

THE PRAGMATIC IMPACT OF STRATEGY SELECTION IN THE TRANSLATION OF HUMOUR IN LITERARY TEXTS

Науковий вісник Ужгородського університету. Серія: Філологія.

Випуск 1 (55)

УДК 81'255.2:821.111

DOI: [https://doi.org/10.24144/2663-6840/2026.2.\(56\).203-209](https://doi.org/10.24144/2663-6840/2026.2.(56).203-209)

Tomenchuk M. The Pragmatic Impact of Strategy Selection in the Translation of Humour in Literary Texts; кількість бібліографічних джерел – 16; мова англійська.

Abstract. The subject of the proposed article is the comprehensive study of the pragmatic effect of the choice of strategies for the translation of the comic, based on the fantasy novel “Good Omens” by T. Pratchett and N. Gaiman and its translation into the Ukrainian language. The problem of the adequate translation of the comic is one of the most complex challenges for modern translation studies. Humour, as a linguo-aesthetic concept, is closely related to the cultural and social context and, accordingly, requires not only the adequate translation of the subject-logical content but also the preservation of the emotional and pragmatic potential of the original text. The pragmatic effect, which the recipient of the target text should experience, should be functionally equivalent to the effect experienced by the recipient of the original text. The relevance of the proposed study is defined by the need to study the mechanisms for the choice of translation strategies. The goal of the research is to examine the efficiency of the applied strategies to translate the humour, irony, and satire in the Ukrainian version of the novel. The research applied a variety of methods to examine the problem including continuous sampling, contextual analysis, analysis of the translation, comparative analysis. The article identifies the five primary strategies to translate the comic elements of the novel. These strategies include the full translation of the comic elements, antonymic translation, cultural-situation substitution, expansion of the original phrase, and the addition of the semantic components to the original phrase. The research proves the full translation to be the most effective strategy to translate the comic elements of the novel when the socio-cultural presuppositions of the languages coincide. Cultural-situation substitution is the appropriate strategy to overcome the lacunae between the languages to ensure the complete adaptation of the novel. The article also identifies the antonymic translation as the strategy to preserve the irony when the structural asymmetry is present. The study also focuses on the reproduction of evocative proper names and allusions and proves that it requires a balance between the phonetic form and the pragmatic value of the implicit content. The author concludes that the selected translation strategy influences the pragmatic success of the target text. The strategies cannot be considered absolute and universal; their relevance depends on the type of comic, the amount of cultural markers, and the translator’s goals. The prospects for further research lie in the pragmatics of humour in other genres of literature and the application of the receptive strategy for translation quality assessment.

Keywords: pragmatic effect, translation strategy, translation of humour, comic elements, literary text, translation transformations.

Problem statement. The translation of humour is one of the most complicated tasks in the sphere of literary translation. As an aesthetic category, humor is considered to be dependent on cultural, linguistic, social contexts, etc. Therefore, its reproduction in another language is a particular challenge for the translator. The problem lies in conveying the content of a humorous utterance, as well as in reproducing its emotional, evaluative and pragmatic potential since the recipient of the translated text is supposed to experience the same or a functionally equivalent pragmatic effect similar to the reader of the original text.

The pragmatic approach to considering translation presupposes that the effectiveness of translation decisions is measured by their impact on the target audience. It means that the target text should retain the ability to elicit laughter, an ironic smile, or a satiric reading, depending on the type of humour. The translator’s judicious use of translation strategies is a major factor that determines the pragmatic success or failure of a literary translation.

The fantasy genre, with its unique combination of humour, allusions, wordplay, and cultural references, presents a particularly intriguing case for exploring the pragmatic aspects of translation strategies. The novel “Good Omens” by Terry Pratchett and Neil Gaiman is an example of such a text, where humour is realised at

all levels of linguistic structure and fulfils a key artistic function.

Literature review. The problem of translating humour has attracted the attention of researchers from various academic fields. The theoretical foundation for the study of humour as a linguistic phenomenon is laid out in the works of S. Attardo [Attardo 2017], who developed a general theory of verbal humour (GTVH), which views humour as a system of interrelated cognitive resources. The researcher also addressed the issue of humour translation directly [Attardo 2017], proposing a model based on GTVH.D. Delabastita [Delabastita 2004] studied the specific nature of translating wordplay and developed a classification of translation strategies comprising substitution, repetition, omission, addition and compensation, which became the basis for many subsequent studies in the field of translating humour. D. Chiaro [Chiaro 2010] proposed the following four strategies for translating verbal humour: preserving the original humour unchanged; replacing the original humour with a new example in the target language; replacing it with an idiomatic expression; and ignoring the humour of the original.

