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## **ИНТЕЛЛЕКТУАЛЬНЫЙ ПОТЕНЦИАЛ ВУЗОВ – НА РАЗВИТИЕ ДАЛЬНЕВОСТОЧНОГО РЕГИОНА РОССИИ И СТРАН АТР**

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конференции студентов, аспирантов и молодых ученых**

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involves not only linguistic proficiency but also cultural sensitivity, as words often carry connotations and associations that may not have direct equivalents in another language. For instance, idiomatic expressions, metaphors, and culturally specific references demand creative solutions that resonate with the target audience while staying faithful to the source material.

Moreover, the translator must navigate the delicate balance between literal accuracy and interpretive flexibility. Overemphasizing literal translation can lead to awkward phrasing or loss of nuance, while excessive adaptation risks distorting the author's voice or intent. This challenge becomes even more pronounced in texts with complex structures, such as *House of Leaves*, where visual and spatial elements play a crucial role in conveying meaning. In such cases, the translator's task extends beyond mere language conversion to encompass the multimodal aspects of communication, requiring innovative strategies to recreate the intended reader experience.

Ultimately, successful translation is an art that combines technical expertise with creativity and empathy. It demands an awareness of the broader communicative goals of the text, whether they involve entertainment, persuasion, education, or emotional engagement. By striving for communicative equivalence, as outlined by theorists like Komissarov, translators can bridge linguistic and cultural divides, fostering cross-cultural understanding and appreciation for diverse literary traditions. Thus, translation is not merely a mechanical act of transferring words from one language to another but a dynamic process that enriches global dialogue and preserves the richness of human expression across borders.

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## СПОСОБЫ АДАПТАЦИИ СОВРЕМЕННЫХ АНГЛОЯЗЫЧНЫХ ЛИМЕРИКОВ

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**Аннотация.** Лимерики являются интересным объектом для изучения адаптации произведения на другие языки. Лимерики, написанные после 19 века, изучены недостаточно, что открывает возможности для написания новых работ. Данная статья посвящена изучению способов адаптации современных англоязычных лимериков.

**Ключевые слова:** лимерик, адаптация, литература, литература абсурда, переводческие трансформации.

## WAYS OF ADAPTATION OF MODERN ENGLISH LIMERICKS

**Abstract.** Limericks are an interesting object for studying the way a literary piece can be adapted into different languages. Limericks written after the 19th century are not studied enough, which opens up opportunities for new research. The current article focuses on the ways of adaptation of modern English limericks.

**Keywords:** limerick, adaptation, literature, nonsense literature, transformations in translation.

**The relevance** of this research is presented by the limerick's potential in studying new languages and the ways different literary pieces can be adapted into other languages.

**The purpose** of the article is to find the most effective ways to adapt modern English limericks. By «modern» we mean written from the beginning of the 20<sup>th</sup> century to the current moment.

### Objectives:

Study the linguistic techniques (stylistic devices and expressive means) used in adaptations of Edward Lear's limericks.

Analyze two different approaches to adapting limericks to Russian.

Check if those techniques can be used to adapt limericks of other authors.

**The novelty** of the article is presented by the fact we focus on limericks of Arnold Lobel, while Russian scholars primarily study the works of Edward Lear and their adaptations into Russian.

The main **research methods** used in the article are the method of analysis and the method of comparison, which were used to analyze the works of other authors and compare the original limericks and their adapted versions.

Definition of the main terms. **Limerick** can be described as a «humorous poem with five lines, the first two lines having the same final sound as the last line» [6]. It has a strict structure (5 lines, the lines 1, 2 and 5 have 3 more syllables than the 3<sup>rd</sup> and 4<sup>th</sup> ones). Edward Lear is considered to be the most popular author of limericks. He wrote «A book of Nonsense», which contained over 100 different limericks, in 1846.

Limericks are considered to be a part of nonsense literature. Structure of a limerick is more important than it's plot. Author may use different stylistic devices – irony, onomatopoeia, unusual rhymes – just to make the reader laugh. In fact, E. V. Klyuev considered rhyme the most important part of a limerick which builds it together [4, c.45].

According to V. E. Shetinkin, **adaptation** is a translation technique which changes something unknown to the reader into something they can understand [3, c.43]. The main difference between translation and adaptation is that the translation's main purpose is to shift the text from one language into another, while adaptation is used so the reader understands the text's idea, even if the text itself is changed. To do so successfully, the translator must use various transformations.

