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

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*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].

Many characters and episodes of the books, many funny remarks and situations are not accidental but deeply motivated: they are entirely built on wordplay, on enlivening of metaphors, on literal interpretation of the components of phraseological combinations and puns. L. Carroll reconstructs original meanings of words and phrases, long-forgotten and erased from long usage, using different kinds of polysemy and homonymy, in particular, homophones, and achieves the necessary effect due to the unexpected and paradoxical use of units that constitute the pun.

It should be emphasized that the whole system of images and the development of storylines, dialogues, parodies, jokes, puns in the book have the English language, folklore and literary associations as their basis. Therefore, the text often claims for the linguistic comment.

Table 1 and Table 2 show the recreation of the puns in Russian.

Table 1

Л. Кэрролл	Н.М. Демурова	В.Э. Орел
<p>"Oh, please mind what you are doing!" cried Alice ...</p> <p>"Oh, there goes his precious nose!"...</p> <p>Duchess: "If everybody minded their own business, the world would go round a deal faster than it does."</p> <p>Alice: "Which would not be an advantage... You see the earth takes twenty-four hours to turn round on its axis... -"</p> <p>"Talking of axes," said the Duchess, "chop off her head!"</p>	<p>– Осторожней, прошу вас, – закричала Алиса, подскочив от страха. – Ой. Прямо в нос! Бедный носик!</p> <p>– Если бы кое-кто не совался в чужие дела, земля бы вертелась быстрее....</p> <p>– Ничего хорошего из этого бы не вышло, – сказала Алиса. – Ведь земля совершает оборот за 24 часа... – Оборот? – повторила Герцогиня задумчиво.</p> <p>[Кухарке]: – Возьми-ка ее в оборот! Для начала оттяпай ей голову!</p>	<p>– Перестаньте хулиганить! Ой, носик-то, носик поберегите, – закричала перепуганная Алиса, когда над головой ребеночка просвистел медный таз и едва не отхватил ему нос.</p> <p>– Кстати, насчет носа, – проворчала Герцогиня. – Не суй нос в чужой вопрос. А то из-за тебя земля вертится в 2 раза медленнее, чем положено.</p> <p>– И ничего подобного! – ответила Алиса, довольная тем, что наконец-то может себя показать. – Земля за 24 часа оборачивается вокруг своей оси, вследствие чего...</p> <p>– Кстати, насчет следствия, – перебила ее Герцогиня и обратилась к Кухарке: – Отруби-ка ей голову. Без следствия.</p>

Table 2

Л. Кэрролл	Н.М. Демурова	В.Э. Орел
<p>"Mine is a long and a sad tale!" said the Mouse, turning to Alice, and sighing.</p> <p>"It is a long tail, certainly," – said Alice, looking down with wonder at the Mouse's tail; "but why do you call it sad?"...</p> <p>"You are not attending!" – said the Mouse to Alice, severely.</p> <p>"What are you thinking of?"</p> <p>"I beg your pardon," said Alice very humbly: "you had got to the fifth bend, I think?"</p> <p>"I had not" cried the Mouse, sharply and very angrily.</p> <p>'A knot!" said Alice, always ready to make herself useful, ... "Oh, do let me help to undo it!"</p>	<p>– Это очень длинная и грустная история, – начала Мышь со вздохом.</p> <p>Помолчав, она вдруг взвизгнула:</p> <p>– Прохвост!</p> <p>– Про хвост? – повторила Алиса с недоумением и взглянула на ее хвост. – Грустная история про хвост?...</p> <p>– Ты не слушаешь! – строго сказала Мышь.</p> <p>– Нет, почему же, – ответила скромно Алиса. – Вы дошли уже до пятого завитка, не так ли?</p> <p>– Глупости! – рассердилась мышь. – Вечно всякие глупости! Как я от них устала! Этого просто не вынести!</p> <p>– А что нужно вынести? – спросила Алиса. (Она всегда готова была услужить.) – Разрешите я помогу.</p>	<p>– Это трагическая и замысловатая история, – гордо сказала Мышь. – Ее ценители ходят за мной хвостом. Да, длинным и взволнованным хвостом.</p> <p>– Хвост действительно длинный, – согласилась Алиса и с удивлением посмотрела на хвост мыши. – Ну почему вы решили, что он у вас взволнованный? ...</p> <p>– Хвост, хвост! – совсем разобиделась мышь. – Я сразу поняла, что ты слушала только самый хвост моей истории и пропустила важнейшие места, с которыми он тесно связан.</p> <p>– Хвост? Связан? – забеспокоилась Алиса. – Бедный хвостик! Дайте я его развяжу.</p> <p>– Ни под каким видом! – надулась Мышь, встала и пошла восвояси. – Вы оскорбляете меня нелепыми намеками.</p>

The puns here are built on the wordplay, based on nearly the same pronunciation of words “axis”– “земная ось” and “axes” - the plural of the word “axe” – “топор”. As we can see, Demurova's version is more accurate than the V. Oryol's one. N. Demurova tries to preserve the meaning and simultaneously carries the phenomenon of the pun from the original text to its translation without changing the comic element. She only plays with the semantics of the word “оборот” and its compliance in the original language. Thus, the semantic content is recreated only in half, but the word play itself doesn't disappear. That fact, generally, can be called a successful solution made by the translator N. Demurova.

V. Oryol at the same time makes an additional pun, playing with the word nose from the origin and inserts it in the text in full compliance of the plot. But he omits the pun on axe and creates his own, again successfully inscribing it in the plot line.

Numerous puns are built on the mismatch between the sound and the meaning in a word. That is the thing with the famous Mouse's “long story” where a semantic mismatch between the words “tale” (“рассказ”) and “tail” (“хвост”) is used as they are homophones. The pun was followed by the famous figure poem which Carroll made in a mouse-tail shape. The translation by N. Demurova is more accurate again, as V. Oryol sometimes omits the general content of the source text.

Thus, evaluating the equivalence and the adequacy of the translations one can say that both the translations made by N. Demurova and V. Oryol are adequate, and have the same impact on the reader as the original text. Still the pun translations not only preserve the play of words of the original puns, but also create new puns in the target language. One can notice that N. Demurova creates almost literal translations of the puns. As for V. Oryol's text, his translation can also be described as adequate, but he omits some original puns in his translation, thus, the number of puns in the final translation is reduced. The translation made by N. Demurova is more often accurate and precise, it retains the semantic content and do not lose the mood of the pun, creating in the target language an updated form of the original pun. The translation made by V. Oryol is also quite accurate and vivid, but still is inferior to N. Demurova's one.

The translatability problem of puns existed and will exist because of the difference in vocabularies of an original language and a target language, but nevertheless due to efforts of a good translator almost any pun can be successfully recreated. By and large, the success in the translation of the pun phenomena depends largely on the experience and resourcefulness of a translator, and they have their rights to communicate the body of a pun in its vivid stylistic coloring.

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#### MOST COMMON TEXT MESSAGE ABBREVIATIONS AND SHORTENINGS

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*The topicality of this work consists in studying abbreviations used in Internet communication and phone messaging. The shortening of the words is one of the main trends in development of Modern English, especially in its colloquial layer which in its turn at high degree is supported by development of modern informational technologies and simplification of alive speech.*

The topic of the present paper is the significance of abbreviation-process impact on the modern English language in conditions of the world integration and globalization in the course of human activities. All people round the world have the tendency to short the lexical units.