Among Ukrainian researchers, A. Kamianets and T. Nekriach [Кам’янець, Некряч 2010], T. Koliasa [Коляса 2021], V. Dudnik [Дуднік 2021] and others have studied various aspects of translating humour.

O. Pidhrushna [Підгрушна 2005] defines the translation of humour as a cultural compromise, emphasising the priority of the pragmatic function of the comic in the original text during translation. O. Yashchuk [Яшук 2012] elaborated a classification of methods for rendering irony including a complete translation with minor lexical and grammatical changes, expansion of the original ironic phrase, antonymic translation, addition of semantic components, and cultural-situational substitution.

The issue of the pragmatic effect of translation strategies is currently a subject of active research in contemporary translation studies. Researchers point out that the choice of translation strategy for humorous elements is mainly determined by the pragmatic aim of preserving or recreating in another culture the same effect as in the original [Sarmi et al. 2025]. Recent studies indicate the complexity of translation, caused by the need to take into account the verbal, cultural and pragmatic dimensions of humour simultaneously [Zochowska 2021].

Despite the considerable amount of research, the practical aspects of choosing strategies for translating humour remain insufficiently studied, which justifies the relevance of this article.

The purpose and objectives of the article. The aim of this article is to study the pragmatic effect of translating strategies for rendering humour in Terry Pratchett and Neil Gaiman's novel "Good Omens" into Ukrainian. To achieve this aim, the following tasks have been put forward: 1) to characterise humour, irony and satire as pragmatic phenomena in a literary text; 2) to identify the main strategies for translating humour; 3) to analyse the pragmatic effect of each strategy; 4) to determine the frequency of using translation strategies for different types of humour.

Research methods and methodology. The study employed the following research methods. The method of continuous sampling was used to compile a corpus of illustrative material. Contextual analysis enabled the study of the semantics of linguistic units in relation to their verbal context. The method of translation analysis was used to identify and classify strategies for reproducing humour in the target text. A comparative analysis of the original and translated texts made it possible to determine the extent to which each strategy preserves the pragmatic potential of the source humorous units. Quantitative analysis enabled the generalisation of the results obtained.

The research material consisted of examples of the creation of comic effect in Terry Pratchett and Neil Gaiman's novel "Good Omens" and its Ukrainian translations by B. Tereshchenko and O. Petik. The choice of this work is due to the fact that it is an example of a multi-layered comic text in the fantasy genre, where humour, irony and satire are realised at all levels of the linguistic structure.

Presentation of the main material. The pragmatic potential of the comic in literary texts. The comic, as an aesthetic category, fulfils a compelling pragmatic function in literary texts. Although the comic has been studied since antiquity, its pragmatic value

has only attracted particular attention from researchers with the development of pragmatic linguistics. From the pragmatic point of view, the comic is, first and foremost, a linguistic effect on the recipient. The communicative-rhetorical approach to the problem of the comic leads to the development of a three-component model of the comic situation, involving the speaker, the victim, and the observer [Attardo 2017, p. 204]. In the case of a literary work, the model is complicated by the fact that the author and the translator function as speakers, and the reader functions as the observer. The pragmatic efficiency of the translation is defined by the degree to which the translated text produces the same effect on the recipient as the original does.

In the novel "Good Omens", the comic is realized in three forms: humour, irony, and satire. Each of these has its own pragmatic potential. Humour is based on surprise and spontaneity and produces a joyful effect on the recipient. Irony, on the contrary, requires active decoding and appeals to the cognitive abilities of the recipient. Satire, combining the comic and the critical, aims to create in the recipient an evaluating attitude towards the object of ridicule.

The main strategies for translating humour and their pragmatic effect. Translating humour is one of the most difficult areas of translation. As Valérie Florentin notes, the concept of untranslatability is most evident precisely in the field of translating comedy [Florentin 2010, p. 8]. M. Veiga argues that translating humour requires a combination of verbal, conceptual and contextual play [Veiga 2009, p. 5]. Therefore, the choice of translation strategy is a creative decision, which directly determines the pragmatic effect of the target text.

Having analysed the Ukrainian translation of the novel, we single out five main strategies for rendering humour: full literal translation, antonymic translation, cultural-situational substitution, expansion of the source phrase, and the addition of semantic components, each of which provides a different pragmatic effect and is appropriate in specific contexts.

