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METHOD OF TEACHING POLYSEMY (WORDPLAY)

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Abstract
The problem of the polysemy of a word, along with the problem of the structure of its specific meaning, has long been one of the most debated issues of semasiology and linguistics in general. In this article author tries to give feasible methods of teaching through the polysemy.

Keywords: pun, parallel syntactic structures, homophony, collision, homophonically pun, zevgma.

Introduction

Teaching vocabulary to younger learners in a way that supports their long-term retention is one of the most challenging goals to achieve. Teachers often complain about the high number of instances of students failing to recall vocabulary previously acquired.

Even though the younger learners are believed to have a better memory for language acquisition, they often fail to do so when it comes to a polysemous word.

Methods of teaching vocabulary vary from teacher to teacher. The preferred method of teaching new vocabulary to younger learners is limited to repeating words after the teacher, spelling them and finally memorizing the list. This method of memorization has a low rate of retention because there is no context or definition to help students in the future. It is observed that when a student simply memorizes the word without proper perception of the sense there is high likelihood to fail to recall it later on. If two children of the same age are compared, they will likely show a range of differences in abilities for memorization.

Wordplay (pun) is often used in English. When transmitting ideas and information, we strive to express ourselves in a unique way, which leads to the emergence of amazing puns that make speech brighter and more expressive. The functions of using wordplay are obvious: creating a humorous and comic effect, building a vivid image, combining a more frequent meaning with a deeper meaning and concrete with abstract. All this makes the statement more elegant and full of meaning. For example,

1) 1 wondered why the baseball was getting bigger. Then it hit me.
2) He drove his expensive car into a tree and found out how the Mercedes bends,
3) Time flies like an arrow; fruit flies like a banana,

In the first example, the wordplay is based on a combination of the primary and derived meanings of the word hit. In the second, similar-sounding words bands [bsndz] and Benz [bents] are played. And in

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the third, seemingly parallel syntactic structures are used. However, upon re-examination, it becomes clear that there is a wordplay based on the homophones fly is "fly" action and fly "fly" insect, and like "like" as and like "like" enjoy.

The ways to create a word game can be different. The speaker's statement may be misinterpreted by another person due to the presence of a different meaning for a polysemous word or its homonym. But it can also be perceived with the understanding of a new expressive meaning. For example, “Have you been seeing any spirits? “Or taking any?". The source of the pun can also be a deliberate violation of the listener's expectations, that is, the effect of a deceived expectation.

Due to the high frequency of wordplay, it remains an important aspect of communication. However, despite the growing interest in the study of this figure of speech, there is no unambiguous definition of it in academic circles. Most often, wordplay is considered as a trope based on semantic uncertainty that occurs when two meanings of a word (ordinary, literal and contextual) collide [1].

The Longman Dictionary of Modern English (LDME) offers the following definition of wordplay: "funny use of a word or phrase with two meanings, or words that sound the same but have different meanings."

The emergence of wordplay is associated not only with collisions of meanings or homophony of the word, but also with the influence of context, with the creation of figures of speech and logic. Therefore, it can also be designated as a special variant of the use of language or the deliberate use of a linguistic phenomenon to create the uncertainty of a statement.

In linguistics, there are several classifications of wordplay, depending on those of its properties that are of interest to the researcher at a certain moment. Traditionally divide homophonically pun is built on ambiguity and semantic pun, it is based on polysemy.

O. M. Medved parts puns on the lexical, built on the polysemy of phraseological based on shape transformation or with-holding of the original phraseological unit to achieve its dual updating, and phonetic, phonetic which side prevails over meaning.

Of particular interest is the classification of G. Ritchie [3], in which, depending on the sphere of use, he distinguishes two types of filters: autonomous (self-contained) and contextually integrated.

A stand-alone pun is an expression that can be used in various contexts to create a stylistic effect. Its interaction with the context is not motivated by its semantic structure, but is based only on the use of general knowledge about the culture and social situation in which it is supposed to joke. For example, what do you get when you cross paths with a killer with breakfast food? Serial killer.

