

LEXICAL PECULIARITIES OF TRANSLATION HUMOROUS WORKS FROM ENGLISH AUTHORS INTO RUSSIAN AND TATAR

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Abstract

This paper deals with lexical peculiarities of translation humorous works of English authors, particularly the pun, as one of the most characteristic and productive means of humor translation into the English language, as well as difficulties, strategies and techniques of translation of puns into Tatar and Russian.

Key words: *Wordplay, humor translation, lexical peculiarities, polysemy, homonyms, homophones, paronymy.*

İNGİLİZCE YAZARLARIN RUSÇA VE TARARCAYA ÇEVİRİLERİNDE CİNASLI SÖZCÜKLERİN SÖZCÜKSEL ÖZELLİKLERİ

Özet

Bu makele İngiliz yazarların mizahi eserlerinin özellikle İngilizcenin en karakteristik ve yaratıcı alanı olan cinaslı bölümlerinin çevirilerindeki sözcüksel özellikler ve bu cinasları Tatarca ve Rusçaya çevirirken yaşanan zorlukları, stratejileri ve teknikleri araştırmaktadır.

Anahtar kelimeler: *kelime oyunu, cinas çevirisi, sözcüksel özellikler, çokanlamlılık, eşadlılar, eşsesliler, eş köklü sözcük.*

While translation different cultures, personalities, levels of development, traditions and attitudes are confronted (encounter). And the main task of the translator in this case is to remember about all the difficulties of translation, try to express the author's idea as closely as possible, at the same time, not to forget to transfer different copyright artistic techniques. As noted by J. Vandayl, translating humor is qualitatively different from other types of translation. It is necessary to translate humor source so that it will function as humor in the target culture. The ability of the translator to make creative decisions in the translation depends on the cultural background and language device of a specific language.

A good translation of a joke depends on a good imagination of an interpreter. Lyubimov N. writes: "From my point of view," untranslatable wordplay "does not exist and should not exist, for the very rare exceptions. The whole question is in skill of an interpreter "[4, 249.]. Gal N. adds that note "untranslatable wordplay" - "is a receipt of an interpreter's own powerlessness. Of course, sometimes you really helpless against some really very perplexing problem. In this case we have to sacrifice altogether a wordplay here and maybe return to play in another place, where the author did not, and the translator thought of something. But the smaller the loss, the more, of course, better, and it's a shame to give up without a fight"[2, 136 p.].

A.A. Sherbina classifies puns into three groups:

- 1) wordplay based on the use of polysemy;
- 2) wordplay based on the use of homonyms and homofoms;
- 3) wordplay s based on the use of a rough sound similarity [7, p. 55-56].

Delabastita also subdivided puns depending on the type and degree of similarity into the following types:

- Homonyms (words identical in spelling but different in meaning);
- Homophones (words that sound the same but are spelled differently and have different meanings);
- Homographs (words that match in spelling but different in pronunciation);
- Paronyms (semantically different words, some similar in sounding) [11, 128 p.].

In case of translation of wordplay based on polysemy, to create a humorous effect figurative (metaphorical) meaning of the word, together with its direct one is used. Pun (wordplay) of this kind is usually not difficult for a translation from English into Tatar. For example:

Whenever a young gentlemen was taken in hand by Doctor Blimber, he might consider himself sure of a pretty tight squeeze.

Əgər tabip Blaymber berər yash gentleman us kulyna alsa, any kysyp totachagy bilgele ide.

*At last the Mouse, who seemed to be a person of authority among them, called out, 'Sit down, all of you, and listen to me! I'll soon **make you dry** enough! 'Ahem!' said the Mouse with an important air; 'are you all ready? This is **the driest thing** I know. Silence all round, if you please! '[10].*

As for the translation of an episode of “Alice in Wonderland” into Russian, where polysemy is also found in the word “dry”, a play on words in this passage, in our opinion, is not transmitted very well:

1) Наконец Мышь, к которой все относились с почтением, закричала:

*- Садитесь, все садитесь и слушайте. Вы у меня миг **высохнете!***

*- Гхе-гхе! - откашлялась с важным видом Мышь. - Все готовы? Тогда начнем. Это вас мигом **высушит!** Тишина!*

*2) В конце концов, Мышь, которая, судя по всему, имела некоторое влияние в этом обществе, выкрикнула: “Сядьте все и послушайте меня! Сейчас я мигом вас **высушу!**”*

*“Кхы-кхы!” — прокашлялась Мышь для солидности. — “Готовы? Это самая сухая, **иссушающе-высушивающая вещь**, которую когда-либо знала. Потихие, пожалуйста!” [9]*

Here is another example of English literature, in which word-for-word translation is used, which is found with most translators while translating common expressions.