The full translation lies in faithful reproduction of all the elements of the source text into the target language. This strategy is effective when the socio-cultural associations of both languages coincide. The pragmatic effect of a full translation is the most predictable: provided the recipient of the target text successfully decodes the humorous context, the comic effect is preserved, for example: "Nothing about him looked particularly demonic, at least by classical standards. No horns, no wings. Admittedly he was listening to a Best of Queen tape, but no conclusions should be drawn from this because all tapes left in a car for more than about a fortnight metamorphose into Best of Queen albums" [Pratchett, Gaiman 1990, p. 6]. - «З першого погляду ви нізачо не впізнали б у ньому демона. Принаймні у класичному сенсі цього слова – жодних тобі рогів чи крил. Але ж він якраз слухав збірку найкращих пісень гурту Queen, скажете ви – та не поспішайте робити висновки. Залиште будь-яку касету в машині більш ніж на два тижні, і вона сама собою перетвориться на «Найкраще з Queen» [Пратчетт, Гейман 2018, с. 24].

The comic effect here is based on the incompatibility between what is expected (the image of a demon) and what is actually there (cassettes in the car). The full translation preserves this incongruity and, consequently, the pragmatic effect – evidently because the cultural context (the band “Queen”, cassettes, a car) is equally understandable to both English-speaking and Ukrainian-speaking recipients.

We shall consider another example: *“Most books on witchcraft will tell you that witches work naked. This is because most books on witchcraft are written by men”* [Pratchett, Gaiman 1990, p. 47]. – «Більшість книжок із прикладної магії стверджують, ніби відьми працюють голяка. Та це лише тому, що більшість книжок із прикладної магії писали чоловіки» [Пратчетт, Гейман, 2018, с. 102]. The translator employs a grammatical transformation involving a substitution (the passive voice is replaced by the active), yet the pragmatic effect – an ironic commentary on patriarchal prejudices – is fully preserved.

The antonymic translation method involves replacing the affirmative form with the negative form, or vice versa, or using words and phrases with opposite lexical meanings. The pragmatic effect of antonymic translation is that it allows one to avoid grammatical complications in the target structure and preserve the meaning of the original humour or irony, even when changing the form of expression. Let us consider an example: *“You couldn’t get a decent drink in either of them, for a start”* [Pratchett, Gaiman 1990, p. 11]. – «Зокрема, в жодному з цих місць пристойну випивку годі було й шукати» [Пратчетт, Гейман 2018, с. 32]. The antonymic translation (“couldn’t get” – «годі було й шукати») helps to preserve the humorous effect created by comparing Heaven and Hell through a familiar human need.

The antonymic strategy is also used when reproducing a satirical statement: *“Two of these were wrong; Heaven is not in England, whatever certain poets may have thought”* [Pratchett, Gaiman 1990, p. 89]. – «Два з цих здогадів хибні: Небеса знаходяться не в Англії, щоб там не стверджували поети» [Пратчетт, Гейман 2018, с. 181]. Replacing “whatever certain poets may have thought” with “щоб там не стверджували поети” is an antonymic translation that preserves the satirical tone of the original and its intended effect, i.e., an ironic mockery of British pomposity.

Cultural-situational substitution is used when a humorous statement contains elements that are unfamiliar in the target culture, but the humorous effect itself must be preserved. The pragmatic effect of this strategy is that it ensures the functional equivalence of the translated text as the reader receives the same type of comic effect, albeit through a different cultural image. The following example is a good illustration of this: *“Many people, meeting Aziraphale for the first time, formed three impressions: that he was English, that he was intelligent, and that he was gayer than a treeful of monkeys on nitrous oxide”* [Pratchett, Gaiman 1990, p. 89]. – «Більшість людей після першої зустрічі з Азирафаїлом робила три висновки: він англієць,

він дуже розумний і він веселковіший за подвійну веселку» [Пратчетт, Гейман 2018, с. 181]. The image “gayer than a treeful of monkeys on nitrous oxide” has been replaced with «веселковіший за подвійну веселку». This example shows how culturally contextualised replacement preserves the pragmatic effect (the hyperbolic emphasis on a particular character trait) while adapting a specific cultural image. By 2018, when the translation was published, the expression «веселковіший за подвійну веселку» had already acquired relevant connotations in the context of LGBTQ+ issues, thus, we consider it to be pragmatically even more expressive than a literal translation.

Another example of a cultural-situational substitution is as follows: *“One of the nice things about Time, Crowley always said, was that it was steadily taking him further away from the fourteenth century, the most bloody boring hundred years on God’s, excuse his French, Earth”* [Pratchett, Gaiman 1990, p. 7]. – «Найкраще у плині часу, як любив повторювати Кроулі – це те, що він постійно відносить далі й далі від чотирнадцятого сторіччя, найнудніших ста років на Божій, вибачте за вислів, Землі» [Пратчетт, Гейман 2018, с. 25]. The phrase “excuse his French”, a common English euphemism for apologising for using a swear word, has been replaced with the neutral «вибачте за вислів». Although the cultural marker is lost, the pragmatic effect, i.e., the character’s ironic politeness in expressing criticism, is preserved.

