



## Approaches And Ways Of Conveying Wordplay: Pun In Children's Fantasy

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**Journal**      **Website:**

<http://usajournalshub.com/index.php/tajssei>

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### ABSTRACT

The main task of the translator is to remember all the difficulties of translation and try to express the author's thought as accurately as possible, while not forgetting to convey various author's artistic techniques. One of the types of language game of the analyzed work is a pun. The analysis of the translations revealed a number of techniques for conveying puns of a fantasy work, such as: when conveying a pun, vocabulary should not denote concepts that are outside the reality of the child, the stylistic coloring of the pun should correspond to the peculiarities of the language of the children's work. A pun should naturally be included in the entire system of stylistic and figurative means of translation, obey the main goal of the entire work and not distort the ideological and artistic character of the original, it is created only in a typical situation for it.

### KEYWORDS

Pun, translation, fantasy genre, reality of the child, stylistic coloring

### INTRODUCTION

As we delve deeper into the linguistic nature of the pun, it becomes obvious that this is a phenomenon of expressive speech, the specificity of which manifests itself "at all

linguistic levels: phonetic, lexical, phraseological, word-formation, syntactic" [Mikheikina 2008: 7] and is closely related to many other proper / improper linguistic

phenomena and problems. The researcher of pun is forced to make excursions into lexicology, phonetics, word formation, grammar, psycholinguistics and other branches of linguistics, to plunge into such global and intractable theoretical issues as the problem of word identity. The ratio of the content plan and the expression plan, criteria for the similarity of language or speech units, boundaries of polysemy, homonymy and related phenomena, differentiation of paronymy and synonymy, or antonymy of same-root words, the delineation of pun and non-punish lexical ambiguity, the signs of identity

With similarities of the linguistic form, signs and boundaries of precedence. Without seeking answers to these and other problematic questions, without taking into account the organic relationship of various levels of the language system in a pun, it is impossible not only to comprehend its linguistic nature, but even to roughly outline the boundaries of pun in all its various manifestations in speech.

In the language game, the main type of which is a pun, has become one of the central objects of study in domestic and foreign linguistics since the second half of the twentieth century and is in the focus of attention of researchers to this day [Venuti 2001: 13].

The language game in the work "Harry Potter" is one of J. Rowling's characteristic techniques and, accordingly, needs to be adequately conveyed into the language of the TL. One of the types of language play of the analyzed work is a pun. The analysis of the translations revealed a number of techniques for conveying puns of a fantasy work, such as: when conveying a pun, vocabulary should not denote concepts that are outside the reality of the child; the stylistic coloring of the pun should correspond to the peculiarities of the language

of the children's work. It should naturally be included in the entire system of stylistic and figurative means of translation, obey the main goal of the entire work and not distort the ideological and artistic character of the original, it is created only in a typical situation [Vinogradov 2004: 11]. The creation of a compensating pun is directly opposite to the process of neutralization, the forced "smoothing" of the two-dimensionality of puns, to strengthen compensating puns or puns created on a modified semantic basis, use alliteration, rhyme or graphic means: font emphasis, capital letters, italics.

## METHODS

The methods to identify main functions of wordplay - pick up a pun in the target language and use it, even if it does not contain exactly the same words as the original, but other words in a close context. For example ensuring the coherence of the narrative, highlighting the climax, revealing hidden thoughts, pointing out the humorous tone, giving expressiveness to the written style, achieving poetic moods, examines three main approaches to translating wordplay.

The first is to translate quite literally and explain the pun briefly in a footnote and in more detail in a commentary. A large number of Bible translations relied on this method and the Bible was in great demand. This method continues to find its supporters. The second method is to pick up a pun in the target language and use it, even if it does not contain exactly the same words as the original, but different words in a similar context. [Mikheikina 2008: 7] The third method is to select other means in the target language that could convey the spirit of the original to the translation.

The translator's decision on how to convey a pun is also influenced by how widely it is used in the target language. It is known that African languages often use it, Vanuatu languages, on the other hand, use wordplay only to convey jokes and anecdotes. It should also be emphasized that the second or third methods can be applied only under the condition of careful control over both the source language and the target language. Since in this case the translator will deviate significantly from the original, or it must be prepared for criticism [10].

## RESULT AND DISCUSSIONS

The main techniques for translating a pun are: omission, compensation and tracing. When an omission is received, the pun is omitted altogether; the transfer of the text into another language is carried out by simple translation.

Compensation is the replacement of a non-transmitted element of the original with an analogous or some other element that makes up for the loss of information and is capable of having a similar or similar effect on the reader. When recreating puns, compensation by a similar technique full compensation is used elsewhere in the translation in relation to the position of this technique in the original and most fully ensures the equivalence of the translation. Compensation by other methods partial compensation is more often applied at the place of the original reception that was not transmitted and makes up for the loss only partially. In partial compensation, rhyme, alliteration, and graphic emphasis are most commonly used.

Calculation - construction of lexical units based on the corresponding words of a foreign language by accurately translating their

significant parts or borrowing individual meanings of words [Arutunova 1988: 274].

The translation of puns belongs to the field of highly specialized translation issues, but the study of this problem, according to the just remark of A.V. Fedorov, is of fundamental interest "in the practical plane due to the special difficulty of the problem, and in the theoretical plane - in the extreme brightness of the relationship between a normal category (homonymous identity or closeness of a word) and its semantic, ultimately figurative use in context." [Arutunova, 1999: 326].

