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TRANSLATION TECHNIQUES IN THE ADVERTISEMENTS MARKED BY THE PUN

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This article is devoted to the main techniques of the translation of the advertisements marked by the pun. Inspite of the great interest to the advertese, many aspects of it are still little-studied. One of the most topical issue in linguistics is the fidelity and adequacy of the pattern and content transfer which is the most difficult for translation because of its colorful intense features. To solve this problem, the translator has to find different ways to compensate, keeping the aesthetic effect provided by the original text. To decode the pun, the translator must know how to transmit a lot of different figured context of this phenomenon. The most difficult for translation is the wordplay, which making play such language tools that are absent in the target language. The main method of the translation of the wordplay is compensation. The translation of wordplay should express the original form of the text- phonetic and / or graphics. Moreover, we have to change meaningfully- notional categories.

Key words: pun, advertisement, problem, transformations, compensation, translation.

Unlike literary translation, when the content should be transformed into the new language form, the translation of wordplay should express the original form of the text- phonetic and / or graphics. Moreover, we have to change meaningfully- notional categories. This is caused by the fact that for the adequate translation, the expression plan can be more important that the content plan. If you do not take into account the relationships within the advertising message - between its various components, then even the most accurate translation might be insufficiently [1]. The most difficult for translation is the wordplay, which making play such language tools that are absent in the target language, for example, authorial neologisms based on the verbs of motion. When the translator has no opportunity to transfer the "play" word by word adequately, then he does not translate the phrase, which is given by the author

of the text, and creates his own wordplay, sometimes built on an entirely different basis, and used completely other meanings. Having analyzed all possible transmission of wordplay thoroughly, the translator must pick up the one that provides the greatest opportunities apart from the method used by the author [2]. When it is necessary to reproduce the wordplay, you can try to find the rhyme, to combine it with antonymic usage. Almost untransferrable in the narrow context is the pun, based on the understanding of the pieces which are disjoint unmotivatedly and sometimes a bit modified words.

In poststructuralist period there was a "cultural revolution " in translation studies, the linguistic models of translation were criticized as equivalence searches were futureless, and it was no matter at what level these searches had been realized (at the level of word, sentence or the whole text). The translations were confided as the cultural products, because they are arisen not so much " from the language" as from the cultural requirements, and are perceived not so much on the basis of the linguistic norms, as in the context of the cultural norms and conventions. So the translation was proclaimed just one of the form of rewriting, together with commentary, critical articles, anthologies and so on, another words, all forms which continue the life of the original text. In this sense, the translation is not a simple act of representation of the original text, as it pursues the certain aims within the culture of the recipient [1].

Linguistic functional style differentiation is also of the great interest for the translation studies, as certain types of translation differentiated by the language difficulties are allocated on this basis in the theory of translation. As a rule, the literary translation is opposed to all the other styles (pragmatic or informational translation), and this contrast reflects the essential difference in the tasks of the translator. If literary translations are the part of literature in the accepted lingvoculture (together with original texts), the informative translation focuses not so much on the linguistic means as on the information put in the text and need to be translated more accurately. Belonging of the original text to the certain functional style and genre of the source language determines its dominant function. The translator sacrifices often by the formal accuracy in behave of the aesthetic impression in the literary translation but in the informational translation he aims to transfer all the information as close as possible. It is clear, that the advertisement occupies the intermediate position

between the informative genres and literary text, and the predominance of the informativeness or artistic expression depends on the genre of advertising.

Linguistic form of the text displayed the national "worldview" of the original text, must be subjected by the socio-cultural interpretation in the decoding language, as it is only a starting point for understanding the general meaning of the utterance. The foundation of the translation is a communicative constant that reflects the dynamic aspect of the translation [3].

One of the most difficult problems of translation is a pun intended for foreign-language audience. Because of the errors in the translation, the advertisements containing wordplay can get the opposite sense of humor, which can lead to the failure of the campaign. American Airlines acquired for its aircrafts the leather chairs and decided to inform the Mexican consumers about it. On English the slogan sounded greatly: *Fly in Leather!* Word for word translation acquired the entirely different meaning: *Летай голым!*

The numerous translation failures can be explained by the following: the modern advertising refers to the ancient and quite archaic structures of thinking, structures that can be called " ethnic." A "supra-national " of the advertising industry is in conflict with the essence of the underlying processes of national consciousness. As E.V. Medvedeva marked [4], a large number of examples of advertisement failed translation necessitates the development of a special method of translation of advertising. From the point of view of the communicative properties, one of the peculiarities of the advertisement is compressiveness: the maximum amount of the information in a minimum volume. According to this property, advertisement is close to such genres as proverbs, aphorism, so the slogan can be compared with the " literature of small forms ", which is especially difficult for the translator because of its brevity, capacity and national characteristics. At the same time there is a sufficient number of western slogans containing puns, which is translated and adapted into the Russian linguistic consciousness successfully.

All you need for your skincare need! – Все, что необходимо Вашей коже!

Gillette. The best man can get. - Gillette. Лучше для мужчины нет.