Expansion of the source phrase is used when the meaning of a humorous word is not immediately apparent to a culture with a different language. This strategy involves unpacking the implicit elements of humour that remain unexpressed in the original text. The pragmatic effect of expansion lies in preserving the humorous potential through its partial explication. Let us consider an example: *“He filled his pipe with tobacco... and wondered reflectively what would happen if you asked a nun where the Gents was. Probably the Pope sent you a sharp note or something”* [Pratchett, Gaiman 1990, p. 12]. – «Він набив люльку тютюном і почав ліниво розмірковувати, чи можна запитувати у черниць про місцезнаходження чоловічого туалету. Певно, тоді сам Папа Римський виписав йому догану» [Пратчетт, Гейман 2018, с. 34]. Although the expansion is minor (the phrase «сам Папа Римський» is already present in the original text), the explication «місцезнаходження чоловічого туалету» instead of “the location of the men’s toilet” removes the cultural ambiguity and makes the humour more accessible to Ukrainian-speaking readers.

Let us consider another example: *“It happened to them at a certain age, wives. Twenty-five blameless years, then suddenly they were going off and doing these robotic exercises in pink socks with the feet cut out and they started blaming you for never having had to work for a living”* [Pratchett, Gaiman 1990, p. 12]. – «З віком це траплялося з усіма жінками. Двадцять п’ять ідеальних подружніх років, і ось її ніби перемикає: натягує на ноги рожеві гетри з відрізнаними носками і береться за фізичні вправи, що більше нагадують смикання робота. А далі

визвіряється на тебе за те, що їй ні дня за весь час не доводилося заробляти собі на життя» [Пратчетт, Гейман 2018, с. 35]. The expansion («що більше нагадують смикання робота» instead of “robotic exercises”) clarifies the image and makes the humour more vivid.

The addition of semantic components is used when it is necessary to retain the original lexical and grammatical forms in situations where there is a lack of equivalent forms in the target language. The pragmatic effect of this strategy lies in explaining the cultural context without completely replacing it. This strategy is particularly relevant when rendering allusions and referential texts, for example: “One of them had written it, hadn't he... “Hell is empty, and all the devils are here”” [Pratchett, Gaiman 1990, p. 19]. – «Недарма ж один із них якось написав: «Спустило пекло, всі чорти отут» [Пратчетт, Гейман 2018, с. 49]. The translators retain the allusion to William Shakespeare's play “The Tempest”, which serves as a catalogue of Crowley's ironic commentary on human nature. The addition of «недарма» at the beginning reinforces the ironic tone of the quotation.

A comparison of the pragmatic effect of different strategies leads to the conclusion that a full translation is the most reliable way of preserving the pragmatic potential of the original when the cultural presuppositions of the two languages coincide. Cultural-situational substitution is the most effective strategy for preserving the pragmatic effect when the cultural context of the original is inaccessible to the recipient of the translation. Antonymic translation is appropriate for rendering ironic constructions that require grammatical restructuring. Expanding the source phrase and adding semantic components are auxiliary strategies that enhance the accessibility of humour for the recipient of the target text.

Translational transformations as means of realising strategies. The choice of translation strategy is realised through a system of translation transformations – grammatical, lexical and lexico-grammatical. O. Selivanova defines a translation transformation as “a conversion, modification of form, or of both form and content, in particular with the aim of preserving the communicative impact on the recipients of both the original and the translated text” [Селіванова 2012, p. 456]. It is these transformations that ensure the concrete linguistic realisation of the chosen strategy.

Among the grammatical transformations used in the translation of humour, transposition, type of sentence substitution and part-of-speech substitution are the most common. For example, transposition is observed when translating an ironic statement (“major failing in a demon” – «для демона це був неабиякий недолік»), which maintains an ironic contrast between “liking” and “demon”, for example: «He rather liked people. It was major failing in a demon» [Pratchett, Gaiman 1990, p. 19] – «А все через те, що люди йому радше подобалися. Для демона це був неабиякий недолік» [Пратчетт, Гейман 2018, с. 48]

Lexical transformations include transcription, concretisation, generalisation and modulation. For example, in reproducing humour associated with the

name of a champagne brand, transcription preserves the cultural marker: “In fact, he was currently wondering vaguely who Moey and Chandon were” [Pratchett, Gaiman 1990, p. 6]. – «Якщо цікаво, то в ту мить він неквапно розмірковував, хто ж такі ці Моєй і Шандон» [Пратчетт, Гейман 2018, с. 24]. Demon Crowley, who is, by definition, guilty of every sin and one would expect to know a thing or two about alcoholic drinks, is unfamiliar with a well-known champagne producer. The comic effect of the demon's ignorance regarding champagne is preserved.

