

УДК 811.111

DOI: 10.15421/3820016

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WORDPLAY IN DICKENS' NOVELS AND WAYS OF THEIR TRANSLATION

ГРА СЛІВ У РОМАНАХ ДІКЕНСА ТА ЗАСОБИ ЇЇ ПЕРЕКЛАДУ

ИГРА СЛОВ В РОМАНАХ ДИККЕНСА И СПОСОБЫ ЕЕ ПЕРЕВОДА

The article deals with the general problem of wordplay and its translation. The relevance of the problem is accounted for by the powerful role of wordplay or puns in creating in special artistic atmosphere of any belle-lettre sample and difficulties in its translating. The novels by Ch. Dickens have drawn attention of hundreds, if not thousands, researchers. A greater part of them pays attention to the literary side; the papers dealing with his language are quite versatile as well. But we have not yet met the comprehensive description and classification of Dickens' puns. The aim of our paper is to classify cases of wordplay in the novels by Ch. Dickens and some possible ways of their translation. To achieve this aim we solved the following tasks: a) to choose a reliable definition of wordplay, or pun; b) to create a set of examples taken from Dickens' novels and their translation into Russian and Ukrainian which are available at the site Gutenberg Project (<https://www.gutenberg.org>); c) to classify the puns; d) to analyze ways of their translation. The translation of puns is a really great problem and there exist different ways of solving it. Having analyzed Dickens' puns and wordplay we can summarize that these ones can be subdivided into personal and common; alphabetical, morphemic and word; homonymic, patronymic and polysemantic. The correlation between puns in the original and translation can be described as their direct relation (pun – pun), asymmetric relation (pun – no pun; no pun – pun) and extralinguistic additions. The prospects of our investigation are connected with the study of Dickens' art of creating individual manner of speech.

Keywords: pun, wordplay, humour, translation.

Розглянуто загальну проблему гри слів та її перекладу. Актуальність проблеми пояснюється потужною роллю гри або каламбурів у створенні особливої художньої атмосфери будь-якого художнього твору та труднощами в її перекладі. До романів Ч. Дікенса прикута увага сотень, якщо не тисяч, дослідників. Більша їх частина приділяє увагу літературній стороні; праці, що стосуються його мови, є дуже різноманітними. Але ми ще не зустріли вичерпного опису та класифікації каламбурів Дікенса. Метою нашої роботи є класифікація випадків гри слів у романах Ч. Дікенса та деяких можливих засобів їх перекладу. Для досягнення цієї мети ми поставили такі завдання: а) вибрати надійне визначення гри слів або каламбура; б) створити набір прикладів з романів Дікенса та їхнього перекладу російською та українською мовами, які розміщені на веб-сайті Gutenberg Project (<https://www.gutenberg.org>); в) класифікувати каламбури; г) проаналізувати способи їх перекладу. Переклад каламбурів – це справді велика проблема, і існують різні способи її вирішення. Проаналізувавши каламбури Дікенса та гру слів, ми можемо підсумувати, що їх можна поділити на власні та загальні; буквені, морфемні та словарні; омонімічні, паронімічні та полісемантичні. Кореляцію між каламбурами в оригіналі та перекладі можна описати як їх пряме відношення (каламбур), асиметричне відношення (каламбур – не каламбур; не каламбур) та екстралінгвістичні доповнення. Перспективи нашого дослідження пов'язані з вивченням мистецтва Дікенса у створенні індивідуальної манери мовлення.

Ключові слова: каламбур, гра слів, гумор, переклад.

