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THE COMPARISON ANALYSIS OF THE TRANSLATION TECHNIQUES TO RENDER HUMOR IN THE NOVEL *THREE MEN IN A BOAT (TO SAY NOTHING OF THE DOG)* BY JEROME K. JEROME

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Introductions. Humor is considered as one of the most significant parts of a cultural aspect. Our topic for observation is the methods of rendering humor. Any translation is considered to have a cultural value, as it plays a vital part in creating intercultural connections and communications. In his article *The definitions of humor: A new perspective* German scholar Eric Joseph Kolb describes humor as “the emotional feeling, which occurs when a person perceives a situation from an unexpected or divergent perspective”. [4].

Aim. The aim of the paper is to compare the methods and techniques of reproducing humor used by different translators for the same source text. The main task for a translator is to correctly convey author’s thoughts and intentions to the target audience. The translated text should provoke the same emotions in the target audience, as the source text would do to those who read the original [3] For a translator to render humor accurately, a full awareness of both source and target cultures is crucial. It may be regarded as humor is closely connected with a particular country, its history, its people and their traditions. Thus, a translator should have not only a good command of language knowledge, but be an erudite and have a thorough understanding of cultural aspects of both nations.

Materials and methods. The source text used for this research is Jerome K. Jerom’s novel *Three Men in a Boat (to say nothing of the dog)* and its translations by Rostyslav Dotsenko (1974) and Oleksa Nehrebetskyi (2014).

There are several ways to convey humor from one language into another. In their work *Introduction to fictional representations of multilingualism and translation* Scholars Dirk Delabastita and Rainier Grutman [1] distinguish five main translation methods used to render comic and humor:

- adaptation, a frequently used technique for translation humor, by which a translator should find an appropriate equivalent for the target audience to make humor understandable;
- calque, a technique to directly convey the comic element into the target language preserving its meaning and stylistic features;
- reduction is used to omit a certain element in the translation;
- amplification which is used when additional information may be included in order to render some cultural or linguistic aspects of humor;
- compensation that enables translators to adapt humor to the specific characteristics of the target audience maintaining the idea of the joke. It may be taken as the missing comic aspect of a joke is indemnified in the text by other means.

In this paper, the object of our research is the comparison of two translations of the novel *Three men in a boat (to say nothing of the dog)* in terms of the use of different translation methods by Rostyslav Dotsenko and Oleksa Nehrebetskyi. Humor is rather complicated phenomenon for a translator in terms of its cultural aspect. It is challenging to find an appropriate equivalent to some jokes. Below there are presented a few samples of different techniques mentioned above used in both translated works.

(1-s) *Confound you, you dunder-headed idiots!* [2] – (1-t1) *Щоб ви пропали, бісові глушмани!* [5] – (1-t2) *Щоб вас рознесло, йолопи тупоголові!* [6]. In this example, no significant changes were made to the sentence structure, but the emotional colouring is preserved in both cases with minor stylistic differences. Both translators used **calque** technique.

(2-s) *For the next four days he lived a simple and blameless life on thin captain's biscuits (I mean that the biscuits were thin, not the captain) and soda-water* [2] – (2-t1) *Наступні чотири дні він жив скромно й безгрішно, живлячись*

самими сухариками та содовою водою [5] – (2-t2) Наступні чотири дні він прожив простим і непорочним життям на крекерах «Тонкий капітан» (хоч тонкі були крекери, а не капітан) [6]. As we can see, the joke lies in wordplay about captain and thin biscuits. Dotsenko decided to omit the irony, thus losing the emotional component of the sentences. On the contrary, Nehrebetskyi successfully managed to convey humor, by using **amplification** in order to make the joke understandable to the audience.