Max Factor. The make-up of make up artists. - Max Factor. Советуют профессионалы.

Ross Mckerras has emphasized six main aims of the wordplay :

- the maintenance of the coherence of the narrativeness,
- isolation of the climax,
- identification of the hidden thought,
- the indication on the playfulness of the tone,
- making some expression to the written style,
- achievement of the poetic mood.

Also, he determined three main approaches to the transmission of the wordplay. The first one is to translate word by word and explain the wordplay in the footnote quite briefly or in the comments more detailed.

The second method is – to select the wordplay in the target language and use it, even if it does not contain any words equivalent to the original. The third method is to select other means in the target language which could add some original spirit to the translation. It is also necessary to emphasize that using of the second or third methods can be performed only under the condition of the close control over either the original language also the target language. As in this case the translator deviates from the original text in a great measure, he must be ready to be criticized [5]. As for the basic methods of the wordplay translation in the advertese, all the advertisements can be divided into two groups: those that are translated into Russian by the corresponded wordplay, and those in which there is no any wordplay. If we analyze the advertisements that are based on the wordplay and translated into Russian also with the help of this stylistic device, you can find that the translation some of them is based at the same image as the original text.

Dodge. Grab life by the horns – Dodge Возьми жизнь за рога.

The advertisement of the cars. This ad is based on the proverb «Take the bull by the horns».

All roads lead to Hilton - Все дороги ведут в Хилтон.

The advertising company of the hotels Hilton. The world- famous saying : All roads lead to Rome was taken as a basis.

Cointreau. Be cointreauversal. - Cointreau. Будь контроверсальным.

The slogan of the famous French cognac. Here the creator of the advertisement used neologism "cointreauversal" (this word was formed by the addition of the names of cognac Cointreau and ending of the word universal). Sense of the translation of this advertisement is that this cognac is for all.

Some researchers (L.K Latyshev, A.D Schweitzer) consider the notion of equivalence in the communicative pragmatic aspect. According to this approach, the equivalence is determined not by the equality of the formal characteristics of the original text and translated text, and by the identity of the communicative effect that these texts impress the recipients of the original language and the translated language [6].

During the translation of the wordplay into the foreign language, the concept of L.K. Latyshev where the equivalence is introduced by two kinds: functionally – meaningful when in the text of the translated language both and function, and content of the original text is reproduced, and functional when only the function of the original text is reproduced – is of the greatest meaning. In this theory, the equivalence is determined from the position of the purpose of communication, that is, for which this communication takes place. This approach justifies the cases when the wordplay that should be kept in the translated text is not transmitted, but is created in the target language according to the context of the text. It should be noted that such method of achieving equivalence is not used very often. In most cases, the literal translation can lead to literalism. In the second group the semantic components and translation are not the same. This is due to the differences in the worldview of the representatives of Russian and English cultures. As the wordplay is often based on the associations, the same concept can impress the representatives of various cultures differently. This group can include the following advertisements:

Absolut. Absolut Moscow. Absolut autumn. Absolut spring. – Водка Absolut. АБСОЛЮТная жизнь.

In this sentence the wordplay is presented in Russian translation, but it is created by using the grammatical construction, which differs from the original one.

- How do you feel?-I feel like a Toohey's.

- Как дела?– Как сажа бела.

This is an example of the advertisement of the English beer Toohey. At the literal translation, it should be coved by the following way:

- Как дела?

- Как у Тохея.

However, Russian recipient would not understand the meaning of this phrase, so the translator used the phraseological expression known to everyone.

In order to achieve the best equivalence during the translation of the advertisements marked by the wordplay, you must know not only the target language, but also culture, history and mentality of other people.

As for the advertisements in which wordplay during the translation is neutralized, the basic methods of the wordplay transmission are the following:

1) The omission – implies the complete rejection from the wordplay transmission.

Different Volks for different folks. – Разные машины для разного тебя.

Be kind to your behind! – Береги спину!

2) Compensation – the replacement of the not transmitted element of the original text by the similar or any other element that can supply the loss of information and impress the reader by the equal or similar way [6].

But we understand this technique more complicated. Compensation in the translation of the wordplay is a reconstruction of the source information of the original text with the help of any other stylistic and structural means, implemented by the translator after evaluation of the informational opportunities of the translating language and decoding of the wordplay. The equivalence of the translation in this case is achieved at the level of the joint text integrity.

Our analysis of advertisements showed that the wordplay during the translation is compensated easily by using one of the following methods:

a) modulation (semantic development).

