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ТРУДНОСТИ ПЕРЕВОДА ТОПОНИМОВ И ИМЁН СОБСТВЕННЫХ В ФИЛЬМАХ ЖАНРА ФЭНТЕЗИ (НА ПРИМЕРЕ ФИЛЬМА «*ВЕДЬМАК*»)

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Данная статья исследует трудности перевода художественных фильмов в жанре фэнтези.

В процессе работы от переводчика требуется особое мастерство, знания характерных особенностей человеческого восприятия, а так же умение применять различные техники перевода, и добиться органичного сочетания реалий фильма и адекватности оригиналу.

Актуальность исследования объясняется особой популярностью данных фильмов в наше время.

Целью данной статьи является анализ перевода топонимов и имён собственных с английского языка на русский, выявление способов, используемых для правильной передачи элементов содержания фильма. В статье анализируются трудности перевода имён собственных, топонимов и реалий, на примере фильма «Ведьмак» (2019).

Ключевые слова: фэнтези, жанр, перевод, эквивалентность, топонимы, имена собственные.

TRANSLATION DIFFICULTIES OF TOPONYMS AND PROPER NOUNS IN FILMS OF FANTASY GENRE (ON THE EXAMPLE OF THE FILM *THE WITCHER*)

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This article explores the difficulties of translating feature films in the fantasy genre.

In the process, the translator is required special skill, knowledge of the characteristic features of human perception, as well as the ability to apply various translation techniques, and to achieve an organic combination of the realities of the film and the adequacy of the original.

The relevance of the study is due to the particular popularity of these films in our time.

The purpose of this article is to analyze the translation of toponyms and proper names from English into Russian, to identify methods used for the correct transfer of elements of the film's content. The article analyzes the difficulties of translating proper names, toponyms and realities, using the film The Witcher (2019) as an example.

Keywords: fantasy, genre, translation, equivalence, toponyms, proper names.

During the last decades, the fantasy genre has become extremely popular, and not only among young people. The works of the fantasy genre are actively translated into different languages, in connection with which the question arises about the features and specifics of the translation this genre's works. Fantasy is a form of entertaining literature; its substantial aspect demonstrates the synthetic nature of the genre, revealing its connection both with folklore (myth, fairy tale, heroic epic) and with the traditional European novel (Gothic, romantic, adventure).

Summarizing the existing concepts of the fantasy genre, the following characteristic features can be distinguished:

1. the existence of an invented world with properties that are impossible in our reality;

2. the presence of magic, magical creatures and phenomena;

3. adventurous plot, as a rule, search, wanderings, war, etc .;

4. the opposition of good and evil, as the main plot-forming core;

5. complete freedom of the author: since the fantasy world admits that everything is possible in it, the plot can turn in the most unexpected way.

Naturally, cinema could not get past literature, with such a wide range of possibilities, given the development of modern technologies in the film industry. Since the end of the twentieth century, many films and series have been shot based on the books of authors, who are working in this genre, such as a series of films about Harry Potter, the world of The Lord of the Rings, Game of Thrones, etc. One of such works is the cycle of novels by A. Sapkovsky "The Witcher". In this article, we will not focus on the fact that the novel itself is written in Polish, but we turn to the English-language film adaptation filmed by American filmmakers in 2019.

The main difficulty for the translator is the aforementioned features of the genre: the presence of an invented world, the presence of magic, magical creatures and phenomena, the complete freedom of the author. When translating other genres, the translator can rely on his own knowledge of the described reality, which is necessary for him to correctly indicate things and phenomena. When translating a fantasy genre, this knowledge only helps partially, since a new, unknown world appears in front of the translator, with its own special laws, objects, phenomena and

characters. On the one hand, this gives the translator great freedom, on the other hand, he has to think about ways to adequately convey to the reader the main idea embedded by the author in one or another concept.

V. N. Komissarov considers the process of translation interpretation of a fiction work, including a feature film, as a complex task, including the following aspects:

1. translation reception of the original text: the perception of both obvious and implicit content, including analysis at all levels, from lexical-semantic to plot-shaped;

1. the creation of a second signaling system implemented in the text of the translation: the search for the most effective means of transmitting the contents of the original in the target language. The main requirement for the translator is "to consider each sentence as part of the whole, to convey not only what it says, but also to work on creating an artistic image, general mood, characterization of the atmosphere, characters, etc. The choice of a single word, syntactic structure, and other elements is important here" [1].

The translator of an feature fantasy film should turn to all known methods of translation:

1. transliteration ;

2. transcription ;

3. calque translation ;

4. realities;

5. toponyms ;

6. descriptive translation ;

7. approximate translation ;

8. transformational translation ;

9. translation of proper nouns.

