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**СРЕДСТВА ДОСТИЖЕНИЯ КОМИЧЕСКОГО
ЭФФЕКТА НА ФОНЕТИЧЕСКОМ УРОВНЕ И
СПОСОБЫ ПЕРЕДАЧИ ИХ НА РУССКИЙ ЯЗЫК В
РОМАНАХ ДЖ. РОУЛИНГ**

В статье рассматриваются средства достижения комического эффекта на фонетическом уровне и способы передачи их на русский язык. Автор анализирует такие средства, как аллитерация, метатеза, искажения и перестановки. Достижение комического эффекта на фонетическом уровне рассматривается на примерах, взятых из романов Дж. Роулинг о Гарри Поттере. Также в данной статье автор анализирует адекватность передачи комического эффекта на русский язык. В заключении автор приходит к выводу, что комическое является распространенным явлением и представлено во многих произведениях, как классиков, так и современных авторов.

Ключевые слова: фонетический уровень, комическое, комический эффект, аллитерация, метатеза.

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**MEANS OF ACHIEVING A COMIC EFFECT AT THE
PHONETIC LEVEL AND METHODS OF ITS
TRANSFERENCE TO THE RUSSIAN LANGUAGE IN J.
ROWLING'S NOVELS**

The article deals with the means of achieving a comic effect at the phonetic level and methods of its transference to the Russian language. The author analyses such means as alliteration,

metathesis, deformation of a word form and various shifts. The achievement of a comic effect at the phonetic level is studied by using examples taken from the novel series about Harry Potter written by J. Rowling. In addition, the author analyses the adequate usage of a comic effect in the Russian language. In the conclusion the author points out that comical is a commonly used phenomenon, which is represented in many classical works as well as in modern literature.

Key words: phonetic level, comical, comic effect, alliteration, metathesis.

Introduction

Comical is considered as one of the mediators, simplifying the process of the world perception. It is one of the most difficult and insufficiently studied issues (Khrumchenko, 2010; Panchenko, 2013).

Any fiction text contains a certain idea, which influences the choice of linguo-stylistic means. Comic and eccentric elements, which reflect the real or fictional life which does not exist without humor, present deep and serious thoughts in fiction.

Theoretical background

Comical is a category which is an important source of emotional information transmission coming to the recipient. From a linguistic point of view, comical is a kind of a phenomenon that has various incarnations. Typically, it is expressed by such means as irony, sarcasm, etc. Recently, researchers suggest more arguments for considering comic effects not in terms of the language, but as discourse (S.N. Plotnikova, 1999).

From a linguistic point of view comical should be considered as a set of resources that are involved in the creation of a comic effect. These means include humour, satire, irony, etc. Each researcher highlights different important characteristics of this notion. So, T.M. Ryumina emphasizes the element of surprise of comical. Comical is a social phenomenon, which is characterized by the element of surprise, which is intended to surprise the

reader and raise a laugh (Ryumina, 2010).

One of the most comprehensive concepts is considered to be the following: "Comical is a category of aesthetics which expresses historical irrelevance (complete or partial) of social phenomena, activity and people's behavior and their manners and customs to the objective course of things and aesthetic ideal of progressive social forces in the form of ridicule" (Philosophical Dictionary 1981: 445).

Results and discussion

There are many classifications designed to highlight the means by which a comic effect is achieved. An example is the classification, according to which comical is considered from the point of view of the division into the levels at which it is, in fact, expressed. According to this classification, techniques for creating comical can be considered at such levels as phonetic, lexical, phraseological, and syntactical. Let us consider by what means comical is expressed at the phonetic level.

At the phonetic level, a comic effect can be achieved at the level of sounds and their combinations. Thus, E.A. Garanina identifies several sources which help to create a comic effect at the phonetic level: a) sound combinations that appear as a result of repetition (alliteration, assonance); b) elements of colloquial speech, which allows certain deviations from the norm (metathesis, assimilation); c) establishment of a connection between speech sounds and the world phenomena (onomatopoeia) (Garanina 1998).

In a series of novels about Harry Potter J. Rowling uses the following means of comic effect transmission:

Alliteration is a repetition of identical consonants (Dictionary of Literary Terms: 1925).

Basically, examples, related to the use of alliteration, are proper names of the characters of the novel, which at the same time are speaking names.

An example of such a name can be *Mad-Eye Moody*, which is

translated as *Грозный Глаз Грюм*. In this case, the author retains the alliteration and keeps the connotation of the name of the character. After all, this character is dark, gloomy and sinister.

