

PANCHENKO Olena Ivanivna

Doctor of Sciences (Philology), Professor, Head of the Department of Translation and Linguistic training of Foreigners, Oles Honchar Dnipro national University, Prospekt Gagarina 72, Dnipro 49010, Ukraine; tel.: +38(056) 374-98-86; e-mail: epanchenko2017@gmail.com ORCID ID 0000-0003-2217-5613

ALPHABET IN WORD PLAY AND ITS TRANSLATION

Summary. The *aim* of the article is to analyze stylistic and translational power of the alphabet. The article deals with the general problem of studying word play in the English literature. The *object* of the article is the novels by h. Dickens, A. Christie and J. K. Jerome. The *subject* of the article is the role of alphabet in creating word play which has not been studied yet. This problem is a topical one as the word play on the one hand is a powerful means of attracting readers' attention, on the other hand, it creates a great problem for translators. The *material* of investigation includes 15 abstracts from various artistic texts. The *methods* of investigation are descriptive and comparative one. Thus the *results* of the article are the description stylistic and translational power of the alphabet. The mechanism of word-play was studied by a few researchers and the peculiarities of their translation were analyzed. Translation of word-play is difficult enough. Every language combines a form and value arbitrary enough and has specific character. All types of word-play have such inherent feature that they contrast to each other, and there are a few expressions that have different values but identical or similar form. The alphabet has not been included into the existing sources of word play construction. The conclusions state that analyzing the classical English literature we can classify its usage as follows: 1) alphabet as a part of joke; 2) enumerating objects in alphabetical order which in its turn can be subdivided into: a) simple enumerating without deciphering, like names; b) enumeration including objects which play a certain role in the text; 3) alphabet as the plot basis. We make the conclusion that the alphabet is one of powerful means of creating word play in any language. The main ways of translating this kind of word play are compensation, replacement and omission. The prospects of our investigation are connected with studying creative possibilities of the *alphabet*.

Key words: *alphabet, word play, translation, compensation, footnote, omission.*

Problem statement. The article deals with the general problem of studying word play in the English literature. This problem is a topical one as the word play on the one hand is a powerful means of attracting readers' attention, on the other hand, it creates a great problem for translators.

Connections with former investigations. The mechanism of word-play was studied by a few researchers (I. R. Galperin, R. Budagov, G. G. Pocheptsov, O. O. Reformatskiy etc.), and the peculiarities of their translation were analysed by A. V. Fedorov, V. N. Komissarov, N. Lyubimov, V. Kollar, V. S. Vinogradov, O. M. Bilous etc. The play of language forms, used to achieve a comical effect, is based on various consonances, polysemy, complete or partial homonyms and paronyms, modification of lexical units or their compatibility and other means.

Existent classifications of types of word-play given in theoretical works are considered in-process. There is a number of ways of translation of word-play. Some scientists have made attempts to systematize them [1]. Let's pay attention to the following:

(1) a word-play is translated by a word-play, i. e., word-play in a is text transferred from the source language (SL) by the word-play in the target language (TL), that can differ from the word-play of the SL in the form, semantics, textual influence and so on;

(2) a word-play is not translated by word-play: when a word-play is transferred by an expression where there is no elements of word-play, but this expression keeps both values of word-play, or when one of two values of word-play sacrifices;

(3) a word-play is like rhetorical means: when a word-play is transferred by similar to the word-play rhetorical means; repetition; an alliteration, other stylistic device, that consists in symmetric, periodic repetition of homogeneous consonants in the written in verse line, phrase or strophe for the increase of their voice or intonation expressiveness; rhyme; a referential vagueness, inaccuracy; irony – 1 a thin hidden mockery; 2 in stylistics it is a feature of style, that consists in disparity between direct maintenance of utterance and its hidden meaning that is easily guessed; poetic metaphor; a paradox.

V. S. Vinogradov [2] distinguished several types of pun translation, or word-play: а) the formally predefined translation of puns with common sounds; б) the formally unpredefined translation; в) translation of puns that are based on polysemy.