V.N. Komissarov divided transformations in translation into lexical, grammatical and complex (which combines two previous ones) [5]. The most common type of transformations when adapting limericks is the complex one – it includes antonymic translation. The second most common type is the lexical transformations, when author, changes the word from the original one for the one with similar meaning.

There are two main approaches in adapting limericks to Russian, which were suggested by Yulia Shemchuk and Natalia Kochergina. The first approach is when the translator uses the same stylistic devices which were used by the author to create the limerick which is as close to the original one as possible, no matter if it's funny in Russian or not. Much more effective approach consists of taking the general idea of the limerick and writing «an original piece» based on it. That way, the translator can use the devices which will be much more appreciated by the reader [2, c.5].

There's the analysis of successful examples how limericks were adapted into Russian. Both examples were taken from the Russian version of «The book of Nonsense» by Edward Lear.

Table 1

Edward Lear's limericks

1	There was an Old Man, on whose nose, <u>Most birds of the air</u> could repose; <b>But they all flew away</b> <b>At the closing of day,</b> Which <i>relieved that Old Man</i> and his nose [7].	Жил старик, на носу у которого, <u>Стая птичек</u> устроилась здорово. <b>Но в ненастные дни</b> <b>Улетали они,</b> <i>Облегчая судьбу его</i> здорово [1].
2	There was on <u>Old Man of the Isles</u> , Whose face was pervaded with smiles; He sung <b>high dum diddle</b> , <i>And played on the fiddle</i> , <b>That amiable Man</b> of the Isles [7].	Жил один <u>господин в Иордании</u> , <b>Диверсант на особом задании.</b> Он <i>пиликал</i> на скрипке, Расточая улыбки, Чтоб запутать следы в Иордании [1].

In the first example we can see that English and Russian versions of the limerick don't differ much. Both tell about a man with a nose on which the birds were sitting. However, due to the differences in the placing of theme and rhyme in the two languages, the translator had to swap the lines 3 and 4. The word combination «в ненастные дни» implies that this situation has occurred with this person several times already. We can also see a case of generalization in the adapted limerick – the word combination «most birds of air» turned into «стая птичек».

In the first line of the second example we can see a very common transformation – the compensation. The translator changed the toponym in order to find a good rhyme and to choose a place that the reader would probably know more about. The adaptation of that limerick also adds some details to the plot. Instead of being just an amiable man, the main character turns into a spy who tries to get away in Jordan, pretending to be just a smiling gentleman. We can also see how the translator got rid of the character singing «high dum diddle», as well as described him playing fiddle as «пиликал на скрипке. The word «пиликал» adds a bit of a derogatory content, showing that the character is not that talented.

Based on the techniques used in adaptation of those two limericks, there's the analysis of the ones adapted by us. Both examples come from «The book of pigericks: pig limericks» by Arnold Lobel. They aren't by any means the only right versions, but still we consider them quite adequate.

Table 2

### Arnold Lobel's limericks

1	There was an <i>old pig</i> with a pen <b>Who wrote stories</b> and verse now and then. To enhance these creations, <b>He drew illustrations</b> <b>With brushes</b> , some paints and his pen [8].	Жил-был <i>свин</i> , <u>Конфитюр Земляника</u> . <b>Он писатель</b> был местный великий. А помимо стихов, <b>Акварелью готов</b> <b>Описать</b> был сюжет своей книги.
2	There was an <i>old pig</i> from Van Nuys. In the window she cooled <i>cherry pies</i> . But the <b>fruit of her labors</b> Was eaten by <i>neighbors</i> Who came for dessert in Van Nuys [8].	Пожилая сви <del>ня</del> тётя Мила <i>Пироги</i> на окошке студила А прохожие <i>дети</i> , Услышав о <i>десерте</i> , Их украли – <b>фу, как некрасиво!</b>
3	There was a <i>warm pig</i> from Key West. Of sandcastles, <u>his was the best</u> . But as soon as he built it, <b>A wave</b> came to tilt it, Which <i>dampened</i> that pig from Key West [8].	<i>Поросёнок</i> по имени Рамка <u>День провёл</u> в построении замка. Но <b>на море прибой</b> Смыл песок за собой И осталась сви <del>нюшка</del> без замка.
4	There was a <i>rich pig</i> from Palm Springs Who <u>had passions</u> for bracelets and rings. He displayed his collection Around <b>his midsection</b> By means of <i>strong wires and strings</i> [8].	<i>Хряк богатый</i> питался котлетами И <u>любил очень</u> кольца с браслетами. И <b>на пузе своём</b> Украшенья <i>ремнём</i> Закрепил – и доволен был этим он.
5	There was a cold pig from <b>North Stowe</b> Who <i>despised</i> winter weather and snow. <b>Sixteen coats</b> never warmed him, They only deformed him, That frigid, cold pig from North Stowe [8].	Свин <b>на Северном Полюсе</b> жил, Зиму он никогда <i>не любил</i> . Он ходил в <b>трёх тулупах</b> , <b>Восемнадцать шубах</b> , <b>Двадцать шапок и шарфов</b> носил.

