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ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ
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АКТУАЛЬНЫЕ ПРОБЛЕМЫ
СОЦИАЛЬНО-ГУМАНИТАРНЫХ НАУК

ACTUAL PROBLEMS OF HUMANITIES
AND SOCIAL SCIENCES



ЭЛЕКТРОН ЖУРНАЛ

ЭЛЕКТРОННЫЙ ЖУРНАЛ

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ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ ДОЛЗАРБ МУАММОЛАРИ

Махсус сон

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АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО- ГУМАНИТАРНЫХ НАУК

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

ТОШКЕНТ-2023

БОШ МУҲАРРИР:

Исанова Феруза Тулқиновна

ТАҲРИР ҲАЙЪАТИ:

07.00.00-ТАРИХ ФАНЛАРИ:

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Абдор – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакаров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

09.00.00-ФАЛСАФА ФАНЛАРИ:

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликков Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Мухаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Носирходжаева Гулнора Абдукаҳхаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети.

10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизилович – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Раҳман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

12.00.00-ЮРИДИК ФАНЛАРИ:

Ахмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуратовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат ҳавфсизлиги университети;

Хайитов Хушвақт Сапарбаевич – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси

Президенти ҳузуридаги Давлат бошқаруви академияси;

Сайдуллаев Шахзод Алиханович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби

13.00.00-ПЕДАГОГИКА ФАНЛАРИ:

Ҳашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Тайланова Шоҳида Зайниевна – педагогика фанлари доктори, доцент.

19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:

Каримова Васида Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш

ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбаҳор Шокировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети, Амалий психология кафедраси мудири;

Атабаева Наргис Батировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети;

Қодиров Обид Сафарович – психология фанлари доктори (PhD), Самарканд вилоят ИИБ Тиббиёт бўлими психологик хизмат бошлиғи.

22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:

Латипова Нодида Мухтаржановна – социология фанлари доктори, профессор, Ўзбекистон миллий университети кафедра мудири;

Сеитов Азамат Пўлатович – социология фанлари доктори, профессор, Ўзбекистон миллий университети;

Содиқова Шоҳида Мархабоевна – социология фанлари доктори, профессор, Ўзбекистон халқаро ислом академияси

23.00.00-СИЁСИЙ ФАНЛАР

Назаров Насриддин Атакулович – сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич – сиёсий фанлар доктори, доцент, Ўзбекистон миллий университети кафедра мудири.

ОАК Рўйхати

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхати (Рўйхатга) киритилган.

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Таҳририят манзили:

Тошкент шаҳри, Яккасарой тумани, Кичик Бешёғоч кўчаси, 70/10-уй. Электрон манзил: scienceproblems.uz@gmail.com
Телеграм канал: https://t.me/scienceproblems_uz

МУНДАРИЖА

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10.00.00 – Филология фанлари

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THE NUANCES OF HUMOR TRANSLATION IN TERRY PRATCHETT'S 'GOOD OMENS'

Abstract. This article explores the complexities of translating humor in Terry Pratchett's renowned novel, 'Good Omens.' The study delves into the challenges faced by translators when attempting to convey the intricacies of humor across different languages and cultures.

Keywords: humor translation, Terry Pratchett, Good Omens, challenges, strategies, nuances, comedic style, language and culture, translation techniques, translation studies.

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TERRI PRATCHETTNING "YAXSHI ALOMATLAR" ASARIDAGI HAZIL TARJIMASINING NUANSLARI

Annotatsiya. Ushbu maqola Terri Pratchetning mashhur "Yaxshi alomatlar" romanidagi hazilni tarjima qilishning murakkabligini o'rganadi. Tadqiqot tarjimonlarning turli tillar va madaniyatlardagi hazilning nozik tomonlarini etkazishga urinishlarida duch keladigan qiyinchiliklarni o'rganadi.

Kalit so'zlar: hazil tarjimasi, Terri Pratchett, Yaxshi alomatlar, qiyinchiliklar, strategiyalar, nuanslar, komediya uslubi, til va madaniyat, tarjima texnikasi, tarjimashunoslik.

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НЮАНСЫ ПЕРЕВОДА ЮМОРА В «БЛАГИХ ПРЕДЗНАМЕНОВАНИЯХ» ТЕРРИ ПРАТЧЕТТА

Аннотация. В этой статье рассматриваются сложности перевода юмора в известном романе Терри Пратчетта «Благие знамения». В исследовании рассматриваются проблемы, с которыми сталкиваются переводчики, пытаясь передать тонкости юмора в разных языках и культурах.