The formally predefined translation of puns with common sounds touches those puns, which are based on the foreign name (name of historical, literary, mythological person or place-name) where, as a rule, change is impossible. The second resulting component of the translated construction gets a paradoxical dependence on a foreign form that complicates the solution of translating task. As a rule, consonant word can be found, the internal form of which contains a comical hint on essence, kind, state or act adopted by the supporting component of personage.

The formally unpredefined translation of puns with common sounds, in a counterbalance previous, is based on consonance of supporting and resulting components of common names. The use of the common names promotes the «degree of freedom» for a translator that can optimally pick up both stimulators and results from one or a few synonymous rows. Both in the original and in translation such puns are based on homonymy, errors of word usage, «folk» and scientific etymology, comical comparison of consonant words and expressions.

Aim and tasks of the investigation. The role of alphabet in creating word play has not been studied yet. Translation of word-play is difficult enough. Every language combines a form and value arbitrary enough and has specific character. All types of word-play have such inherent feature that they contrast to each other, and there are a few expressions that have different values but identical or similar form. Thus the aim of the article is to analyze stylistic and translational power of the alphabet. To achieve the aim we are to solve the following tasks: to define typical translational transformations for translating word play; to accumulate the relevant factual material; to classify the obtained usages of word play and their translation.

The main part of the investigation. According to our investigations, the best and mostly widely used way of translating word play is compensation. Compensation involves adding to or reinforcing a T text in place one to compensate for something that hasn't been translated in different place in S text. To be exact, it is not so much a transformation but rather a general principle of rendering stylistic peculiarities of a literary text when there is no direct correspondence between stylistic means of SL and TL. This transformation is widely used to render speech peculiarities of characters, to translate puns, rhyming words, etc. The essence of it is as follows: it is not always possible to find stylistic equivalents to every stylistically marked word of the original text or to every phonetic and grammatical irregularity purposefully used by the author. That is why there should be kept a general stylistic balance based on compensating some inevitable stylistic losses by introducing stylistically similar elements in some other utterances or by employing different linguistic means playing a similar role in TL. Suppose a character uses the word «fool-proof» which is certainly a sign of the colloquial register. In Russian there is no colloquial synonym of the word «надежный» or «безопасный». So the colloquial «fool-proof» is translated by the neutral «абсолютно надеж-

ний» and the speech of the character loses its stylistic coloring. This loss is inevitable, but it is necessary to find a way of compensation [3].

There is another variety of compensation which consists in creating the same general effect in TL with the help of means different from those used in SL. One of the basic directions of modern translatology development is the research of issues related to the problems of translation of fiction, and in particular, transmissions of word-play.

As we see from above the alphabet has not been included into the existing sources of word play construction. Analysing the classical English literature we can classify its usage as follows:

1) alphabet as a part of joke;
2) enumerating objects in alphabetical order which in its turn can be subdivided into:

- a) simple enumerating without deciphering, like names;
- b) enumeration including objects which play a certain role in the text;
- 3) alphabet as the plot basis.

Now we are going to illustrate the statements given above and analyse ways of the translations.

The alphabet as something quite boring and annd tiring is included into a famous wellerism by Ch. Dickens. A «wellerism» is a type of joke that developed out of the practices of actual and mock quotation from Charles Dickens's *Pickwick Papers* and contemporaneous newspapers. Subeditors practicing «scissors-and-paste» journalism were enamored with the character of Sam Weller, whose characteristic practice of mock quotation itself mimics the process of newspaper excerption. By tracing the development of the wellerism as an outgrowth of newspaper excerption during the serialization of *Pickwick*, we can better understand the practice of scissorsandpaste journalism, particularly the contexts readers brought to deracinated quotations. To fully appreciate the humor of a wellerism, readers must employ intertextual knowledge, which creates a special sense of belonging. Our example is:

«Vether it's worth while goin' through so much, to learn so little, as the charity-boy said ven he got to the end of the alphabet, is a matter o' taste».