There are several stages in the process of translation of feature films in the fantasy genre. At the first stage, the translator acts as a receptor for the original. His task is to more fully extract the information contained in the work. "To do this, he must have the same background knowledge that native speakers possess" [2]. At the second stage of the process, the translator should strive to ensure that the receptor understands the translation, taking into account the fact that the translation receptor belongs to a "different language community than the original receptor, has different knowledge and life experience, has a different history and culture. In cases where such discrepancies may prevent a full understanding of the resultant message, the translator eliminates these obstacles by making the necessary changes to the text of the translation. " [2]

In the context of this article, we will consider examples of translation of proper nouns, and some toponyms mentioned in the film, and analyze the methods of their transfer.

The group of film toponyms is characterized by the fundamental impossibility of translation. This is due to the absence of any references to really existing places on the map. Therefore, here we can talk about ways of translating non-equivalent vocabulary by transcription and transliteration, for example: *Cintra - Цинтра, Brokilon - Брокилон, Rivia - Ривия, Vengerberg - Венгерберг, Nilfgaard - Нильфгаард.*

As for proper nouns, their group in the film is extremely vast:

1. proper nouns borrowed from the real world;

2. names representing a set of letters (semantically empty);

3. "Speaking" proper nouns (predominance of internal form and emotionally evaluative value);

4. names built on allusion.

The names of the first group are not a problem for translation. It obeys the general laws of translation of proper nouns, so, transliteration or transcription is used. It is also necessary to take into account the established tradition of translating these names. In the film, this is *Geralt - Геральт, Triss - Трисс, Philippa - Филиппа , Leo - Лео, etc.*

The names of the second group require a more flexible approach from the translator, as the main criterion will be the soundness of the name for perception by the native speaker of the target language. For example: *Dorregaray - Доррегарай, Aelireen - Аэлирээн, Yarpen - Ярпен, etc.*

Names of the third group — "speaking" names — require special attention and resourcefulness. They are part of the new author's world, and since the translator must recreate the atmosphere of this world, these names require extremely accurate translation. "Speaking" names can consist of words that are related, for example:

a) with occupation; b) with personal characteristics; c) external signs.

In the film considered as part of the article, there are the following examples of "speaking" names: *Jaskier (*original *Polish) - Лютик, Borch Three Jackdaws - Борх Три Галки.*

In this film, the authors of the translation, represented by the "Pythagoras" studio, transcribed the names, both from English and Polish, as the original language of the series of books *The Witcher*. So, the name of one of the main characters in this film - *Лютик*, is used in its original form - *Jasker* (Polish *лютик*) . This choice is justified by the fact that the equivalent of the Polish word *jasker* in English is the word *buttercup* (English *лютик*), which cannot be used as the name of a male character (in English, this language unit is assigned, to a greater extent, an associative series of female-meaning words). Based on the foregoing, the conclusion follows: the authors of the film, in order to preserve both the lexical-semantic and pragmatic tasks of the work, retained the original version of the name, without losing its semantic content.

The names of the fourth group are not found in this film, since usually characters from the real world are the prototypes for their creation. Their translation refers to famous personalities in the world of literature, art, etc. In the film "The Witcher" the characters of this group are not present.

Genre features cause the emergence of typical problems of the practical translation of fantasy. A common problem is the adequate and equivalent interpretation of concepts, due to intercultural differences that are not perceived by foreign readers, but an even more serious difficulty is the translation of lexical units that are absent in the original language, since they were created by the author directly to reflect the artistic phenomena of a particular work.

Thus, the search for effective means of interpreting numerous allusions and mythologies [3], occasionalisms [4], neologisms and realities [5] requires special attention .

The difficulty of adequate translation of non-equivalent vocabulary in general due is generally due to the impossibility of transmitting its meaning by copying; the difficulties of translating the realities of the fantasy genre are associated, first of all, with a partial or complete mismatch of systems of fantastic images.

Frequent shortcomings of the translation of reality in fantasy genre are the incomplete transfer of meaning, the distortion of the meaning of reality in translation due to an incomplete understanding of its content. To avoid such distortions, the work of the translator is divided into three stages:

1. analysis of the meaning of reality;
2. clarification of author's intentions;
3. search for equivalent and adequate translation. [5]

Genre originality of fantasy films determines the abundance of non-equivalent vocabulary, requiring the most complete transmission; the distortion of its meaning threatens to distort the author's intention. Noting the complexity of the task of the translator in maintaining the balance of interpretation of the explicit and implicit content of the text, priority is given to the adequate transfer of the author's idiolect as the primary source of the artistic reality of a particular text. Thus, the creative search for a translator is limited by the author's intention, and the choice of methods for its implementation in the translation language is intended to adequately convey it, avoiding distortions, even if in favor of equivalence.

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