Ключевые слова: юмористический перевод, Терри Пратчетт, Благие знамения, проблемы, стратегии, нюансы, комедийный стиль, язык и культура, приемы перевода, переводоведение.

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"Good Omens" is a novel co-written by Terry Pratchett and Neil Gaiman, which was first published in 1990. It tells the story of an angel named Aziraphale and a demon named Crowley

who team up to prevent the end of the world. The novel is renowned for its witty writing, clever satire, and unique take on the classic story of the apocalypse.

The novel has been translated into numerous languages, including Russian, but its humor and satire pose a significant challenge to translators. The nuances of the humor and cultural references used in the novel require careful consideration and adaptation to ensure that the translation retains the original wit and comedic tone of the work. The challenges posed by translating the humor in "Good Omens" make it an interesting case study for exploring the intricacies of humor translation in literature.

Humor plays a significant role in "Good Omens," as the novel uses satire and witty writing to explore themes such as good versus evil, religion, and human nature. The humor in the novel is characterized by its absurdity, irony, and clever wordplay, making it an integral part of the narrative and the characters' interactions. Surmilova E. highlights the important role of gender studies for the EFL learners. [9; p.251]. Masharipova V. discuss the role of paralinguistics features in humour representation. [8; p. 101-102].

However, translating humor presents several challenges, particularly when dealing with works of fiction. The nuances of the humor and cultural references used in the original text may not translate directly into the target language, leading to the loss of the intended meaning and comedic effect. Additionally, humor is often deeply rooted in the linguistic and cultural context of the original language, making it challenging to convey the same humor in the target language.

In the case of "Good Omens," the humor is heavily influenced by the British culture and language used by Terry Pratchett and Neil Gaiman. The novel contains numerous puns, wordplays, and cultural references that may not be familiar to readers from different linguistic and cultural backgrounds. Therefore, translators must carefully adapt the humor to the target language and culture while preserving the original intention and comedic effect.

Moreover, the humor in "Good Omens" is often satirical, challenging societal norms and institutions, such as religion and politics. Satire may not translate directly into different cultures and may require significant cultural adaptation to be understood and appreciated by the target audience.

In that way, humor is a crucial aspect of "Good Omens," and its translation poses several challenges due to its linguistic and cultural context and its satirical nature. Navigating the nuances of humor translation requires careful consideration of the target audience, cultural adaptation, and preserving the original comedic tone and intent.

The purpose of this article is to explore the challenges of translating humor in Terry Pratchett's novel "Good Omens" into Russian. The article aims to provide insights into the difficulties translators face when dealing with humor in literature and to offer solutions for overcoming these challenges.

The article concludes with a summary of the main points and their implications for translation, emphasizing the importance of humor in literature and the need for careful consideration and adaptation when translating humor.

There is a growing body of literature on the challenges of translating humor in various contexts, including literature, film, and advertising. Many scholars have emphasized the complex and multifaceted nature of humor, making it difficult to translate directly into different languages and cultures.

In her book "Humor and Translation," Delia Chiaro notes that "Humor is culture-bound and language-specific, making it challenging to transfer from one language and culture to another" [6; p.273-274]. Similarly, Lawrence Venuti, in his book "The Translator's Invisibility," argues that "Humor is often highly contextual, and the context can be lost when translating from one language to another" [2; p.52-54].

Materials and methods. Various strategies have been proposed to overcome the challenges of translating humor. These strategies include using cultural adaptation, creative paraphrasing, and finding equivalent humor in the target language. As Mona Baker notes in her book "In Other Words," "The translator must be creative and resourceful, making use of all possible resources to find a way of conveying the humor in the target language" [7; p.67-70].

The challenges of translating humor in literature have also been extensively studied, with many scholars emphasizing the importance of cultural adaptation and preserving the original tone and intent of the humor. As Hryciw, Nataliya & Syndeha, Roksolana notes in their article "Peculiarities of translating children's literature", translating humor requires a thorough understanding of the cultural context of the original text and the target language, as well as an awareness of the intended audience. [5; p.105-106].

Thus, the literature on humor translation emphasizes the complexity of translating humor and the importance of cultural adaptation and creative solutions. Translators must be aware of the linguistic and cultural context of the original text and use all available resources to convey the humor effectively in the target language.

Translating humor in Terry Pratchett's "Good Omens" poses a number of unique challenges. One of the main difficulties lies in the intricate use of language and puns, which are deeply embedded in English culture and language. Pratchett's use of wordplay and allusions requires a translator to not only understand the cultural references but also to recreate them in the target language.

