ПЕРЕКЛАДОЗНАВЧІ СТУДІЇ

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COMPREHENSIVE METHODOLOGY FOR TRANSLATION ANALYSIS OF CROSS-CULTURAL INCONGRUITY IN ENGLISH ANECDOTES

У статті запропоновано методику перекладацького аналізу крос-культурної інконгруентності англомовних анекдотів при їх відтворенні українською мовою, яка складається з чотирьох методологічних блоків (кваліфікаційного, лінгвокультурологічного, лінгвістичного та перекладацького). *Метою* статті є обґрунтування представленої когнітивно-дискурсивної методології перекладацького аналізу крос-культурної інконгруентності англомовних анекдотів під час передачі комічного в англійських анекдотах українською мовою. Завданнями дослідження є: охарактеризувати методи лінгвокультурологічного аналізу в дослідженні етнокультурної специфіки концептуальної картини світу, втіленої в англомовних анекдотах; описати прийоми лінгвістичного аналізу мовних засобів вираження комічного в англомовних анекдотах; проаналізувати стратегії і тактики передачі комічного в українському перекладі англомовних анекдотів. Матеріалом дослідження є 1112 анекдотів у перекладі, представлених у збірках анекдотів, що включають 807 контекстних реалізацій ключових концептів комічного в оригіналі та перекладі.

Методологія дослідження спирається на методологічну базу лінгвокультурології, когнітивної лінгвістики та перекладознавства та складається з чотирьох методологічних блоків: 1) кваліфікаційний методологічний блок, який використовується для відбору релевантного емпіричного матеріалу та загальної характеристики феномену комічного з точки зору лінгвокультурологічного, лінгвоперекладознавчого аспектів інконгруентності англомовного анекдоту та передбачає залучення методу суцільної вибірки; 2) лінгвокультурологічний методологічний блок, що передбачає використання методів лінгвокультурологічного аналізу, зокрема методів культурно-історичного аналізу, лінгвокультурологічного аналізу, інтерпретативно-текстового аналізу, концептуального аналізу, порівняльного аналізу; 3) лінгвістичний методологічний блок, що передбачає застосування методів лінгвістичного аналізу, таких як методи контекстуального, дистрибутивного, компонентного та лінгвостилістичного аналізу; 4) перекладознавчий методологічний блок, що включає застосування методів порівняльного та трансформаційного аналізу.

Використання описаної методики, що складається з чотирьох методологічних блоків, дозволяє виявити закономірності у вирішенні проблеми крос-культурної інконгруентності при перекладі англомовних анекдотів українською мовою, пов'язуючи тип інконгруентності із засобами її відтворення при перекладі.

Ключові слова: переклад, анекдот, інконгруентність, онтологічна інконгруентність, логіко-поняттєва інконгруентність, валоративна інконгруентність, переклад, перекладацька трансформація, методологія.

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The concept of the comic interested philosophers since antiquity. Philosophers [Adkin, 1985; Bergson, 2018; Carroll, 2003; Tisljar, Bereczkei, 2005] tried to understand the nature of the comic and the mechanisms of its creation and perception. The study of the comic developed into an independent scientific paradigm, and the comic began to be studied by representatives of various sciences. In particular, the researchers [Pocheptsov, 1974] were engaged in the study of the comic from the point of view of linguistic and cultural studies, and stressed the cultural conditioning of this phenomenon, which affects the understanding of the comic and the ability to interpret a comic situation. Since the comic is realized in language, a significant number of researchers pay attention to the techniques and means of creating the comic [Харченко, 2010; Koestler, 1964], and there is a plurality of opinions that need to be systematized.

The cognitive mechanisms of the comic have been studied since the publication in 1964 of A. Koestler's work "The Act of Creation", in which the cognitive aspects of various types of creative activity, in particular the creation of the comic, were investigated [Koestler, 1964]. Since then, numerous scientists in the field of linguistics have begun to study incongruity as a mechanism of comic creation [Бассай, 2013; Clark, 1987; Warren, 2015]. The cognitive nature of incongruity leads to the involvement of this aspect in the study of representatives of cognitive linguistics [Самохіна, 2010; Сідак, 2013].

