

Отже, тільки гетерогенна класифікація частин мови дає можливість здійснити комплексне дослідження щодо зарахування тих чи тих слів до лексико-граматичних класів мови. Тому сучасному педагогу потрібно залучати досвід мовознавців у галузі теоретичної граматики, а саме – гетерогенний підхід до класифікації частин мови.

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LINGVO-COGNITIVE ASPECTS OF THE STYLISTIC RECEPTION OF THE PUN (ENGLISH WORD GAME)

The peculiarities of formation of the stylistic device pun, the means of its rendering from the source language into target language are investigated in this article. The ways of its translation on the base of the correlate texts are analysed.

The main stylistic goal of the game of words – the comic effect or satirical sound of a specific paragraph of the text, which focuses on the reader's

attention. At the heart of the word game may lie erroneous interpretation of the expression of one speaker to others. The misunderstanding, as evident, is based on:

- homonyms: As, for example, in the well-known case with *Pickwick Papers*:

When the fat boy, Mr. Wardle's servant, emerged from the corridor, very pale, he was asked by his master: «Have you been seeing any spirits?» «Or taking any?» – added by Bob Allen. In the first question, the word «spirits» refers to supernatural, in the second – to spirit drinks;

- Polysemy:

-Why did they let the turkey join the band? Because he had the drumsticks. The humorous effect of this puzzle is generated by the different semantics of the word «drumsticks», namely «drum sticks» and «legs of fried chicken, goose, etc.»;

- consonants, omphonic lexical elements:

What is the difference between a cat and a comma?

One has the paws before the claws and the other has the clause before the pause [8]. This example clearly illustrates playing the meaning of words that are similar to sound: paws (paws), pause (pause), claws («claws») -clause («sentences»).

Like any other stylistic means, the game of words depends on the context. But the context may be rather extended, sometimes equal to a whole literary work. For example, the name of one Oscar Wald's play, *The Importance of Being Earnest*, contains a game of words built on consonant, since the name of the hero coincides with the adjective «earnest» (serious).

All kinds of game of words are inherent in the fact that they are opposing each other two, and even some expressions that have different meanings but the same or similar form. It is because of this that the translation of word games is rather complicated. Each language integrates the form and meaning into a rather arbitrary and specific way. This type of combination of formal similarity and semantic discrepancy is possible in expressing a certain language, while translating the other creates significant difficulties [1; 38].

There are a number of ways to translate word games. Some scholars attempted to systematize them, such as [6; 7]:

1) the word game is a game of words, that is, the game of words in the text in the original language (OL) is transmitted by the game of the words of the language of translation (TL), which may to some extent be different from the words of the OL in the form, semantics, textual influence, etc.;

2) a word game is not a word game: when a word game is translated into an expression that does not have elements of the word game, but this expression retains both the meaning of the game of the game due to the non-play of the game, or when one of the two values of the game of the words are sacrificed;

3) the word game – the appropriate rhetorical means: when the game of words is translated into an adequate word game rhetorical means; repeat; alliteration; rima; irony; a paradox;

4) the word game – the lack of translation: the text fragment with the game of words goes down;

5) not a word game – a game of words: the translator compensates for the loss of the word game in the text of the translation (TT), where the translation was impossible, playing the words elsewhere in the TT where the word game in the original text (OT) is missing or the translator adds a completely new piece of text, which contains a game of words, which in the OT is barely noticeable and is a compensation for a previous loss;

6) editorial technique: the translator uses notes / footnotes, explanation by means of other word games, etc.

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