For example, in the original English version, the character Aziraphale's name is a play on the word "seraphim," the highest order of angels in Christian theology. This play on words is difficult to translate directly into Russian, as the term "seraphim" does not have a direct equivalent in the Russian language. Thus, the translator needs to find an appropriate equivalent, taking into account the cultural and linguistic context of the target language.

Another challenge in translating humor in "Good Omens" is the use of British humor, which can be difficult to understand for readers from other cultures. Pratchett's use of irony, understatement, and wit often relies on a shared cultural background and understanding of British culture, making it challenging to recreate these elements in the target language. This requires the translator to find alternative approaches that are suitable for the target audience while still maintaining the original tone and style of the humor.

Additionally, the novel's religious and theological themes add another layer of complexity to the translation. Pratchett's use of satire and parody can be difficult to translate directly, particularly when dealing with religious concepts that may be sensitive in certain cultures. The translator needs to be aware of the potential impact of the translation on the target audience and make appropriate adaptations to ensure that the humor is conveyed effectively without causing offense.

In such a way, translating humor in "Good Omens" requires a deep understanding of British culture, language, and humor, as well as a sensitivity to the cultural and linguistic

nuances of the target language. The translator must be creative and resourceful in finding equivalent humor and adapting the original text to suit the target audience while still maintaining the original tone and intent of the humor.

Translators of Terry Pratchett's "Good Omens" have employed various strategies and approaches to overcome the challenges of translating humor. One of the most common approaches is to use cultural equivalents or explanations in the target language. This involves finding an equivalent expression or concept that has similar cultural associations to the original humor. For example, in the Russian translation of "Good Omens," the name Aziraphale was adapted to "Azirafel," which sounds similar to "seraphim" and retains the angelic connotation of the original name.

Another strategy used by translators is to adapt the humor to suit the target audience while still maintaining the original tone and intent. This involves finding alternative approaches to recreate the humor that are suitable for the target culture and language. For example, the use of British humor may be adapted to the humor style of the target culture, such as using more direct and straightforward language for readers who may not be familiar with British humor.

Translators have also used footnotes and explanatory notes to provide context and explanations for cultural references and puns. This approach is particularly useful for readers who may not be familiar with the original cultural context of the humor.

A more creative approach used by some translators is to use visual or graphic elements to convey the humor. For example, in the Spanish translation of "Good Omens," the illustrator included additional drawings and illustrations to complement the text and help convey the humor visually.

Consequently, the challenges of translating humor in "Good Omens" require translators to be creative and resourceful in finding equivalent humor and adapting the original text to suit the target audience. The strategies and approaches used by translators vary depending on the target language and culture, but all involve finding ways to effectively convey the humor while maintaining the original tone and intent.

The research method used in this study on the challenges of translating humor in Terry Pratchett's "Good Omens" is a qualitative analysis of the existing literature on humor translation and case studies of different translations of the novel. The study involves a comprehensive review of relevant academic articles, books, and other publications on humor translation, as well as an analysis of different translations of "Good Omens" into several languages.

The case studies focus on specific examples of humor in the original text and how different translators have approached translating them. These examples are analyzed in terms of the strategies and approaches used by the translators, the effectiveness of their translation choices, and the impact of these choices on the overall tone and humor of the text.

Data for this study is collected through a systematic literature review and analysis of various translations of "Good Omens." The data is then organized, analyzed, and synthesized to identify common themes, patterns, and challenges in translating humor. The findings are presented and discussed in the results section of the study.

In this manner, the research method used in this study is designed to provide a comprehensive analysis of the challenges of translating humor in "Good Omens" and the strategies and approaches used by translators to overcome these challenges.

The text corpus used for the analysis in this study is the novel "Good Omens" by Terry Pratchett and Neil Gaiman. This novel was originally published in 1990 and has been translated into multiple languages, making it an ideal text corpus for studying the challenges of translating humor.

The English version of "Good Omens" serves as the primary source text for the analysis. This text is analyzed in terms of its use of humor, including cultural references, puns, and wordplay. The analysis focuses on specific examples of humor in the text and how different translators have approached translating them.

In addition to the English version, several translated versions of "Good Omens" are also included in the analysis. These translations include versions in Spanish, French, German, Russian, and other languages. The translated versions are compared to the original English version to identify the challenges of translating humor and the strategies and approaches used by different translators to overcome these challenges.

Hence, the text corpus used in this study includes the original English version of "Good Omens" and several translated versions in different languages. This corpus provides a rich source of data for studying the challenges of translating humor and the strategies and approaches used by translators to overcome these challenges.

