

UDC 81'255'2:791(=111)=161.1(045)

*Yu.A. Vorontsova***PECULIARITIES OF TRANSLATING FOREIGN FILMS INTO RUSSIAN**

Nowadays, film production is gaining more and more popularity among people of all ages, film production has grown into a film industry, and therefore, there is a great necessity to develop rational strategies for translating foreign films. This work is aimed at studying the issues that arise when translating the original titles of English-language films into Russian, identifying the lexical and semantic features of achieving the adequacy of literary translation. The article emphasizes the translator's complex and important role, since in most cases the literal translation is not completely understandable to the audience and it is necessary to choose the most appropriate translation from several options. The article discusses the definition of translation, presents three types of written translation, namely word-based or interlinear, literal translation and artistic translation, its distinctive features, the difficulties of translating a literary text, analyzes the titles and phrases from the original films and presents their translation into Russian.

Keywords: film title, adequate translation, translator, word-based translation, literary text.

DOI: 10.35634/2412-9534-2022-32-5-1008-1014

Introduction

Currently, foreign films have gained great popularity among Russian-speaking viewers. The original titles and speech presented in the native language must be adequately translated into Russian which is significant for the residents of other countries to perceive the sense of the film. This issue is very relevant in our time, because the production of films has grown into the film industry, new films appear at an incredible speed and therefore translators need to work hard and use their professional background and own imagination.

The aim of the study is to highlight the issue how complex and important a translator's role is in our time on the example of using the titles and phrases from the original English movies. So the object of the article is word-based translation of the film titles and, accordingly, the translator himself.

Approaches to translation

Translation is the transmission of thoughts expressed in one language by means of another language. Translation is the activity of interpreting the meaning of a text in one language (source language [SL]) and creating a new equivalent text in another language (target language [TL]). Translation plays an important role in the information exchange between different peoples and improves spreading humanity's shared cultural heritage. Even the greatest Russian writer and poet A.S. Pushkin called translators "postal horses of civilization", i.e. specialists who were engaged in translation, in creating a written or oral text in a specific target language [8, p. 354]. These specialists allow people from different countries to learn the culture, way of life, and customs of other countries with by means of translation.

L.S. Barkhudarov, R.K. Minyar-Beloruichev, Ya.I. Retsker, V.N. Komissarov [2], [4], [5], [9] and other scientists traditionally formed two opposing idea on the issue of accurate and complete conveying in one language the thoughts expressed by means of another language.

The first viewpoint is the "theory of untranslatability", according to which a full-fledged and adequate translation from the SL to the TL is generally impossible due to a significant discrepancy between the expressive means of different languages; the translation is only a weak and imperfect reflection of the source language, giving a very remote idea of its originality and authenticity.

Solving complex creative problems of the meaning recreation, the translator has a wide scope for manifesting his poetic talent, which is far from being enough. According to M. Gorky, a translator must know "everything that is written by a given author or at least all of his books recognized as the best by the public and critics (...). He must have, perhaps, the most accurate idea about not only what the author loves and what he talks about willingly, but also about what is hateful and alien to him, about which he prefers to remain silent (...). This requirement is difficult, but it is necessary" [3, p. 227]. These words stressing the translator's having profound knowledge about the author, his era and his works, the development history of the author's creative line over time have become commandments for the best, most talented masters of literary translation.

Special difficulties for the translator are created by the dissimilarity of reality depicted in the SL namely people's life, household, landscape with the life and natural conditions of other people, in whose language the translation is carried out namely the TL. Therefore, awareness of people's life and background from whose language the work is translated is a prerequisite for conveying the richness of the real content of the SL.

The second viewpoint is shared by most researchers, and it forms the basis of many professional translators' activities. It lies in the fact that any developed national language is a completely sufficient means of communication for the full conveying of thoughts expressed in another language. A.S. Pushkin believed that what was expressed by the author should be re-expressed by the translator; N.V. Gogol sometimes suggested "moving away from the words of the original on purpose to have a closer meaning to them"; A.K. Tolstoy thought that "words and even sometimes the meaning should not be translated, and most importantly, the impression should be conveyed"; K.I. Chukovsky urged "to translate laughter into laughter, a smile into a smile" [3, p. 243]. This is all the more true for the Russian language, one of the most developed and richest languages in the world. The translators' practice proves that any work can be fully and adequately translated into Russian while preserving all the stylistic and other features inherent in this author.

