Some Questions of Linguocultural Specificity Communication at the English Humour Translation

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Abstract

This problem is relevant today because it is necessary to study the issues of the correlation of language, culture and translation, so far as translation is a link between linguistic cultures speakers. Obvious lack of researches in the field of linguocultural specificity affects the quality of the translation and the adequacy of reflection of ethno-linguistic worldview in the minds of other languages speakers. The objective of the article is to identify the degrees of interaction of language and culture in the translation process to provide a deep penetration in the national associated meanings of original literary works. Leading approach to the study of this problem is the analysis that was carried out on basis of descriptive, comparative methods, on the method of a literary text description, involving elements of linguistic and cultural analysis. Methodological basis became researches in linguistics, intercultural communication and translation studies. The paper revealed that linguocultural humour study suggests the priority coverage of the values that are relevant for the compared cultures. These values may get different expression in humorous texts. English humour includes relevant characteristics of universal humour and humour of those social groups that make up the English nation. The article materials may be useful for further research in this area, for effective translation techniques development.

Keywords: Linguocultural specificity, translation, the English humour, national humour, culture, language

1. Introduction

1.1 Background

Comprehensive research interest in the "dialogue of cultures" in modern translation studies has become more important than ever in recent years due to globalization and integration of world cultures when the exchange of cultural values becomes an integral part of the socio-cultural situation. A huge impact on every national culture have a variety of borrowing, the "voices" of other cultures that come into it, including through translation. A fundamental change in attitudes on the formation of cultures gave grounds to say that such a dialogue hold a translation basis, and one of the factors of the formation, development, modern functioning and interaction of cultures becomes an intercultural texts exchange. The view of Kh.G. Gadamer is close to this approach, according to which the translation is treated as a dialogue, and "the translator should transfer the meaning which is subject to understanding in such context in which the conversation participant lives» (Gadamer, 1988). Dialogical character of the translation is stressed by Yu.M. Lotman in his article "Semiotika kultury" (Semiotics of Culture), "dialogue is the basis of all meaning generated processes" (Lotman, 1992).

1.2 Status of a Problem

The translation recently began to be regarded as a complex and multiple-aspect phenomenon. It is no longer limited only to linguistics, in which mainly deployed the translation studies. Currently, the need of reconsideration of the translation role in the epoch of global integration is aware more acutely. Understanding of translation as a phenomenon of "cultural transfer" is inherent in H. Vermeer views, according to which the most important for the understanding of translation lies in its functioning in the new cultural environment (Vermeer, 1986). A view at the translation as "an eternally relevant culturological category" (Lyusyy, 2003) is reflected in linguocultural translation theory, in which the study of the mechanisms of intercultural interaction through the texts exchange is the most rational because it can contribute to the expansion of spiritual spaces of receiving cultures and their self-identification within the world spiritual space, not only by receiving categorized concepts,

meanings and ideas, but also due to the expansion of space and means of understanding (Galeeva, 2003).

A particular importance has national humour that usually delineated by territorial borders of countries and regions and national identity. Man masters national humour, absorbs it from the culture of the country in which he lives, and translated texts from different cultures, in the last ones outlines the need to transfer not only the form but also content with the diversity of the meanings containing therein provided always preservation of these meanings. On this occasion, L.L. Nelyubin notes that so far as the translation is a "transformation of the original text while retaining of the meaning", the translator must try to find "the equivalent forms of expression of a certain meaning" in another language "(Nelyubin, 2003).

2. Methodological Framework

2.1 Thematic Justification

This problem is important today because it is necessary to study the problems of the correlation of language, culture and translation, so far as translation is the link between linguistic cultures speakers. Obvious lack of researches in the field of linguocultural specificity affects the quality of the translation and the adequacy of reflection ethno-linguistic worldview in the minds of other languages speakers.

2.2 Objectives of the Research

The objective of the article is to identify the degree of interaction of language and culture in the translation process provide a deep penetration in the national associated meanings of original literary works.

2.3 Methods of the Research

During the work in the interrelation and interdependence, the following methods are used.

