

L.S. Bokayeva, A.S. Shvaikovskiy*

4th year student, M. Auezov SKU, Shymkent, Kazakhstan

candidate of pedagogical sciences, associate professor, M. Auezov SKU, Shymkent, Kazakhstan

*Corresponding author: shvaikovskiy_a@mail.ru

STRATEGIES FOR OVERCOMING CHALLENGES IN TRANSLATING BRITISH AND AMERICAN HUMOUR AND IDIOMS (BASED ON THE WORKS OF JEROME K. JEROME AND O. HENRY)

Abstract

The article analyzes the main problems and difficulties arising during the translation of British-American humour and idioms in texts. The article discusses strategies for overcoming difficulties in translating British and American humour and idioms based on the works of Jerome K. Jerome and O. Henry. It emphasizes the significance of cultural differences in contextual features and language barriers that can make it difficult to accurately convey meaning and emotions in the translation process. The research is based on the study of idiomatic expressions and the development of humour in different periods. Knowledge and use of idioms helps to understand the speech of a native English speaker more clearly and without errors, as an idiom can express much more meaning than an ordinary word. An idiomatic expression can easily demonstrate one's level of English and make speech lively.

Keywords: cognitive, humorous element, irony, pragmatics, prose, psycholinguistic, pun, reception, sarcasm.

Introduction

Humour, as we know, plays a key role in knowing ourselves and our world. Because thanks to sarcasm we can discuss a certain actual problem. The concept of humour and idioms is important for human speech and art. Because these two linguistic parts of speech help to make our speech brighter and more lively. If we exclude humour and idioms from our daily life, it will become uninteresting and monotonous. Idioms are created by time based on a certain period of life as each idiom has its own meaning. But it is worth understanding that foreign humour is markedly different from Russian humour. The English like to resort to wordplay, which we do not understand. Different types of humour may require different translation strategies of humour. For instance, puns can be replaced with similar wordplay in the target language, while ironic statements require a precise understanding of the context to preserve tone. Idioms also play essential role in English texts [1].

We can across upon to idioms in every English book. They make our speech more colorful and fascinating. There are several strategies and approaches for translating idioms, including the context, objectives and characteristics of the language. These are the general approaches for translating idioms: literal translation, another words, calque. We use calque in translating expressions word-for-word, saving the structure and individuals words. This approach can work when the idiom exists in both languages with the same meaning. For example: "To kick the bucket" in English this expression is an idiom, but in Russian it does not sound as an idiom.

Theoretical analysis

We want to begin with the analysis of irony and sarcasm and how the ancient Greeks treated this direction of satirical exposé. The Greeks treated satire and humour as something more than a funny phenomenon they tried to know the world by using humour and idioms in speech. Indeed, humour is divided into different subtypes and irony is one such subtype. Irony is the mockery of a person, his/her vices and even character and, in general, the mockery of their personality. Conflict situations are accompanied by irony. When one uses irony, that person has to be very careful regarding the choice of words because some people may get hurt by it. There are three types of irony: irony where words are used, verbal irony and drama irony. Verbal irony is a direct mockery of a

person, a person can say a word but express the opposite meaning and sense. For example: "My friend is 'very' good". In this case the word "very" means the opposite meaning of "is not, not good".

Often this type of irony can be found in real life, in casual conversation. Irony has several functions for people in their lives. The most important among these would be its role in taking people through stressful or difficult situations. Irony distances the person from the realiveness of emotion enamoring him/her in these situations so that ironically, the tension could be maintained less in it by someone seeing the absurdity or humour in a particular situation. It enables a person to carry the burden in a somewhat lighter mood, instead of getting all overwhelmed. The self-distance created in difficult situations makes things more manageable, having an emotional buffer that can promote resilience. Furthermore, it is not irony that provokes thinking critical. The defining characteristics of the modern era are identified, setting the stage for a deeper examination of irony [2].