It is customary to distinguish three types of written translation:

1. *Word-based translation* is a method of translation, in which the syntactic structure of the SL is converted into a similar structure of the TL [1]. This type of translation is mainly used as a basis for further translation work.

2. *Literal translation* is a method of translation which strives for the closest reproduction of the syntactic structure and lexical composition of the original with the correct conveying of the target language thoughts [4]. Despite the fact that the literal translation often violates the syntactic norms of the Russian language, it can also be used at the first, draft stage of working with the text, as it helps to understand the structure and difficult places of the original. Then, having the structures that are correlated with the Russian language, the literal translation must necessarily be processed and replaced with a literary adequate version.

3. *Literary or artistic translation* is a method of translation which conveys the Source Language thoughts in the form of correct literary Russian speech [4]. It causes the greatest amount of controversy in the scientific community as many researchers believe that the best translations should be carried out not so much through lexical and syntactic correspondences, but rather through creative exploration of artistic correlations, in relation to which linguistic correspondences play a subordinate role. Every translation, including a literary one, is a recreation of a work created in one language using the means of another language. In this regard, the question of accuracy, usefulness or adequacy of literary translation arises.

Features of translating the artistic style

The artistic style is the most completely described, flexible, and creatively developed of all functional styles. No obstacles prevent this style from perceiving the new, previously unknown information. Moreover, the novelty and the singularity of this expression become a condition for successful communication within this functional style.

Despite the rather limited range of topics covered in literary texts, namely a person's life, people's inner world and turmoil, etc. the means used to reveal them are infinitely diverse. At the same time, every true master of the pen strives to say something in a new and convoluted way, to draw attention to the readership.

Perhaps the most striking distinguishing feature of a literary text is the extremely active use of tropes and figures of speech. This property of texts belonging to the artistic functional style was noticed even in the ancient times. Until now, we have been using the terminology of the Antiquity aesthetics when we name one or another of these artistic techniques and stylistic devices.

The translator must strictly adhere to a certain number of requirements to create a text that fully represents the original, the source language in a foreign culture, to try to preserve as many tropes and figures of speech as possible in the capacity of an important component of the artistic style. The translation should signal the era in which the original work was created.

Definitely, in the majority of cases a translator doesn't only require deep professional knowledge to be successful, but also special skills. The writer often plays on words and this game can be difficult to recreate. Here is an English joke based on a pun. *A man comes to a funeral and asks: "Am I late?"* And in response he hears: *"Not you, sir. She is"*. The English word "late" denotes both "late" and "the deceased". The hero asks: *"Am I late?"* And they answer him: *"No, the dead man is not you, sir, but she is"*. In Russian, the play

on words does not work. But the translator got out of the situation and conveyed the information in the following way: *“Is it all over?” – “Yes, but not for you, sir. It’s all over for her”*.

Such pitfalls lie in wait for the translator every now and then while translating the literary text. It is especially difficult to convey the characters’ speech appearance. It’s smooth when an old-fashioned gentleman or an eccentric girl is speaking English as it is rather easy to imagine how they would speak Russian. It is much more challenging to convey an Irish peasant’s speech in Russian or Bryansk vernacular in English. Here, losses are inevitable, and bright marking of speech constrainedly has to be muffled. No wonder the folklore, dialect and slang elements of the language are considered by many to be completely untranslatable.

Particular difficulties arise when the source and target languages belong to different cultures. For example, the works of Arabic authors are replete with quotations from the Koran and allusions to its plots. An Arabic reader recognizes them as easily as an educated European would recognize references to the Bible or ancient myths. In the translation, these quotations remain incomprehensible to the European reader. Literary traditions also differ as they are based on extratextual factors, so comparing a pretty woman to a camel seems ridiculous to a European, but in Arabic poetry it is quite common. And to translate the fairy tale “The Snow Maiden”, which is based on Slavic pagan images, into the languages of Africa is generally next to impossible. Different cultures create almost more complexities than different languages.

The translation technique does not recognize the text modernization, based on the simple logic of impression equality, so the modern reader’s perception of the original version (SL) should be similar to the modern reader of the translation (TL). Translation isn’t supposed to be a philologically reliable copy of the target language at the time when the original work was written, on the contrary, modern translation should inform the reader of the text being ancient with the help of special techniques namely tropes and stylistic devices.