*Rincewind **held his breath**. The watching wizards **held their breath**. Even Death, who **had nothing to hold but his scythe, held it tensely**. [12].*

*Ринсвинд **задержал дыхание**. наблюдавшие за сценой волшебники **задержали дыхание**. Даже Смерть, которой **ничего было держать кроме косы, держал её с напряжением**.*

Comic of this passage is based on the ambiguity of the word “hold”, which has different meanings depending on with which it is combined. The expression “to hold one’s breath” - “задержать дыхание” is outplayed. The character of Death does not breathe, so it can not hold breath. To show the intensity of the moment, and the characters are watching the battle that will decide the fate of the world, the author shows that even Death feels the tension of the going-on by adding the com-

bination “to hold one’s scythe”, which in this context looks like a variant of the original expression. Adding of the adverb “tensely” - «напряжённо» enhances the comic effect.

Speaking of the interpretation of wordplay based on homonymy and omofomy it is appropriate, in our view, to seek the opinion of famous Tatar linguists B. Khakova and K. Sabirova that all varieties of homonyms (absolute homonyms, omofomy, homophones) and the phenomena close to them (paronyms, homographs) - are valuable for word play. [5]. It’s more interesting if any sudden semantic connection or random semantic contrast between homonyms is detected,- for example, homonymous rhyme or pun. Here are samples of the Tatar classics:

Yahshylykka erep kitəm - balavyz min

Maktap səylim izge eshne - ball avyz min!

Gölbänu: Kemgä tap Bulda bit! Behr genä cache dä anyñ tellärenä chydy almy bit! (Жылы). Hur buldym bit, hur buldym!

Нуҗа (yanında toryp yuata): Hə syn uzeñneñ hur buluyñny yaña beldeñmeni? Min soñ siña egerme yeldn birle shuny äytəm ich: syn minem hurym, syn minem oñtan hurym, dip!

Boo nindi buldy chi genä ?

Asham yitte chigenä:

Səhibem kyre chigenä-

Isem kiterde äçankay la!

There is an example of wordplay based on homonymy words *rack* combined *rack-punch* (arakovy punch) and *rack* (excruciating headache, torture) in the novel “Vanity Fair” by William Thackeray.

*O, ignorant young creatures! How little do you know the effect of rack-punch!
What is the rack in the punch at night to the rack in the head of morning?*

One can hardly find Tatar homonyms, one of which would be associated with alcohol, and the second with a headache. When translated into the Tatar language we’ve got this:

*Hay tæcribæsez yash duslarym! Nichek az belæsez sez iserkæch tæsire turynda!
Kichtæn echelgæn “akbash” belen irtæn avyrtkan bash arasynda nindi urtaklyk
bulsyn?*

In the following examples the translators managed to use the wordplay, selecting in the Russian language if not verbatim, but quite adequate homonyms, preserving thus the pun in the target language.

“I dare say you never even spoke to Time!”

*“Perhaps not, but I know I have **to beat time** when I learn music”.*

*“Ah! That accounts for it, he won’t stand **beating**“ [10].*

L. Carroll uses wordplay “to beat time” -отбивать такт, a pun based on the device of destruction of phraseological unity and use of the basic meaning of the verb to beat - бить.

In the Russian-language translation N. Demurova uses a phraseological unit “убить время“ and the basic meaning of the verb “убить“:

- Ты с ним, небось, никогда не разговаривала!

*- Может и не разговаривалаюЗато не раз думала о том, как **убить время!***

*- А-а! Тогда всё понятно.**Убить время!** Разве такое ему может понравиться!*

B. Zakhoder uses a phraseological unit “провести время“ in the same way and the verb “провести“ in the meaning “обманывать“:

-Ты о нём вообще, наверное, в жизни не думала!