The study of the specifics of translating the comic in English anecdotes needs consideration from the perspective of the cognitive and discursive paradigm, which is currently a promising stage in the development of translation studies which supposes a transition from aspect translation and structural paradigm, which involves the translation of individual units regardless of the broad context [Кочур, 1997]), and the sociological turn in the methodology of translation studies (70–80s of the 20th century), the leading task of which was to determine the functions of translation in the sociocultural context and to create normativity in translation [Holmes, 1972], to the cultural turn in translation studies (90s of the 20th century), based on cultural studies and ideological attitudes [Зорівчак, 1989]. At the current stage of the development of translation studies (the late 20th and early 21st century), the cognitive and discursive paradigm occupies a leading place in scientific research on the theory of translation, combining the theoretical and methodological foundations of linguistic cognitive science in the attitude to translation as the process of "creating by the translator a new text on the basis of understanding the source text, i.e. a peculiar version of the secondary language personality" [Денисова, 2014, p. 58], and discourse studies, which provides an opportunity to justify the position of the translator regarding the choice of the type of translation taking into account extralinguistic factors [Андрієнко, 2016].

Thus, the relevance of the current research is determined by its compliance with the general trends of modern translation studies regarding the study of the specifics of the combination of linguistic and non-linguistic factors of influence on the addressee, embodied in the source text, in their reproduction in translation [Nikonova, Boiko, Savina, 2019]. Determining the methodological principles of translation analysis of cross-cultural incongruity in English anecdotes taking into account the ethnocultural, systemic, and structural features of the conceptual and linguistic world pictures of English and Ukrainian peoples contributes to the explication of the conceptual space of English jokes and the disclosure of the role of translation strategies and tactics in the reproduction of the joke as a special type of the comic text.

The purpose of the research is to justify the cognitive and discursive methodology for translation analysis of cross-cultural incongruity when transferring the comic in English anecdotes into Ukrainian. Achieving the goal involves solving the following interrelated *tasks*: 1) to characterize the methods of linguistic and cultural analysis in the study of the ethnocultural specificity of the conceptual picture of the world embodied in English anecdotes; 2) to describe the methods of linguistic analysis of verbal means of expressing the comic in English anecdotes; 3) to analyze the strategies and tactics of rendering the comic in Ukrainian translation of English anecdotes.

The research material is English anecdotes in translation, presented in the collections Awesome Jokes by S. Keller and the resource 1001 Jokes by R. Wiseman on the Internet site, which were rendered into Ukrainian mostly by amateur translators, and in which comic effect was adequately represented in translation. 1112 anecdotes were studied, including 807 context realization of key concepts of the comic in original and translation.

The research is based on the phenomenon of **incongruity** as any kind of "non-compliance with the norm" [Сідак, 2013, p. 9], and "comic effect [...] is the result of the interpreter's reaction to the unexpected inconsistency of the communicative situation, including the reference situation reflected by the statement [...], with the established norms" – extralingual and / or lingual ones [Сідак, 2013, p. 9]. Incongruity as a cognitive mechanism of the comic is created with the help of techniques and means of the linguosituative and lingual levels, which are based on the violation of norms [Самохіна, 2010, p. 108]. In humor, violation of the norms is normal creating a cognitive imbalance which is called incongruity and leads to the comic effect [Самохіна, 2011, p. 23]. Incongruity as a marker of "deceived expectation" is typified according to the norms that were violated, into the following types:

1) violation of ontological norms creates the comic in a joke that describes atypical, absurd, unreal, or fantastic objects / events that contradict universal or culturally specific ideas about the facts / regularities of real life incompatible with basic, universal norms [Самохіна, 2010, p. 113]. Violation of the ontological norm is especially reflected in the anecdotes involving characters, beings, and phenomena that are beyond understanding, which do not actually exist in reality, but only in fantasies, myths, and representations. The effect of doubling and twisting reality, creating an illusion is created [Самохіна, 2010, pp. 114–119];

2) violation of logical and notional norms means describing situations that are beyond the limits of common sense, beyond the limits of logic. The situation itself or the way it is resolved is illogical or absurd [Самохіна, 2010, p. 119]. Therefore, the basis for the emergence of logical and notional incongruity is something that contradicts the laws of logic, and the diversity of objects and phenomena is actualized by identifying potentially possible, but quite paradoxical connections between them, which are not actually inherent for them;

3) violation of valorative norms is based on anomalies that distort the prototypical world of values [Самохіна, 2014, p. 172], and therefore the object of the comic is subjected to devastating criticism, is characterized by a negative attitude towards the object of ironization, contains ridicule in order to deny its right to exist. That is why the valorative incongruity mechanism is the cognitive basis for the realization of ironic and satirical tonalities [Мороз, 2014, p. 96]. Violations of valorative norms can be conditionally divided into three groups [Савіна, 2014; Самохіна, 2010]: a) family values (a society-recognized set of worldviews and moral guidelines about the family based on the traditional understanding of the institution of the family, marital and parent-child relationships in it, which affects the choice of family goals, ways of organizing family life and interaction of its members ensuring cultural and demographic reproduction of society); b) moral values (the significance of the meaning of certain ideas, relevant actions and deeds which are united in the concept of "good", are characterized by a focus on another person and exclude the element of "usefulness"); c) spiritual values (the essential quality of a person, which embodies the desire to find the highest meaning of one's existence, to correlate one's life with absolute values); d) aesthetic values (a set of certain sensory standards, perfections achieved by society and generalized criteria of beauty and ideals as complex ideas about the highest perfection of life). The comic effect, which is based on the mechanism of valorative incongruity, in this case, is caused by the clash of explicitly expressed positive and implicitly formed negative background of the situation, which is based on non-observance with generally accepted and traditional moral guidelines [Савіна, 2014, p. 174].

