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ПЕРЕВОДЧЕСКИЕ ТРАНСФОРМАЦИИ НА ПРИМЕРЕ РОМАНА СТИВЕНА КИНГА «БЕЗНАДЕГА»

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Статья посвящена поиску и оценке переводческих трансформаций в романе «Безнадега» Стивена Кинга. Анализ переводческих трансформаций необходим для того, чтобы оценить насколько достоверно переводчик смог адаптировать произведение на русский язык. Непонимание и незнание переводческих трансформаций способствует потере смысла, который автор вкладывал в произведение.

Ключевые слова: *переводческие трансформации, калька, реалии, замена, адаптация, письменный перевод.*

RUSSIAN TRANSLATION TRANSFORMATIONS IN STEPHEN KING'S NOVEL «DESPERATION»

The article is devoted to discovering and evaluating translation transformations in Stephen King's novel «Desperation». The analysis of translation transformations is necessary to decide whether the translator was able to adapt the work into Russian or not. Misunderstanding and lack of knowledge leads to the loss of the idea the author had for the book.

Keywords: *translation transformations, calque, realia, substitution, adaptation, written translation.*

The purpose of this article is to make certain conclusions about translation transformations that a translator can face while translating. The research problem is to identify what translation transformations were encountered by the translator Victor Veber during the translation of the book.

The relevance of this research is presented by the linguistic interest in Stephen King's novel, while «Desperation» does not have any translation transformation analysis.

The **method of the analysis and comparison** was used in this research, as it was necessary to compare original and translated versions.

While translating, there are a lot of things that are needed to be executed to accomplish the expected result. The general idea of what goal the translator should pursue is that translators must not only have an understanding of both the text's original language and the one into which they are translating, they must also have an understanding of the tone and underlying intentions within the original piece [4]. When the translator does not fully understand how to translate or adapt pieces of a book into Russian, he or she may completely change the meaning of the phrase or the whole sentence. That is why it is so important to do research about books that do not have a Russian-English comparison yet.

Since it is a book, we are dealing with a written translation, a type of translation, where it is necessary to have a written text before the translator's eyes. When translating a book it is necessary to use the original version as a source for translation.

«Desperation», is a 1996 horror novel by Stephen King. It is a story about several people who, while traveling along the desolated Highway 50 in Nevada, are abducted by Collie Enragian, the deputy of the fictional mining town of Desperation. The book features a lot of jokes, expressions, places, realias, that are aimed at the audience from America, the country Stephen King is from. Stephen King's books are very popular in Russia and his writing style appeals to both young and adults. It is interesting to see how well the translated version correlates with the original one.

During the research it was necessary to read both the original and the Russian version translated by Victor Veber, and then compare the extracts that are either difficult to translate, or deal with some American realias that can be lost in translation. The results contain good examples of translation and some speculations of what other translation variants could have been used.

Zoya Proshina's theory of translation (English and Russian) was used for the classification of translation transformations. According to Zoya Proshina, there are three types of translation transformations: lexical transformations, grammar transformations, and complex transformations [2]. There are also other translation techniques that are not referred to as translation transformations, but are used as a way to achieve equivalence like mechanical copying (transcription, transliteration), calque and half- calques translation.

The research also deals with translation of realia, which can be pretty tricky as it is always important to pay attention to what cultural significance it offers to the original version, and to be able to translate this realia so to convey the similar meaning in the translated version [2]. It is possible to translate realias using transcription or transliteration, or calque translation [2]. Though calques may not always have the same meaning in Russian, or lack the meaning for the readers from the other country.

We observe the first example of translation transformations in the beginning of the book. «Did you want to take a picture of it? No way, José» [5. p. 3]. While in Russian, it sounds like «Может, хочешь сфотографировать? Не пойдет, парень» [1. p. 7]. What caught my attention is the expression «No way, Jose», which was translated into Russian as «не пойдет, парень». The first part, «No way», is a metaphoric translation. «No way» was translated as «не пойдет», which preserves the meaning in both English and Russian, as these are the ways to express a definite «No». In the book, the wife of this person named Peter refers to him as Jose, which of course is not his real name, but a popular slang word that can be used to address any male person in a friendly joking way. The translator could transliterate it as «Хосэ». This option is likely to confuse Russian-speaking readers, as they firstly, do not have such slang word in their language. In addition, this name is not well known in Russia, and secondly, using it in the beginning of the book when the author introduces us to the main characters would make readers wonder why Peter suddenly turned into Jose. The best way was to use the generalization, as the translator did. It preserves the meaning and captures the friendly relationship the couple has, yet still captures that woman declined her husband's offer.