Рассмотрена общая проблема игры слов и ее перевода. Актуальность проблемы объясняется важной ролью игры слов, или каламбуров в создании особой художественной атмосферы любого художественно произведения и трудностями ее перевода. К романам Диккенса приковано внимание сотен, если не тысяч, исследователей. Большая их часть уделяет внимание литературной стороне; труды, касающиеся его речи, также разнообразны. Но мы еще не встретили исчерпывающего описания и классификации каламбуров Диккенса. Целью нашей работы является классификация случаев игры слов в романах Ч. Диккенса и некоторых возможных средств их перевода. Для достижения этой цели мы поставили следующие задачи: а) выбрать надежное определение игры слов или каламбура; б) создать набор примеров из романов Диккенса и их перевода на русский и украинский языки, которые размещены на веб-сайте Gutenberg Project (<https://www.gutenberg.org>) в) классифицировать каламбуры; г) проанализировать способы их перевода. Перевод каламбуров – это действительно большая проблема, и существуют разные способы ее решения. Проанализировав каламбуры Диккенса и игру слов, мы можем подытожить, что их можно разделить на собственные и нарицательные; буквенные, морфемные и словарные; омонимические, паронимическая и многозначные. Корреляцию между каламбурами в оригинале и переводе можно описать как их прямое соотношение (каламбур), асимметричное соотношение (каламбур – не каламбур; не каламбур) и экстралингвистические дополнения. Перспективы нашего исследования связаны с изучением искусства Диккенса в создании индивидуальной манеры речи.

Ключевые слова: каламбур, игра слов, юмор, перевод.

The article deals with the general problem of wordplay and its translation. The relevance of the problem is accounted for by the powerful role of wordplay or puns in creating in special artistic atmosphere of any belle-letter sample and difficulties in its translating.

Puns, their structure, semantics and translation have been an object of a great number of theoretical researchers. Among the most relevant ones we are to mention D. Chiaro, D. Delabastita, J. Hajek, D. McInnis etc.

The novels by Ch. Dickens have drawn attention of hundreds, if not thousands, researchers. A greater part of them pays attention to the literary side; the papers dealing with his language are quite versatile as well. One of the most famous authors investigating the writer's language is P. Ingham [7] who studied his name making, local varieties of speech, American English as Newspeak etc.

Digital analysis of one of Dickens' novels has been done [1]; it «can reveal hidden elements that contribute to meaning in subtle ways. This essay argues that corpus stylistics analysis is a beneficial approach for answering these questions and for generating new perspectives on literary texts». One more aspect of research is the role Dickens' language in tourism. «American Notes reveals an author striving to come to terms with the unique ways in which travel writing, as opposed to the more familiar form of the novel, could register how human interactions had evolved in the wake of these new technologies». Everything said above can just illustrate the widest range of investigations of Dickens as a master of language. But we have not yet met the comprehensive description and classification of Dickens's puns.

The aim of our paper is to classify cases of wordplay in the novels by Ch. Dickens and some possible ways of their translation. To achieve this aim we solved the following tasks: a) to choose a reliable definition of wordplay, or pun; b) to create a set of examples taken from Dickens' novels and their translation into Russian and Ukrainian which are available at the site Gutenberg Project (<https://www.gutenberg.org>); c) to classify the puns; d) to analyze ways of their translation.

According to Delia Chiaro, «the term word play includes every conceivable way in which language is used with the intent to amuse» [2] **Ошибка! Источник ссылки не**

найден.]. Chiaro considers that «the term word play conjures up an array of conceits ranging from puns and spoonerisms to wisecracks and funny stories». Henrik Gottlieb, discussing the «vagueness» of the term wordplay, points out that «in trying to provide a scholarly description of human culture, including language, one is often struck by the fuzziness of the subject-matter at hand» [5].

According to Dirk Delabastita: «when attempting to describe how wordplay is translated one obviously needs to rely on an operational definition of the pun, including criteria for describing and comparing puns in terms of (say) their formal structure, semantic structure, underlying linguistic mechanism, textual function, and / or any other aspect deemed relevant to the comparison» [4]. As pointed out by Leppihalme [10], wordplay can be based on several different features of the language(s) involved. These features are pronunciation, spelling, morphology, vocabulary or syntax. It's important that there is some variation in the way scholars use the terms pun and wordplay. Some scholars (like Leppihalme) treat puns as a separate subcategory of wordplay, whereas others (like Delabastita and Redfern) use the two abovementioned terms interchangeably. The latter approach is adopted in this study.