The translation by E. Lann is such:

Стоит ли столько мучиться, чтобы узнать так мало, как сказал приютский мальчик, дойдя до конца азбуки, – это дело вкуса.

Here we can see almost word-for-word translation, but the speech peculiarities of the character haven't been mirrored.

The word play based on simple enumeration in alphabetical order is given by Ch. Dickens in his novel «Bleak House»:

*Then there is my Lord **Boodle**, of considerable reputation with his party, who has known what office is and who tells Sir Leicester Dedlock with much gravity, after dinner, that he really does not see to what the present age is tending. A debate is not what a debate used to be; the House is not what the House used to be; even a Cabinet is not what it formerly was. He perceives with astonishment that supposing the present government to be overthrown, the limited choice of the Crown, in the formation of a new ministry, would lie between Lord **Coodle** and Sir Thomas **Doodle** – supposing it to be impossible for the Duke of **Foodle** to act with **Goodle**, which may be assumed to be the case in consequence of the breach arising out of that affair with **Hoodle**. Then, giving the Home Department and the leadership of the House of Commons to **Joodle**, the Exchequer to **Koodle**, the Colonies to **Loodle**, and the Foreign Office to **Moodle**, what are you to do with **Noodle**? You can't offer him the Presidency of the Council; that is re-*

served for **Poodle**. You can't put him in the Woods and Forests; that is hardly good enough for **Quoodle**. What follows? That the country is shipwrecked, lost, and gone to pieces (as is made manifest to the patriotism of Sir Leicester Dedlock) because you can't provide for **Noodle**!

Здесь гостит и милорд **Будл**, который считается одним из самых видных членов своей партии, который изведаль, что такое государственная служба, и с величайшей важностью заявляет сэру Лестеру Дедлоку после обеда, что решительно не понимает, куда идет наш век. Дебаты уже не те, какими они были когда-то; Парламент уже не тот, каким он некогда был; даже Кабинет министров не тот, каким он был прежде. Милорд **Будл**, недоумевая, предвидит, что, если теперешнее Правительство свергнут, у Короны при формировании нового Министерства будет ограниченный выбор, – только между лордом **Кудлом** и сэром Томасом **Дудлом**, конечно, лишь в том случае, если герцог **Фудл** откажется работать с **Гудлом**, а это вполне допустимо, – вспомните об их разрыве в результате известной истории с **Худлом**. Итак, если предложит Министерство внутренних дел и пост Председателя палаты общин **Джудлу**, Министерство финансов **Зудлу**, Министерство колоний **Лудлу**, а Министерство иностранных дел **Мудлу**, куда же тогда девать **Нудла**? Пост Председателя Тайного совета ему предложить нельзя – он обещан **Пудлу**. Сунуть его в Министерство вод и лесов нельзя – оно не очень нравится даже **Квудлу**. Что же из этого следует? Что страна потерпела крушение, погибла, рассыпалась в прах (а это ясно, как день, патриотическому уму сэра Лестера Дедлока) из-за того, что никак не удастся устроить **Нудла**!

Here the senseless enumeration of British «nobility» is used to emphasize their uselessness. The Russian translation loses the connection with the English alphabet as these alphabets differ, so the word play is translated only partially.

One of the most famous examples of belle-lettres enumeration including objects which play a certain role in the text is taken from the novel by Jerome K. Jerome «Three men in a boat» where the main character studied the medical encyclopedia and diagnosed himself all diseases in alphabetical order.

*«I plodded conscientiously through the twenty-six letters, and the only malady I could conclude I had not got was **housemaid's knee**. I felt rather hurt about this at first; it seemed somehow to be a sort of slight. Why hadn't I got housemaid's knee? Why this invidious reservation?»*

To cope with this not easy issue the translators use different methods. The idea of M. Salye looks in such a way:

Я добросовестно проработал все двадцать шесть букв алфавита и убедился, что единственная болезнь, которой у меня нет, это **воспаление коленной чашечки**. Сначала я немного огорчился – это показалось мне незаслуженной обидой. Почему у меня нет воспаления коленной чашечки? Чем объяснить такую несправедливость?

