

Comparative Analysis of Cognitive-Pragmatic Features in The Translation of Satirical Texts

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Abstract: In our article, we present theoretical information and solutions for comparative analysis within the framework of cognitive-pragmatic features encountered in the process of translating humorous texts. To achieve an adequate translation, it is necessary to consider several important aspects. Although linguistics has long been studying wordplay, which forms the basis for creating jokes and humor, the translator should consider how to reflect various features of the source language, such as cognitive-pragmatic characteristics and existing styles, in the target text. Particular attention should be paid to these elements, especially if they are used to create a sense of humor.

Keywords: Expression of humor, humorous text, cognitive-pragmatic features.

Introduction: For translation theory, comparative studies involving source texts and translated texts are of great importance from both theoretical and practical perspectives. As Komissarov noted: "Any theoretical concept should be based on describing, generalizing, and explaining the facts observed in the real translation process" [Komissarov, 2017, p. 112]. Such research allows for deeper insight into the mechanics of translation activity, analysis of the translator's chosen strategy, assessment of translation quality, and the study of many other aspects.

Moreover, as Michael Hoey and Diane Houghton [Hoey, Houghton, 2005, p. 49] point out, the relationship between comparative analysis and translation is bilateral: on the one hand, the translation of text segments can provide information for analysis, and on the other hand, analysis can explain the difficulties that arise in the translation process.

However, we understand that comparison is based on systematicity from the very beginning. For example, Reformatsky, in his third thesis cited in the section "On the Comparative Method", also stated: "Comparison

should be based not on individual, disorganized differences, but on the systematic contrasts of categories and series of our own and others".

Main part

The foundation for conducting a comparative analysis in translation theory is, first and foremost, the concept of systematicity and the understanding that two texts (for example, the original text and the translated text) can be compared to identify similarities and differences within this system.

Texts that can be compared when conducting comparative studies may include:

- original text - translated text;
- translation 1 - translation 2 (translations created in the same period or with a time interval);
- original text - translation (into 1st language) - translation (into 2nd language).

Comparative analysis between two translations without reference to the original text is rare. The proposed cognitive-pragmatic model arises from the necessity to consider a holistic system of parameters

encompassing factors at different levels - cognitive, linguistic, and pragmatic [Brône, 2015]. This approach allows comparative analysis to reach an entirely new level in terms of quality and depth, as well as the objectivity of observations and conclusions.

Simultaneously, translation science as a discipline not only actively but also effectively applies the concepts, methods, and data from numerous linguistic directions [Komissarov, 2017, p. 44]. Such an approach does not rely solely on the field of linguistics, as it would otherwise lack sufficient explanatory power. Now let's examine an interesting example that, in our view, demonstrates the explanatory potential of the cognitive-pragmatic feature for comparative analysis: one of two characters discusses the other's work related to computer technologies. However, this conversation is not well-received by the first character, since it takes place at a dinner organized in honor of a great poet, and perhaps in this situation, a discussion of lofty topics was expected.

"Ah, is it", muttered Reg, "is it"? and turned back to Richard. "It's the Coleridge Dinner", he said knowingly. "Coleridge was a member of the college, you know", he added after a moment. "Coleridge. Samuel Taylor. Poet. I expect you've heard of him. This is his Dinner. Well, not literally, of course. It would be cold by now". Silence. "Here, have some salt". [Adams, 2013, p. 19]

The Hidden Underlying Effect is essentially associated with the collision of two scripts, such as "living poet" / "deceased poet". The event takes place during a dinner organized in honor of Coleridge. The protagonist, alluding to this situation, sarcastically emphasizes that this is a dinner dedicated not to a living poet, but to a poet who has already passed away.

The phrase "This is his dinner" can have two meanings: this is the dinner organized by the person himself; this is the dinner organized in honor of the person (i.e., Coleridge).

This ambiguity is further amplified by the comment "not literally, of course" - this phrase supports both scripts simultaneously, indicating that the protagonist is aware of the possible second meaning in the first sentence.

