

бешеная собака». В официальном переводе данный персонаж получил имя Бешеный Пёс.

Из положительных персонажей данного сериала можно назвать помощника главного героя сериала Kit Cloudkicker, имя которого иногда калькируют в виде Кит Пни Тучи. Английское слово Cloudkicker в буквальном переводе, применяя покомпонентный перевод на уровне морфем, можно перевести как «тот, кто пинает тучи». Однако в первых трансляциях на российском телевидении данный персонаж получил имя Кит Ветрогон. Одним из его увлечений является серфинг по облакам: прицепляясь к самолёту или любому другому транспорту, Кит умеет парить в воздухе на специальной доске, т.е., иначе говоря, «гонять по ветру». Именно это хобби легло в основу его имени – Ветрогон.

Как мы видим, проведенный анализ имен персонажей из англоязычных мультфильмов разных лет показывает, что прием калькирования используется достаточно широко. Данный прием дает более полное понимание значения имени, если речь идет о «говорящих» или «значимых» именах. В этом случае применение привычного приема транскрипции и транслитерации, который чаще используют в ономастике, не актуально, поскольку не передается скрытое значение имени. Именно применение приема калькирования в наибольшей степени раскрывает это значение.

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The author of a literary text and a translator – the problem of interaction of two creative personalities

The article deals with the problems of interaction between two creative personalities – the author of the text and the translator. In order to get a good translation, the translator must become the co-author of the work.

Keywords: literary text, translation, translator, personality, culture, language

В статье рассматривается проблема взаимодействия двух творческих личностей – автора текста и переводчика. Для того чтобы получился хороший перевод, переводчик должен в некоторой степени стать соавтором произведения.

Ключевые слова: художественный текст, перевод, переводчик, личность, культура, язык

For all the importance of preserving the national, cultural and temporal specifics of the work in translation, the main requirement is to convey the author's individual style, the author's aesthetics, manifested both in the ideological and artistic concept itself, and in the choice of means for its implementation. This seemingly obvious requirement turns out to be quite difficult to fulfill. First of all, it comes into conflict with the requirement to adapt the text to a foreign-cultural reader, since such adaptation inevitably leads to the replacement of certain expressive means with others accepted in the literary tradition of the translating language. But the main difficulty lies in the fact that translation often involves a choice of several options for conveying the same idea, the same stylistic device used by the author in the original. And making this choice, the translator, willingly or unwillingly, focuses on himself, on his understanding of how it would be better to say it in this case.

In this case, a contradiction arises: on the one hand, in order to carry out a literary translation, the translator himself must have a literary talent, must own the whole set of expressive means, i.e., in fact, be a writer. On the other hand, to be a writer, you need to have your own aesthetic vision of the world, your own style, your own manner of writing, which may not coincide with the author's. In this case, the translation process risks turning into a kind of literary editing, in which the author's individuality is erased, the translation becomes a self-portrait of the translator, and all the writers he translates begin to "speak" in his voice. A striking example of such a substitution of the author's aesthetics with the aesthetics of a translator is the translations of poems by Percy Bysshe Shelley, performed by Konstantin Dmitrievich Balmont, who translated as he himself would write. The translator clearly lacks "beauty" in the original, and he decisively adds it, not caring that it conflicts with the author's style. Where the lute is said in the original, the roar of the enchantress's lute appears in the translation, where there was a dream, in the translation there is luxurious bliss, etc. As a result, according to Korney Ivanovich Chukovsky, "not only Shelley's poems were distorted in his translations by Balmont, he distorted Shelley's very physiognomy, he gave his beautiful face the features of his own personality. It turned out a new face, half-Shelley, half-Balmont - a certain, I would say, Shelmont" [1, p. 22]. Sometimes they say that the translator must abandon his creative individuality or not have it at all, completely "dissolve" in the original, turn into transparent, almost invisible glass. However, for all the showiness of this image, it actually does not reflect the essence of literary translation. Complete self-elimination of the translator will inevita-