One more example is *Moaning Myrtle*, in Russian it sounds like *Плакса Миртл* and though alliteration in this case is not retained, the character of the heroine who is a ghost is well expressed. This girl spends all the time in the bathroom, where she was killed, engaged in her favorite pastime – crying.

Another example of the use of alliteration is the name of the store created by twin brothers Fred and George: *Weasleys' Wizard Wheezes*, which is translated retaining alliteration, but omitting the names of the brothers: *Всевозможные Волшебные Вредилки*. This name indicates not only what products are sold in this store, but the characters of the owners as well.

In addition, a comic effect at the phonetic level is created by the use of various deformations of word forms. As the worlds of Harry Potter and his relatives (Dursley) are completely different, they do not have a clue about what creatures there are in the magic world. And when Harry and his cousin Dudley are attacked by dementors (creatures guarding the prison for wizards), Harry has to explain who they are, but Uncle Vernon cannot remember their name and distorts the word in any possible way.

'But what ARE Dementoids?' asked Uncle Vernon furiously.
'What do they DO?'

Demenders

Demembers

Dismembers (Rowling 5).

The development of the conversation influences the changes of the original form of the word. The translator also decided to change the forms of words, based on the original version:

Да кто они такие, в конце концов, эти дементоиды?! – в бешенстве спросил дядя Вернон. – Что они делают? ЧТО?

Демендеры

Демонтёры

Демонаторы (Оранский 5).

In our opinion this translation can be considered an adequate one. It conveys Uncle Vernon's confusion when he faces something unknown and frightening. The comic effect in the Russian language is also achieved due to the deformation of the original version of the word.

Also, deformation can be expressed by omitting letters or combining several words into one. For example,

The words came out before Harry had quite got his tongue around them.

"Wangoballwime?"

"Sorry?" said Cho.

"D'you - d'you want to go to the ball with me?" said Harry. Why did he have to go red now? Why?

"Oh!" said Cho, and she went red too. "Oh Harry, I'm really sorry," and she truly looked it. "I've already said I'll go with someone else" (Rowling 4).

Слова вылетели изо рта ещё до того, как Гарри совладал с языком.

– Ты-хтела-ти-сомнабал?

– Прости, что?

– Ты не хотела бы пойти со мной на бал? – Ну зачем, зачем он начал краснеть?

– На бал?

– На бал! (Оранский 4).

In this situation, Harry was so nervous, trying to invite Cho to the ball that he was unable to speak clearly. The translation in this case is appropriate, and it is transmitted with a similar deformation of the word form in the target language.

Also at the phonetic level a comic effect is achieved by metathesis – a shift of two adjacent sounds or syllables in a word. Such a shift implies sound or sometimes semantic deformations. However, a comic effect is created due to this confusion.

Yes,' said Mr Weasley, `even if you won't let Harry use the

fellytone =

'Telephone,' whispered Hermione (Rowling 5).

– Да, – добавил мистер Уизли, – и даже если вы не позволите Гарри воспользоваться фелетоном...

– Телефоном, – прошептала Гермиона (Оранский 5).

In this case, Mr. Weasley has no experience in using names of muggles' household items in his speech, so he accidentally transposes syllables in a word, which raises a laugh. This technique is kept in the translation as well.

Conclusion

Comical is a rather broad concept that includes a number of different components, and can be expressed with the help of various lexical and stylistic means. Thus, comical is of great interest to both linguists and translators.

In this article it is impossible to consider the issue to the full extent, but it can be concluded that comical is a phenomenon that is present in many works of literature. J. Rowling's novels are full of different tools that create a comic effect. The author creates an interesting, exciting world, which cannot leave any reader indifferent. It awakes people's interest in reading modern literature.

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**ГЕНДЕРНЫЕ ОСОБЕННОСТИ НАПУТСТВЕННОЙ
РЕЧИ (РЕЧИ НА ЦЕРЕМОНИИ ВРУЧЕНИЯ
ДИПЛОМОВ) В ДВУХ НАЦИОНАЛЬНЫХ ВАРИАНТАХ
АНГЛИЙСКОГО ЯЗЫКА: БРИТАНСКОМ И
АМЕРИКАНСКОМ**

Статья посвящена гендерным исследованиям, являющимся одним из приоритетных направлений современной лингвистики, и раскрывает гендерную специфику напутственной речи (в двух национальных вариантах английского языка: британском и американском) на разных уровнях языковой системы. Основное внимание автор уделяет гендерному анализу структуры и лингвостилистических аспектов данных речей. В работе также рассматриваются основные особенности структуры напутственной речи, наблюдаемые как у оратора-мужчины, так и у оратора-женщины.

Ключевые слова: гендерные исследования; лингвистика;