The *methodological basis* of the research is determined by the complex nature of incongruity embedded in English anecdotes which requires the application of various methods of analyzing the texts of anecdotes and their translations. The cognitive and discursive nature of the research determines the choice of presentation of the research methodology in the form of methodological blocks [Буяльська, 2006, p. 65], which include qualification, linguistic and cultural, linguistic and translation blocks.

In particular, **the qualification methodological block** is a selection of relevant empirical material and general characterization of the phenomenon of the comic from the perspective of linguocultural, linguistic, and translation studies aspects of the incongruity of the English anecdote (*adapted according to* [Буяльська, 2006, p. 65]).

The material of the analysis is the corpus of English everyday life anecdotes of the late 20th – early 21st centuries. Under such conditions, the topic of jokes and the essence of incon-

gruity, which is the source of the comic effect in jokes is a reflection of real social everyday processes that take place in English-speaking countries, social values, and criteria of the comic in these countries.

The selection of the actual research material was carried out by the continuous sampling method, taking into account the criterion of conformity to the phenomenon under study. The result is a selection of 1112 English anecdotes. The type of incongruity was determined based on the norms violated in the anecdote. The ratio of anecdotes according to the type of incongruity embodied in them is presented in Figure 1.

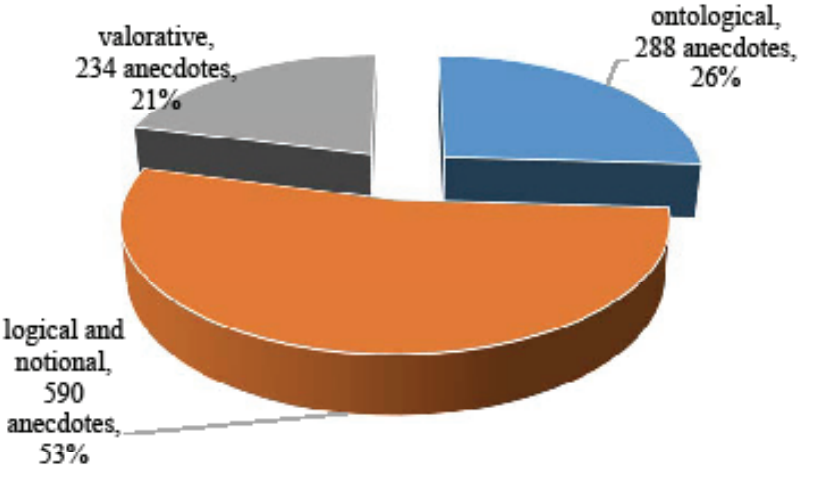

Figure 1. The correlation of anecdotes by type of incongruity

The purpose of **the linguocultural methodological block** is to characterize the linguistic picture of the world embodied in English anecdotes. This block includes the use of methods of cultural and historical, linguocultural, interpretive and textual analysis, descriptive method, methods of conceptual and comparative analysis.

In particular, the application of the methods of cultural and historical analysis allows revealing the ethnocultural, systemic, and structural features of the conceptual worldviews of the English and Ukrainians, which influence the peculiarities of the formation of their comic worldviews embodied in anecdotes, and the specifics of the translation of English anecdotes into Ukrainian. The application of these methods revealed that the main cultural values of English and Ukrainian cultures are morality, preservation of traditions, and a strong family. However, English culture is also characterized by a focus on self-realization and career, while career is not one of the key values in Ukrainian culture and is considered rather in the context of family well-being. The English conceptual picture of the world differs from the Ukrainian one also by the distance of communication, equal treatment of any subjects of communication, restraint. This situation is reflected in the list of key concepts of the conceptual spheres of the compared cultures: in both cultures, a special place is given to home and family, friendship and brotherhood, but modern English culture also gives a special place to work and art, while Ukrainians concentrate on more abstract concepts of good and evil, mercy at the core of his conceptual sphere. The differences between the conceptual worldviews of the English and Ukrainians are reflected in the cultural specificity of the comic: English comic is characterized by more “subtle” forms of humor, a tendency towards irony and sarcasm, a combination of benevolence with caustic mockery, the sophistication of “black humor”, while Ukrainian humor is simpler, life-affirming, and a person is more often an object for good-natured laughter than for ridicule.

