

As it has been mentioned above ellipsis, as a rhetorical figure of speech, is the omission in a sentence of one or more words which would be needed to express the sense completely. Nevertheless, elliptical sentences are perfectly grammatical and speakers always know what the missing material corresponds to. On the basis of the Economy Principle ('Be quick and easy'), the use of ellipsis reduces the amount of time and effort, avoiding redundancy and repetition. This is why there is a great deal of ellipsis in conversation. The conversational dialogues are full of it and if ellipsis weren't used, the sentences we pronounce would become gradually longer as conversation progressed.

This phenomenon has played an important role in revealing the specifics of spoken language. It allows avoiding repetition, achieving a more acceptable economy of statement and shedding light on the new material.

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THE VIKING AGE AND THE SCANDINAVIAN INFLUENCE ON ENGLISH-SCOTTISH BALLADS

YAUHEN PAPAKUL, ALEXANDER GUGNIN
Polotsk State University, Belarus

The Viking age had very important significance for Great Britain. During that time a lot of Scandinavian settlements were created on the territory of Albion; Old Danish and Old Norse influenced the language which we call nowadays English greatly. And even the national British heroic epic poem "Beowulf" has the Scandinavian origin.

To understand the peculiarity of any literary phenomenon it is vitally important to take into account not only the period of its existence but also the historical and cultural context that preceded it.

Speaking about English and Scottish ballads, one of the best experts on balladry of the 20th century William J. Entwistle notes, that the national element cannot be separated in them. Though they can be broadly distinguished. That is why he gives a list of "typically" English or Scottish ballads. So, English ballads are typically:

1) the Robin Hood pieces from middle England (despite three of about 42 ballads about the famous archer have the Scottish origin);

2) the historical narratives of the type of "Chevy Chase" and "Durham Field";

3) picaresque and romantic pieces.

The Scottish ballads are, correspondingly:

1) supernatural narratives;

2) tragic love ballads;

3) Border ballads, and the later ballads of feud in Aberdeenshire and round about.

English and Scottish ballads differ in the way of rendering as well. The English pieces are recitatives and typically show reliance on France, when they have international material. The Scottish ones have a single or double refrain in many cases, and are closely associated with Scandinavian "viser" designed to be danced. Whether they were themselves danced there seems not sufficient evidence to determine. The Scottish ballads are closely linked to Scandinavia, and the ports of Aberdeenshire and Fife must have been marts of the traffic [1, p. 230].

And here we touch upon the main issue of the article: the reasons of this strong Scandinavian influence on English-Scottish balladry. Not the French influence, taking into account all the events after 1066, that brought cardinal changes in all spheres of British life; and not, for example, the German influence, though geographically the distance between Great Britain on the one hand and Germany and Scandinavia on the other hand is practically the same. To find the answer to this question let us consider thoroughly some essential facts and important historic events before the period of ballad flourishing in the 14th–16th centuries.

We begin with the end of the 7th century. The majority of researches agree with this date to be the time of the creation of "Beowulf" – a perfect example of the British heroic epic poem. We are not going to retell the plot of the poem, but it is necessary to say, that the events described take place in the late 5th century, after the beginning of the Anglo-Saxon migration to Great Britain. The most fascinating thing is that despite being regarded as the British national epic, there is no mention of Great Britain in the poem at all. It has a continental origin and the action takes place in Denmark in the first part and in Sweden – in the second. And the main hero of the poem is a Geat – the representative of a North Germanic tribe inhabiting what is now Götaland ("land of the Geats") in modern Sweden – i.e. a Swede [2, p. 8 – 14]. Some researches like Richard North (professor of English at University College London) asserts that the Beowulf author interpreted Scandinavian myths in Christian form for a Christian audience entertainment [3]. So, the first British literary work of such a scale was not just influenced by the Scandinavian impact, but was created somewhere in Denmark or Sweden and brought by Angles and Saxon in the period between the 5th and the 7th centuries to Great Britain.

Some time after the above-mentioned period there began not just a stable cultural exchange between Scandinavia and Great Britain, but also a more prosaic exchange – trade. If we go back to the earlier Viking Age (that is from the beginning of the 9th century to the mid 11th century) and look at a map of Viking trade routes in north Europe it is very plain that these routes, and the Viking traders, encircled the British Isles. The Danes and Norwegians came from societies where trade appears to have been a core activity. These raiders/traders were very mobile operators who had full command of the seas and waterways of north Europe. Their superb ships made them the conveyors of goods from one society to another and from one coast to another.