A pun is a form of wordplay that creates humour through the use of a word or series of words that sound the same but that have two or more possible meanings. Puns often make use of homophones – words that sound the same, and are sometimes spelt the same, but have a different meaning. Puns are generally jokes – but not always; we tend to write «no pun intended» in brackets if we've inadvertently chosen our words in a way that could be construed as a pun. G. Cook says that puns are a special form of humor based on double meanings [3]. English puns generally fall into four categories, three of which are well established and are based on homophones, polysemous words, and close-sounding words [9]. A fourth, newer category of puns is now emerging through texting and instant messaging and is based on the use of alphabetic, numeric, or simplified spelling.

Taking into consideration the above-mentioned classification we slightly transform it concerning Dickens' wordplay and suggest such types of puns:

- personal words, i. e. connected with names, e. g.
- common words play.

The more detailed classification will include the following subdivision:

Personal names:

1a) sound or grapheme level (alphabetical): ***Papa, potatoes, poultry, prunes and prism, are all very good words for the lips: especially prunes and prism. You will find it serviceable, in the formation of a demeanour, if you sometimes say to yourself in company – on entering a room, for instance – Papa, potatoes, poultry, prunes and prism»*** (Little Dorrit);

1b) morpheme level: *I'm so glad you're better, **Mr. Liverer.** "Liverer indeed!" said Dick **Swiveller** thoughtfully. 'It's well I am a liverer. I strongly suspect I should have died, Marchioness, but for you' (The Old Curiosity shop);*

1c) word level *'Hard-hearted as the metal from which she takes her name,'*

*'Why don't she change it – melt down the **brass**, and take another name?'* (Ibid).

Common words puns can be based on:

2a) homonyms: ***Am** to play with 'Peggotty meant her nephew **Ham**; but she spoke of him as a morsel of English Grammar (David Copperfield);*

2b) paronyms; *The word **politics**, sir,' said Mr. Pickwick, '**comprises** in itself, a difficult study of no inconsiderable magnitude.' 'Ah!' said the count, drawing out the tablets again, ver good – fine words to begin a chapter. Chapter forty-seven. **Politics.** The word **politic** **surprises** by himself-*

2c) polysemants: *Heads, heads – take care of your heads!*’ cried the loquacious stranger, as they came out under the low archway. *’Terrible place – dangerous work – other day – five children – mother – tall lady, eating sandwiches – forgot the arch-crash – knock – children look round – mother’s head off – sandwich in her hand – no mouth to put it in – head of a family off!* (Ibid);

2d) stylistic figures. *’Vell,’ said Sam, ‘this is comin’ it rayther powerful, this is. I never heerd a biled leg o’ mutton called a swarry afore. I wonder wot they’d call a roast one.’* (Ibid).

The translation of puns is a really great problem and there exist different ways of solving it. P. Newmark outlines some general principles for the translation of different types of puns. For example, puns based on Graeco-Latinisms with nearequivalents in SL and TL are the easiest to be translated, especially when they only embody a contrast between the words’ literal and figurative meanings. Puns in poems have to be sacrificed owing to the conflict between double meanings and the metrical requirement. Delabastita proposes nine strategies for the translation of puns and recognizes that the significance of puns lies in their intention, i. e. they are meaningful only when intended to be so. But the different strategies proposed for the translation of puns are more product-focused than process-oriented. We rely on Delabastita [4] who has presented the following translation methods for wordplay.