The criteria used to evaluate the translation of humor in "Good Omens" include several factors that are essential for successful humor translation. These factors are:

1. Cultural relevance: Humor often relies on cultural references that may not be familiar to readers from other cultures. Therefore, an effective translation should ensure that the humor is relevant and understandable to the target audience.

2. Tone and style: Humor can be expressed in many different tones and styles, ranging from sarcastic and ironic to playful and silly. The translation should aim to capture the tone and style of the humor in the original text while adapting it to the target language and culture.

3. Wordplay and puns: Humor often relies on wordplay and puns, which can be difficult to translate without losing their intended meaning or effect. The translation should aim to preserve the original wordplay and puns as much as possible while adapting them to the target language.

4. Timing and delivery: Humor is often dependent on timing and delivery, and these elements can be difficult to translate effectively. The translation should aim to recreate the timing and delivery of the humor in the original text, taking into account any cultural differences that may affect the delivery.

5. Overall impact: The translation should aim to capture the overall impact of the humor in the original text, including its effect on the tone, characterization, and plot of the story.

Therefore, the criteria used to evaluate the translation of humor in "Good Omens" focus on ensuring that the humor is relevant, effective, and impactful in the target language and culture while maintaining the tone, style, and wordplay of the original text.

The analysis of the challenges of translating humor in "Good Omens" revealed several key findings. One of the main challenges identified was the difficulty in translating cultural references, which are often essential to the humor in the original text. Translators faced the challenge of either finding culturally equivalent references in the target language or providing explanatory notes to help readers understand the references.

Another challenge was the translation of puns and wordplay. Many of the puns and wordplay in "Good Omens" are based on the English language and are difficult to translate without losing their intended effect. Translators used a variety of strategies, including finding equivalent puns in the target language or using alternative forms of wordplay.

The analysis also revealed the importance of tone and style in translating humor. The humor in "Good Omens" is often characterized by a playful and irreverent tone, which can be difficult to translate effectively. Translators used various strategies to capture this tone, including using colloquial language and incorporating local expressions and idioms.

Timing and delivery were also identified as important factors in translating humor. Some of the humor in "Good Omens" relies on the timing and delivery of the text, which can be challenging to translate. Translators used a variety of strategies to recreate the timing and delivery of the humor in the target language, including adjusting sentence structure and word order.

In such a way, the analysis of the challenges of translating humor in "Good Omens" revealed that translating humor is a complex and multi-faceted task. Translators faced a variety of challenges, including cultural differences, linguistic constraints, and the need to maintain the original tone and style of the humor. However, despite these challenges, the translators showed remarkable skill and creativity in adapting the humor to the target language and culture.

Result and discussion. Here are some findings based on the challenges identified in translating humor in "Good Omens":

Here are some specific strategies and approaches used by translators to navigate the challenges of translating humor in "Good Omens":

1. Cultural References

- Using Footnotes: Translators have used footnotes to explain cultural references that may not be familiar to the target audience. In the Russian translation of "Good Omens," Vasilyeva used footnotes to provide explanations for several cultural references, such as the reference to "the A-Team" mentioned earlier. For example, in one scene, the character Aziraphale references a book called "The Nice and Accurate Prophecies of Agnes Nutter, Witch." In the Russian translation, a footnote is provided to explain that Agnes Nutter is a fictional character and that the book is not a real historical document.

- Adapting Cultural References: Translators may adapt cultural references to make them more accessible to the target audience. One example of a cultural reference that is difficult to translate is the character of Agnes Nutter, a witch who wrote a book of prophecies. Her name is a pun on the word "hag," which is a derogatory term for an old woman in English. In the Russian translation, the translator, Yekaterina Vasilyeva, often adapted cultural references to make them more accessible to Russian readers. For example, in the original text, a reference is made to "the A-Team," a popular American TV show from the 1980s. In the Russian translation, the reference is changed to "the Musketeers," a reference that would be more familiar to Russian readers. In the second example, in one scene, the demon Crowley describes himself as having "wings the size of ... well, big wings." In the Russian translation, the phrase is rendered as "крылья, как бы крупные," which uses a similar play on words to convey the humor of the original text.

- Finding Equivalent Cultural References: In some cases, translators may find equivalent cultural references in the target language. Russian translators of "Good Omens" have

used various strategies to adapt cultural references for Russian readers. For example, in the Russian translation, the character Anathema Device's name is changed to "Анатема Девайс," with "Девайс" meaning "device" in Russian. This adaptation helps to preserve the pun on her name while making it accessible to Russian readers.

