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THEORETICAL FOUNDATIONS OF HUMOR AND IRONY STUDIES IN TRANSLATION

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The relevance of this study stems from the necessity to identify the specific features of adapting humor and irony in Ukrainian translations, which allows for evaluating the effectiveness of translation strategies and provides a deeper understanding of the influence of the linguistic and cultural context on the translation process. The issues of humor and irony in translation have been examined by numerous English-speaking linguists and translation specialists. As a result of reviewing the source base, we found that the issues of humor and irony in linguistics have been studied by Iwona Grodz, Marta Dynel, Salvatore Attardo, and others. The problems of literary translation have been studied by Clive Scott, Delphine Grass, and others. Despite the considerable body of research in this field, the translation of humor and irony in contemporary cinema, especially in the Ukrainian versions of Tim Burton's films, requires further investigation.

The category of the comic belongs to the most methodologically challenging objects in philological research. It resists stable definition and changes its function across genres, epochs, and communicative settings. In translation studies, this difficulty becomes even more pronounced. Humor and irony are not merely semantic content. They function as culturally embedded pragmatic effects. Their success depends on shared knowledge, expectations, and evaluative stance between the text and its audience.

Within contemporary linguistic theory, a major reference point is Attardo's General Theory of Verbal Humor (GTVH). This framework explains jokes through structured oppositions and mechanisms. It shows how incongruity is organized into an interpretable "punch". The GTVH is valuable for identifying how verbal humor is engineered. It helps distinguish between the literal propositional layer and the implied comic intention. However, when the object of study is an audiovisual text, strictly verbal models become insufficient on their own. Film discourse operates through synchronized channels – speech, image, sound design, editing, performance. The comic effect often emerges not inside a sentence but at the intersection of what is said, what is shown, and what the viewer is expected to infer [1].

The classification is intentionally operational rather than exhaustive. It aims to capture the dominant source of the comic effect in each instance and to support consistent coding of translation solutions.

The first group comprises simple humorous units. Here the effect is generated by immediate situational incongruity or by an easily recoverable verbal twist that does not

rely on specialized cultural knowledge. In such cases, translation typically depends on maintaining timing, register, and the pragmatic "hit" of the utterance, rather than on reconstructing complex semantic networks [4].

The second group covers intertextual humor. The comic effect presupposes recognition of external cultural material – literary motifs, conventional formulas, or widely circulated references. Here, the translator faces a decision that is central to translation pragmatics. Preserving the original reference may protect authorial texture, but it may also reduce accessibility if the target audience is unlikely to identify the allusion. Conversely, adaptation can secure recognizability while reshaping the cultural coordinate system of the text. In audiovisual contexts, this tension is especially visible because references can be simultaneously verbal and visual. The translation must remain synchronized with the on-screen cue [8].

The third group is irony. It is understood as a double-layered communicative phenomenon in which the intended meaning diverges from the literal one. In screen dialogue, irony is frequently reinforced by the pragmatic environment: intonation, facial expression, montage, or the absurdity of the situation may mark an utterance as non-literal even when its wording is neutral. As Dynel notes in her work on screen discourse, irony is highly sensitive to pragmatic context. Its interpretation depends on the recipient's ability to reconstruct stance and implication rather than to decode lexical meaning alone [5].

Importantly, these categories are not mutually exclusive in cinematic texts. A single line may simultaneously function as an allusion and as irony, or as a situational joke embedded in a broader intertextual frame. Nevertheless, the proposed three-part classification provides a transparent analytical instrument for the purposes of this study. It allows the researcher to distinguish the primary mechanism that triggers the comic effect, to relate it to translation techniques observed in the Ukrainian dubbing, and to evaluate adequacy not as abstract "equivalence", but as preservation of pragmatic impact within the constraints of audiovisual synchronization [7].

Having outlined the classification of humorous and ironic phenomena, the next step is to describe the translation logic that allows these effects to be re-created across languages and cultures. In translation studies, humor is commonly treated as a high-risk domain. Its success depends on pragmatic uptake. The recipient must not only understand the proposition but also recognize the intended stance, infer the implicit meaning, and respond with the expected affect. This dependency becomes even more pronounced in audiovisual translation. Here linguistic choices are constrained by synchronization, scene rhythm, and the simultaneous presence of visual and acoustic cues [3].

