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REPRODUCTION OF GERMAN HUMOR AND IRONY IN UKRAINIAN TRANSLATIONS (BASED ON FICTION AND CINEMA)

The study of German humor and irony in Ukrainian translations is highly relevant in contemporary translation theory and practice, given the growing interest of Ukrainian readers and audiences in German-language literature and cinema. Humor and irony are culturally and linguistically specific phenomena that reflect national mentality, social norms, and historical experience. They are not only stylistic devices but also tools for conveying social critique and emotional nuance. Adequate translation of humor and irony ensures the preservation of the author's communicative intent and artistic integrity while supporting intercultural understanding [1, pp. 45 – 62; 2, pp. 210 – 224]. In the context of globalization and the exchange of literary and audiovisual works, effective strategies for reproducing humor and irony are essential for translators in both literary and cinematic contexts [10, pp. 55 – 63].

German humor is characterized by subtlety, indirect expression, and significant reliance on context. It often uses wordplay, irony, understatement, and situational incongruities [4, pp. 70 – 89; 3, pp. 95 – 108]. Unlike more explicit forms of humor, these mechanisms require a deep understanding of the cultural and linguistic background for proper interpretation. In literary texts, humorous elements often appear alongside tragic or existential themes, producing a complex combination known as tragicomic irony [7, pp. 205 – 219]. This combination of humor and gravitas complicates the translator's task, as it requires preserving both semantic meaning and emotional resonance of the original text. Additionally, German humorous discourse often contains culturally specific references, idiomatic expressions, and historical allusions, which may be unclear to Ukrainian audiences if translated literally [5, pp. 52 – 68].

One of the main challenges in translating German humor into Ukrainian is achieving linguistic equivalence. Wordplay, polysemy, syntactic ambiguity, and stylistic contrast are widely used in German humorous discourse but often lack equivalents in Ukrainian [8, pp. 140 – 156; 9, pp. 310 – 326]. Literal translation may lead to the loss of humorous effect or misinterpretation of the author's communicative intention. Irony presents a similar challenge, as it is often implicit and context-dependent rather than explicitly marked. If the translator fails to recognize the ironic meaning, humor and stylistic nuance are lost, reducing audience engagement. Moreover, humor based on cultural realities, including jokes about social norms, historical events, or generational differences, may not evoke the intended response without proper adaptation [10, pp. 55 – 63; 11, pp. 120 – 129].

Audiovisual translation presents additional difficulties compared to literary translation. Films and series require synchronization, pacing, and time constraints, particularly in subtitling and dubbing [2, pp. 210 – 224; 6, pp. 101 – 118]. Translators must preserve meaning and humor while adapting dialogue to visual context and audience expectations. German films such as *Good Bye, Lenin!* and *Toni Erdmann* demonstrate humor that relies on situational irony, generational contrast, and

sociocultural background rather than direct verbal jokes [3, pp. 95 – 108]. In these cases, translators often employ adaptation strategies, modifying expressions or cultural references to preserve their humorous and ironic effect.

To address these challenges, translators employ several strategies. Functional equivalence aims to preserve the intended audience effect rather than the exact linguistic form of the original [1, pp. 45 – 62; 7, pp. 205 – 219]. Adaptation replaces culturally specific elements with equivalents understandable to Ukrainian readers or viewers [5, pp. 52 – 68]. Compensation allows a humorous effect lost in one part of the text to be recreated elsewhere. Contextual clarification may also be used in literary translations to ensure comprehension of culturally or historically specific elements. In audiovisual translation, these strategies are combined with attention to pacing, rhythm, and actor performance to maintain humor and irony within the technical constraints of the medium [6, pp. 101 – 118; 8, pp. 140 – 156].

In conclusion, reproducing German humor and irony in Ukrainian translations is a complex and multifaceted task involving linguistic, cultural, and stylistic considerations. Translators must balance semantic accuracy, stylistic nuance, and audience reception while overcoming linguistic and cultural barriers [9, pp. 310 – 326; 10, pp. 55 – 63]. The successful application of strategies such as functional equivalence, adaptation, compensation, and contextual clarification enables the preservation of humor and irony in literature and cinema alike. This process contributes to translation quality and promotes intercultural dialogue between Ukrainian and German-speaking cultural environments.

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