The trigger for the script collision (i.e., the initiating phrase) is the sentence "It would be cold by now". This idea implies that if Coleridge had organized the lunch himself, it would have already gotten cold [Abaeva, 2018].

Through the examples provided below, we demonstrate that the translator faces a very complex choice, which is not limited to finding a simple lexical equivalent or replacing a grammatical form. Especially

in cases related to JE, translation options are extremely broad. Here, it is appropriate to recall Mona Baker's following opinion: in cases where JE exists, it is permissible for the translator to apply unusual linguistic solutions [Baker, 2011].

Moreover, sometimes it is difficult to understand how the translator arrived at the final decision, since countless transformations are used in the translation process. "The decision is so satisfactory that when there is a feeling that it's possible to move forward, it is almost impossible to logically analyze this decision", writes [Robinson, 2014, pp. 257-258].

"Ah, so that's what it's about", muttered the professor. "Of course, of course!" He turned to Richard. "The annual Coleridge Readings", he said thoughtfully, nodding his head. "You see, he's a graduate of our college", he added after a pause. "Samuel Taylor Coleridge. I hope you've heard of him. This is a dinner in his honor. Not literally, of course. That wouldn't be very appropriate now". [Adams, 1996, p. 22]

Since there is no complete equivalent for the first phrase, the first translator chooses one of the scripts and expresses it through the following linguistic means: "a dinner in his honor".

This can be logically analyzed as follows:

- If a dinner is organized in someone's honor, this person is usually famous (here, the "famous poet" script coexists with the [Coleridge] script).
- At the same time, the person usually participates personally in such events (here the script conflicts with [Coleridge] because he cannot participate, as he is deceased).

The [Coleridge] script is supported not only by background knowledge but also by the second sentence – "That wouldn't be very appropriate now" [Abaeva, 2018].

A similar situation is observed in the second translation:

"Ah, I see", muttered the professor and looked at Richard. "A lunch in honor of Coleridge", he said, appearing knowledgeable, and a moment later added: "Coleridge. Samuel Taylor. Poet. He studied here. I assume you've heard of him. And now we are guests at his table. No, of course, not literally. The food would have gone cold long ago".

[Adams, 2014, p. 21]

The translator slightly alters the perspective here: this is his званный обед (formal dinner), so he is the host, and we are guests at his table. This form was chosen to create a secondary interpretation (i.e., ambiguity). Especially the phrase "we are guests at his table": it's

his table - so the poet is alive / dead - the food would have already cooled [Abaeva, 2018].

Undoubtedly, analyzing the “mechanics” of the translation process is significantly simplified when considering the proposed parameters (in this case, the “collision of scripts”).

Here, the necessary system or subsystem falls within the scope of cognitive science. In this context, “not the semantic image, but the imagination in the human knowledge system plays a leading role. Thus, units at the cognitive level are methods of a person’s figurative perception of the environment, which are sometimes expressed through language, and sometimes not” [Denisenko, 2016, p. 142].

It is difficult to clearly explain, based solely on linguistic rules, how the phrase “This is his dinner” transforms into, “Now we are guests at his table”, or how “It would be cold by now” becomes “It wouldn’t be so appropriate now” [Abaeva, 2018].

CONCLUSION

When comparing original and translated texts, the following approach can be applied: creating a table that allows for recording the necessary correspondences for each parameter.

If an original text and two translated versions are being compared, it is proposed not only to establish correspondences by parameters but also to evaluate them on a scale from 0 to 5 and compare the translations with each other.

Conducting a comparative analysis of each parameter within the cognitive-pragmatic framework, in our opinion, allows for a systematic approach to two important issues of constant interest to researchers:

- translation strategies and
- translation losses.

Comparative analysis of several translated texts helps to more accurately trace the translators’ strategies, as the dominant elements characteristic of them become clearly visible. Nevertheless, it should be emphasized that in all cases, it is advisable to first compare the translations with the original text.

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