This underscores that, as modernism took shape, irony gradually became an essential and central feature of its intellectual and cultural development. Throughout this period of modern European thought, irony is inextricably tied to the emergence of a new intellectual style and an indirect form of expression. This style is evident in multiple areas: communication, art, philosophy, and even cognitive processes. Since irony operates not just as a rhetorical device but as a deeper mode of cognition and expression, it transcends mere language technique. In this sense, irony becomes more than just a figure of speech; it evolves into a crucial element in the intellectual and cultural fabric of the modern era. No matter how pure the intersection between the outside the actual world and a history might appear, communicatory forms, the making of cultural texts, and the very forms these texts exist into would not exist without some traditional framework defining their levels of semantic content [3].

The transfer from the term 'irony' used only to package a 'style' and be transformed into a principle framing the very existences of human beings indicates, on the one hand, the emergence and development of a new ironic worldview, and on the other, it carries an understanding that this particular worldview is a construction of modernity. In clear terms, irony seems to signify a lack of position or supremacy in the modernist project. So, one might also say that irony is contrary to the all-embracing modern ideology itself. However visible dissonance between the ironic form and the content of the modern project does not itself imply that irony was estranged from the Age of Enlightenment or could not find an abode in it. Here, on the contrary, irony constituted a momentous form within the culture of New European modernity, in relation to the discussion of the subjectivity and the rationality of individuals. It developed a specific, indirect form of thinking and acting, a unique communicative model. It did so by opening a new type of worldview, enriching it with dimensions like emotion, playfulness, detachment, reflection, and subjectivity-the level of which would eventually become more scrutinized during postmodernism. Irony can have a very diverse influence on the character of a person depending on how and under what conditions it is used. As such, it can be said that there are many considerations in this regard. First, irony is a critical thinking catalyst. Most ironic people possess strong analytical qualities and often tend to see things from different lenses which make it possible for them to work through subtle meanings and not take everything at face value. Irony, therefore, may be a protection mechanism in case of problems [4].

When a tough or unpleasant thing arises, the person can make use of irony to calm things down or to reduce the implications of the argument in order to hide feelings from others. Furthermore, irony represents a kind of distance emotively. Though, very often, the ironic person does not enter into full engagement in a situation or relationship. Thus objectivity is kept intact, but it causes hindrance in personal relationships. Fourth, self-irony is one of the important ingredients [5].

Such an ability to ridicule oneself and laugh at one's faults usually points to self-esteem being very much involved in such people, as well as their confidence.

Experimental part

If we think of sarcasm as a broad concept, often tied to something funny that makes people laugh, it's important to note that sarcasm actually covers a range of expressions, including what's known as humourous prose. The main goal of humourous prose is pretty simple: to make the reader smile or even laugh. It's usually about delivering harmless jokes that don't mock people or their flaws. Humourous prose often works through wordplay, puns, and clever twists on language. You

can also spice things up with phrases or expressions that give the speech a bit more life and colour. However, one challenge that translators often face when dealing with humorous prose is capturing that exact meaning – especially when sarcasm is involved. The translator's job is to not just translate the words, but to preserve the humour, particularly the sarcastic tone, which can sometimes get lost in translation. Sometimes, a joke that lands perfectly in one language might fall flat when translated into Russian, and that's a common challenge in humour translation. The main task here is to translate humorous prose as accurately as possible, using the right words while keeping the humour intact. In modern writing, humorous prose often targets real-world issues, like politics, society, or human perspectives. The style of these works is typically light and expressive, making them easy to read and understand. When translating humorous prose, it's crucial to preserve the sarcasm by paying attention to a few key points [6].