To explain the meaning of the idiom «housemaid's knees» we turn to Oxford English Dictionary where it is defined in such a way: a condition in which the space around the kneecap becomes swollen and painful, thus they say about the disease typical for servants.

Another variant of translation is suggested by M. O. Donskoy and E. L. Linetska:

Так я добросовестно перебрал все буквы алфавита, и единственная болезнь, которой я у себя не обнаружил, была **родильная горячка**. Вначале я даже обиде-

ля: в этом было что-то оскорбительное. С чего это вдруг у меня нет родильной горячки? С чего это вдруг я ею обойден?

As we see, for the supporters of laughing the translation of M. O. Donskoy and E. L. Linetska befits more. But the humour of J. K. Jerome in this place is much softer. A hint on the sexual sign of illness in the original text is seen («housemaid»), but the illness can develop in men as well. The expression, being related to the opposite sex, gives an additional humorous tint, though not too sharp.-plm.

The Ukrainian translators Yu. Lisnyak and R. Dotsenko find another variant:

Я сумлінно простудював усі двадцять шість літер алфавіту із усіх хвороб, описаних у книжці, не знайшов у себе тільки однієї – **раку сажотрусів**. Спершу я навіть образився, бо відчув у цьому якусь зневагу. Чому мені не дісталось раку сажотрусів? За віщо така дискримінація?

So we see that replacement is chosen as the method of translation and the alphabet correspondence is not kept.

And last but not least we pay attention to the usage of the alphabet as the plot basis. It can be illustrated by the book **The A.B.C. Murders** is a work of detective fiction by Agatha Christie, featuring her characters Hercule Poirot, Arthur Hastings and Chief Inspector Japp, as they contend with a series of killings by a mysterious murderer known only as «A.B.C.». The form of the novel is unusual, combining first-person narrative and third-person narrative. This approach was famously pioneered by Charles Dickens in *Bleak House*, and was tried by Agatha Christie in *The Man in the Brown Suit*. What is unusual in *The A.B.C. Murders* is that the third-person narrative is supposedly reconstructed by the first-person narrator of the story, Arthur Hastings. This approach shows Christie's commitment to experimenting with point of view, exemplified by *The Murder of Roger Ackroyd*. One reviewer said it was «a baffler of the first water», while another remarked on Christie's ingenuity in the plot. A reviewer in 1990 said it was «A classic, still fresh story, beautifully worked out».

Some letters of the same nature arrive to Poirot's flat, each prior to a murder being carried out by A.B.C., who does so in alphabetical order: Alice Ascher, killed in her tobacco shop in Andover; Elizabeth «Betty» Barnard, a flirtatious waitress killed on the beach at Bexhill; and Sir Carmichael Clarke, a wealthy man killed at his home in Churston. In each murder, an ABC railway guide is left beside the victim. The initials of the criminal are also alphabetical.

In translation by A. Ganko the alphabetical connection is not kept, and some explanations are given in footnotes. Александр Бонапарт Каст is the translation of the criminal's name, and the translation of the victims' indication is Алиса Ашер из Андовера, Бэтти Бернанд из Бэксхилл-он-си.

Conclusions and prospects. Thus we can make the conclusion that the alphabet is one of powerful means of creating word play in any language. The main ways of translating this kind of word play are compensation, replacement and omission. The prospects of our investigation are connected with studying creative possibilities of the alphabet.

Библиографические ссылки

1. Білоус О. М. Гра слів як перекладацька проблема. *Вісник Сумського державного університету. Серія Філологічні науки*. 2005. № 5 (77). С. 35–41.
2. Виноградов В. С. Лексические вопросы перевода художественной прозы. Москва, 1978. 350 с.