A pun, like any stylistic device, is a carrier of certain information. Its informative structure is a complex entity. In the semantic structure of the pun, there are four constant and two variable components: a) subject-logical; b) expressive and stylistic; c) associative-shaped; d) functional; e) background; f) socially local. Any language has a specific set of language tools for making puns. So, the original lyrics of the song The Hats from "Harry Potter" contain two puns: **I'll eat myself** (cf. the expression I'll eat my hat. I swear! Cracked by a lie, etc.) and And I can cap them all (cap - hat, cap ; to cap – overflow). The phrases have a dual meaning due to the fact that they are pronounced by the Hat. The expressions were translated literally by the translator Sh.Dalimov Menday wise hat oyk, and the pun was lost, despite the fact that Uzbek language has certain phrases in which the core of the pun appears - a hat (for example an Uzbek idiom – Throwing his dope into the sky

Might have become a suitable version of translation [Dolimov, 2018: 93].

	Meaning	Uzbek translation
<b><i>I'll eat myself</i></b>	I'll eat my hat	Мендай доно шляпа ўйқ
<b><i>And I can cap them all</i></b>	Cap it all	Тақсимлашдек махорат, Уларда ўйқ, гапим хақ.

The phrase **And don't get in a flap** (to get excited; to be alarmed; to panic) was left without translation, which can also be considered a pun, since flap also has the meaning of a cap lapel. Any of these expressions could be played up, preserving the necessary image. The most important thing is that 1) when conveying a pun, vocabulary should not denote concepts that are outside the reality of the child; 2) the stylistic coloring of the pun must correspond to the peculiarities of the language of the children's work. For example, Sh.Dolimov translated the **Deathday Party** "celebration of the day of your death", adopted by the ghosts of "Harry Potter" as the Ўлган кун юбилейи [Dolimov, 20182: 156]. The translation could have been close to its interpretation if it were to be given with Ўликлар куни базими based on the same game as the original.

The use of a pun, like any stylistic device, has a specific purpose and is subordinated to a specific purpose. Information about the purpose of this technique is the basis of its functional information. In compositions for children, an obligatory component of functional information is educational, since a pun for a child is a kind of mental gymnastics that develops his thinking abilities, a culture of speech that fosters a sense of language. From the point of view of the belonging of the background component to one or another category of cultural information, puns are divided into two types: a) puns based on facts that make up the main fund of information

about the social culture of society; b) puns, the content of which is associated with current events and phenomena of mass culture [Vlahov 1986: 286-314].

According to this classification, the puns of J. Rowling, built on playing around with names, which contain background information about some well-known circumstances, can be attributed to the first type. The second category of background puns is distinguished by the fragility of background knowledge included in their informative structure. An example of this category is the pun for the **Headless Hunt** - a club run by the ghosts of people who had their heads chopped off. The title contains two components: Uzbek. **headless** – бошсиз, бошидан жудо, бошсиз чавандоз; and **hunt** – ов, ов қилмоқ. **Headless Hunt** is consonant with head hunting - a concept from the field of the job market, an aggressive policy of finding the right employee and luring him away from his previous place of work, if necessary (it is assumed that the employer is more interested in the employee than the employee in hiring). On the contrary, **Nearly Headless Nick/ Деярили бошсиз Ник** has been unsuccessfully seeking membership in this club for many years, but he is not accepted there. In addition, there may be consonance with the Celtic Wild Hunt, to which the souls of the dead could join under certain circumstances. This pun is complicated by the method of monotony, which was reproduced in Sh.Dolimov's translation – **Бошсизлар Ахли** [Dolimov, 20182: 148].

To the group of puns, built on a special vocabulary, we include a play on words, which is based on terms, proper names and abbreviations. As for the latter, there are few of them in "Harry Potter", but their translation caused some difficulties. For example, **OWLS / Ordinary Wizarding Levels**, a standard test that students of a witchcraft school take (equivalent to O-levels in England and PSAT in America), was referred to as **М.О.С.Д/МОСД** - Мутлақо Оддий Сехиргарлик Даражаси учун Имтихон [Dolimov, 2019: 771]. The translator had to preserve not only the meaning of each letter of the abbreviation (O - Ordinary, W - Wizarding, L - Levels), but also the meaning of the abbreviation itself (OWLS - OWLS). However, translator has not fully coped with this task. Thus translated into Uzbek only the general meaning of each letter of the abbreviation, and the abbreviation itself have not reached the exact form of the OWL.

What has been said about the nature of puns can to some extent reveal the work that lies ahead of the translator and what its main difficulty lies. Unlike translation of an ordinary text, in which its content, including images, connotations, background, author's style needs to be poured into a new linguistic form, here, when translating a pun, the original form itself - phonetic and / or graphic - is also subject to re-expression. Moreover, often it is even necessary to change the content to a new one if it is impossible to keep the old one, since the plan of expression may be more important than the plan of content.

## CONCLUSION

The pun naturally enters the entire system of stylistic and figurative means of translation, obeys the main goal of the entire work and should not distort the ideological and artistic nature of the original. The structural and semantic features of the pun should reflect the features of the original puns. A pun can only be created in a typical situation for him and should not be compensated by a stylistic device that is alien or not very characteristic of the original. When creating a pun, the translator must take into account the social characteristics of the readers for whom this work is intended. The creation of a compensating pun is exactly the opposite of the process of neutralization, the forced "smoothing" of the two-dimensional puns' contexts.

To reinforce compensating puns or puns created on a modified semantic basis, translators use two types of graphic means: a) font emphasis; b) capital letters; c) italics. Thus, the elements of the pun's core stand out from the rest of the text, which attracts the attention of readers to the content of the device and makes it easier to decode. Most often, graphic enhancement is used in works for children. In those cases when translators are given creative freedom, creating puns on a modified basis and using the compensation technique, this freedom is always formally conditioned and limited by the peculiarities of the original. Ignoring them often leads to gross mistakes on the part of translators.

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