Humour is often deeply tied to cultural differences, so it's not just about translating the words – it's about capturing the essence of the joke and its context. Literal translations can easily miss the mark. If the joke doesn't resonate in the target language, it might be necessary to use similar cultural references or localized elements that the audience will relate to. At times, the challenge is not only about preserving the meaning but also about maintaining the original style of humour. This requires flexibility, creativity, and sometimes adapting phrases or adding new elements that will still get a laugh in the context of the new culture. In addition, humour is based on intonation and nuances of language, which requires careful choice of words to accurately convey the desired emotional tone. If possible, it is worth consulting with the author to better understand the meaning and locution of humour. Ultimately, translating humorous prose and sarcasm is always an act of interpretation and the main goal of the translator is to preserve the essence and emotional impact of the joke for another audience. If we talk about the difficulties of translating humorous prose, it is not just a matter of replacing words from English into Russian, but a complex task that requires attention to the culture and traditions of the other language. We must pay careful attention to the context in general and the meaning itself when translating humorous prose. Humour is often connected with local traditions and peculiarities that may not be understood by a foreign reader. Therefore, it is important to choose jokes and references that will be understandable and funny for the Russian audience. When wordplay appears in the text, the translator often needs to come up with their own puns to keep the joke's effect intact, making use of language quirks, accents, or peculiarities. It's crucial to find an equivalent that works just as well in the target language as it did in the original. Humour, however, isn't just about words; it often depends on how something is said or the intonation used. So, the translator has to capture that tone in humorous prose to ensure the joke still lands. Sometimes, this means changing the structure of sentences or adding something new to make the text feel livelier and more understandable [7].

Results

Translating humorous prose isn't only about getting the words right – it's about using the right approach to convey the meaning clearly and keep the jokes funny and relatable for a new audience. To convey the meaning of irony in prose translation, he should read through the prose with several new foreign words, phrases from the idioms in the text, and try to find in Russian the exact counterpart. In reality, we are living in a technology-driven world, in which the use of the Internet can be put to exploit by translators. While translating into English, if any word proved insufficient to accomplish the precision of sarcasm, he can fibrillate by saying out phrases and terms logically completing the jocular and humorous prose. Sarcasm must be translated into the language of the surpassing meaning and stylistic representation of the author, since it is not only a poetic but perhaps even a work atmosphere. The prose must be so well understood by the translator that he or she has an inkling of the atmosphere of the joke, for otherwise the joke may lose its purpose as well. Each foreign author has a unique type of sarcasm there are those who have a more violent type of sarcasm there are others with a more benign form of sarcasm. This specifies the cultural peculiarities and psychologies, which depend diverge from one language to another and also on social settings.

Conclusion

To conclude, before the translation should be deeper and more accurately study the book of the author, whom we will translate. Also some jokes in Russian are poorly translated and there is no accurate way to convey the meaning. When we read in the original we still have different feelings. Some jokes in English sound funny based on the intonation rather than the humour itself. These are some puns and the importance of their translation also matters. But we should pay attention more to the intonation as it plays a big role in such jokes.

References

1. Brownell H.H. Neuropsychological views on humor // Laughter matters: a serious look at humor, 2001. - P. 17-34.
2. Lefcourt H.M. Humor and life stress: an antidote to adversity. - New York: Springer-Verlag, 2014. - 252 p.
3. Lefcourt H.M., Davidson-Katz K., Küneman K. Humor and functioning of the immune system // Humor, 2015. - №3. - P. 305-321.
4. Nakhemou L. Humor as a database for the study of aging // Humor and aging, 2011, P. 3-26.
5. Omwake L. A study of the sense of humor: its relation to sex, age, and personality characteristics // J Appl Psychol, 2016, №21, P. 688-704.
6. Allport G. W. Pattern and personality growth. - New York: Holt, Rhine-Hart and Winston, 2004. - 158 p.
7. Attardo S. Linguistic theories of humor. - N.Y.: Mouton de Gruyter, 2015. - 180 p.

