

TRANSLATION TRANSFORMATIONS IN TITLES OF FILMS AND BOOKS

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Nowadays cinema is one of the fastest growing industries. Every year more and more films are coming out, their quality is getting better. The success of a film often depends on the translation of its title that can either attract people or repel them. That's why translators should study the main idea the film tries to pass, the genre of a film and the plot carefully. The same applies to literature.

Sometimes it can be difficult to translate films and books from foreign languages. It may be related to inconsistencies in grammatical and lexical structure. In such cases translation transformations can be used.

“Translation transformations are modifications by which the transition can be done from original units to translated ones” [1, p.172]. According to V.N. Komissarov, they can be divided into lexical, grammatical and integrated. Lexical transformations include transcription, transliteration, concretization, generalization and modulation; grammatical transformations include different kinds of substitution, unification or division of sentences, addition, omission, and, finally, integrated transformations consist of antonymic translation, explication and compensation [1, p.172–186].

The aim of our research is to define transformations used in translating names of English films and books into Russian. We have chosen Top–100 films according to the BBC survey. Our analysis has shown that 60% of all the translated titles correspond to the original. In other cases some translation transformations have been used.

Substitution (replacement)

It is the most often–used type, where the original grammatical unit transforms into the unit of the other language with another grammatical meaning. Usually, we substitute parts of speech, parts of sentences and certain types of sentences. We can see it in the following names of films:

1. ‘*Some Like It Hot*’, which was fully replaced with «*В джазе только девушки*» because of censorship in the USSR;
2. ‘*It’s a Wonderful Life*’ – «*Эта замечательная жизнь*». Here ‘*It is a*’ is replaced with ‘*эма*’;
3. ‘*Saving Private Ryan*’ – «*Спасти рядового Райана*». Here the noun or gerund ‘*Saving*’ is replaced with the Russian infinitive ‘*спассти*’;
4. ‘*Dances with Wolves*’ – «*Танцующий с волками*». Here the noun ‘*dances*’ is translated as the participle ‘*танцующий*’;
5. ‘*Good Will Hunting*’ – «*Умница Уилл Хантинг*». Here the adjective ‘*good*’ is replaced with the noun ‘*умница*’.
6. ‘*The King’s Speech*’ – «*Король говорит!*». Here the noun ‘*speech*’ is replaced with the verb ‘*говорит*’.

Modulation

It’s a kind of transformation when we replace a word or a phrase of the English language with the unit of the Russian language, whose meaning is derived logically from the meaning of the original unit. For example, such films as:

1. ‘*Snatch*’ – «*Большой куш*». It is translated in this way, because the plot is about stealing a huge diamond;
2. ‘*Cinderella Man*’ – «*Нокдаун*». It is changed because ‘*Cinderella Man*’ is a nickname of a famous boxer and non–English speaking people wouldn’t understand fully what this film is about;
3. ‘*Whiplash*’, was changed into «*Одержимость*» in Russian because according to the plot the main character dreams about becoming a great drummer but then his desire turns into obsession;

4. *'Inside I'm Dancing'* – «*А в душе я танцую*». It is changed because if we had literal translation, people wouldn't understand where exactly *'внутри'*;

5. *'Rush'* – «*Гонка*». It is translated in this way because this film is about confrontation between two Formula-1 racers.

Such types of transformations as omission and addition can also be seen in the translation of the names of the films. Omission means that some words are not translated, they are omitted. Addition means that in the process of translation extra lexical units are used.

The translation of some titles combines several types of transformations at the same time:

1. *'Knockin' on Heaven's Door'* – «*Достучаться до небес*». Here we can observe grammatical replacement and omission: noun or gerund *'knocking'* is transformed into the verb *'достучаться'* and the word *'door'* is omitted;

2. *'A Beautiful Mind'* – «*Игры разума*». Here we see replacement and modulation because in the film the main character has paranoid schizophrenia accompanied by hallucinations;

3. *'One Flew Over the Cuckoo's Nest'* – «*Пролетая над гнездом кукушки*». Here we can observe both grammatical replacement and omission: the verb *'flew'* is translated as an adverbial participle, and the subject *'one'* is omitted;

4. *'The Dark Knight Rises'* – «*Темный рыцарь: Возрождение легенды*». Here we can observe both grammatical replacement and addition: the verb *'rises'* is replaced with the noun *'возрождение'* and the phrase *'возрождение легенды'* is added.

As for the names of books, literal translation accounts for more than 70%, nevertheless replacement is one of the most-used types of transformations, e.g.:

1. *'Birdsong'* – «*Пение птиц*». Here the part *'song'* is replaced with the noun *'пение'*;

2. *'On the Road'* – «*В дороге*». Here the preposition *'on'* is replaced with another preposition.

Omission:

1. *'His Dark Materials'* – «*Темные начала*». Here the pronoun *'his'* is omitted;

2. *'The Personal History, Adventures, Experience and Observation of David Copperfield the Younger of Blunderstone Rookery'* – «*История Дэвида Коннерфильда*». In this case the most part of the sentence is omitted;

3. *'Animal Farm: A Fairy Story'* – «*Скотный двор*». Here the second part is completely omitted;

4. *'Vanity Fair: A Novel without a Hero'* – «*Ярмарка тщеславия*». Here the second part is completely omitted again.

Modulation:

1. *'The Grapes of Wrath'* – «*Гроздь гнева*». Here *'grapes'* is replaced with *'гроздь'*;

2. *'Watership Down'* – «*Обитатели холмов*». The plot of the book tells us about rabbits that live in Watership hills (холмы), they possess their own culture, language and so on;

3. *'The Catcher in the Rye'* – «*Над пропастью во ржи*». According to the plot, the main character of the book wants to catch kids who are playing over the hill, in order not to let them fall into the abyss.

Addition:

1. *'Mort'* – «*Мор, ученик Смерти*». Here the second part of the title is added;

2. *"Moby-Dick, or The Whale"* – «*Моби Дик, или Белый Кит*». Here the adjective *'белый'* is added;

3. *'East of Eden'* – «*К востоку от рая*». Here prepositions are added.

Our analysis has shown that less common transformations are transliteration (*'The Fifth Elephant'* – «*Пятый элфант*») and generalization (*'Brave New World'* – «*О дивный новый мир*; *'The Hound of the Baskervilles'* – «*Собака Баскервиллей*»).

Just as with films, we can see combinations of transformations, such as *'Men at Arms'* – «*К оружию! К оружию!*» (omission and substitution), *'Brideshead Revisited'* – «*Возвращение в Брайтсхед*» (substitution and addition).

As we can see, both in films and in books the most common transformations are substitutions, omissions and modulations. Such transformations as generalization or transliteration are used only in some cases.

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