Since the book was made for children, we decided that giving the main characters (who are always pigs) somewhat funny names would be a good idea. The name «Конфитюр Земляника» was chosen because it may sound important, despite «Конфитюр» being just a fancy word for «jam». The main idea of a writer who also draws illustration was saved. However, in our Russian version his writing talents are lifted (великий писатель), while his drawing tools are generalized (just «акварель»)

With the second example, we turned just a funny verse into an educative story about the harm of stealing by changing the last line. We also generalized the «cherry pies», as well as the idiom «fruit of the labor» (плод трудов) – «десерт» is much more common word, which young reader would understand better.

The main joke of the third limerick is based on the immediate destruction of the sandcastle, as well as on the double meaning of the word «dampened» (смачивать, обескураживать). Our version shows that the main character spent a lot of time building a castle, while not telling that it was made out of sand until the 4<sup>th</sup> line.

Both versions of the 4th limerick tell the similar story of a pig that enjoyed wearing jewelry in a unique manner. In English he used «strong wires and strings», while Russian version showed him using a belt. A rather complicated word «midsection» was changed into somewhat funny and childish «пузо», and along with the 1<sup>st</sup> line telling us about the pig's eating habits it creates a vivid image of a large high-minded character.

The change of a toponym in the 5<sup>th</sup> limerick is caused by the fact a reader is more likely to know about the North Pole than North Stowe. While the original piece tries to surprise the reader with a comi-

cally large amount of clothes on a pig, the main joke is about the character looking funny in those clothes. In the Russian adaptation, we decided to fully focus on the overcomplicated outfit, adding even more coats, as well as scarves and woolen hats.

In conclusion, we'd like to confirm that the strategy of writing a limerick based on the original one is working fine for adapting English limericks. By using different linguistic techniques, the translator can adapt any limerick to their language. We consider that by using this approach we'll be able to adapt any limerick and bring the interest to this topic.

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## ПЕРЕДАЧА КОМИЧЕСКОГО ЭФФЕКТА В АУДИОВИЗУАЛЬНОМ ПЕРЕВОДЕ ХУДОЖЕСТВЕННЫХ ФИЛЬМОВ И СЕРИАЛОВ

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**Аннотация.** В условиях глобализации и стремительного развития медиаиндустрии комические элементы в фильмах и сериалах становятся особенно важными, поскольку они способны не только развлекать, но и служить средством культурного обмена. Актуальным становится вопрос передачи комического эффекта для различных целевых аудиторий. Перевод комического представляет собой сложную задачу, требующую не только знания языка, но и глубокого понимания культурного контекста и юмористических традиций. Цель статьи – выявить и проанализировать особенности перевода словесной шутки для разработки рекомендаций в виде алгоритма её перевода.

**Ключевые слова:** аудиовизуальный текст, комическое, шутка, каламбур, локус.

## CONVEYING THE COMIC EFFECT IN AUDIOVISUAL TRANSLATION OF FEATURE FILMS AND TV SERIES

**Abstract.** Globalization and development of the media industry make comic elements in films and TV series especially important since they serve to entertain and provide cultural exchange. It is the issue of communicating the comic effect to different target audiences. Translating the comic requires not only language skills, but also seeks for understanding cultural contexts and humorous traditions. The purpose of the study is to identify and analyze specifics of translating a verbal joke to develop recommendations in the form of its translation algorithm.

**Keywords:** audiovisual text, comic, joke, pun, locus.

Feature films and TV series play an important part in the modern audiovisual space, attracting viewers of all ages. The comic element inherent in feature films and TV series plays a key role in shaping their attractive-