*- Нет, почему, иногда, особенно на уроках музыки, я думала - хорошо бы получше **провести время...**!*

*- Все понятно! **Провести Время?! Ишь, чего захотела! Время не проведешь!** Да и не любит он этого!*

A wordplay on based on partial acoustic similarity or paronymy ». one of the most private functions to create puns.

*By-and-by, he said: “No, **sweethearts**, I b’lieve”*

*“**Sweetmeats** did you say, Mr. Barkis? “*

In this passage, the carter Barkis asked the little Davy, whether the servant Peggotti had a lover, but the boy takes the word *sweetheart* for *sweetmeat* - sweets. The word play is based on paronymy of these words, and it is important to note that the second word means sweets close to the heart the boy and well known to him.

Given these circumstances, we have tried to replace the image, saving the play of words in the translation of words into the Tatar language:

Annan achty Barkis sorap kuydy: - Ә аның **söygäne** uk mikән?

- **Pilmәне** disezme, Mr. Barkis?

When translated into the Russian language, we also find similarities in the structure of the word “возлюбленный» and «конфета”. In the proposed translation not root, as in the original, but affixal morphemes are the same :

- *А нет ли у неё дружочка? - Пирожочка, Mr. Barkis?*

In the Tatar language we also meet pun of the kind. Here is an example of the famous work “Berenche theater” by G. Kamal :

Vəli: Туңласаң, шул менә we һәзер театрға kitəbez ...

Bibi: Кая?

Vəli: Театрға!

Bibi: Nərsə toyatergə?

*Vəli: **Bash** toyatergə!*

Here’s another example of the kind from the work by O. Henry:

“Can you **herd** sheep?” asks the little ranchman.

“Do you mean have I **heart** sheep?” says I.

We offer the following translation of the wordplay:

“Ә сөз сарыклар **kötə** beləsezme?” - диде әлеге бәләкәй адәм.

“Сарыклар **örketə** disezme?” - deep гажәплөндөм мин.

Here is an example from Carroll’s “Alice in Wonderland”, where he constructed a pun on paronymity of conformity of products’ flavors to manifestation of nature:

Maybe it’s always pepper that makes people hot-tempered, ‘she went on, very much pleased at having found out a new kind of rule, ‘and vinegar that makes them sour - and camomile that makes them bitter - and - and barley -sugar and such things that make children sweet-tempered. [10].

The most successful translation of this passage is given by N. Demurova, who uses the consonance of the names of the products and derived verbs:

От укуса - кукусятся, - продолжала она задумчиво, - от горчицы - огорчаются, от лука - лукавят, от вина - винятся, а от сдобы - добреют.

Как жалко, что никто об этом не знает... Все было бы так просто. Ели бы сдобу - и добрели!

In the original, qualities of different spices are played upon, translator, trying to convey the spirit of the author, uses the so-called “children’s” etymology, based on the root wordplay. N. Demurova created her own pun, close to certain characteristics of the author’s pun used.

In the novel “David Copperfield” by Ch. Dickens little Davy’s maid often mispronounces English words. This feature of her speech is to be conveyed in translation, especially it is highlighted in the following passage:

“I ought to have made it, perhaps, but I couldn’t azackly,” that was always the substitute for exactly, in Peggotty’s militia of words - “bring my mind to it”.

If you do not convey the wrong pronunciation of the word “exactly”, you’ll have to throw out all the author’s words. This would be a serious deviation from the original. How could such a distortion be conveyed in translation?

Phonetic form of possible Tatar contextual matching to English word “exactly” is too simple and can not be distorted in the pronunciation, but in this case it is important to translate the word “exactly” literally, which does not have a special meaning in the original text, but to show Peggotty’s mispronunciation of difficult words, so we can give up the exact translation of the word “exactly” and compensate for this loss by use of a completely different word in which a poorly educated man would naturally make a mistake in terms of the Tatar language:

*“Bəlki min mony eshlərge də tiesh bulganmyndyr, tik **hilbuki** - Peggotti telendə bul Һərvakyt “ **həlbuki** “digənnə aqlata ideal - ҫz-ҫzemne Kulgu ala almaden.”*

In the Tatar language there are a lot of pronunciation variants, which can no longer claim to be a literary pronunciation, but they may appear an expressive touch, bright paint in the depiction of the image of the character as well as we observed in the above-mentioned example proposal of the English work: Yoke, jək,jə, əlbittə instead of yuk (not), ya (well), əlbəttə (of course).