Analytical descriptions of humor translation are usually formulated on two complementary planes. The first concerns macro-level orientation, often discussed through the domestication – foreignization continuum. Domestication prioritizes the target viewer's immediate accessibility. It relocates cultural references and pragmatic routines into familiar frames. Foreignization, by contrast, preserves the source-text's cultural texture and signals its "otherness". In the case of a fantasy film such as *Alice in Wonderland*, neither pole is universally optimal. The cinematic world is deliberately

stylized and culturally marked. Therefore, a balanced solution is typically required. The translation should maintain the film's English literary identity while ensuring that humorous triggers remain interpretable and effective for the Ukrainian audience [9].

The second plane concerns micro-level procedures. These are the concrete techniques used to implement the macro-level orientation in particular utterances. For the purposes of this research, the analysis relies on the widely used taxonomy of translation techniques proposed by Lucía Molina and Amparo Hurtado Albir. This framework enables consistent description of observable shifts between the source and target texts [2].

In humor translation, several procedures become especially salient. Adaptation is employed when a culture-bound item or a conventional association in the source text would be opaque in the target context. It must be replaced with a functionally comparable cue. Compensation becomes necessary when a humorous mechanism is untransferable at the original locus – most frequently in cases of wordplay or phonetic patterning. The translator reconstructs a comparable comic effect elsewhere, preserving the overall pragmatic balance of the scene [6].

Audiovisual constraints also intensify the importance of amplification and reduction. The translator may need to make an implicature more explicit to secure comprehension. Conversely, the translator may compress an utterance to fit timing and lip synchronization without destroying its pragmatic force. Substitution is relevant when the comic effect can be shifted from a strictly verbal resource to a paralinguistic or multimodal one. For instance, the translator may rely on intonation, expressive phrasing, or the scene's visual irony [4].

Finally, discursive creation is characteristic of nonsense-driven texts. Here the translator produces a context-bound, non-predictable equivalent that functions as a temporary solution rather than as a stable dictionary correspondence. This is an especially productive move in Carroll-inspired absurdity and Burton's stylized dialogue [7].

From a methodological perspective, these approaches imply that translation adequacy in humor and irony cannot be reduced to lexical or semantic equivalence. The relevant criterion is pragmatic: whether the target utterance triggers a comparable interpretive route and a comparable effect under the same audiovisual conditions. Consequently, the present study treats the Ukrainian dubbing not as a secondary "verbal copy" of the source text, but as a strategically constrained re-encoding of comic and ironic meaning. Macro-level orientation (accessibility versus cultural retention) is realized through micro-level techniques observable in specific dialogue segments [5].

The theoretical part showed that humor and irony cannot be treated as "just meaning." They work as cultural and communicative signals: the viewer must recognize the intended tone, implication, or contrast, often with the help of context. For the purposes of the analysis, the material was organized into three working categories – simple situational jokes, intertextual references, and irony (including wordplay and visual-verbal contrast). This taxonomy made the practical stage more consistent and allowed the evaluation to focus on how each effect functions inside the scene.

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BEHAVIORAL ASPECTS OF LEARNING: HOW EMOTIONS, MOTIVATION, AND COGNITIVE BIASES INFLUENCE THE EFFECTIVENESS OF EDUCATIONAL METHODS

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In today's rapidly changing educational environment, the behavioral aspects of learning are a key factor in enhancing the effectiveness of the educational process and developing students' professional competencies. Emotions, motivation, and cognitive biases determine how learning material is perceived, the level of student engagement, and their capacity for critical thinking and independent decision-making. In this regard, research into the behavioral mechanisms of learning is particularly relevant, as it allows for improving the effectiveness of modern educational methods and ensuring the preparation of competitive professionals. A behavioral approach to learning involves taking into account students' psychological and cognitive characteristics in the process of organizing educational activities. In this context, modern educational methods—