Danish settlement in eastern and northern England in the 9th century had an important urban focus, and many of the burghs of the eastern Midlands appear to have been Danish foundations, either for protection, or commercial reasons, or probably a mixture of both. Norse settlement in Ireland was almost entirely urban, as is well-known. The routes that are shown on maps of Viking trade suggest that north Britain was an integral part of this maritime world. Of course the northern and western coastal fringes were settled by Norse speakers and came under strong Scandinavian influence for a few centuries, so that they were essentially drawn into this maritime world. Southern Scotland remained independent of Scandinavian control, even though there were strong and sustained Viking attempts in the 9th century and the early 10th century to dominate the estuaries and access points into the heart of Fife, Forth and Strathclyde. But we have to expect that some influence would have resulted from exposure to and contact with the mobile Scandinavian operators who were transacting their business along the waterways of southern Scotland. However the archaeological evidence of any such contact is really nonexistent. It is not until we come to the later 10th century and 11th century that we have the sculptural evidence of the monumental hogback tombs at Govan on the river Clyde and other sacred church sites around the Forth estuary which indicate the presence of people with Scandinavian cultural origins who had settled and adopted Christianity in southern Scotland [4]. So, at the end of the 9th century the Scandinavians established themselves on the whole territory of England to the north of the Thames. In 878 King Alfred made peace with the conquerors. The entire territory, occupied by the Scandinavians, was assigned to them and it was called the Dane-land and was populated by Scandinavian settlers [5, p. 165].

During the Second Viking Age (beginning in 947 when Erik Bloodaxe captured York and finishing in 1066 when Normans, themselves descended from Norsemen, invaded England and defeated the weakened English army at the Battle of Hastings) raiding from Denmark started up again, led by the royal Danish dynasty, Swein Forkbeard, and his son Cnut, with other powerful warriors like Thorkell the Tall and Olaf Triggvason of Norway [4]. At the end of the 10th century the war resumed in England, and in 1013 the entire England surrendered. The King of England Ethelred fled to Normandy; in 1016 the Danish King Cnut officially became the political ruler of the country. England joined the spacious Scandinavian state in northern Europe. The power of the Danes in England lasted until 1042. This year it was overthrown, and the power of the old Anglo-Saxon nobles led by King Edward the Confessor was restored [5, p. 166].

But these were specifically focussed against England and very few raids against Scotland are recorded from the Second Viking Age. Maybe there was enough to occupy the raiders in England. Maybe there was not enough wealth in the form of silver coin to attract them to Scotland. Maybe Swein had some convenient mutual arrangement with one of the kings in the north, for the German chronicler, Adam of Bremen, records in the later 11th century that Swein had taken refuge with a "king of Scots" after his father died in 986. Whatever the reason, Scotland (or Alba, as it is called in Gaelic) appears to have been immune from the threat of Danish attack in the second Viking Age [4].

Another aspect which is worth being considered is the English language, which is a real mixture of various languages including different features of Latin, Anglo-Saxon, French and Scandinavian as well. Because of the contacts during the Viking Age there was a strong influence of Old Norse on English. Scandinavian

dialects, spoken by the conquerors, belonged to the North-Germanic language group and their phonetic and grammatical structure were quite close to Old English [5, p. 167]. How long Scandinavian was spoken in England we do not know, but it is probable that it began to merge into English at an early date. The result was a language largely mixed with Norse and Danish elements. These are especially prominent in the Middle English works "Ormulum", "Cursor Mundi" and "Havelok" [6, p. 1].

Close affinity of English dialects with Scandinavian ones made mutual understanding without interpretation possible. On the other hand, mass settlement of Scandinavians in the north and the east of England ensured their language great influence in these areas. The relationship between both languages corresponded the relations between the Anglo-Saxons and the Scandinavians, both languages existed in the same social strata and were equal. As a result of this situation there was the mixing of Scandinavian dialects with English ones, and this process was particularly intense the north and the east. The influence of Scandinavian dialects affected in two language areas: vocabulary and morphology [5, p. 167].

A considerable part of the vocabulary was common for the English language and Scandinavian dialects. Many words had the same root, whereas endings were different. Another part of the vocabulary of English and Scandinavian dialects did not coincide. Lexical influence of Scandinavian dialects on the English language affected this sphere. It spread to a fairly broad semantic sphere, starting with the words belonging to the field of governance, and ending with the words of everyday life. The abundance and diversity of Scandinavian words denoting everyday life, appeared into English, are also evidences of mutual penetration of the two languages. Among these words are, for example: lagu (law), wrang (wrong), husbonda (husband), sister, casten (cast), callen (call), taken (take), feolaga (fellow), skye (sky), etc. The indicator of the deep introduction of Scandinavian elements in English is the borrowing of the personal pronoun of the third person (plural). Scandinavian pronoun "peir" (they) ousted British "hie" and established itself in the language in the form of "they"; genitive "peirra" ousted "hira" and established in the form of "their"; dative "peim" ousted "him" and established in the form of "them".

Scandinavian elements became part of many geographical names, for example: by "village" (Scand. byr) in Kirkby, Whitby, Derby; toft (Scand. toft) "a place overgrown with grass", "hill" in Langtoft; beck "stream" (Scand. bekk) in Troutbeck; ness "cape" (Scand. nes) in Inverness, Caithness and others.