- Descriptive method includes observation and classification of the investigated material,

- Comparative method, aimed at identifying of general and specific features of the compared languages at all levels of the text,

- contextual analysis aimed in this case at the study of micro and macro context that allows to determine in relation to the studied unit the implementation conditions of its meanings, additional associations, connotations, and to set the function of the unit in the text, which is an integral system;

2.4 Factual Material of the Research

Humorous stories of Sir Pelham Grenville Wodehouse (Wodehouse, 1923) from the cycle of Jeeves and Wooster served as a factual material. The choice of the texts as research material is explained by the presence of linguocultural specificity of English humour.

2.5 Basis of the Research

During the analysis of the literature on the research subject was found that one of the main tasks of cultural linguistics is the study and description of the interaction of language and culture. Language in cultural linguistics is not only and not so much a tool of culture understanding, it is an integral part, one of its images. In the same way, that in the culture of every nation there is a universal and ethno-national element, in each language can be found a reflection of the general, universal components of culture and identity of a particular nation culture.

According to Timko N.V. (Timko, 2011) the culture is not simply a set of norms, behaviours and values that exist in the culture of translated language speakers. Culture, among other things, is also an indispensable condition for the existence of language, the context in which the language functions and reveals. Language is inseparably connected with the culture, with the reality in which the people lives, and the activities that they perform, i.e. culture is an important culture-forming element. Under the factor "culture" in the translation we understand the totality of everything material and spiritual, created by a nation and opposed to "primordial" nature, the totality of all national-specific, which distinguishes one linguocultural community from the other: specificity of thinking and perception of the world, beliefs, traditions, values orientations, communicative strategies and cognitive environment that determines the basis of behaviour shared by all members of a particular linguocultural community.

On purely practical level, the factor "culture" appears before the translator as a list of the specific features of the culture of the source language speakers, which are not irreproducible either in the translation or with their direct (unadapted) projecting onto culture of target language speakers can cause inadequate communicative effect, that is a misunderstanding, miscommunication, wrong understanding, unequal emotions, etc. This list can also include complicated perception of the translated text, the loss of the emotional and aesthetic perception (Timko, 2011).

Performing a translation, the translator chooses the method of translation, even when reading the text. "For the translation of majority of texts on the stage of preparation for the translating he needs a certain amount of background information, and for stocking of the background information fund, for example, in medicine, or over any literary school translator can use reference sources. Translator must possess actively the linguo-ethnical specificity of the text, as it often is not given in the text in a concentrated form, but dispersed therein, or encrypted, and his task is to recognize this specificity, based on the total activity of knowledge "(Alekseeva, 2004). When translating it is referred to the transference of a literary work, not only from one language system, but also from one mental sphere in the another , where all relations and communications, all poetic origins are not like as the first one. To translate means to create a work from the start, in a different language. The act of translation is a creative act, although a secondary, subordinate. As a result, there is a new product.

One of the most important components of culture is the humour. In studies, the concept "humour" has two meanings. In the narrow sense, humour defines one type of comic, which is usually characterized by a sympathetic attitude to the object of ridicule. In the broad sense humour is the ability of a person or social group to perceive the comic in all its diversity. Humour implies that under the ridiculous, under causing laughter disabilities are felt something positive, attractive. In humour, laughter combined with sympathy for that it is directed. Sense of humour suggests the presence in one phenomenon or person both negative and positive aspects. Pure humour is a realistic "acceptance of the world", with all its weaknesses and shortcomings, which are not devoid of reality even in the best, but also with all those valuable that these shortcomings and weaknesses are hidden. The irony splits the unity from which humour is emanated. It contrasts the positive to the negative, the ideal to reality, exalted to ridiculous, infinite to ultimate. Irony strikes the imperfection of the world from the perspective of rising above their ideal. The irony is not possible without a sense of the exalted. In pure irony suggests that man feels his superiority over the subject, calling in him an ironic attitude.

National humour delineated by territorial borders of countries and regions and national identity. National element in humour and wit plays an important role, because here is expressed the connection and conditionality of comic perception with national mental temperament, national cultural traditions, as well as a special effect conditionality of understanding of comic aesthetic ideal, which always bears the stamp of the national peculiarities of the people. In addition, we should consider the rich comic possibilities of realization inherent in the national language, which can act as a special and independent artistic means of comic processing of life material. In puns, wordplay the national characteristics of humour through its national and linguistic form appear before us with a particular force and retain almost not transferable by means of another language a special national charm and colouring.