The method of interpretive and textual analysis involves dividing the text of an anecdote into separate passages with the subsequent synthesis of information about linguistic facts that determine the specificity of the joke as a genre and participate in the creation of the comic. The application of this method can be illustrated by the following example: *A horse walks into a bar. The bartender says: “**Why the long face**?”* [Wiseman, 2011, p. 38].

An anecdote has a typical structure for any text, which includes setting the scene (description of the situation), a climax, and a resolution, that is, it can be structured in the following way: 1) setting the scene: *A horse walks into a bar*, which describes a situation where animal enters the bar and goes to the bartender; 2) climax is the phrase: *The bartender says* as in the anecdote of such type such phrases precede the bartenders' joke about the visitor; 3) resolution of the anecdote contains the key to interpreting the comic: *Why the long face?*, thus creating incongruity between the literal and idiomatic meaning of the phrase as will be discussed below.

The use of the interpretative and textual, and descriptive method allows us to conclude that the incongruity in the given fragment is based on the polysemy of the phrase *long face* 'an unhappy or disappointed expression' understood as an idiom and the meaning coming from interpreting the meanings of its individual components *long* 'measuring a great distance from end to end' and *face* 'the front part of a person's head from the forehead to the chin, or the corresponding part in an animal', and the solution to the problem of polysemy lies in the indefiniteness of the use of one or another meaning in this context as both are possible (the horse is either sad, or bartender only notices that the animal has really long face) creating the merging the meanings and leading to the emergence of incongruity based on polysemy in the anecdote. Such a culminating fragment of the text of the anecdote, in which the category of comic is realized by linguistic means (that is, a comic effect is created), is called a **comically marked context** (hereinafter, CMC). In the researched material, the number of CMCs is equal to the number of analyzed English anecdotes, i.e., 1112 CMCs.

The method of conceptual analysis allows us to identify the nationally specific markedness of the comic in each individual anecdote to analyze the conceptual space of the anecdote and understand the basis of incongruity, which becomes the basis of creating a comic effect.

The method of conceptual analysis involves a number of research procedures: 1) identification of the text concepts of the comic (hereinafter, TCC) in the studied English anecdotes; 2) identification of the key concepts of the comic (hereafter, KCC) among the identified TCC by the number of their contextual realizations (hereafter, CR) (see Table 1), if KCC is represented in the texts of English anecdotes in more than 1% of the total number of CRs; 3) description of the conceptual spaces of ontological, logical and notional, and valorative incongruity in the studied English anecdotes.

Table 1

Conceptual space of incongruity in the English anecdotes

TCCs			KCCs		
Number of TCCs	Number of CRs	%	Number of KCCs	Number of CRs	%
120	1153	100	28	807	71,9%

The procedure of conceptual analysis can be illustrated based on the example of an anecdote: *A gnome is in the garden busily destroying some bushes when a house cat appears. "What are you?" asks the cat. "**A gnome**", comes the reply. "I steal food from humans, I kill their plants, I make annoying music at night to drive them crazy, and I love mischief. And what, may I ask, are you?" The cat replies, "**Um, I'm a gnome**"* [Wiseman, 2011, p. 126]. In the given anecdote, the keyword is a word for an imaginary creature – gnome 'a legendary dwarfish creature supposed to guard the earth's treasures underground'. However, in the presented anecdote, the cat equates its with a gnome because of its activity (*I steal food from humans, I kill their plants, I make annoying music at night to drive them crazy, and I love mischief*) according to the typical cat behaviour which can be quite the same. Taking into account only these features, the cat makes a conclusion that it is a gnome too. Thus, the presented anecdote demonstrates a violation of ontological norms, which is based on transferring the features of a gnome as a creature created by human imagination to a cat as a real creature (KCC ANIMAL), and the ontological incongruity is verbalized by creating a metaphor in the CMC *Um, **I'm a gnome***. The mentioned text concept structure the comic created in the anecdote.

The conceptual analysis allowed distinguishing the inventory of KCC in the English anecdotes as presented in Table 2.