Lexical-grammatical transformations including compensation, antonymic translation, paraphrasing are used to preserve the pragmatic effect when direct equivalents are lacking. In particular, compensation is used when rendering colloquial language, for instance: “With five billion people in the world you couldn't pick the buggers off one by one any more; you had to spread your effort” [Pratchett, Gaiman 1990, p. 8]. – «На Землі п'ять мільярдів людей і вже не вдається потрошку відщипувати по одній душі; треба ставати амбітнішими» [Пратчетт, Гейман 2018, с. 28]. Instead of the colloquial and ironic “pick the buggers off one by one”, the metaphorical «відщипувати по одній душі» is used, which compensates for the loss of colloquialism through metaphorical imagery.

Syntactic devices play an important role in conveying the pragmatic effect of humour. Parcelling, as a technique involving the deliberate fragmentation of text, is retained in the full translation: “They're abroad all the time. They're everywhere. They always are. That's the whole point” [Pratchett, Gaiman 1990, p. 6]. – «Вони чинять їх постійно. Вони усюди. І весь час. У тому-то й фішка» [Пратчетт, Гейман 2018, с. 23]. The rhythmic pattern of the fragmented sentences is reproduced, ensuring that the pragmatic effect is preserved – the comic effect is heightened through rhythmic gradation.

Rhetorical questions, as a syntactic device for creating a comic effect, are also rendered primarily through literal translation. For example, Crowley's lengthy rhetorical monologue is rendered whilst retaining the interrogative form: “What could he tell them? That twenty thousand people got bloody furious? That you could hear the arteries clanging shut all across the city?” [Pratchett, Gaiman 1990, p. 8] – «Що він міг їм сказати? Що двадцять тисяч людей не на жарт розлютились? Що можна було буквально почути, як зі злості лопаються капіляри в очах мешканців усього міста?» [Пратчетт, Гейман 2018, с. 27]. The pragmatic effect – conveying the character's emotional state through rhetorical intensification – is preserved.

The translation of evocative names and allusions as specific comic devices. A particular challenge for translators is posed by ‘evocative’ names – proper names with hidden meanings that authors use to achieve a comic effect. The difficulty in translating them lies in the need to preserve simultaneously their phonetic form, cultural associations and comic potential, which are often mutually exclusive tasks.

A telling example is the name of the demon Crawly (later Crowley). In the original, the name is as-

sociated with ‘crawling’, reflecting the character’s ‘serpentine’ nature. In the translation, the translators initially used a functional equivalent, playing on the sound: «Кров-лий». This variant retains the comic effect associated with the character’s nature (bloodshed – an attribute of a demon), but loses the semantic clarity of the original humour. Later, when the character changes his name to Crowley, the transcription «Кроулі» is used, which preserves the sound but neutralises the pragmatic potential of the evocative name. We also see an ironic attitude towards the character in the way the authors present the characters, where they change the character’s name to Crawley, yet retain its association with reptiles, for example: “*Crowley (An Angel who did not so much Fall as Saunter Vaguely Downwards)*” [Pratchett, Gaiman 1990, p. 3]. – «Кроулі (Янгол, якого не те щоб Скинули, Він радше Сам Плавно Сповз Униз)» [Пратчетт, Гейман 2018, с. 19].

The name ‘Agnes Nutter’ (Агнеса Оглашенна/Навіжена) was resolved using the method of calquing. The translators chose the variant «Оглашенна», which in the first edition provides a double meaning: ‘a person who behaves foolishly’ and ‘one who has been declared ready to be baptised’. This decision is pragmatically more accurate, as it preserves the comic effect based on the paradox between the witch’s name and the religious subtext: “*The author of the book, one Agnes Nutter, was not surprised by this, but then, it would have taken an awful lot to surprise Agnes Nutter*” [Pratchett, Gaiman 1990, p. 27]. – «Авторка книги, така собі Агнеса Оглашенна, була зовсім не здивована цьому факту – утім, щиро кажучи, треба було неабияк постаратися, щоб здивувати Агнесу Оглашенну» [Пратчетт, Гейман 2018, с. 64].