3. Results

3.1 Study of the English Humour

Proceed to consideration of the English humour, which always admired and admires many people by its refining and paradoxicality. However, due to the emphatic conservatism of British nature, the analysis of national humour becomes sufficiently complex and contradictory task: traditional restraint mask hides the real attitude to the phenomena. Reality manifests itself on the verge of half-joking hint that, as the Cheshire cat of Lewis Carroll, suddenly disappear, leaving only a glimpse of a smile. Indeed, the symbolism of British humour is concentrated more in a smile than in the sounds of loud laughter. "Loud laughter cannot be combined with les bienseances, because it only shows the noisy and wild crowd fun, ready to laugh at some stupidity. With regard to the real gentleman, his laughter can often be seen, but very seldom heard"- wrote T. Chesterfield, a model gentleman. In the English cultural and philosophical tradition, an open laughter, as a rule, is given as ethically defective; superiority theory of Hobbes is a classical evidence of this (Dmitriev & Sychev, 2005).

Journalist V.V. Ovchinnikov, who has years of experience in communication with the Englishmen, writes: "The Englishmen love good jokes, and top class of English humour is considered the ability to make fun of something untouchable, at that avoiding blasphemy. Usually they say that no one can to laugh at themselves as Englishmen. In the English house, introducing guests to each other at any party, the hosts usually told only names and if they added some characteristic, usually of humorous character: "That's our neighbour, John, a principled opponent of washing the car," or "Let me introduce you to Sir Charles, who lives in London, as his Irish Terrier prefers fresh air" (Baryshnikov, 2013).

The traditional behaviour code prescribes Britons to be calm, polite and pointedly courteous, i.e. try to remain serious in all situations. He must hide a smile at the sight of any unintentional absurdity, politely to keep silent, seeing the comic awkwardness, the mistake of foreigner in language or behaviour. This classic British seriousness gets well along with the famous British sense of humour. As the English weather alternates sun and

fog, the English ethnos combines practicality and Norman courtesy and English character combines optimistic smile and gloomy spleen. Here, however, there is no paradox; humour becomes humour only against the background of seriousness, but something serious, in turn, seems to be more significant against the background of entertainment. Jean-Paul in the "Preparatory aesthetics school" casual concerns the themes of national humour: "The serious nations - he writes, referring primarily to the Englishmen - has a higher and pathetic sense of the comic" (Dmitriev & Sychev, 2005).

"I hadn't seen Aunt Agatha since that little affair of the pearls; and, while I didn't anticipate any great pleasure from gnawing a bone in her society, I must say that there was one topic of conversation I felt pretty confident she wouldn't touch on, and that was the subject of my matrimonial future. I mean, when a woman's made a bloomer like the one Aunt Agatha made at Roville, you'd naturally think that a decent shame would keep her off it for, at any rate, a month or two.

But women beat me. I mean to say, as regards nerve. You'll hardly credit it, but she actually started in on me with the fish. Absolutely with the fish, I give you my solemn word. We'd hardly exchanged a word about the weather, when she let me have it without a blush.

'Bertie,' she said, 'I've been thinking again about you and how necessary it is that you should get married. I quite admit that I was dreadfully mistaken in my opinion of that terrible, hypocritical girl at Roville, but this time there is no danger of an error. By great good luck I have found the very wife for you, a girl whom I have only recently met, but whose family is above suspicion. She has plenty of money, too, though that does not matter in your case. The great point is that she is strong, self-reliant and sensible, and will counterbalance the deficiencies and weaknesses of your character. She has met you; and, while there is naturally much in you of which she disapproves, she does not dislike you. I know this, for I have sounded her - guardedly, of course - and I am sure you have only to make the first advance -'

'Who is it?' I would have said it long before, but the shock had made me swallow a bit of roll the wrong way, and I had only just finished turning purple and trying to get a bit of air back into the old windpipe. 'Who is it?'" (The Pride of the Woosters is Wounded)

One of the characteristic features of British humour is a very clearly felt sympathy to the object of ridicule. Philanthropy of the English humour lies in many terms on the clearly expressed foundation of tactfulness. Sense of delicacy - one of the most important virtues of the Briton, implied a priori.

English politeness involves lack of direct attacks, prefers gentle hints and reticences against direct insults of the object of laughter. In situations where it is necessary to give a negative assessment, to express dissatisfaction, harsh words are veiled by descriptions and comparisons, what creates an abundance of euphemisms.