Table 2

Inventory of KCC in English anecdotes

No.	Name of KCC	Number of CRs	Share of total
1	animal	88	7.63%
2	ignorance	72	6.24%
3	foolishness	64	5.55%
4	child	63	5.46%
5	job	46	3.99%
6	cleverness	38	3.30%
7	food	36	3.12%
8	elderly people	36	3.12%
9	blonde	32	2.78%
10	law	31	2.69%
11	gender	30	2.60%
12	religion	27	2.34%
13	death	23	1.99%
14	natural phenomenon	20	1.73%
15	family	20	1.73%
16	emotions	19	1.65%
17	relationships	19	1.65%
18	mocking	18	1.56%
19	crime	18	1.56%
20	stereotype	17	1.47%
21	cheating	16	1.39%
22	plant	16	1.39%
23	imaginary creatures	16	1.39%
24	illness	16	1.39%
25	double standards	16	1.39%
26	greed	15	1.30%
27	egoism	13	1.13%
28	meddlesomeness	12	1.04%
	Total:	**807**	**71.9%**

The methods of contextual, distributive, component, and linguostylistic analysis became the basis of **the linguistic methodological block**. In particular, on the basis of the contextual analysis, the verbal means of creating the comic in CMCs are identified; the distributive analysis is used to establish the contextual relationships of the verbal means of creating the comic in the CMCs; the component analysis allows to analyze the semantic structure of the verbal means of creating the comic in CMCs; and linguostylistic analysis is useful in determining the type of transfer in the semantic structure of verbal means of creating the comic in CMCs.

The complex application of the above methods can be illustrated based on the following anecdote: *What do you use to cut through the ocean waves?* ***A sea-saw*** [Keller, 1997, p. 6]. The component analysis of the meaning of the word *sea-saw* allows identifying such semes as 'fish', 'marine creature', etc. [Mish, 2023], however, the context of the anecdote allows us to reveal that these semes in the anecdote are complimented by the meaning 'saw', 'building instrument', thus creating a situation of incongruity between the mentioned semes, or expected and potential semes, or what actually happens. Linguostylistic analysis determines that the violation of ontological norms in this anecdote is based on giving a ma-

rine animal the properties of a tool based on the homonymy of the component of the name of the fish *sea-**saw*** and the name of the tool *saw*. Thus, due to the shape of the sea animal's face, which served as a motive for its name, the fish is compared to a real saw capable of cutting ocean waves.

The translation methodological block includes the analysis of the results obtained in the process of applying the methods of comparative analysis and transformation analysis.

In particular, the method of comparative analysis is used to determine the possibilities of translating the content of an English anecdote into Ukrainian linguistic culture. For example: *A blonde and a brunette are skydiving. The brunette jumps out the plane and pulls the cord – nothing happens. She pulls the emergency cord and still nothing. The blonde finally jumps out of the plane and yells "**Oh! So you wanna race, huh**?"* [Keller, 1997, p. 34]. It is believed that, with the help of an anecdote, images are created that look schematic and contain "labels" that highlight various flaws. In the future, these labels contribute to the creation of stereotypes. The comic effect in the given anecdote is based on the stereotype of a blonde woman as a person with extremely limited horizons who, despite this, enjoys attention from men. In this particular case, the blonde's limitation is realized in the fact that, seeing her mate falling down because the parachute system does not work, the blonde decides that she is just trying to get the earth first, that is, the blonde in this case does not use cause and effect relationships not realizing that her mate is in danger.

Anecdotes about blondes are typical of English humor. However, it is worth pointing out that they are also typical for Ukrainian humor, for example: *Розмовляють дві блондинки: "Знаєш, навіщо на зворотному боці компаса є маленьке дзеркальце?" "Навіщо?" "Щоб знати, хто загубився".*

The similarity of conceptual pictures of the world of English and Ukrainian linguistic cultures, which is expressed in the same stereotypical perception of blondes, in this case, allows us to draw conclusions about the possibility of creating a translation of the given anecdote without replacing the image of the blonde with another one: *Блондинка і брюнетка стрибають з парашутом. Брюнетка вистрибує з літака і тягне за шнур – нічого не відбувається. Вона тягне аварійний шнур і все ще нічого. Тоді блондинка вистрибує з літака і кричить: "Так ти хочеш наввипередки, га?"*

Transformation analysis is an experimental method of determining syntactic and semantic similarities and differences between linguistic objects due to similarities and differences in their translation transformations. The essence of this method is that the basis of the classification of language structures is their structural equivalence to other structures, that is, the possibility of one structure being transformed into another (for example, an active construction can be transformed into a passive one).

The application of transformation analysis can be illustrated based on the following example: *Two guys were walking on the street when one of them says: "I've realized that **my wife is an angel**." "**Mine isn't human, either**", said the second* [Wiseman, 2011, p. 21]. In this anecdote, The verbalization of KCC FAMILY and TCC CONTEMPT in the anecdote is realized by using the sarcastic CMC *"**Mine isn't human, either**", said the second*, in which the speaker's wife is opposed to a good wife (metaphor *my wife is **an angel***).