A wordplay based on the use of homophones (words that different in writing, but sound the same) is very common in English literature. In particular, the latter is found in most works by T. Pratchett’s:

*‘Religion is all very well, but what do **prophets** know about **profits**, eh?’ [13]*

When confronted with certain untranslatable pun in the original text, the translator can always choose compensatory strategy by inserting a pun where it was not, or use other tools, causing humor. The pun is lost in this Russian-language translation, but the translator finds the way out by playing on rhyming words “prophets” and “profits”:

*Религия - это конечно очень хорошо, но “что в **приходе** знают о **доходе**”, так?[8]*

Here’s another example of the same author:

*‘My name,’ she said at last, ‘is **Miss Tick**. And I am a witch. It’s a good name for a witch, of course. ‘*

‘You mean blood-sucking parasite?’ Said Tiffany, wrinkling her forehead.

‘I’m sorry?’ said Miss Tick, coldly.

*‘**Ticks**,’ said Tiffany. ‘Sheep get them. But if you use turpentine-’*

*‘I meant that it sounds like “**mystic**”,’ said Miss Tick.*

*‘Oh, you mean a pun, or play on words,’ said Tiffany. ‘In that case it would be even better if you were **Miss Teak**, a hard foreign wood, because that would sound like “**mystique**”, or you could be **Miss Take**, which would-’ [14].*

When translated into the Russian language interpreter can not save all the variety of puns associated with the name of the heroine, so the translator has resorted to the division copyright puns, first playing on words by tracing and then by use of similar-sounding names of Russian food and resorts to allusions to Russian folk tale about Kaschei Immortal, making translation appropriate for the audience:

— *Мое имя, — в конце концов, проговорила она, — **Мисс Тик**. И да, я ведьма. Подходящее имя для ведьмы, разумеется.*

— *Вы имеете в виду неестественные гримасы и дергание? — сказала Тиффани, задумчиво морща лоб.*

— *Прошу прощения? — проговорила Мисс Тик холодно.*

— ***Тик**. Ну, как у овец дергается кожа, когда их кусают паразиты, — сказала Тиффани. — Но если скипидаром...*

— *Я имела в виду, что это звучит как «**мистик**», — сказала Мисс Тик.*

— *О, вы про каламбур, игру слов, — сказала Тиффани. — Тогда было бы даже лучше, чтобы по вашему имени люди сразу понимали ваш вкус. Например — мисс **Кащей**. Или, если вы не любите **щи**, то мисс **Какаши**...*

A successful author's pun and no less successful the translation is found in the work "Alice in Wonderland":

*'When we were little ... we went to school in the sea. The master was an old Turtle - we used to call him **Tortoise** - '*

*'Why did you call him Tortoise, if he wasn't one?' Alice asked. 'We called him Tortoise because he **taught us.**' [10].*

Мы звали его Спрутиком, потому что он всегда ходил с прутиком

In translating this passage N. Demurova used instead of the word "tortoise" - the name of the turtle other marine animals - octopus, thus preserving the author's etymology. As well as the original of the author, the translator creates a pun based on the name of the character and the verb-object combinations.

Accordingly, wordplay based on multiple meanings of a word, is not usually too much difficult in the translation from English into Russian and Tatar.

Often the corresponding words in the target language have the same direct and indirect meanings. But as for a wordplay the author uses real homonyms, sometimes they can be very difficult to translate. The form of the original - a phonetic and / or graphics is to be put in other words. Moreover, often the content for the sake of form has to be changed. This is necessary because, for a full translation of work of art plan of expression may be more important than the content. This one-hundred-percent faithful translation, that is, conveying the same content, without changing the shape, can be achieved relatively rare, as between played-on words of the source language and correlative units of translation language not just the equivalent relationship, but full equivalence with coverage of two or more values must exist " [1, 290.]. The only way to convey this wordplay is a way of replacing the contextual translation. Such a replacement is not an easy matter, requiring from an interpreter great creativity and linguistic flair.

The problem of replacing the image is relatively easy to solve when a pun is based on the words that are only partially sound the same .

If the author uses the colloquial pronunciation variants of a word, which is an expressive touch, bright paint in the depiction of the image, you can give up the exact translation of the word and to compensate for this loss by use of a completely different word, which would correspond to the idea of author of the original.

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