"'All over except the hand-clasping,' I replied, slapping the old crumpet on the back. 'Charge up and get matey. Toodle-oo, old things. You know where to find me, if wanted. A thousand congratulations, and all that sort of rot.'" (All's Well)

Britain is an isolated island, and the British are trying, separated from the continent, to live according to their own rules, keeping the tradition. Innuendo, secrecy of English humour, based on hints, often understood only in private, to some extent, based on a certain ethnocentrism of Britons. For a person not knowing the English culture is difficult to catch many its subtleties. Knowledge of the language does not imply understanding of jokes, this requires something more - knowledge of traditions, specific group and professional values, unobtrusive social and cultural relationships, street jargon or boarding schools. People of another culture can only come closer to understanding of these subtleties, but in very rare cases - to understand. English adjectives "foreign", "alien" denote in everyday speech - "remoted from the British standard," "uncivilized":

Isolationism of Briton is supported by commitment to the traditions that are carefully preserved in almost all spheres of life in Great Britain. Suffice it to recall the political structure of the country, the case law, consumer habits of the Englishmen. This traditionality frequently acts as the subject of jokes.

Classic English restraint, isolation, law-obedience, and traditionality has its backside. In the structure of the British national character can be found compensated (almost in the psychoanalytic sense) elements. Unhealthy, from the point of view of other cultures, interest in corporal punishment or paradoxically combined with almost pathological respect for the laws the popularity of crime novels (A. Conan Doyle, A. Christie, G.K. Chesterton, etc.) can be provided as examples.

English restraint to some extent compensates for English eccentricity. Unified education and immutable values force to seek a way out for individuality in the cultivation of a variety of "strangenesses" and unusual hobbies. As a rule, these oddities are harmless, do not go beyond all bounds and colour the Briton image by light

good-natured humour.

"'You think it's all right for a chappie in what you might call a certain social position to marry a girl of what you might describe as the lower classes?'

'Most assuredly I do, Mr Wooster.'

I took a deep breath, and slipped him the good news.

'Young Bingo - your nephew, you know - wants to marry a waitress,' I said.

'I honour him for it,' said old Little.

'You don't object?'

'On the contrary.'

I took another deep breath and shifted to the sordid side of the business.

'I hope you won't think I'm butting in, don't you know,' I said, 'but - er - well, how about it?'

'I fear I do not quite follow you.'

'Well, I mean to say, his allowance and all that. The money you're good enough to give him. He was rather hoping that you might see your way to jerking up the total a bit.'

Old Little shook his head regretfully.

'I fear that can hardly be managed. You see, a man in my position is compelled to save every penny. I will gladly continue my nephew's existing allowance, but beyond that I cannot go. It would not be fair to my wife.'

'What! But you're not married?'

'Not yet. But I propose to enter upon that holy state almost immediately. The lady who for years has cooked so well for me honoured me by accepting my hand this very morning.' A cold gleam of triumph came into his eye. 'Now let 'em try to get her away from me!' he muttered defiantly" (No Wedding Bells for Bingo)

3.2 Study of the Scottish and Irish Humour

The United Kingdom is not a mono-ethnic country, and prominent zone of ethnic contacts. Specific features have both a humorous attitude of Englishmen to Scots, Irishmen and others nations who make up the population of the country, and the characteristics of their own ethnic humour.

The Scots, for example are a target for ridicule about their trade inclinations and extraordinary stinginess.

The Scots invented copper wire, when two of them were unable to share five pence coin.

Such caricatural features of Scot as stinginess, a complete lack of scruples, are certainly exaggerated, but based on real assumptions: Scotland is the industrial part of the country, where the bourgeois enterprise has always been carried a price and shown brighter than, let us say, in the English aristocratic houses.

The image of Irishman in English jokes is primarily the image of man, opposed to all laws and regulations as contrasted to law-abiding Englishman.

4. Discussions

4.1 Translation Studies Discussions

Translation is not a simple modification of some language structures into other, but a complex process of conveying meaning, defined as the result of the interaction of linguistic meanings and cognitive additions that match the utterance. Cognitive additions are a part of the translator's cognitive knowledge, that is, the totality of his encyclopaedic (linguistic and extra-linguistic) knowledge stored in his "long-term" memory. They are also a part of the so-called cognitive context, that is, the knowledge learned by the translator from the previous parts of the text and used in the meaning transfer of its subsequent parts.