In this case, the comparison of Ukrainian and English language cultures demonstrates that the Ukrainian language possesses corresponding antonyms for the language units *devil* 'диявол' – *angel* 'янгол' / *creature* 'істота' – *human* 'людина' as, in the anecdote, the first antonymic pair is violated by the opposing angel as a creature to a human being. Therefore, in this case, it is possible to translate this anecdote using the same antonymic pairs: *Двоє хлопців ішли по вулиці, коли один із них каже: "Я зрозумів, що **моя дружина – янгол**". "**Та моя теж не людина**", – сказав другий*. Thus, a violation of the antonymic pair on the same ground is observed.

In line with transformational analysis, the specifics of the application of translation transformations defined by S. Y. Maksimov [Максімов, 2006] in the English-Ukrainian translation of the texts of anecdotes is studied. The original and the translation of the given anecdote can be presented in the form of parallel texts:

Two guys were walking on the street when one of them says: *"I've realized that my wife is an angel."* *"Mine isn't human, **either**", said the second* [Wiseman, 2011, p. 21]	*Двоє хлопців ішли по вулиці, коли один із них каже:* *"Я зрозумів, що моя дружина – янгол".* *"**Та** моя **теж** не людина", – сказав другий.*

When conveying the given CMC, the addition of a colloquial conjunction at the beginning of the sentence adds a contemptuous attitude to the wife: ***Та** моя теж не людина*, demonstrating that women, according to the interlocutor, have nothing in common with human beings at all. In the translation of the given anecdote, transposition *Mine isn't human, **either** – Та моя **теж** не людина* is caused by the rules of word use in English and Ukrainian and does not lead to changes in the conceptual loading of the text. Therefore, the center of the decision to resolve cross-cultural incongruity in the given example is addition as a means of increasing the expressiveness and, thus revealing the situation of incongruity verbalized in the anecdote to the needs of the Ukrainian reader.

Hence, the involvement of the methods of linguoculturological, linguistic, and translation studies analysis enables a comprehensive study of the problem of solving cross-cultural incongruity when translating English anecdotes into Ukrainian. The combinations of the described methodological blocks allowed the conclusion that the set of translation transformations applied in the process of rendering English anecdotes into Ukrainian depends on the type of incongruity which, in turn, is justified by the differences between the language and conceptual pictures of the world of the English and Ukrainian peoples (see Figures 2–4).

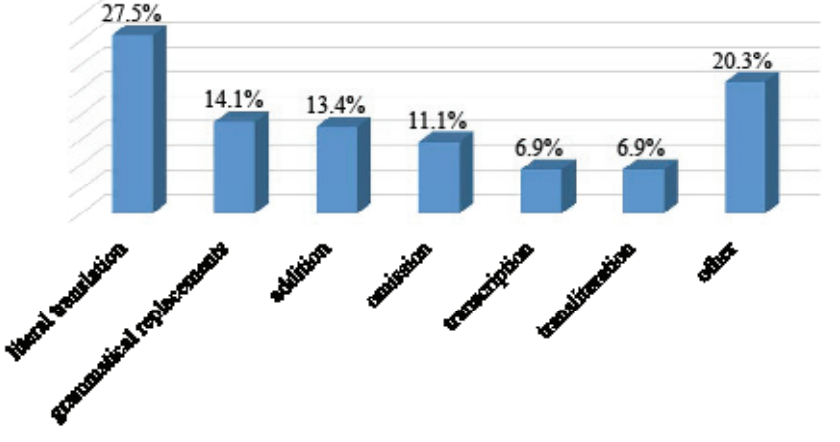

Figure 2. Means of solving the problem of ontological incongruity when translating English anecdotes into Ukrainian

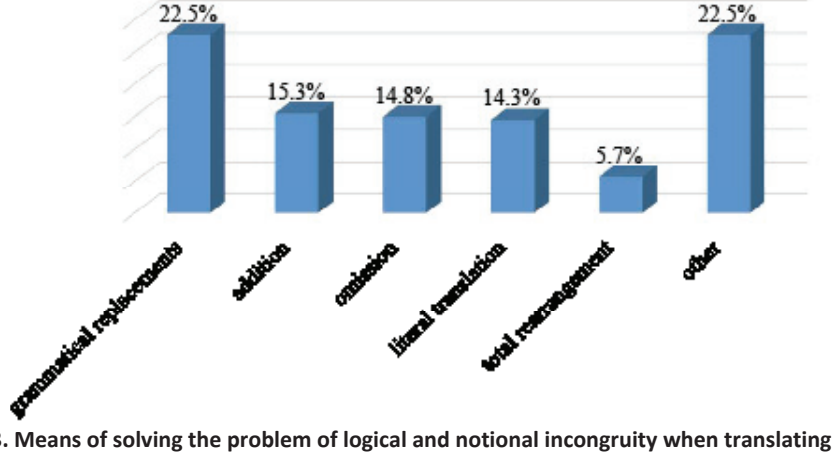

Figure 3. Means of solving the problem of logical and notional incongruity when translating English anecdotes into Ukrainian

