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## ОСНОВНЫЕ ПРИЕМЫ ПЕРЕВОДА НАЗВАНИЙ ФИЛЬМОВ

Перевод названий – одна из наиболее сложных задач, с которой сталкивается переводчик. Не всегда бывает легко подобрать соответствующий эквивалент, который отражал бы авторский замысел в той же мере, что и оригинал, и одновременно был бы понятен для новой аудитории. Переведенные названия представляют собой интересный материал для выявления и сопоставления тенденций перевода.

Translation of titles is one of the most crucial and challenging issues in the work of a translator. It is according to the title that we make up our mind whether to choose this or that movie, book, etc. The title may be either informative and give at once a clear idea of the story, or it may seem absolutely meaningless and perplexing at first glance. Nevertheless, an adequate translation should lose neither meaning, nor style or witticism of the original. That is why several techniques are used in translating titles. Translation of movie titles can be taken as an example.

The easiest way is to find an appropriate equivalent in our language. E.g., *The sixth sense* – *Шестое чувство*, *Men in Black* – *Люди в черном*, *The Silence of the Lambs* – *Молчание ягнят*, *From Dusk till Dawn* – *От заката до рассвета*. Using this type of translation we do not face any problem, and the authentic title may be easily revealed. However it happens not so often.

Sometimes the title may be slightly changed for the seeming lack of self-descriptiveness. The movie called in English *Constantine* in our cinema was presented as *Константин – повелитель тьмы* and the title *Эрин Брокович – красивая и решительная* originated from *Erin Brokovich*. It is a moot point whether this supplement is really necessary or the audience could have done without it, still the titles have not been radically changed.

Yet, some of them are completely uninformative, and the literal translation does not suit to the distribution of the movie in our country. E.g., the movie is called *Лысый нянька: спецзадание*. This extraordinary title replaced *Pacifier* that is translated into Russian as “соска-пустышка”. Thus reading the Russian title people get the idea of the plot as well as the main character. On the same principle the movie *Lock, Stock and Two Smoking Barrels* was given the name *Карты, Деньги, Два Ствола*, yet the expression “lock, stock and barrel” means “целиком, полностью”. Such kind of substitution is admissible only when it is well-grounded, so that people will not get the wrong impression.

However, in some cases the replacement looks absolutely inexplicable. E.g., *Shark Tale* – *Подводная Братва*, *13 Going On 30* – *Мечта Сбывается*, *Man of Honor* – *Подводный Нырлящик*, *Home on the Range* – *Не Бей Копытом*. Undoubtedly the titles given in Russian are connected with the plot, but the original titles should not be changed that easily, because the author giving a particular title pursues a certain aim - gives a subtle hint of the future events. So it is preferable to give the corresponding Russian equivalents where it is possible.

Translating some titles, usually those containing proper names, we face the necessity to use transcription, e.g., *Jumanji* – *Джуманджу*, *Scooby-Do* – *Скуби-Ду*, or transliteration, e.g., *Pearl Harbor* – *Пирл Харбор*, *Trainspotting* – *Транспоттинг*. Sometimes there can be two interpretations. E.g., the movie *Meet the Fockers* is translated either *Знакомство с Фокерами* (transliteration) or *Знакомство с Факерами* (transcription). However, transliteration may be used even if the word does have an equivalent in the Russian language, to make an attractive, eye-catching title. *Дансер* (*Dancer*) sounds more intriguing than “танцор”, and *Десперадо* (*Desperado*) is more appealing than “отчаянный человек”.

Euphemizing translation is also a method used for translation of movie titles, though we come across it not very often. The most well-known example is the movie *Some Like It Hot*, that was known in the soviet times as *В Джазе Только Девушки*. “Некоторые любят погорячее” was added comparatively not long time ago.

Moreover when it is difficult to find a proper equivalent we go back to the titles that have once existed in cinematograph. E.g., for the movie *Die Hard* with Bruce Willis the title of Russian comedy *Крепкий орешек* was taken, whereas *Иван Васильевич Меняет Профессию* is called in English *Ivan Vasilievich: Back to the Future*. It is a parallel to the American movie with the same title.

It should be mentioned that while translating Russian movie titles into English the most commonly used technique is loan-translation. That is why we can accurately identify Russian equivalents. E.g., *Moscow Does Not Believe in Tears*, *Diamond Arm*, *Welcome, or the Entrance is Forbidden to Strangers*, *Irony of Fate*, *The Meeting Place Can Not Be Changed*, etc.

These are several ways of translating titles. Each method is more or less preferable in a certain situation; still the main rule remains the following: never translate the title without knowing the contents. It may lead to great actual disparity. Hence a new tendency developing nowadays – bilingual versions of movie titles appear in the Mass media, making it easier to identify the movie.