Faced with such a mixing of English dialects with Scandinavian ones in areas populated by Scandinavian settlers, there began the processes of mixing of whole lexical layers. Indeed, as we see, in many cases a Scandinavian word differed from that of English insignificantly. At a meeting of such competing variants of a word their mixing could happen. In such cases it is quite impossible to say exactly what happened: the ousting of an English word with Scandinavian or the changing of the phonetic of an English word under the influence of its Scandinavian counterpart. In fact, these two phenomena are indistinguishable [5, p. 183 – 185].

English vocabulary and grammar, national heroic epic and English life in general during the period of about 250 years till the Norman Conquest – all this was under great Scandinavian influence. It goes without saying, that all the described above happened much earlier than the era of balladry in the majority of European countries (the 14th–16th centuries). But this Scandinavian impact could not disappear immediately and completely after the North men left Great Britain. Moreover, Scandinavia (or to be more exact Denmark) is regarded as the most ancient homeland of ballads, where, according to some scientists, this genre was widely spread as early as the 12th–13th centuries. A lot of researches suppose, that the verse form of a ballad as a song of a narrative character (and not of lyrical, as it was in Provence, France and Italy) appeared in Denmark independently and earlier, than in France [7, p. 224].

So, in this article we have tried to give a short review of the historical and cultural connections between Scandinavian countries and Great Britain which preceded the period of ballad flourishing. And only the investigation of both Scandinavian and English-Scottish ballad texts can show how this historical and cultural context finds its reflection in them. But this is the issue for a separate and thorough research.

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**THE TRANSLATION OF THE PUNS
IN LEWIS CARROLL'S "ALICE'S ADVENTURES IN WONDERLAND" INTO RUSSIAN**

LIZAVETA PIATRENKA, VERA HEMBITSKAYA
Polotsk State University, Belarus

The article dwells on the translatability of puns and analyses the ways N. Demurova and V. Oryol translate the puns in Lewis Carroll's "Alice's Adventures in Wonderland" into Russian.

There is a great number of translations of Lewis Carroll's "Alice's Adventures in Wonderland" into Russian. This tale is largely built on British witticisms and puns, folklore, linguistic and philological subtleties. However, it is easy to see that when translated literally special humor and wordplay disappears, while with associative translation it obtains free exposition of the plot of the tale. This is the main reason for the absence of a single translation principle of the work so far.

The actuality of this work is caused by the problem of the pun translatability, in particular, from English into Russian. The extensive use of puns in a number of literary genres, understanding of the pun concept among many researchers in different ways and attributing it to the list of "untranslatable" stylistic means demand the study of the pun translatability. In this article we present the comparative analysis of the translations of the pun phenomena on the basis of two translation versions of Lewis Carroll's "Alice's Adventures in Wonderland" made by N. Demurova and V. Oryol. Also we describe some linguo-stylistic features of translating different kinds of pun. At the moment there is no consistent approach for the occurrence of the pun. That is expressed in some differences between the definitions given by philologists. Moreover this linguistic phenomenon is called not only "a pun" but "wordplay" and "a double-meaning".

The most complete definition of the pun seems to be the one given by A. Shcherbina: "Pun is a stylistic locution or a miniature made by a particular author, based on the comic usage of the words with the same sounding that have different meanings, or similarly sounding words or groups of words, or different meanings of the same words and phrases" [4]. Thus, a pun means mostly a kind of play on the discrepancy between the familiar sounding and the unfamiliar meaning. Particular attention when translating puns should be given to their mood, whether it's a harmless joke, irony and satire, otherwise the essence of a pun will be lost. The reader perceives simultaneously or sequentially two meanings of a pun, one of which is unexpected.

The main feature of the translation of puns is that unlike common text translation, the linguistic form of the source text is subjected to transformation. This is the reason why it is impossible to achieve perfect translation, where the content is passed with the unmodified form, as there must be complete equivalences between the words used in the pun in the source language and the correlative units in the target language. However, in this case, one may notice some difference in compatibility, frequency of use, emotional mood and stylistic coloring. Thus, absolute translation is possible only exceptionally, in other cases, the translator is faced with some losses either in the form or in the content [1, p. 314].

The impact on the result of the translation is made by the requirements of a wider context, sometimes – of the whole work, and only secondarily the vocabulary of the target language is considered as one of the prerequisites for the adequate translation. When evaluating and comparing the translations it is necessary to clarify the application features of the terms "equivalence" and "adequacy". The terms "equivalence" and "adequacy" are often found in the literature on the theory of translation, but they are perceived ambiguously by the researchers. We tend to stick to the position of K. Reiss and H. Vermeer, who say, that the term "equivalence" describes the relationship between single linguistic units and "adequacy" is understood as the relation between the two texts, created using the purpose of the original text, in accordance with which the linguistic units in the target language for the translation of the source text were selected [3, p. 92].