ПЕРЕВОД АНГЛИЙСКИХ ИМЕН СОБСТВЕННЫХ НА РУССКИЙ ЯЗЫК: ОСНОВНЫЕ ТАКТИКИ ПЕРЕВОДА

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Аннотация. В статье рассматриваются новые концепции и модели перевода, основанные на коммуникативно-функциональном подходе к переводу. Автор рассматривает пути реализации тактики перевода при переводе английских имен собственных на русский язык на материале романов Клайва Стэплза Льюиса «Хроники Нарнии».

Ключевые слова: теория перевода; коммуникативно-функциональный подход; стратегия перевода; переводы; коммуникативные функции.

TRANSLATION OF ENGLISH PROPER NAMES INTO RUSSIAN: BASIC TRANSLATION TACTICS

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Abstract: The article considers new concepts and models of translation based on the communicative and functional approach to translation. The author considers ways of implementing translation tactics in the translation of English proper names into Russian on the material of novels by Clive Staples Lewis "Chronicles of Narnia".

Key words: theory of translation; communicative and functional approach; translation strategy; translation operations; communicative functions.

In the modern world translation is one of the dynamically developing industries that provides a free information exchange of various plans in the process of intercultural communication. It is not surprising that the theory of translation, that has been an academic discipline for over 50 years, continues to develop actively, which leads to a paradigm shift in the concepts and models of translation. At first the linguistic approach dominated in the science of translation. Scientists mainly dealt with the description of translation transformations and the comparison of the original text and the translation text at different language levels without taking into account the communicative situation. This approach, where the main object of translational research is the text, is called textocentric [1]. In the 1980-90's the situation began to change: scientists started to consider the translation as a way to ensure interlingual and intercultural communication. Therefore, special attention was paid to the culturological aspects of translation, in other words, the peculiarities of communicants related to their belonging to different language collectives and different cultures began to be taken into account [2]. In addition to the linguistic approaches to the translation, theories based on the communicative and functional approach are becoming increasingly popular. Within this approach not only the linguistic characteristics of the texts are taken into account, but also extralinguistic factors that are connected with the personal characteristics of the communicants, the impact that the translated texts have on the addressees, and the specific communicative situation in which the translation is carried out, taking into account the goal of its implementation and its recipient expectations [3]. The task of an interpreter in the frame of this approach is to achieve the goal of the translation, which is determined by the customer of the translation and the conditions under which the translation is made. In this case, the text of the translation becomes an instrument of intercultural communication

A communicative and functional approach to translation began to be developed by scientists from European translation schools, for example, K. Reiss and H. Vermeer, who identified a theory known as skopos-theory. In the framework of the skopos theory, the text of the translation is put in the forefront, which is created by the

translator with a given purpose in accordance with the needs of the customers of the translation text [4-6]. V. N. Komissarov recognized the importance of skopos-theory, which gave rise to new directions in the study of translation activity [7, p. 83]. According to T. Y. Makhortova, the functional priority of the translation was recognized as a doctrine in the teaching of translators in European universities, and in some European countries it was included in the standard of translation as a service [8, p. 148].

In Russian translation studies the realization of this approach to translation is now actively discussed in the works of V. V. Sdobnikov, who develops the concepts of translation and the communicative situation from the side of the communicative and functional approach [9]. Therefore, the paradigm of training professional translators in the linguistic departments of Russian universities is changing, which leads to the need to develop strategies for translating texts of various types in accordance with the communicative and functional approach to translation.

The purpose of the article is to describe the practical implementation of the strategy for fiction translation within the framework of the communicative and functional approach based on the material of the proper names translations.

It should be noted that the translation of a work takes an important role in the life of the work itself. For each work, translation is the second life, because the piece of literature gets a new life, a new story, a new additional meaning, which makes it accessible and understandable for representatives of different cultures who want to learn more about it. That is why the importance of a communicative and functional approach is growing. Life and history of the translation can be no less exciting than the life and history of the original work. The translation of The Chronicles of Narnia is not an exception. As it was mentioned above, The Chronicles of Narnia has become very popular and it has been sold more than 100 million copies of it and the books were translated into more than 41 languages. In Russia, the first complete edition of The Chronicles of Narnia was published in 1991. Since then, the best translation of The Chronicles of Narnia is considered to be the translation by Natalia Trauberg,

under whose editors the first edition appeared in Russian. She translated the first part of "The Magician's Nephew" and the third one – "The Horse and His Boy". The second part "The Lion, the Witch and the Wardrobe" was published in the translation of Galina Ostrovskaya, the fourth part of "Prince Caspian" and the seventh "The Last Battle" were presented to the Russian reader immediately in the translations of two translators – Ekaterina Dobrokhotova-Maikova and Olga Bukhtina. The fifth book, "The Voyage of the Dawn Treader" and the sixth "The Silver Chair" were published in Tatiana Shaposhnikova's translation. These translations are official and published.

Using the method of continuous sampling, the variants of proper names translation found in "The Chronicles of Narnia" novels were classified depending on the use of translation tactics, within which specific translation operations were used.