R.K. Minyar-Beloruchev says, "the object of the science of translation is not just a communication using two languages, but a communication using two languages, including correlated activity of source, translator and recipient. Central element of this communication is translator's activity or translation properly, which is one of the most difficult types of speech activity "(Minyar-Beloruchev, 1996).

Translation is a very important tool for cross-cultural communication, because it serves as an intermediary, a link, helping speakers of one language culture to make the acquaintance with the facts of the other. The role of language as a mean of outlook transfer to the representatives of other cultures is very important. This vision of the world in a culturological sense is unique, and its transfer by means of a foreign language is often a difficult

task.

For centuries, the practice of translation, trying as best as possible to cope with the tasks assigned to it, follows the norms of language and cultural norms that existed in the society, although they varied depending on time and place. According to A.D. Schweitzer, the most important element of the culture are socio-cultural norms of translation, "representing a collection of the most common rules that determine the choice of translation strategy and reflecting the demands that society at a particular stage of its development makes to translation" (Schweitzer, 1999). Referring to the Jiri Levyy, he gives examples of national variation of linguistic norm. Therefore, there was a French setting to translate poems in prose, and in Czech, Slovak and Hungarian literature this is considered a violation of norms, as well as transferring of Alexandrine verse by blank verse, pass of pun or historical allusions.

W. von Humboldt, considered that in the process of translation the translator tries to resolve an "impossible task", trying to combine successfully the accurate transfer of the original with due regard for the taste and originality of the language of the people, on whose language he translated the work (Humboldt, 1984).

Humboldt ideas were taken up by his contemporaries, and later developed by his followers not only in Europe but also on other continents. However, they had opponents who had a convincing argument against the untranslatability theory - the most powerful and persuasive of them was the practice of translation. Centuries of practical activities could not but lead to the distinguishing of individual methods of translation, to certain generalizations, rules, bans, recommendations, but it also gave rise to more questions, disputes and uncertainties. All these ambiguities was designed to clarify the general theory of translation, which was formed getting the status of an independent science in the XX century., performing one more argument in favour of recognition of the XX century as "the age of translation."

4.2 Humour Problems Discussions

The category of comic was studied by many researchers (Dzemidok, 1974; Rumina, 1998; Propp, 1999; Borev, 1970; Sychev, 2003), questions of humour sociology are given in the works of Dmitriev A.V., Bergson A., K. Powell; special place among social researches of comic is taken by the study of ethnic humour (Davis, 1990). The literature emphasizes that the ways and means of creating the comic is always associated with the peculiarities of national life, national traditions, with the specificity of the national culture, and that the national humour plays an important role in terms of the national character formation of heroes, cultural traditions.

A special place among researches of comic is taken by the study of ethnic humour.

Known sociologist and folklorist Christy Davis studies the humour (jokes, anecdotes, etc.) as an integral part of modern spiritual culture of many peoples of the world (Davis, 1990). The author's attention is directed to the so-called "ethnic jokes". The author convincingly demonstrates that changes in ethnic jokes in different societies connected with the history, development and the dynamics of social changes in them. The study presents a comparative analysis of the socio-economic, political, psychological and other factors that determine the position of the subject of joke and its narrator. Thus, the author makes a fundamental distinction between humour of immigrants or ethnic minority and national humour of.majority. Despite the obvious differences in the plots, themes, characters of humour of different nations, the author finds similarities common to ethnic humour around the world. These similarities consist in the presence of two characteristics of ridiculed characters that are found everywhere and always in the ethnic humour around the world - these are jokes about fools and, as it were, in contrast, jokes about the cunning, clever and calculating misers. Using the enormous amount of material, Davis demonstrates that ethnic jokes can only exist if there is a complete paradigm: cunning people- normal people (they are narrators of anecdotes) - fools.

5. Conclusion

All human communication occurs in the context of culture, which is manifested both in language and in the text. Modern national-cultural orientation of translation studies researches dictate the necessity of the translation theory withdrawal from statistical paradigm in the paradigm of the text, due to which separate translation problems caused by culturogical specificity (limited mostly lexically) will become a system in one text aspect. The success of the translation as linguocultural translation depends on the understanding of implicitly expressed in the text of meanings shared by all members of the linguocultural community and based on cultural values; the ability to choose the right linguistic means to convey a message in order to achieve the impact of translation equivalent to the impact of the original.

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