(3-s) *We shouted back loud enough to wake the Seven Sleepers – I never could understand myself why it should take more noise to wake seven sleepers than one* [2]. –

(3-t1) *Ми знов закричали, досить гучно, щоб розбудити ведмедя в барлозі* [5]. –

(3-t2) *Ми закричали ще раз, та так, що й мертвий би прокинувся – не розумію, до речі, чого цей спосіб не застосовують у реанімації* [6]. In this sentence the author mentioned the legend about seven Christians who fell asleep while they were hiding in a cave from persecution and woke 200 years later. This comparison may be vague for the target audience, so translators tried to deal with it differently. For example, Dotsenko preferred to use **reduction** providing a familiar association with a bear, but he changed the structure of the sentence by omitting main character's thoughts which were in the source text. Nehrebetskyi followed the original (source) text to preserve the humor by using the association with dead man and reanimation (**adaptation technique**).

As there are some cultural differences between source and target languages, a translator may use amplification in order to add some details and explanation for the target audience to understand certain nuances.

(4-s) *Dinner at six – soup, fish, entree, joint, poultry, salad, sweets, cheese, and dessert* [2]. – (4-t1) *Вечеря о шостій – суп, риба, антре (страва, що подається перед печеню), печеня, птиця, салат, солодке, сир і десерт* [5]. – (4-t2) *Вечеря о шостій – суп, риба, антре, шинка, дичина, салат, солодке, сир і десерт* [6]. As it appears, Dotsenko decided to give the explanation of the word entree for those who don't know this French term (amplification), meanwhile Nehrebetskyi did not use additional information in order to render some cultural or linguistic aspects of humor

in this situation. One of the discrepancies between two translations is the emphasis in the sentences. In order to enhance emotionality, a translator may change the focus towards the source text.

(5-s) *I never saw such a thing as potato-scraping for making a fellow in a mess* [2]. – (5-t1) *Мабуть, ніщо в світі не може так забруднити людину, як шкребіння картоплі* [5]. – (5-t2) *Я й не думав, що обшкребання картоплі може так забруднити* [6]. In the source sentence. Dotsenko decided to shift the emphasis from the specific to the more general, using amplification and emphasizing humor of the sentence while Nehrebetskyi kept the emphasis on the narrator's opinion about potato-scraping in his translation.

The usage of wordplay is a widespread phenomenon in humorous works. To render wordplay in an appropriate way different kinds of compensation are used.

(6-s) *Begin with breakfast. (George is so practical.) Now for breakfast we shall want a frying-pan” – (Harris said it was indigestible; but we merely urged him not to be an ass, and George went on)* [2]. – (6-t1) *Почнімо зі сніданку. – (Джордж завжди такий практичний). – Для сніданку нам буде потрібна сковорода... Гарріс зауважив, що сковорода – їжа не дуже поживна, але ми гримнули на нього, щоб не клеїв дурня, і Джордж повів далі* [5] – (6-t2) *Почнемо зі сніданку. – Джордж такий практичний. – Для сніданку нам буде потрібна сковорода...Гарріс сказав, що вона неїстівна; але ми гиркнули на нього, щоб не клеїв дурня і Джордж продовжив* [6]. In this case, the humor is based on the wordplay, as they needed the frying-pan for making breakfast, not for eating. Both translators were able to convey this wordplay using **generalized compensation**.

Results and discussion. In general, it can be said that both translators tried to reproduce the source text as faithfully as possible. However, due to the fact that Ukrainian is an implicit language and English is an explicit language, translators usually have to use different translation techniques and thus some translation losses are inevitable. Having analyzed the sample, we have observed cases when an adequate translation was performed without significant translation losses: there were 33 cases or 28% in Dotsenko's translation and 48 cases or 41% in translation

performed by O. Nehrebetskyi.

Conclusions. In conclusion, we highlight that one of the most difficult type of translation is literary one. Rendering humor might be considered as a part of literary translation. In order to perform a high-quality translation and correctly convey humor from the source language into the target one, some translation methods like adaptation, calque, reduction, amplification and compensation are mostly used. The knowledge of cultural diversity is the vital part in humor translation, as every nation has its own peculiarities and a translator should be aware of them in order to make a faithful translation.

By having done the comparison analysis of the translation made by Dotsenko and Nehrebeskyi it can be said that the translators generally tried to convey the source text and author's style, although both had their own vision of the text and both provided their readers with an excellent translation of the famous novel.

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