

**HUMOR AND TRANSLATION: TO PROBLEM ADAPTATIONS HUMORIC TEXT
TO FOREIGN LANGUAGE CULTURE**

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Abstract

The article discusses ways of expressing the comic in novel by I. Ilf and E. Petrov "12 chairs" and ways of conveying humor as the most culturally and situationally specific type of comic in the translation of the novel into German.

Keywords: Humor, translation, culture, adaptation, translation transformation.

Introduction

Humor as a manifestation of the subjective world of the individual and human emotions refers to the universes of human existence. A comparison of the definitions of the concept of "humor" given by various dictionaries and authors shows that a universal and comprehensive definition does not yet exist, but there are common supporting words, interpreting "humor" How:

"... understanding of the comic, the ability to see and show a funny, condescending and mocking attitude towards something..." [2] Or: "Humor is a type of comic in which vices are ridiculed not mercilessly, as in satire, but kindly the shortcomings and weaknesses of a person or phenomenon are emphasized, recalling that they are often only a continuation or the reverse side of our merits" [3].

It is well known that the basis of the comic lies in the discrepancy between the meaning of the sentence (literal value) and meaning statements (indirect meaning). This discrepancy can range from their partial coincidence - the speaker wants to say something more than he says, to their complete opposite - the speaker means the opposite of what he says (in the case of irony, sarcasm, satire).

Humor presents particular difficulties in translation. On the one hand, these are the difficulties of extralinguistic and cultural nature. They are due to the fact that humor is a vivid reflection of the national mentality and the most pressing problems of modern life, including people's ideas about the comic, modern and historical realities, characteristic communication situations, etc. On the other hand, these are difficulties of a linguistic nature, since colloquial and reduced (profanity) vocabulary is widely represented in such texts: often the main element in a humorous text is puns, games of words. All these and other features make it difficult to translate such a text into another language and, as a result, to understand it by foreigners.

Among the authors of literary works, Russian humor writers of the twentieth century stand out. Ilya Ilf and Evgeny Petrov. The plot basis for their novel "12 Chairs" was suggested by V. Kataev, to whom the co-authors dedicated this work. The novel was published in the USSR in 1929, and its German translation "Zwölf Stühle" was performed by Ernst von Eck in Berlin in 1978.

The subject of the study is adaptation techniques when translating a humorous text to German culture. First, a few remarks about the German mentality and German humor, expressed by representatives of Russian culture on forums .

Most people from other cultures consider German humor to be sarcastic, dry and self-deprecating, although it is considered rude to make fun of others. "They never laugh at short, long, bald or hairy women , men or people of a special culture" [5].

"Except for the Second World War, forbidden topics does not exist for humor. Listen to a little advice : don't be offended if someone makes fun of you. This is very common among Germans and has no offensive meaning. Although it's not easy, you can adapt to German humor" [5].

"All well... German humor Not Always clumsy"
[5].

"When I already knew the language enough to be able to communicate with the Germans, at first I had great difficulties. They took what I said jokingly at face value, and I didn't always get their jokes either. I wonder if everyone has such difficulties" [5].

"And I swore off telling them jokes. I told someone recently, he understood my language, but began to find out what and how. Well, I explained everything to him, so he demonstratively: "ha ha." AND here same started rasska - calling your own, as vulgar as it is, is not funny..." [5].

« 70 % make up Topics relations And sex" [5].

Clarification of the psychological characteristics of men- mentality and perception of humor of the target group, as Seems, first step on stage translation works into the language of this target group.

The novels of I. Ilf and E. Petrov have been translated into almost all European languages, they have been dramatized and filmed many times. Interest in the language of satire by I. Ilf and E. Petrov arose immediately after the publication of their works and subsequently did not fade away, since the writers captured in their works panorama life Soviet society of the 20s XX century For example, three translations of the novel are known AND. Ilfa And E. Petrova " 12 стульев" into English.

The novel was first published in German in 1930 almost simultaneously in Zurich and Vienna, then reprinted twelve more times. Available three translation options by different translators. The latest edition has been published in 2003

British writer Virginia Woolf noted that humor is the first thing lost in translation [7]. Modern forum participants share their experiences:

"А у меня "12 стульев" in German, but, of course , book Very loses By comparison With original . Although all the Germans I knew to whom I gave it to read were delighted with it" [6].

"I watched "12 Chairs" first, then read it. Heaven and earth, although I always knew that reading was more interesting " [6].

"I leafed through the German translation, it's good, but still, it's not the same, it can't convey all the charm. And you need to know history" [6] .