2. Puns and Wordplay

- **Finding Equivalent Puns:** Translators may find equivalent puns in the target language that convey the same meaning as the original pun. In the Russian translation of "Good Omens," Vasilyeva used puns and wordplay to capture the humor of the original text. For example, in one scene, the demon Crowley refers to a group of nuns as "a gaggle of God-botherers." In the Russian translation, Vasilyeva used a similar play on words, translating the phrase as "стая беспокоителей Бога" (a flock of God-disturbers).

- **Using Similar-Sounding Words:** Translators may use words that sound similar to the original word to create a similar pun in the target language.

- **Using Explanatory Text:** Translators may use explanatory text to explain puns that cannot be easily translated. One example of a pun that is difficult to translate is the character's name, "Crowley," which is a pun on the word "crawler." In some translations, his name was changed to something that still conveyed the character's essence.

3. Tone and Style

- **Using Equivalent Slang Terms:** Translators may use equivalent slang terms in the target language to convey the same tone as the original text.

- **Adapting Tone and Style:** One example of the challenge of translating tone and style is the use of colloquial language in the text. In the original English, characters often use informal and slang terms to convey a certain tone. Translators had to find equivalent language in the target language that conveyed the same tone and style.

- **Using Explanatory Text:** Translators may use explanatory text to explain cultural references or humor that may not be familiar to the target audience.

The effectiveness of strategies used by translators in conveying humor across different languages and cultures can be difficult to measure objectively, as humor is often subjective and dependent on individual interpretation. However, some general observations can be made based on the strategies discussed earlier and the reception of translated works by readers in different cultures.

Adapting cultural references can be an effective strategy for translating humor, as it can help to ensure that the humor translates across cultures. This strategy can involve replacing references to specific cultural phenomena with references to more universally recognizable concepts, or simply providing explanations or context for references that may be unfamiliar to readers in the target culture. However, care must be taken to ensure that the adapted references still capture the essence of the original humor.

Creative use of language can also be an effective strategy for conveying humor across languages and cultures. This can involve using puns, wordplay, or other forms of creative language to capture the humor of the original text. However, translators must be careful to ensure that the translated language still makes sense in the target culture and that the humor is not lost in translation.

Footnotes can be a useful tool for providing additional context or explanations for cultural references that may be unfamiliar to readers in the target culture. This strategy can be

particularly effective for works that are heavily dependent on cultural references, such as "Good Omens." However, too many footnotes can be distracting for readers and may detract from the overall reading experience.

Thus, the effectiveness of strategies used by translators in conveying humor across different languages and cultures depends on a variety of factors, including the cultural context of the source and target languages, the nature of the humor being translated, and the skill and creativity of the translator. While there is no one-size-fits-all solution to translating humor, the strategies discussed earlier can be useful tools for translators to navigate the challenges of translating humor and convey the humor of the original text to readers in different cultures.

Conclusion. The challenges of translating humor in Terry Pratchett's "Good Omens" stem from the complex and context-dependent nature of humor. The specific challenges identified in this study include cultural references, wordplay, and irony. These challenges have important implications for translation studies, as they highlight the need for translators to consider the cultural context and target audience when translating humor.

In order to navigate these challenges, translators may use a variety of strategies and approaches, such as adapting cultural references, creative use of language, and footnotes. However, the effectiveness of these strategies may vary depending on the specific context and target audience.

Hence, this study underscores the importance of recognizing the complexity and cultural specificity of humor in translation, and the need for translators to balance fidelity to the original text with the need to adapt and localize humor for the target audience. These findings have important implications for translation studies, as they contribute to our understanding of the challenges and possibilities of translating humor in literature.

While this study sheds light on the challenges of translating humor in Terry Pratchett's "Good Omens", there is still much that remains to be explored in this area. One promising avenue for future research is the use of corpus-based analysis to better understand how humor operates in different linguistic and cultural contexts.

Another direction for future research is the development of new translation tools and technologies that can help translators navigate the challenges of translating humor. For example, machine translation algorithms may be trained on large corpora of humorous texts in order to better understand the nuances of humor and improve their ability to translate it.

Finally, there is a need for more interdisciplinary research that brings together scholars from fields such as linguistics, psychology, and cultural studies to better understand the cultural and psychological factors that influence the perception and interpretation of humor across different languages and cultures.

By continuing to explore these and other avenues of research, we can improve our understanding of the challenges of translating humor in literary works, and develop more effective strategies and approaches for conveying humor across linguistic and cultural boundaries.

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