The next example of translation transformation, the supposed name of the town, «Destry» [5. p. 7], is translated into Russian as «Бездна» [1. p. 10]. This is a very interesting example of translating American realia into Russian. To see why the translator decided to translate the town as «Бездна» we need to see what «Destry» means in English. The word «Destry» is either a boy's or girl's name, that has gained an American west «flavor» thanks to the 1939 western movie «Destry rides again» [6]. Therefore, American readers can understand why a lonely town in Nevada may be called «Destry», as westerns often took place in a lonely town somewhere in the American Wild West. However, westerns have never been incredibly popular with Russian audiences, and the movie «Destry rides again» is not an exception. It was decided to use lexical substitution here, and name the town «Бездна», as it conveys the association the name of the town brings to the character. It's a lonely town in the middle of the desert.

The third example is the American I-80 [5. p. 6], translated into Russian as simply «автострада» [1. p. 9]. The American reader does not need clarification that it is a highway I-80, as it is one of the longest in the USA, but Russian reader is unlikely to understand what I-80 is. One of the ways of how the translator could possibly deal with this realia is to leave it as I 80, but to make an explicatory translation, as «автострада I-80», or completely remove the I-80 and just leave it as «автострада» like the translator Victor Veber did.

In the next example metaphoric transformation was used. The metaphor «deep in the black» [5. p. 41] was translated as «уйти на самое дно» [1. p. 37]. Even though «уйти на самое дно» usually means something like disappearing, so that nobody can find you, it is important to look at the context here. The character's daughter has been brutally killed in front of his eyes, and now he feels devastated. He was somewhere «deep in the black» and didn't want to come up. In this context, we understand that «уйти на самое дно» means to be completely devastated, rather than trying to hide from someone.

Analyzing books for translation transformations is a necessary practice for future translators or linguists. Analyzing books allows us to see what changes have to be made to make books accessible for the speakers

of other languages. Even though sometimes it is not possible to completely transfer the meaning the author had in the original version. Every research always contributes to the linguistics and translation studies as it lets us analyze translations and make conclusions, so we can make translation even more accurate to the original versions in the future.

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АНАЛИЗ РЕАЛИЙ И ИМЕН СОБСТВЕННЫХ. ПЕРЕВОД ОСНОВАН НА СУБТИТРАХ К ФИЛЬМУ «ОДИН ДЕНЬ»

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Статья посвящена выявлению переводческой трансформации и стратегий транскрибирования имен собственных и реалий. Изучаются определение и основы реалий; выявляются основные способы и подходы к переводу реалий, дается понятие имени собственного, средства перевода имен собственных на русский язык. Примеры имен собственных и реалий приведены из художественного фильма «Один День».

Ключевые слова: ономастика, реалии, имя собственное, перевод, коммуникация, транскрипция, транслитерация, калька.

ANALYSIS OF REALITIES AND PROPER NAMES. TRANSLATION BASED ON THE SUBTITLES FOR THE FILM «ONE DAY»

The article is devoted to identifying the translation transformation of Proper names and realities. The definition of realia is studied; main ways and approaches of realia translation are identified, the notion of a proper name is given. The examples of these terms are taken from the film «One day».

Keywords: onomastics, realities, proper name, translation, communication, transcription, transliteration, calcification.

It is difficult to overestimate the role of translation in the modern world. A translator is a key player in many spheres of life, ranging from politics, economics and science to entertainment and everyday communication. Thanks to translation, people from different countries with different cultural backgrounds and speaking different languages understand each other and have the opportunity to share knowledge and cultural elements.

The purpose of this work is to study the ways of conveying realities and proper names based on the subtitles for the film One Day (2011).

Any society, language community and culture are characterized by the percentage of unique objects and phenomena that act as their distinctive characteristics. Accordingly, these communities are characterized by the percentage of specific lexical units that name these objects and phenomena. These are the realities.