First of all, it should be noted that in the works of Clive Staples Lewis, there are a number of real names, including toponyms, which serve to show that the action of books takes place in the real world. Translators used the tactics of cognitive information translation: *Peter – Питер, Lucy – Люси, Adam – Адам, Eve – Ева; London – Лондон, Baker Street – Бейкер-стрит, Buckingham Palace – Букингемский Дворец.*

The other proper names, including some occasionalisms invented by the author, were translated using the tactic of preserving the national color:

Table 1 – The preserving the national color of the source text tactic

Original	V.Vosedoy, D.Afinogenov, Volkovsky	N.Trauberg, G.Ostrovskaya, O. Bukhina, T. Shaposhnikova	E.Dobrohotova-Maikova	A. Troitskaya-Ferrant
Digory Kirke	Дигори Керк	Дигори Керк	-	Дигори Кёрк
Andrew Ketterley	Эндрю Кеттерли	Эндрью Кеттерли	-	Эндрю Кеттерли
Aslan	Эслан	Аслан	Аслан	Эслан
Susan	Сьюзен	Сьюзен	Сьюзен	Сьюзен

| Tumnus | Тамнус | Тамнус | Тумнус | Тамнас |
| Cair Paravel | Кэйр-Паравел | Кэр-Паравел | Кэр-Параваль | Кеа Паравел |

From the examples presented in Table 1, it becomes evident that the tactic of preserving the national color of the source text is realized by means of transcription or transliteration.

Translating of occasionalisms or, so-called, "speaking" names, were made by using of the pragmatic adaptation of text tactic.

Table 2 – Examples of the pragmatic adaptation of text tactic

Original	V.Vosedoy, D.Afinogenov, Volkovsky	N.Trauberg, G.Ostrovskaya, O. Bukhina, T. Shaposhnikova	E.Dobrohotova-Maikova	A. Troitskaya-Ferrant
Strawberry, Fledge	Ягодка, Вольная Птица	Земляничка, Стрела	Стрела	Клубничка, Пегас Оперившийся
White Witch	Бледная Ведьмарка	Белая Колдунья	Белая Колдунья	Белая ведьма, колдунья
Trufflehunter	Землерой	Боровик	Боровик	- (Траффлханта)
Pattertwig	Балаболка	Тараторка	Тараторка	- (Паттертвиг)
Glimfeather	Белопер	Сова	Сова	- (Глимфезер)
Puzzle	Глуп	Недотёпа	Лопух	- (Пазл)
Jewel	Брильянт	Алмаз	Алмаз	- (Джувелл)
Aslan' How	Эсланово взгорье	Курган Аслана	Холм Аслана, Великий Курган	- (Хау Эслана)
Duffers, Monopods, Dufflepuds	Недоумки, одностопы, недостопы	Охламоны, однотопы, охлотопы	Однотопы	- (Дафферы, моноподы, дафлподы)
Marsh-wiggles	Лягвы-мокроступы	Квакли-бродякли	Квакли	Через-тряси-болоты

Thus, we see that the tactic of pragmatic adaptation of the text is realized by applying such translation transformations as calking (For example, White Witch,

Aslan, How), the meaning extension (Marsh-wiggles, Glimfeather). However, we see that A. Troitskaya-Ferrant in her translations in most cases prefers to use the tactics of preserving the national color of the source text.

Table 3 – The correlation of tactics

Original	V.Vosedoy, D.Afinogenov, Volkovsky	N.Trauberg, G.Ostrovskaya, O. Bukhina, T. Shaposhnikova	E.Dobrohotova-Maikova	A. Troitskaya-Ferrant
Bree	Бри	Игого	Игого	Бри
Calormen	Калормен	Тархистан	Тархистан	Калормена
Archenland	Арченланд	Орландия	Орландия	Арченландия
Glenstorm	Гленсторм	Гленсторм	Громобой	Гленшторм
Eustace Scrubb	Юстейс Скрабб (прозвище – Бяка)	Юстэс Вред	Юстэс Вред	Юстас Скрабб
Hwin	Хвин	Уинни	Уинни	Хвин
Aravis	Аравис	Аравита	Аравита	Арайвис

Table 3 illustrates that translators A. Troitskaya-Ferrantb V. Vosedoy, D. Afinogenov, Volkovsky often use the tactics of preserving the national color, while N. Trauberg, G. Ostrovskaya, O. Bukhina, T. Shaposhnikova and E. Dobrokhotova-Maikova prefer the tactic of pragmatic adaptation.

Having studied the research of different scientists, we, as well as V. V. Sdobnikov, come to the conclusion that the translation strategy is determined by the interpreter and translator within the framework of a specific speech situation and the stated goal of the translation and represents a program for carrying out translational activities. The tactic of translation includes all those translation operations that the interpreter performs to achieve the goal.

Our analysis has proved the supposition that for the implementation of the same tactics different interpreters can use different translation operations.

In addition, we have found examples of the fact that different translators can choose different tactics in translating of fiction.

The main purpose in translating of fiction is to multiply the reader's audience, so it becomes obvious why translators implement tactics of preserving the pragmatic potential of the text in most cases.

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