A contextually integrated pun arises in a broader discourse, using a context that not only carries certain information or expresses emotions, but also has some linguistic characteristics that form the basis of wordplay. For example, A chopper is walking along, and a bleak falls from his shopping bag to the ground, unnoticed. Another shopper calls out, “Hey! Your bag's leaking G [3]. The emergence of this pun became possible primarily due to the presence of a logical chain: the word leak is phonetically identical to the word leek, and the latter is directly related to the surrounding context.

For both types of wordplay, it is important that the text containing it has a full set of linguistic characteristics: it is syntactically and semantically correctly organized. The difference is that for the first type, the presence and interaction of certain semantic components is mandatory and priority, and

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not the connection with the surrounding context. Of course, there are borderline examples where in everyday life people often create a pun for the sake of a pun. In such cases, the resulting stylistic figure can be attributed to autonomous puns, but it should be borne in mind that such humorous expressions are rarely contextually independent. For example, if someone moves to another place to avoid a draft, then he can beat the expression that exists in the United States about draft-dodger: I'm just a draught-dodger [3]. However, despite the fact that such a statement carries little information, because its main function is to create a humorous effect, it can still be attributed to contextually integrated puns, since without connection with the context (if the speaker had not moved from the draft) it would not have been perceived as a joke.

Humor plays an important role in human interaction; it positively affects the development of children, success in work, the speed of recovery of patients, and even a sense of satisfaction with family life. The latter fact is confirmed by the fact that in the study of sexual differences when choosing the characteristics of a relationship partner, both men and women noted that a sense of humor is more important than physical attractiveness and income.

Researchers of verbal humor make the assumption that the absurdity that arises when interpreting a situation from different positions and the appearance of incompatible interpretations creates a sense of fun. Recently, many attempts have been made to study the mechanism of creating humor (and pun, as an integral part of it) from the standpoint of computer and cognitive linguistics.

Due to the large spread of computer technologies and attempts to create artificial intelligence, which should interact more efficiently with humans, the problem of formalizing the game of meanings arises. Computational linguistics tries not only to formalize the created "incompatibilities" of meanings using computer models of sentence decoding, but also to test their connection with the humorous component of wordplay [4]. Combining the model of the language decoding channel and standard theoretical measurements of information, researchers in this field distinguish two aspects of inconsistencies - ambiguity of meaning and difference of points of view. These indicators can be used to predict a person's ideas about what is funny.

However, most works on computer-generated humor focus either on schemes specific to jokes, or on superficial linguistic characteristics that determine the humorous meaning.

Recent studies of wordplay highlight the inability of the existing analysis to explain the use of ambiguity and describe the mechanism of adequate decoding of the received not quite "correct" structures from the standpoint of ordinary non-expressive speech.

If we compare the cognitive mechanism of wordplay and zevgma, then they differ in the movement of focus on different components of frames. So in the zevgma, elements from the right distribution of other parallel sub-events are attached to the matrix frame of the event. And in the wordplay, there is a special focus on the background of events (background). And in the second part of the event, another background is attributed to it or the entire sub-event is transferred to another fragment of the world picture. Therefore, to conduct an adequate analysis, you can use the ideas expressed by V. Raskin. He believed that "most of the verbal humor depends on the partial or complete coincidence of two or more scripts compatible with the text carrying a joke" [2]. For example, “Is the doctor at home?” the patient

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asked in his bronchial whisper. “No, ” the doctor’s young and pretty wife whispered in reply. “Come on right in” In the above example, the highlighted elements become a signal to search for another alternative script to understand the pun. The example loses its compatibility with the scenario from the [doctor] sub-concept, which includes the elements: "patient admission", "treatment of illness", "prescription of medication", and instead becomes compatible with the scenario from the [lover] sub-concept.

Thus, the analysis of zeugma and wordplay has shown that in these stylistic techniques the expressive possibilities of polysemy are realized, based on the deformation of frames and the displacement of the background of the events described.

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