Allusions are another specific comic device in the novel. Translators face the challenge of ensuring that Ukrainian-speaking readers recognise the source of the allusion. The main plot of the novel is a parody of the film “The Omen” (1976), directed by Richard Donner, which is the first film in a series exploring the theme of the Antichrist’s arrival on Earth and the ensuing Apocalypse. Terry Pratchett and Neil Gaiman have retained all the main themes explored by the director. The charm of the authors’ parody lies primarily in their skilful ability to transform the horrors depicted in the film into something comical and ironic. All aspects of the premise have been reimaged and imbued with an emotional, humorous tone, for example: “*Wormwood’s a nice name*”, said the nun, remembering her classics. “*Or Damien. Damien’s very popular*” [Pratchett, Gaiman 1990, p. 13]. – «Як на мене, Полин звучить дуже гарно, - промовляє черниця, згадуючи класичні тексти. – А ще, Дем’єн. Дем’єн зараз дуже популярне» [Пратчетт, Гейман 2018, с. 45]. In this context, the authors employ two allusions at once – the film “The Omen” and the passage

“The Star of Wormwood” from the Book of Revelation. Whilst the first allusion requires further explanation from the authors and translators, the name Damien is familiar to a wider readership who are acquainted with the aforementioned film.

A satirical allusion to Einstein’s famous remark, ‘God does not play dice with the universe’, is also reproduced in full: “*God does not play dice with the universe; He plays an ineffable game of His own devising...*” [Pratchett, Gaiman 1990, p. 5] – «Бог не грає в кості зі всесвітом; Він грає у власну гру, яку не можна назвати...» [Пратчетт, Гейман 2018, с. 22]. The pragmatic effect – an ironic reinterpretation of a scientific aphorism within a playful context – is fully preserved, as Einstein’s quote is familiar to Ukrainian-speaking readers.

Conclusions. The choice of translation strategy for humour is a key factor determining the pragmatic effect of the target text. None of the strategies examined is universally optimal, each is effective under specific conditions and depends on the type of humour, the degree of cultural marking in the source text, and the translator’s pragmatic aim.

The predominance of full translation in the rendering of all three types of humour indicates that a significant portion of the humour in the novel is functionally isomorphic in both cultures. This is characteristic of fantasy prose with universal themes, where humour is based on universally human absurd situations rather than on purely culture-specific phenomena. Cultural-situational substitution is the most pragmatically effective strategy in cases of a cultural gap between the source and target texts. It ensures the functional equivalence of the translation, preserving the comic effect whilst altering the cultural image. Neutralising the comic element (especially irony) is the least pragmatically effective strategy, as it leads to a loss of the original’s pragmatic potential. However, in some cases it is unavoidable – in particular, when rendering irony based on unique linguistic phenomena in the source language that have no equivalents in the target language.

Translating meaningful names and allusions requires particular attention to striking a balance between preserving the form and the pragmatic effect. In most cases, translators opt either for transcription (with a loss of pragmatic potential) or calque/functional equivalent (with better preservation of the pragmatic effect, but greater deviation from the original form).

The prospects for further research involve studying the pragmatic effect of strategies for translating humour in other genres and other language pairs, as well as applying a receptive approach (studying the reactions of real readers to translated humour) to verify conclusions regarding the pragmatic effectiveness of various strategies.

Literature

1. Дуднік В. Відтворення іронії в українському перекладі художнього твору (на матеріалі роману роману Олдоса Гакслі «Жовтий Кром»). 2021. URL: <https://dspace.nau.edu.ua/bitstream/NAU/53508/1/%D0%94%D1%83%D0%B4%D0%BD%D1%96%D0%BA.pdf>
2. Кам’янець А.Б., Некряч Т.Є. Інтертекстуальна іронія і переклад. Київ: Видавець Карпенко В.М., 2010. 176 с.