So, before us is a satirical work, in the language of which unusual forms are often used, cases of the so-called conscious attitude to language are observed. For example, Ilf and Petrov's conscious defraseologization of well - known phraseological units of the Russian language. In

the novel authors ironically beat saying TO. Marx: “The liberation of the workers must be the work of the workers themselves” as “The work of helping drowning people is the work of the drowning people themselves” [1, p. 377]. The humorous effect is created by combining the meaning and associations of the precedent text and the direct meaning of the unit “hands” (“hands of drowning people”). However, the relations inherent in the language system cannot always be implemented in other languages due to the strict rules of the norm. In non-German translations, the seme “hand” was lost as the only instrument for saving a drowning person: “Ertrinkende – Helft euch selbst !” [4, p. 333].

If the translation is successful, the original text and the text translated must, V first queue, be equal in their ability to evoke reactions in their recipients. When adapting a humorous text To foreign language culture V translation are used comprehensively pragmatic, semantic And syntactical transformations, namely: literal translation, translation-exposition, denotative transformations , generalization , specification, change in word order and sentence type, etc. Denotative transformations that occur in the process of translating humor can affect both individual elements and subject situations as a whole while maintaining the main semantic core. Adaptation during translation, it can be used by the translator in cases where the semantic structure of the original text cannot be re-expressed in the target language.

Let us consider some of the difficulties in adapting the culturally specific manifestations of the novel’s humor to German culture.

1. WITH labor amenable translation a humorous effect at the phoneme or grapheme level, since the volume of text in which it is embodied is very limited , and the grapheme -phoneme form is specific to each particular language, although successful examples of translations can be found .

"Ho-ho!" – exclaimed she, bringing together To this The people 's vicious scream is the amazingly complex feelings that captured her.”

This is the Ogress Ellochka Shchukina - one of the most striking characters in the novel.

" Hoho !" rief sie und legte in diesen menschenfres - senden Schrei all die leidenschaftlichen Gefühle hinein .

Interjection Ho-ho ! in the German language it is also available , although the translation cannot in its meaning compare with the palette of feelings and emotions that Ellochkino conveys ho-ho! “ Cr -r- rasota !” The phonostylistic point is important here : the presence of a long r-r-r in this word evokes in the reader the idea of the growling speech of the heroine, the little “ogre”. Therefore, it is very important to preserve the growl effect in this word when translating. In the Berlin translation the equivalent of this word is the word Prrima ! , which is not quite close in meaning to the word Beauty ! But having common semes with it, it is more suitable in this case from the phonostylistic side.

" Carraul !" - " Hilfe !" This translation example, Unlike the previous one, it cannot be noted as a successful find of the translator. The option " Alarrm !" seems more suitable. from a conservation point of view phonostylistic effect.

“Oh, Bayadère, ti-ri-rim , ti-ri-ra !” – "O Bajadere , tiridim tirida !"

“ Mr -r, mr -r,” Ippolit Matveevich answered vaguely.

"Hmm – tja " , – murmelte I.M.

This translation technique and some subsequent ones indicate the translator's desire to adapt the onomatopoeic features of the Russian language to the onomatopoeic features of the German language.

2. The humorous effect in the original is often created at the word level, based on the simultaneous implementation in the context of two meanings of a polysemantic word or the meanings of two homonym words. IN this case dominant semantic element there becomes the presence of a formal connection of a common or similar level of expression between realized meanings.

In Ellochka's vocabulary there is the word Hamite - 2nd person (polite form) of the verb to be rude . The humor lies in the fact that a polite grammatical form is applied to a verb with not quite "polite" semantics. In the German language there is no verbal equivalent to this word; dictionaries mark the equivalent - tape in the form of a phrase – sich flegelhaft benehmen , so the form hamite is translated as Sie sind frech . IN conversation With Bender she uses this word after Ostap 's statement that she produced an emergency on him impression, And uses it to express rather distrust in the words of a stranger.

In the first case, Bender, still inexperienced in the specifics of his interlocutor's speech, understood this word in the literal sense in which other native speakers use it, That's why He reacted on replica Ellochki:

"Have mercy! It's inhumane to be rude to such a charming woman " – " Gott behüte ! Es were geradezu unverzeihlich , zu einer so bezaubernden Frau frech zu sein".

In the second case, having understood the "rules of the game," he switches to its vocabulary and achieves the effect:

"Ho-ho! – explained Ostap" – " Ho-ho ! erwiderte Ostap ."

3. Translation-exposition. This is a free translation, an arrangement in which the general content of the original is conveyed in another language, regardless of the form of the original. This is essentially a subjective translation :

"The general opinion of the assembled townspeople was that "we'll all be there" and that God gave, God took away." – " Schließlich " waren alle einig darüber , dass „ wir alle dahin commen . " "Ja", "ja", sagten sie , "Gott hat's gegeben , Gott hat's genommen ."