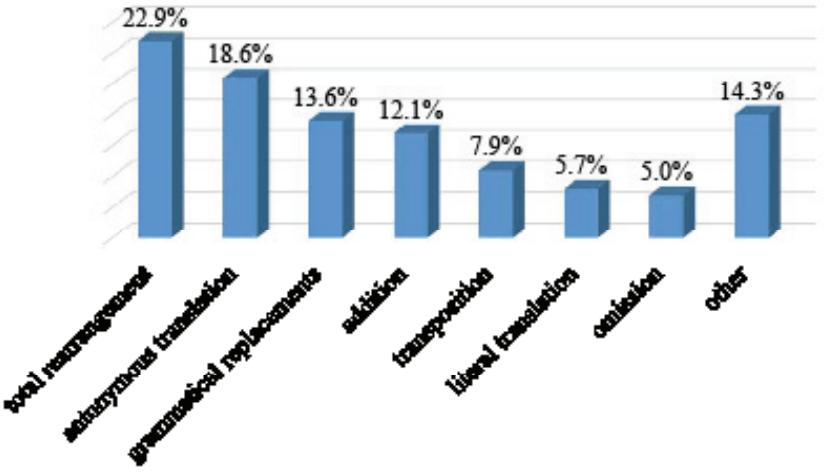

Figure 4. Means of solving the problem of valorative incongruity when translating English anecdotes into Ukrainian

As the obtained information demonstrates, in anecdotes on the basis of violating the norms of existence (ontological incongruity), the uniformity of the violated norms of being in the conceptual spheres of the English and Ukrainian peoples causes the use of lexical translation transformations, such as literal translation (27.5%), and grammatical translation transformations, such as grammatical replacements (14.1%) and addition (13.4%), as a means of solving the problem of cross-cultural ontological incongruity. Since the coincidence of the norms of thinking and the rules of the phenomena combination in the same context, which are violated in anecdotes based on logical and notional incongruity, is only partial, its rendering in Ukrainian translation is characterized by the domination of grammatical translational transformations, such as grammatical replacement (22.5%), addition (15.3%), and omission (14.8%), together with literal translation (14.3%). The abstract nature of social norms which are the basis of valorative incongruity, and the differences in their representation in English and Ukrainian cultures, require the greatest changes in translation which are realized by using lexical and grammatical translation transformations, in particular, total rearrangement (22.9%) and antonymous translation (18.6%), together with grammatical transformations in the form of grammatical replacements (13.6%) and addition (12.1%).

Conclusions. The research reveals that using the describing methodology consisting of four methodological blocks (qualification, linguocultural, linguistic, and translation ones) allows us to draw the regularities in solving the problem of cross-cultural incongruity when translating English anecdotes into Ukrainian, thus connecting the type of incongruity with the means of its representation in translation.

In particular, the qualification methodological block allowed qualifying the comic in English anecdotes from the late 20th to early 21st centuries selecting relevant empirical material and characterizing the linguistic and cultural aspects, particularly focusing on incongruity. This methodological block also supposed classifying anecdotes according to the types of incongruity (ontological, 26%; logical and notional, 53%; valorative, 21%).

The linguocultural methodological block characterizes the linguistic picture of the world embodied in English anecdotes using methods of cultural and historical, linguocultural, interpretive and textual analysis, descriptive method, methods of conceptual and comparative analysis. These methods reveal that both English and Ukrainian cultures value morality, tradition, and strong family bonds. However, English culture also emphasizes self-realization and career success, while career holds a less prominent role in Ukrainian culture. English humor is sophisticated with irony, sarcasm, and “black humor”, while Ukrainian humor is simpler and life-affirming. In this block, a comically marked context (CMC) was distinguished which refers to a text fragment in an anecdote where the comic effect is created using linguistic means

(there are 1112 CMCs in the analyzed English anecdotes); text concepts of the comic, key concepts of the comic (KCC) based on their contextual realizations were identified describing conceptual spaces of incongruity in the English anecdotes; the inventory of KCCs in the English anecdotes (the most frequent ones are ANIMAL, 7.62%; IGNORANCE, 6.24%, FOOLISHNESS, 5.55%; CHILD, 5.46%) was formed.

The linguistic methodological block relies on contextual, distributive, component, and linguostylistic analyses. Contextual analysis identifies verbal means for creating the comic in CMCs, while distributive analysis establishes their contextual relationships. Component analysis dissects the semantic structure of the verbal means of creating the comic in CMCs, and linguostylistic analysis helps to determine the type of transfer in the semantic structure of verbal means of creating the comic in CMCs which is individual in each anecdote.