3. Коляса Т. Особливості відтворення іронії англomовного публіцистичного тексту українською мовою. *Магістерський науковий вісник*. № 36. 2021. URL: <http://dspace.tnpu.edu.ua/bitstream/123456789/20602/1/Koliasa.pdf>
4. Підгрушна О.Г. Відтворення англійського гумору в українському художньому перекладі: дис. на здобуття наук. ступеня канд. філол. наук: 10.02.16. Київ, 2005. 227 с.
5. Пратчетт Т., Гейман Н. Добрі передвісники / Переклад Олесь Петік, Бурштина Терещенко. КМ-БУКС, 2018. 472 с.
6. Селіванова О.О. Світ свідомості в мові. Мир сознания в языке. Монографічне видання. Черкаси: Ю. Чабаненко, 2012. 488 с.
7. Яшук О.Л. Особливості перекладу мовних засобів вираження іронії. *Наукові записки [Національного університету «Острозька академія»]*. Сер.: Філологічна. 2012. Вип. 25. С. 137–138.
8. Attardo S. Humor in Language. 2017. URL: <https://oxfordre.com/linguistics/display/10.1093/acrefore/9780199384655.001.0001/acrefore-9780199384655-e-342;jsessionid=7BADF2BC6936999FFC3422AF171C7899?rskey=pJhXkU&result=4>
9. Attardo S. The Routledge Handbook of Language and Humour. Routledge: New York & London, 2017. 540 p.
10. Chiaro D. Translation, Humor and Media. London: Continuum International Publishing Group, 2010. 288 p.
11. Delabastita D. Wordplay as a translation problem: a linguistic perspective. *Übersetzung, translation, traduction*. Berlin: Mouton de Gruyter, 2004. P. 600–606
12. Florentin V. L'humour verbal et sa traduction: une étude de la série télévisée Française Kaamelott. Québec: Université Laval. 2010. URL: www.theses.ulaval.ca/2010/27310/27310.pdf
13. Pratchett T., Gaiman N. Good Omens. William Morrow Paperbacks, 1990. 288 p.
14. Sarmi N., Pasopati R., Jelita D., Siadari Y., Agil A., Firzatullah M. The Subtextual Significances of Pragmatic Equivalence in Translating Humor. *Mutiara: Jurnal Ilmiah Multidisiplin Indonesia*. 2025. № 3. P. 1–17.
15. Veiga M. Linguistic mechanisms of humour subtitling. *4th Forum for Linguistic Sharing. Portugal: University of Aveiro*. 2009. URL: <http://www.clunl.edu.pt/resources/docs/Grupos/linguistic%20mechanisms%20of%20humour%20subtitling.pdf>
16. Żochowska M. Translating irony. Translation strategies and techniques used by Polish translators of *Pride and Prejudice*. *Crossroads. A Journal Of English Studies*, 33. 2021. P. 86–104.

References

1. Dudnik V. (2021) Vidtvorennia ironii v ukrainskomu perekladi khudozhnoho tvoru (na materialy romanu Oldosa Gakslia «Zhovtyi Krom») [Reproduction of irony in the Ukrainian translation of a literary work (based on the novel “Crome Yellow” by Aldous Huxley)]. URL: <https://dspace.nau.edu.ua/bitstream/NAU/53508/1/%D0%94%D1%83%D0%B4%D0%BD%D1%96%D0%BA.pdf> [in Ukrainian].
2. Kamianets A.B., Nekriach T. Ye. (2010) Intertekstualna ironiia i pereklad [Intertextual irony and translation]. Kyiv: Vydavets Karpenko V.M. 176 s. [in Ukrainian].
3. Koliasa T. (2021) Osoblyvosti vidtvorennia ironii anhlomovnoho publitsystychnoho tekstu ukrainskoiu movoiu [Peculiarities of reproduction of irony of an English journalistic text into Ukrainian]. *Mahisterskyi naukovyi visnyk*. № 36. URL: <http://dspace.tnpu.edu.ua/bitstream/123456789/20602/1/Koliasa.pdf> [in Ukrainian].
4. Pidhrushna O.H. (2005) Vidtvorennia anhliskoho humoru v ukrainskomu khudozhnomu perekladi [Reproduction of English humor in Ukrainian literary translation]. *Dys. ... kand. filol. nauk: 10.02.16*. Kyiv. 227 s. [in Ukrainian].
5. Pratchett T., Gaiman N. (2018) Dobri peredvisnyky [Good Omens] / per. O. Petik, B. Tereshchenko. КМ-БУКС. 472 s. [in Ukrainian].
6. Selivanova O.O. (2012) Svit svidomosti v movi. Myr soznanyia v yazyke [The world of consciousness in language]. Monohrafichne vydannia. Cherkasy: Yu. Chabanenko. 488 s. [in Ukrainian].
7. Yashchuk O.L. (2012) Osoblyvosti perekladu movnykh zasobiv vyrazhennia ironii [Peculiarities of translation of linguistic means of expressing irony]. *Naukovi zapysky [Natsionalnoho universytetu “Ostrozka akademiia”]*. Ser.: Filolohichna. Vyp. 25. S. 137–138 [in Ukrainian].
8. Attardo S. (2017) Humor in Language. URL: <https://oxfordre.com/linguistics/display/10.1093/acrefore/9780199384655.001.0001/acrefore-9780199384655-e-342;jsessionid=7BADF2BC6936999FFC3422AF171C7899?rskey=pJhXkU&result=4> [in English].
9. Attardo S. (2017) The Routledge Handbook of Language and Humour. Routledge: New York & London. 540 p. [in English].
10. Chiaro D. (2010) Translation, Humor and Media. London: Continuum International Publishing Group. 288 p. [in English].
11. Delabastita D. (2004) Wordplay as a translation problem: a linguistic perspective. *Übersetzung, translation, traduction*. Berlin: Mouton de Gruyter. P. 600–606 [in English].
12. Florentin V. (2010) L'humour verbal et sa traduction: une étude de la série télévisée Française Kaamelott. Québec: Université Laval. URL: www.theses.ulaval.ca/2010/27310/27310.pdf [in English].