3. Catford, John C. *A Linguistic Theory of Translation: An Essay in Applied*. London: Oxford University Press, 1965.
4. Duffelmeyer, F. A. Alphabet activities on the internet. *The Reading Teacher*, 55(7), 2005. P. 631–635.
5. Foulin, J. N. Why is letter-name knowledge such a good predictor of learning to read? *Reading and Writing*, 18, 2005. P. 129–155.
6. McBride-Chang, C. The abcs of the abcs: The development of letter-name and letter-sound knowledge. *Merrill-Palmer Quarterly*, 45(2), 1999. P. 285–308.
7. Piasta, S. B., & Wagner, R. K. Learning letter names and sounds: Effect of instruction, letter type, and phonological procession skill. *Journal of Experimental Child Psychology*, 105, 2010. P. 324–344.
8. Tompkins, G. E. *Literacy for the 21st Century: A Balanced Approach*. Saddle River, New Jersey: Pearson Education, 2006.

References

1. Bilous, O. M. (2005), “Word play as Translation Problem”. *Sumy State University Herald* [“Gra sliv jak perekladac'ka problema”, *Visnik Sums'kogo derzhavnogo universitetu. Serija Filologichni nauki*], №5 (77), s. 35–41.
2. Vinogradov, V. S. (1978), *Lexical Issues of Artistic Prose Translation* [*Leksicheskie voprosy perevoda hudozhestvennoj prozy*], Moscow, 350 s.
3. Catford John C. (1965) *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. London: Oxford University Press.
4. Duffelmeyer, F. A. (2005), “Alphabet activities on the internet”. *The Reading Teacher*, 55(7), pp. 631–635.
5. Foulin, J. N. (2005), “Why is letter-name knowledge such a good predictor of learning to read?” *Reading and Writing*, 18, pp. 129–155.
6. McBride-Chang, C. (1999), “The abcs of the abcs: The development of letter-name and letter-sound knowledge”. *Merrill-Palmer Quarterly*, 45(2), pp. 285–308.
7. Piasta, S. B., & Wagner, R. K. (2010), “Learning letter names and sounds: Effect of instruction, letter type, and phonological procession skill”. *Journal of Experimental Child Psychology*, 105, pp. 324–344.
8. Tompkins, G. E. (2006), “Literacy for the 21st Century: A Balanced Approach”. *Saddle River*, New Jersey: Pearson Education.

ПАНЧЕНКО Олена Іванівна

доктор філологічних наук, професор, завідувач кафедри перекладу та лінгвістичної підготовки іноземців Дніпровського національного університету імені Олеся Гончара; пр. Гагаріна, 72, м. Дніпро, 49010, Україна; тел.: +38(056) 374-98-86; e-mail: epanchenko2017@gmail.com; ORCID ID 0000-0003-2217-5613

АЛФАВІТ ТА ЙОГО РОЛЬ У ГРІ СЛІВ

Анотація. *Метою* статті є аналіз стилістичних та перекладацьких можливостей алфавіту. Стаття присвячена загальній проблемі вивчення словесної гри в англійській літературі. **Об'єктом** статті є романи Ч. Діккенса, А. Крісті та Дж. К. Джерома. **Предметом** статті є роль алфавіту при створенні мовної гри, яка ще не була досліджена. Ця проблема є актуальною, оскільки мовна гра, з одного боку, є потужним засобом залучення уваги читачів, з іншого боку, це створює велику проблему для перекладачів. **Матеріал** дослідження включає 15 уривків з різних художніх текстів. **Методами** дослідження є описовий та порівняльний. Механізм створення мовної гри був вивчений кількома дослідниками, а також проаналізовано особливості їхнього перекладу. Переклад гри досить складний. Кожна мова об'єднує досить довільну форму та значення і має специфічний характер. Всі типи мовної гри мають таку властиву їм особливість, що вони контрастують один з одним, і є кілька виразів, які мають різні значення, але ідентичні або подібні форми. Алфавіт не був включений до існуючих джерел мовної гри. **Висновки:** при аналізі класичної англійської літератури ми можемо класифікувати використання алфавіту таким чином: 1) алфавіт як частина жарту; 2) перелік