The translation methodological block involves analyzing anecdotes and their translations using comparative and transformation analysis. Comparative analysis is used to determine the possibilities of translating the content of an English anecdote to Ukrainian linguistic culture, while transformation analysis identifies syntactic and semantic similarities and differences between linguistic objects through translation transformations. This method explores the application of translation transformations in parallel texts.

As a result, taking into account that the violated norms are similar in both English and Ukrainian cultural contexts, solving ontological incongruity in anecdotes most often requires lexical methods like literal translation (27.5%), and grammatical approaches such as replacements (14.1%) and additions (13.4%). For logical and notional incongruity, where the correspondence between violated norms and rules of combining phenomena is only partial, Ukrainian translation of English anecdotes requires grammatical transformations, including replacements (22.5%), additions (15.3%), omissions (14.8%), along with some literal translation (14.3%). In cases of valorative incongruity, which involve abstract social norms differing between English and Ukrainian cultures, translation requires significant changes such as lexical and grammatical transformations including total rearrangement (22.9%) and antonymous translation (18.6%), and grammatical transformations, such as grammatical replacements (13.6%) and additions (12.1%). Thus, based on the differences between the English and Ukrainian pictures of the world, the research postulates that ontological incongruity is represented in translation mostly used of lexical translation transformations; logical and notional incongruity in translation is rendered with the domination of grammatical translational transformations; and valorative incongruity in translation requires using lexical and grammatical translation transformations.

Adapting the methodology presented in the current research into the proper algorithm for machine translation taking into consideration the possibilities of modern artificial intelligence systems seems promising for further research in the chosen direction.

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COMPREHENSIVE METHODOLOGY FOR TRANSLATION ANALYSIS OF CROSS-CULTURAL INCONGRUITY IN ENGLISH ANECDOTES

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Key words: *translation, anecdote, incongruity, ontological incongruity, logical and notional incongruity, valorative incongruity, translation, translation transformation, methodology.*

The article substantiates the problem of performing translation analysis of cross-cultural incongruity in English anecdotes in Ukrainian translation using the methodology consisting of four methodological blocks (qualification, linguocultural, linguistic, and translation ones). *The purpose* of the article is to justify the presented cognitive and discursive methodology for translation analysis of cross-cultural incongruity when transferring the comic in English anecdotes into Ukrainian. The tasks of the research are the following: to characterize the methods of linguistic and cultural analysis in the study of the ethnocultural specificity of the conceptual picture of the world embodied in English anecdotes; to describe the methods of linguistic analysis of verbal means of expressing the comic in English anecdotes; to analyze the strategies and tactics of rendering the comic in Ukrainian translation of English anecdotes.

The research material is taken from anecdotes in translation, presented in the collections Awesome Jokes by S. Keller and the resource 1001 Jokes by R. Wiseman on the Internet site, which were rendered into Ukrainian mostly by amateur translators, and in which comic effect was adequately represented in translation. 1112 anecdotes were studied, including 807 context realization of key concepts of the comic in original and translation.

The *research methodology* of translation analysis of cross-cultural incongruity in English anecdotes during their translation into Ukrainian, in addition to the application of general scientific methods of analysis, synthesis, systematization, and induction, relies on the methodological base of linguocultural studies, cognitive linguistics, and translation studies. The cognitive and discursive nature of the research determines the choice of presentation of the research methodology in the form of methodological blocks, which include qualification, linguistic and cultural, linguistic and translation blocks. The qualification methodological block is a selection of relevant empirical material and general characterization of the phenomenon of the comic from the perspective of linguocultural, linguistic, and translation studies aspects of the incongruity of the English anecdote and supposes the method of continuous sampling. Further, the study of cross-cultural incongruity caused by the ethnocultural features of the conceptual worldviews of the English and Ukrainian peoples presupposes the use of methods of linguocultural analysis constituting the linguocultural methodological block: the method of cultural and historical analysis, linguocultural analysis, interpretive and textual analysis, conceptual analysis, comparative analysis. Cross-cultural incongruity caused by the systemic and structural features of the linguistic world pictures of Englishmen and Ukrainians determines the use of methods of linguistic analysis in the linguistic methodological block: methods of contextual, distributive, component, and linguostylistic analysis. The study of the means of translation of verbal means of creating the comic in the translations of anecdotes into Ukrainian determines applying translational and transformational analysis which constitute the translation methodological block.

The article argues that using the described methodology consisting of four methodological blocks (qualification, linguocultural, linguistic, and translation ones) allows us to draw the regularities in solving the problem of cross-cultural incongruity when translating English anecdotes into Ukrainian, thus connecting the type of incongruity with the means of its representation in translation.

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