It is the cheesiest! Это наш лучший сыр (advertisement of Kraft Macaroni and Cheese). However, it should be noted that in this case it would be better to translate the slogan by keeping the semantic field: *самый сырный сыр!*

The coffee-er coffee. Больше кофе (Advertisement of the coffee Savarin). As in the previous example, the neologism coffee-er was used. It was created by the comparative degree of adjectives. In Russian, this pun was translated by the adverb *more*, which is often used for transmition of the comparative degree.

b) explication – is a lexical and grammatical transformation, during which the lexical unit of the source language is replaced by the phrase, explicating its meaning, i.e. giving more or less full explanation or definition of this meaning into the target language. With the help of the explication you can transmit any untranslatable word. The disadvantage of such descriptive translation is unwieldiness and wordiness :

Sloggi: it is string time. – Магазин нижнего белья Sloggi. Время покупать у нас. (Here the phrase "string time" implies a "spring time" and it is impossible to find the equivalent in the target language, and that is why we use the description).

c) Paraphrase - in the case with paraphrase, the translator replaces the lexical unit, the equivalent of which it is impossible to find, the full description of its meaning. Despite the wordiness, this technique will most accurately convey the meaning of the original word or phrase.

Plop plop, fizz fizz, oh what a relief it is! – Веселье без похмелья! (Advertisement of Alka-Seltzer).

Bounty. The quicker picker-upper. - Bounty. Райское наслаждение (advertisment of the chocolate Bounty).

d) Equivalence – the translated transformation in result of which, the objective situation described in the original text is transmitted by other structural and stylistic means, and sometimes other semantic components [7].

We do not make a mountain out of a molehill. We make only sites. – Мы не делаем из мухи слона. Мы делаем только сайты.

e) Adaptation - such kind of transformation, in the result of which, not only the change of the description of this or that situation takes place, but the situation is replaced itself [Garbovskiy N. K., 1994, p. 403].

Mr. Clean will clean your whole house and everything that's in it. - Mr. Proper все отмыл и квартиру освежил..

3) Loan translation - a way to transfer the original lexical unit by replacing its component parts - morphemes or words (in the case of collocations) – by their lexical correspondences in the translated language. Applying this method of translation, the translated text can not be called complete, as a pun disappears as well as the pragmatic goal of a stylistic device [8].

Bank of England. As old as England. – Английский банк. Старый как мир.

Take our pills and you will sound as wind. – Принимайте лекарство и у вас будет богатырское здоровье!

4) Transliteration. This technique is similar to the borrowing of the foreign words. It is the process of transcribing the word from one written system to another by the sounds of the original word [9].

Experimentos.- Экспериментос.

St'ile de Beaute – Стиль дэ Ботэ.

5) Lexical – semantic replacement - is a method of transmitting of the original lexical items by using of the units of the translation language, the sense of which does not coincide with the sense of the original units, but can be derived by means of a certain type of logical transformations [10]. The main types of such replacement are concretization and generalization.

Concretization is a replacement of the word or phrases of the source language by the broader subject - logical sense of words and phrases of the transferable language with a narrower meaning.

Pick Enterprise. We'll pick you up. - Выберите Enterprise. И мы вам поможем. (The concretization of the phrasal verb pick up — поднимать).

The Donut place (The doughnut place) – Пончики только у нас! (The concretization of the café name).

Generalization is a replacement of the unit of the original text, which has the narrower meaning by the unit of the translated language with the broader meaning, i.e the inverse replacement to the concretization.

PediaSure. Be sure. – Детское питание. Будь уверена. (The replacement of the proper name *PediaSure* by the common name *детское питание*).

Das Hotel "WoW". – Отель «Тропический мир чудес» (In this example, the name of the German hotel is specified).

6) Grammatical replacement - is one of the way to transfer the wordplay in advertese during which the grammatical unit in the original text is converted into the unit of the target language with other grammatical meaning [10].

Very dispersed species of the grammatical replacement in the translation of the wordplay is the replacement of the parts of speech. For English - Russian translation, the most typical replacement is the replacement of the noun by the verb and adjective by the noun.

The grammatical transformations include:

- division of the sentence – type of translation, in which the syntactic structure of the sentence in the original text is converted into two or more predicative structures of the target language. Such transformation leads to the transformation of the simple sentence in the original language by the complex sentence of the translated language, or to the transformation of the simple or complex sentence of the source language by two or more separated sentences in the target language.

The Future's Bright, the Future's Orange. – Будущее яркое. Будущее ORANGEвое.

You furnish the girl and we furnish the home. – С вас – девушка. С нас – мебель для вас.

- Sentence grouping – the method of the translation, where the syntactic structure of the original sentence converted by combining two simple sentences into one complex.

May be she was born with it. May be it is Maybelline. – Все в восторге от тебя, а ты от Мейбеллин.

*Do not **lose face. Drive** a Volkswagen.* – Чтобы не потерять лицо, купи Volkswagen.

So, the following principles of translation underlie this article:

a) translability;

b) the connection of the form and content;

c) the need of the keeping in the translation the relation between the part and the whole, which is thw characteristic of the original text.

Based on these principles, the process of translation is considered as the process of finding the solutions that meet the certain set of varying functional criteria.

The main criteria of translation adequacy of wordplay in the advertese should be considered not only by keeping of the mental image lying in the original text, but also by the impact that should be provided by the advertisement. In any case, for the full-value translation of the advertisement the translator should feel the creative potential and know the target language so well to pass or replay the wordplay fully as well as various stylistic figures.

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