SUBVERSIVE EFFECTS OF WORD PLAYS IN IONESCO'S THEATRE

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Far from being a mere form of entertainment, puns prove to be useful instruments in deconstructing language structures that focus on their subversive or perverse effects, as they are successfully illustrated in Eugene Ionesco's drama. In this article, we aim to study such effects by which humour and language deconstruction combine to create an absurd and shocking atmosphere, which both surprises and annoys the reader. Puns, counterpoises, assonances, rhymes and mumbo jumbo talk found in his theatre turn into an unprecendented way of expressing characters' linguistic stereotypes, their status and puppet behaviour while, at the same time, represent a way to draw attention to the lack of communication in a world dominated by cliches and absurdities.
Keywords : *word games, puns***,** *assonance, alliteration, spoonerisms*

WORD PLAYS AND PUNS WITH FORMAL SEGMENTAL ANALOGY

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In this paper we analyze the formal characteristics of several jokes and puns in French, English and Spanish in order to show the analogies of their categorial semantic mappings with respect to other common utterances in the language *reservoir*. The similarity of procedures in these correspondances indicates the involvement of phonological skills that make metaphorical operations possible *under control*, even in the broken discourse of the media and Internet. The study proposes the establishement of translinguistic enunciative frameworks based on semiological domains prior to syllabation.
Keywords : *analogy, speech, phraseology, semiology, syllabification, traductology.*

PLAY ON WORDS IN *THE DRAMATIC STORY OF THE BELGIAN KINGS* BY PATRICK ROEGIERS

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Starting from a text that condenses the plays on words of Patrick Roegiers in *The dramatic story of the Belgian kings*, we intend to carry out an analysis of the processes involved. They are present at the level of words, polylexical entities and allusions (in proverbs, literary works and historical events). We also intend to establish with which type of public the author aims to establish a complicity.
Keywords : *word plays*, *kings of Belgium*, *Roegiers*

WORD PLAY LINGUISTIC TECHNIQUES IN FRÉDÉRIC DARD'S NOVEL *À PRENDRE OU À LÉCHER*

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Based upon Guirard's (1979) and Charaudeau's (2006) theories, this research focuses on the analysis of word play mechanisms and techniques in Frederic Dard's novel *À prendre ou à lecher*. The article is structured on the classical opposition between the syntagmatic and the paradigmatic axis and on the linguistic sign components – the signifier (*Sa*) and the signified (*Sé*). Hence, it was possible to observe the complexity of word play creation techniques where several linguistic phenomena intermingle: homophony, sequence, double meaning, polysemy, homonymy, rime, and assonance.
Keywords : *word play, pun, spoonerism, ambiguity, double meaning*

DIFFICULTIES OF TRANSLATING WORD PLAYS IN JACQUES PREVERT'S POETRY

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The purpose of this study is the recording and the analysis of the translation difficulties triggered by puns in the poetry of Jacques Prévert. An iconic poet of the post-war and late surrealism, Prévert shattered the traditional poetic speech by including in his poems puns, lexical creations, sonority games, inventories of heterogeneous objects and individuals, enumerations of names or adjectives, contrasts, unexpected turns, unusual associations, etc. He is fond of poetic images, metaphors and unusual personifications. He also attacks the stereotypes of language, the idioms, the famous quotes and proverbs and even the sacred texts. Everything is questioned, it becomes subject of transformation and demystification and words are raw material in the hands of a goldsmith who plays with them at his will. The translation of language games, sound combinations (alliterations, rhyme and varied rhythms) that seem banal at first view, but of which Prévert makes a wise use, is not an easy task for the translator, who should re-create the fascinating poetic universe of Prévert, then make poetic images, musical processes and stylistic turns accessible to foreign readers through translation. These operations require a perfect command of base and target languages, linguistic sensitivity and an above the average cultural competence.
Keyword*s* : *translation, poetic language, puns, Prévert*

GARGANTUA'S FRANÇOIS RABELAIS BETWEEN THE COMIC STORY AND THE CRITICAL REFLECTION (*THE WORD PLAYS*)

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Rabelais, a renowned writer and physician of the Renaissance, found his inspiration in the Middle Ages secular literature and created *Gargantua*, launching criticism to the society by means of the comic and parody. Interested in the problems of education, politics and religion, creating an excellent cast of characters (the people, the clergy, the bourgeoisie, the nobles, the princes and the elite of the time), Rabelais loves to critique ironically the manners of the time.
In our study we deal with the analysis of Rabelais' *Gargantua*, emphasizing the *comic story* (focusing on *word plays*), as well as the *critical reflection* of the society of the time, through *the parody*.
Keywords : *comic story*/*critical reflection, word plays, parody*

WORDPLAYS OR WORDS AT PLAY: IT IS THE FREEDOM THAT IS IN PLAY IN MANUEL VASQUES MONTALBAN'S CRHONICLES

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The Spanish press during Franco's dictatorship has often acted as a vector of ideas in the service of citizens. This study aims to explain some language mechanisms used by the Catalan journalist Manuel Vázquez Montalbán (1939-2003), in the *Triunfo* magazine, in order to divert censorship and to denounce the Francoist repression. The Spanish political context in which this research fits into is crucial: it is almost the end of the Franco dictatorship (1939-1975) and especially 1975, a pivotal year, followed by the democratic transition. The corpus of the study groups together 31 articles written by Vázquez Montalbán in the above mentioned magazine; we analyze some figures of speech in which irony, humor, puns and ideas, disturb the conspiracy of silence imposed by politics.
Keywords: *Montalbán, Triunfo, dictatorship, press, puns*