об'єктів в алфавітному порядку, які, в свою чергу, можна розділити на: а) просте перерахування без розшифровки, як імена; б) перерахування об'єктів, які відіграють певну роль у тексті; 3) алфавіт як сюжетна основа літературного твору. Ми робимо висновок, що алфавіт – це один із потужних засобів створення словесної гри будь-якою мовою. Основними способами перекладу такої гри слів є компенсація, заміна та вилучення. *Перспективи* нашого дослідження пов'язані з вивченням творчих можливостей алфавіту.

Ключові слова: алфавіт, гра слів, переклад, компенсація, виноска, вилучення.

ПАНЧЕНКО Елена Ивановна

доктор филологических наук, профессор, заведующая кафедрой перевода и лингвистической подготовки иностранцев Днепропетровского национального университета имени Олеся Гончара; пр. Гагарина, 72, г. Днепр, 49010, Украина; тел.: +38(056) 374-98-86; E-mail: epanchenko2017@gmail.com; ORCID ID 0000-0003-2217-5613

АЛФАВИТ И ЕГО РОЛЬ В ИГРЕ СЛОВ

Аннотация. *Цель* статьи – проанализировать стилистические и переводческие возможности алфавита. В статье рассматривается общая проблема изучения словесной игры в английской литературе. *Объектом* статьи являются романы Ч. Диккенса, А. Кристи и Дж. К. Джерома. *Предметом* статьи является роль алфавита в создании словесной игры, которая еще не изучена. Эта проблема актуальна, поскольку игра слов, с одной стороны, является мощным средством привлечения внимания читателей, с другой стороны, она создает большую проблему для переводчиков. *Материал* исследования включает 15 тезисов из различных художественных текстов. *Методы* исследования носят описательный и сравнительный характер. Механизм словесной игры изучался несколькими исследователями, и были проанализированы особенности их перевода. Перевод словесной игры достаточно сложен. Каждый язык сочетает в себе форму и значение произвольно и своеобразно. Все типы словесных игр обладают такой присущей им особенностью, что они контрастируют друг с другом, и есть несколько выражений, которые имеют разные значения, но идентичные или похожие формы. Алфавит не был включен в существующие источники построения лингвистических игр. **Выводы:** анализируя классическую английскую литературу, мы можем классифицировать использование алфавита следующим образом: 1) алфавит как часть шутки; 2) перечисление объектов в алфавитном порядке, которые, в свою очередь, можно подразделить на: а) простые перечисления без расшифровки, такие как имена; б) перечисление, включающее объекты, которые играют определенную роль в тексте; 3) алфавит как основа сюжета. Мы пришли к *заключению* о том, что алфавит является одним из мощных способов создания словесной игры на любом языке. Основными способами перевода такого рода словесной игры являются компенсация, замена и пропуск. Перспективы нашего исследования связаны с изучением творческих возможностей алфавита.

Ключевые слова: алфавит, игра слов, перевод, компенсация, сноска, пропуск.

Надійшла до редколегії 01.02.2018

<https://doi.org/10.15421/251811>

УДК 821.124 (477)-1.09

ПИСАРЕНКО Наталя Дмитрівна

кандидат філологічних наук, доцент кафедри романської філології
Дніпровського національного університету імені Олеся Гончара, пр. Гагаріна, 72, м. Дніпро 49010,
Україна, тел.: +38(056)374-98-74, e-mail: pisarenko_natasha@yahoo.com;
ORCID ID 0000-0002-0656-4996

СЕМАНТИКА ЛАТИНОМОВНИХ ПОЕЗІЙ Г. С. СКОВОРОДИ

Анотація. *Об'єкт вивчення* – особливості стилю латиномовних віршів Г. С. Сковороди, їхнє мовне наповнення. *Предмет* – латиномовні поезії Г. С. Сковороди, а саме: вірші з циклу «Сад бо-