13. Pratchett T., Gaiman N. (1990) *Good Omens*. William Morrow Paperbacks. 288 p. [in English].
14. Sarmi N., Pasopati R., Jelita D., Siadari Y., Agil A., Firzatullah M. (2025) The Subtextual Significances of Pragmatic Equivalence in Translating Humor. *Mutiara: Jurnal Ilmiah Multidisiplin Indonesia*. № 3. P. 1–17 [in English].
15. Veiga M. (2009) Linguistic mechanisms of humour subtitling. *4th Forum for Linguistic Sharing*. Portugal: University of Aveiro. URL: <http://www.clunl.edu.pt/resources/docs/Grupos/linguistic%20mechanisms%20of%20humour%20subtitling.pdf> [in English].
16. Żochowska M. (2021) Translating irony. Translation strategies and techniques used by Polish translators of *Pride and Prejudice*. *Crossroads. A Journal of English Studies*, 33. P. 86–104 [in English].

ПРАГМАТИЧНИЙ ЕФЕКТ ВИБОРУ СТРАТЕГІЙ ПЕРЕКЛАДУ ГУМОРУ В ХУДОЖНЬОМУ ТЕКСТІ

Анотація. Пропонована стаття присвячена комплексному дослідженню прагматичного ефекту вибору стратегій перекладу гумору в художньому тексті на матеріалі роману жанру фентезі Т. Пратчетта та Н. Геймана «Добрі передвісники» та його українськомовного перекладу. Проблема адекватного відтворення комічного залишається одним із найскладніших викликів у сучасному перекладознавстві. Гумор як лінгвостетична категорія глибоко вкорінений у культурний і соціальний контексти, тому його переклад вимагає не лише точного відтворення предметно-логічного змісту, але й збереження емоційного та прагматичного потенціалу оригіналу. Реципієнт цільового тексту має відчутти прагматичний вплив, функціонально тожданий реакції читача першотвору. Актуальність дослідження зумовлена потребою вивчення механізмів вибору перекладацьких стратегій для забезпечення такої еквівалентності. Метою розвідки є аналіз ефективності стратегій, що були застосовані для відтворення гумору, іронії та сатири в українському перекладі роману. Під час дослідження було використано комплекс методів: суцільної вибірки, контекстуального, перекладознавчого, порівняльного та кількісного аналізів. У статті схарактеризовано п'ять ключових стратегій перекладу комічного: повний переклад, антонімічний переклад, культурно-ситуативну заміну, розширення вихідного висловлення та додавання семантичних компонентів. Доведено, що повний переклад є найбільш надійним інструментом збереження комічного ефекту за умови збігу соціокультурних пресупозицій обох мов. Натомість культурно-ситуативна заміна виступає найдієвішою стратегією подолання міжкультурних лакун, забезпечуючи повноцінну адаптацію. Антонімічний переклад визнано оптимальним для збереження іронічної тональності у випадках структурної асиметрії. Особливу увагу приділено відтворенню промовистих власних назв та алюзій, що вимагають філігранного балансування між збереженням фонетичної оболонки та прагматичною виразністю імпліцитного змісту. Авторка доходить висновку, що вибір перекладацької стратегії безпосередньо детермінує прагматичну успішність тексту перекладу. Жодна зі стратегій не є абсолютно універсальною, їхня релевантність залежить від природи комічного, густоти культурних маркерів та інтенцій перекладача. Перспективи подальших наукових пошуків вбачаються у вивченні прагматики гумору в інших літературних жанрах та застосуванні рецептивного підходу до оцінки якості перекладу.

Ключові слова: прагматичний ефект, стратегія перекладу, переклад гумору, комічне, художній текст, перекладацькі трансформації.

© Томенчук М., 2026 р.

Дата першого надходження рукопису до видання: 18.04.2026
Дата прийнятого до друку рукопису після рецензування: 10.05.2026
Дата публікації: 31.05.2026

Мар'яна Томенчук – кандидат філологічних наук, доцент кафедри прикладної лінгвістики Ужгородського національного університету, Ужгород, Україна; marianna.tomenchuk@uzhnu.edu.ua; <https://orcid.org/0000-0002-2036-4616>

Maryana Tomenchuk – Candidate of Philology, Associate Professor of the Applied Linguistics Department, Uzhhorod National University, Uzhhorod, Ukraine; marianna.tomenchuk@uzhnu.edu.ua; <https://orcid.org/0000-0002-2036-4616>