PUN: A TOOL FOR LAUGHTER AND SATIRE USED IN *SILENCE, ON DÉVELOPPE*, (A NOVEL) BY JEAN-MARIE ADIAFFI

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The Ivorian writer Jean-Marie Adiaffi is well known for his political and social commitment which he has brilliantly run through the workshop of Art. In *Silence, on développe,* to serve a humorous and fanciful linguistic form, the author's indiscreet language is fuelled by play on words, namely *pun*. That lexical device, which consists in using a word that can evoke two different things, is brilliantly used by Adiaffi, in *Silence, on développe* by means of homophony, polysemy, paronymy and other lexical figures peculiar to him. Beside some noun, adjective and verb materials used by the author, the above language features have, as a source, the acronymic shaping of some comic and critical material. In order to achieve that lexical formulations, the Ivorian word juggler has resorted to grammatical operations such as deletion, substitution and addition.
Keywords: *pun, play on words, homophony, polysemy paronymy, lexical creation.*

LES FLEURS BLEUES – FLORILE ALBASTRE, BY RAYMOND QUENEAU: A FEW REMARKS ON TRANSLATING WORD PLAYS INTO ROMANIAN

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The problem of translatable/non-translatable word plays is undoubtedly the focal point of a long standing debate which proved to be always relevant. Considering this, our study analyzes how some word plays were translated in the Romanian version of Queneau's novel *Les Fleurs bleues – Florile albastre* belonging to Val Panaitescu and published in 1970 at the Univers Publishing House in Bucharest.
The hypothesis that our analytical approach aims to illustrate is that the implementation of similar mechanisms to writing in translating the word plays would allow minimal losses in the target language.
Keywords : *word plays, translation, translatability, untranslatability, equivalence*

ON THE «INCONGRUOUS» CONSCIOUSNESS OF THE TRANSLATOR

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Behind the techniques and strategies of translation, there is a consciousness, a translator. Our study points out this «incongruous» consciousness: anxious, fulfilled by his mission, torn between the uniqueness and the incongruities of the literary text, the translator, «prince and slave» is sometimes Don Quixote, sometimes Sisyphus, condemned to *ever roll* the rock-text. Game theory makes possible a formal analysis of the translation of the word plays, which involves some (neuro)-networks, interrogative, logical, semantic, and strategic interactions of a group of rational agents (author, translator, reader). In these entropic networks, the game theory could formalize and map some paths of the translation process, and *save* the «incongruous» consciousness of the translator.
Keywords : *descensus ad inferos*, *anabasis*, *katabasis*, *homo ludens, Witz* (irony), *Ahnung* (allegory).

METHODS OF LEXICAL CREATION IN THREE KWA LANGUAGES OF IVORY COAST: ABRON – AGNI – BAOULÉ

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There are many ways lexical creation is performed in native languages. The purpose of it is to cover speakers' communicative needs when facing 'foreign' words. Therefore, depending on the phonological system (vowels, consonants and prosodic systems), in communication situation, foreign words are either systematically integrated into the basic lexicon of the borrowing language or brought to compete with new words created in the language. The most common ways lexical creation is processed are compounding, derivation (prefixation - suffixation), whose specific feature is ATR disharmony.
Keywords: *lexical creation, new word, lexical stock, compounding, derivation, disharmony.*

THE INTERSUBJECTIVE RELATION BETWEEN THE NARRATOR AND THE NARRATEE IN THE NOVELS OF HENRI LOPES AND LE CLEZIO

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The narrative communicative game, like any act of communication, is based on reciprocity. This article aims to analyze the relationship between the narrator and the narratee in the novels of Henri Lopes and Jean-Marie Gustave Le Clézio: *Le Pleurer-rire* (1982), *Le Chercheur d'Afriques* (1990) and *Le Procès-verbal* (1963); and how these two entities contribute to the construction of narrative discourse. Our paper will be divided into four parts: the marks of the narrator and narratee, the relationship between the narrator and the narratee, narrative discourse as overvaluation of the narrator and narrative discourse as a co-construction of the narrator and narratee.
Keywords: *narrator, narratee, intersubjectivity, narrative discourse*

TRANSLATING BAOULE PAREMIES INTO FRENCH: NEGOTIATE TO SAY ALMOST THE SAME

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This article deals with sentential phrases' translation from Baule to French. We are of the opinion that literal translation and proverbial equivalence translation cannot suitably transmit a Baule proverb into French. In fact, a pure literal translation is deeply based on source language whereas a proverbial equivalence translation takes only into account the target language. We think that, this can really corrupt the proverb's transfer. As solution, we propose a negotiating approach which consists on searching compromises between the two languages in order to find the best form and meaning of the proverb.
Keywords: *French paremies structure, sentential phrase of baule, negotiation, translation*