4. Literal translation. This is a literal translation, where the linguistic form of the original is followed , i.e. semantic-structural characteristics of the original language are reproduced in the target language - yes:

"How much is opium for the people?" – " Was kostet Opium furs Volk ?

5. Denotative conversions:

« There his V swing! – " Der Teufel soll mich kreuzweis !

"Yes went You to hell !" – " Scher dich zum Kuck - kuck !"

"Well, march forward, the trumpet is calling!" – " Nun vorwärts march , die Trommel ruft !"

"Blue thief" – " Der schamhafte Dieb "

"Myself You fool!" – " Blöder Hund !

"AND enemy runs runs is running!" – " Der Wolf ist tot !

Der Wolf ist tot !"

6. Generalization:

“metallic quack and engine squeal” – “ das Rattern eines Motors ”

"I artist, graduated VKHUTEMAS (Higher hu - dozhestvenno -technical workshops)" – " Ich bin

Kunstmaler , habe die Hochschule für bildende Kunst absolviert " .

" Not worry , chairman , operation I'll take it on myself !" - "Nur nicht aufgeben , Marschall , die Operation übernehme ich".

“ Ah !.. White acacias , flowers emigration ..." - "Ah, yes ist er also weißer Emigrant?"

« Europe us will help " – "Der Westen steht hinter uns " "

7. Specification:

“... but my wife found that with glasses he... looked like Miliukov” - “... doch seine Frau befand , dass er damit wie weiland Außenminister Miljukow aussehe ..."

“Maybe I should give you the key to the apartment where the money is?” – " Soll " ich dir vielleicht night den Schlüssel zu meinem Geldschrank Geben ?

8. Defphraseologization And phraseologization :

"Bezenchuk drank bitter" – " Besentschuk soff " .

“We will wear cambric foot wraps and eat Margot cream” - " Werden Batistfußklappen tragen und Aus - tern schlürfen . "

9. Change order words And type offers:

“The biconcave glass of his pince-nez bulged with white spotlight light. The young people stood like lambs.” – " Unter " der Weißen Blitzen seiner bikonka - ven Kneiferglaser standen die Neuvermählten wie die Lammer da " "

10. is of particular importance in comic texts , which, as a rule, is delineated by the territorial borders of countries and regions and a person’s nationality. Translated texts from other cultures outline the need to convey not only the form, but also the content. with everyone diversity prisoners V meanings under the indispensable condition of preserving these meanings. Therefore, the issues of adequate reflection of linguistic stylistic means in translation have always been the most difficult and controversial.

"Holya nails" – " Manicure " "

“the death of Madame Petukhova” – “ der Tod der Ma - dame Petuchova " ,

"Mirror" sinner" – " der " Sünderspiegel " "

"state almshouse" – " ein staatliches Altersheim . "

Oftentimes it has place mixing styles at translation of the same lexical unit, used in similar contexts, for example:

" old woman (s)" – alte Frauen – alte Weiber . "

Let us give some successful examples of preserving the humorous effect during translation.

“Well, the kingdom of heaven... the old woman has passed away... Old women, they always pass away ... Or they give up their souls to God... –Moge ihr das Himmel - reich beschieden sein , ..."

– " Also , die alte Dame ist hinübergegangen ... Alte Damen gehen immer hinüber

... Oder sie befehlen ihre Seele dem Herrn ..."

High style original And euphemism rants fully preserved.

Or: "glutton" - " Freßsack " .

Very Fine By understandable reasons Borrowings from German and French are translated :

“For conspiracy, Comrade Field Marshal...” – “ Wegen der Konspiration , Genosse Feldmarschall ”

“Monsieur, it’s not mange pas sis zhur . Goeben world zi bitte etwas kopecks auf dem shtyuk ford .” – “ Monsieur , je ne mange pass ix jours . Geben Sie mir bitte etwas Kopek auf dem Stuck Brot .” Saving mistakes creates a humorous effect.

A Here translation next phrases V this tirade:

“Give something to the former deputy of the State Duma” can be considered a translation-exposition: “ Eine milde Gnade für ein fruheres Mitg - lied der "Reichsduma " .

The above allows us to draw the following conclusions :

- 1) texts with a humorous effect present a significant translation problem ;
- 2) the complexity of solving a translation problem largely depends on various factors, including the linguistic level on which humor is built;
- 3) in most cases, there is only one way for a translator to convey humor - not to translate literally, but to create his own pun, i.e., in other words, to come up with his own joke, using the same means as the original author, while being as close in meaning as possible to the original and taking into account the context.

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