Л. С. Бокаева, А. С. Швайковский*

4 курс студенті, М. Әуезов атындағы ОҚУ, Шымкент қ., Қазақстан
педагогика ғылымдарының кандидаты, доцент, М. Әуезов атындағы ОҚУ, Шымкент қ. Қазақстан

*Корреспондент авторы: shvaikovskiy_a@mail.ru

БРИТАНДЫҚ ЖӘНЕ АМЕРИКАНДЫҚ ӘЗІЛДЕР МЕН ИДИОМАЛАРДЫ АУДАРУДАҒЫ ҚИЫНДЫҚТАРДЫ ЖЕҢУ СТРАТЕГИЯЛАРЫ (ДЖЕРОМ К. ДЖЕРОМ МЕН О. ГЕНРИДІҢ ШЫҒАРМАЛАРЫ НЕГІЗІНДЕ)

Түйін

Бұл мақалада ағылшын-американдық әзіл мен идиомаларды аудару барысында туындайтын негізгі мәселелер мен қиындықтар талданады. Мақалада Джером К. Джером мен О. Генри шығармалары негізінде британдық және американдық әзіл мен идиомаларды аударудағы қиындықтарды жеңу стратегиялары қарастырылады. Мақалада мағынаны және эмоцияны дәл жеткізуді қиындататын мәдени айырмашылықтардың, мәтінмәндік ерекшеліктердің және тілдік кедергілердің маңыздылығы атап өтіледі. Зерттеу идиомалық тіркестерді және әр түрлі кезеңдердегі әзілдің дамуын зерттеуге негізделген. Идиомаларды білу және қолдану ағылшын тілі тасымалдаушысының сөзін дәлірек әрі қателіксіз түсінуге көмектеседі, өйткені қарапайым идиома жай сөзден әлдеқайда көп мағына білдіруі мүмкін. Идиомалық тіркес ағылшын тілі деңгейін оңай көрсете алады және сөзді әсерлі ете түседі.

Кілттік сөздер: танымдық, әзіл-оспақ элементі, ирония, прагматика, проза, психолингвистикалық, сөз тіркесі, қабылдау, сарказм.

Л. С. Бокаева, А. С. Швайковский*

студент 4 курса, ЮКУ им. М. Ауэзова, г. Шымкент, Казахстан

кандидат педагогических наук, доцент, ЮКУ им. М. Ауэзова, г. Шымкент, Казахстан

*Автор для корреспонденции: shvaikovskiy_a@mail.ru

**СТРАТЕГИИ ПРЕОДОЛЕНИЯ ТРУДНОСТЕЙ ПРИ ПЕРЕВОДЕ БРИТАНСКИХ И
АМЕРИКАНСКИХ ШУТОК И ИДИОМ
(ПО ПРОИЗВЕДЕНИЯМ ДЖЕРОМ К. ДЖЕРОМА И О. ГЕНРИ)**

Аннотация

Данная статья анализирует основные проблемы и сложности, возникающие во время перевода английско-американского юмора и идиом в текстах. В статье рассматриваются стратегии преодоления трудностей при переводе британского и американского юмора и идиом на основе произведений Джерома К. Джерома и О. Генри. В статье подчеркивается важность культурных различий контекстуальных особенностей и языковых барьеров, которые могут затруднить точную передачу смысла и эмоций в процессе перевода. Исследование основано на изучении идиоматических выражений и развития юмора в разные периоды. Знание и использование идиом помогает более четко и безошибочно понимать речь носителя английского языка, поскольку обычная идиома может выражать гораздо больше смысла, чем обычное слово. Идиоматическое выражение может легко продемонстрировать ваш уровень владения английским языком и сделать вашу речь более живой.

Ключевые слова: познавательный, юмористический элемент, ирония, прагматика, проза, психолингвистика, каламбур, восприятие, сарказм

Information about the author responsible for contacts:

Alexey Sergeevich Shvaykovsky, +77017419540, shvaikovskiy_a@mail.ru

Қатынасхаттар үшін жауапты автор туралы ақпарат:

Швайковский Алексей Сергеевич, +77017419540, shvaikovskiy_a@mail.ru

Информация об авторе, ответственном за сообщения:

Швайковский Алексей Сергеевич, +77017419540, shvaikovskiy_a@mail.ru