PUN > PUN: the source-text pun is translated by a target-language pun, which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or lexical function. For example, a foreigner speaking about the poem «Ода *издыхающей лягушке*» («*Ode to an Expiring Frog*») calls it *Perspiring Fog*. The translator finds such variant: *через миссис Хант, который написал второе сладкое стихотворение. Как его имя? Лягушка...Изнывающий лягушка... хорошо, очень хорошо.*

PUN > NON-PUN: the pun is rendered by a non-punning phrase which may salvage both senses of wordplay but in a non-punning conjunction. *What’s the water in French, sir?’ ‘L’EAU,’ replied Nicholas. ‘Ah!’ said Mr. Lillyvick, shaking his head mournfully, ‘I thought as much. Lo, eh? I don’t think anything of that language-nothing at all.’ Как по-французски вода, сэръ? – L’eau, – ответил Николас. – Вот как! – сказал мистер Лиливик, горестно покачивая головой. – Я так и думал. Ло? Я невысокого мнения об этом языке, совсем невысокого* (The Life and Adventures of Nicholas Nickleby). We think that Mr. Lillyvick whose income was connected with water and who maybe was not always strictly obeying the law while collecting money for water was annoyed by the similarity of the words water and law in French. But this subcontext is left untranslated.

PUN > RELATED RHETORICAL DEVICE: the pun is replaced by some wordplay related rhetorical device (repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc.) which also aims to recapture the effect of the sourcetext pun. *I tell you, my good fellow,’ said Lightwood, with his indolent laugh, ‘that I have nothing to do with swearing. ‘He can swear AT you,’ Eugene explained; ‘and so can I. But we can’t do more for you.’ Я же вам говорю, мой любезный, что не имею никакого отношения к присяге и клятве, – лениво усмехнувшись, сказал ему Лайтвуд. – Он может вас проклясть, – объяснил Юджин, – и я тоже.*

А больше мы ничего для вас сделать не можем (Our Mutual Friend).

PUN > ZERO: the portion of text containing the pun is simply omitted. *Dotheboys – Дотбойс*. The English name of the location of the school where the boys were tortured can be divided into parts Do the boys as a hint of some improper attitude to children which is not reflected in translation.

NON-PUN > PUN: the translator introduces a pun in textual positions where the original text has no wordplay, by way of compensation. *Rather fat – grown-up Bacchus – cut the leaves – dismounted from the tub, and adopted kersey, eh?—not double distilled, but double milled – ha! ha! pass the wine.* Довольно плотен – зрелый Бахус – слез с бочки, нарядился в сукно – не валяно, зато напялено – ха, ха! – Передайте вино (Pickwick Papers).

ZERO > PUN: totally new textual material is added, which contains wordplay and which has no apparent precedent in the source text except as a compensatory device. *'Yes,' said the Marchioness, 'and they've been a tizing of me.' Been – I beg your pardon,' said Dick— 'what have they been doing? 'Been a tizing of me – tizing you know – in the newspapers,' rejoined the Marchioness. 'Aye, aye,' said Dick, 'advertising?' Да, – ответила маркиза, – а они сделали публикацию. – Простите, – сказал Дик. – Что они сделали? – Публикацию... – повторила маркиза. – Ну, знаете, в газете. – Ах, понимаю! – сказал Дик. – Публикацию?*

Editorial techniques: explanatory footnotes or endnotes, comments provided in translator's forewords. ...в колледже молодые люди очень заботятся о своем ночном колпаке. – Миссис Никльби, в простоте душевной, полагает, что ее покойный муж, как и «молодые люди в колледже», заботился о ночном колпаке, тогда как «ночным колпаком» назывался не только головной убор, но и выпивка перед сном. The explanation is given at the end of the book.

Having analyzed Dickens' puns and wordplay we can summarize that these ones can be subdivided into personal and common; alphabetical, morphemic and word; homonymic, patronymic and polysemantic. The correlation between puns in the original and translation can be described as their direct relation (pun – pun), asymmetric relation (pun – no pun; no pun – pun) and extralinguistic additions. The prospects of our investigation are connected with the study of Dickens' art of creating individual manner of speech.

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Надійшла до редакції 17.10.2019