bly lead to the fact that the "glass" becomes cloudy and distorts the original image. Through such glass it will be possible to see only the general outlines of the work, but it will not be possible to hear the music, feel the aroma, feel the touch. In order for the glass to really become transparent, translation is needed not just from language to language, but, as has already been shown, "from culture to culture". In order for the reader of the translation to see the face of the author, the translator must find not formal, but functional correspondences to each author's technique, and this already requires from him not self-removal, but an active creative position. If the translator is not a writer, if he does not own artistic speech in all the fullness of its constituent techniques, then the text written by him will not be artistic, but it means that the reader in this case will not see the author's face: the text will become simple faceless. A full-fledged translation is impossible without the personal (and literary, life) experience of the translator. Nikolai Mikhailovich Lyubimov writes about this: "Writers-translators, like original writers, need life experience, they need a tirelessly replenished stock of impressions. The original writer and the writer-translator, who do not have many-sided life experience, equally suffer from thinness. Live and learn. Learn from life. Peer with a tenacious and loving gaze into the world around you ... If you do not see the colors of your native land, you do not feel its smells, you do not hear and do not distinguish its sounds, you will not recreate a foreign landscape. If you do not observe how people work, then, translating the corresponding descriptions, you will certainly make mistakes, because you clearly do not imagine this. If you do not observe the experiences of living people, it will be difficult for you to give a psychological analysis. You will fog up where it is not in the original. You will put a dull glass between the author and the reader" [1, p. 55-56].

Emphasizing the need for a creative approach on the part of the translator, it is sometimes said that the translator should become a co-author of the writer. However, does a writer need a co-author? Where is the line up to which co-authorship is beneficial to the author, and after which it "trims" the author's personality to that of the translator?

The collision of two creative personalities – the author and the translator - is either cooperation or conflict. In order for it to become cooperation, the translator must not only deeply delve into the author's aesthetics, his way of thinking and the way of expressing them, he must get used to them, make them his own for a while. To do this, it is not enough to carefully analyze the translated work. It is necessary to read as much as possible of what was written by this writer, to get acquainted with his biography, with literary criticism, with what the author himself said or wrote about his works. A full-fledged translation requires a deep knowledge of the entire work of the author and all the circumstances of creating the translated work. It is known, for example, that Mikhail Leonidovich Lozinsky, before translating, studied not only the work and language of the author, his individual system of versification, etc., but even topography, getting acquainted with the location of streets, houses, with history those places that

are somehow connected with the translated work. Only with this approach, the translator will be able to transform into this writer for a while and "speak" in his voice. At the same time, he uses his creative potential, his ability to create a literary text in the translating language, but, having completely switched to the author's aesthetic system, tuned in to his style, he becomes the "authorized representative" of the original creator [2].

The ability to get used to the worldview of a writer-representative of another culture can appear in a translator in two cases. First, if he, having mastered all the variety of expressive means of the translating language, is still not a fully independent artist-creator, i.e. the translator does not have his own creative manner of writing, and therefore he has a high degree of adaptability. Secondly, if he translates a writer who is close to him in his outlook and creative method. The translation of authors who are foreign to the translator leads either to an involuntary desire to correct, edit, as is done in Balmont's translations, or to emphasize all those features of the author's style with which the translator does not agree. Remembering that this contradicts his own style, the translator pays special attention to the unusual features of artistic writing in the original, thereby unwittingly (and sometimes deliberately) exaggerating them in translation. This translation is called polemical.

Thus, the reconstruction of the image of the author in all his individuality in the translation is possible only if the translator is a creative person with rich personal experience and a high degree of adaptability and if he creates his translation on the basis of the deepest penetration into the system of worldviews, ethical, aesthetic views and artistic method of the author.

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К вопросу о передаче эмотивности при художественном переводе (на материале цикла историко-приключенческих романов У. Смита «Ballantyne»)

В статье представлен фрагмент сопоставительного переводческого анализа англоязычного художественного текста из цикла историко-приключенческих романов У. Смита