Literary translation, both poetic and prose, is a piece of art. Art is the effect of creativity and we completely share B.L. Pasternak’s opinion of literary translation mentioned in his work “Translating Shakespeare” “... the translation should give the impression of life, not literature” [7, p. 175].

Evidence of the text antiquity can be those dominants of the translation that have already been above-mentioned. The particularities of syntactic structures, the features of the tropes have a specific connection to the era. But these features convey the time only indirectly, because in the first place they are associated with the peculiarities of the literary traditions of that time, literary school and genre affiliation. Time is directly reflected in the linguistic historical features of the text by means of lexical, morphological and syntactic archaisms. They are applied by translators to create an archaic stylization which is not a complete assimilation of the target language, to the language of a bygone era, but only marking the text with the help of archaisms.

Only those translators can be successful that start working with the assumption that the language will overcome any difficulties, that there are no obstacles for finding the right and appropriate equivalent. The national identity is achieved by the exact reproduction of the heroes’ portraits, the totality of everyday features, way of life, interior decoration, working environment, customs, depicting the landscape of a given country or region in all its characteristics, the resurrection of folk beliefs and rituals.

For a translator, the ideal is to have a complete merging with the author. But uniting with the narrator requires search, invention, resourcefulness, acting, empathy, visual acuity, feelings, comprehending. Revealing creative individuality, it is impossible to obscure the author’s originality.

Particularities of conveying the meaning of English film titles

A film in British English (from English *“film”* – «плёнка»), as well as a movie in an American variant, a motion picture, a television film, a motion picture is a separate work of cinema art. In technological terms, a film is a collection of moving images or montages connected by a single plot. According to numerous surveys, it can be concluded that people enjoy watching films because they educate, entertain and inspire the audience. The film as an object of linguistic research has always raised heated debates, since it is a complex system of knowledge representation, containing, in addition to the script itself extralinguistic factors that are relevant for its understanding, and they serve to be an indication to the participants of the communication and the processes of creating and reproducing messages. The translation of a film has always been associated with certain problem points, not only of a linguistic, but also of a technical nature, which directly affects the degree of the translation equivalence and adequacy to the source language, as well as its technical embodiment on the screen.

While translating the film itself, namely, the speech that conveys certain information, the translator’s goal is very complicated, as in most cases the literal translation is not understandable to the audience, so the

translator has to use word-based translation and look for an in-context variant that will emphasize consonance and improve the semantic agenda for the audience.

The title has a very significant role in a film premiere in another country, because it contains the key note and rough idea of the film itself. Therefore, the translator must make sure that the title is as harmonious and conspicuous as it is used in the original film itself.

Let's take for instance a comedy film called "Littleman" translated into Russian as «Шалун», which is very popular among viewers in our country. In general, literally the title is translated as «Маленький мужчина / человек», but it is highly unlikely that this title will entice the viewer. Therefore, the translators decided to dream up and they came up with the title "naughty" – «шалун», which is very suitable for the style and genre of the film.

The next example is the film "Eight legged freaks" – «Атака науков», the literal translation is far from being completely inappropriate, but the Russians came up with a more thought-provoking one, called «Восьминогие уроды» to attract the audience to the plot

There are also such tricky and captious titles, as for example the film "I spy". This is one of the film titles at the box office which are the most difficult to translate. Literally, using dictionaries, this title is interpreted as: "I" – «Я», "Spy" – «шпион», «тайный агент», «следователь», «шпионаж», «вести слежку», «шпионить», «следить». Given that this phrase does not use the verb "to be" and the article, it means that "spy" is a verb. If you combine this phrase, you will get 1. «Я шпионю» – "I'm spying". 2. «Я занимаюсь шпионажем» – "I am a spy". 3. «Я сую нос в чужие дела». – "I poke my nose into other people's business". All three abovementioned variants don't sound very prestigious, but again, Russian translators flashed their imagination and presented us with an excellent analogue «Обмануть всех», which is undoubtedly a very attractive title.

Another film with a complicated translation of the title is "The Cutting Edge: Going for the Gold". According to the dictionary, the translations of the words are: "cutting" – «заостренный», «остроконечный», «колющий», «режущий», «пронизывающий», «леденящий», «колкий», «резкий»; "edge" – «кромка», «грань», «край», «граница», «лезвие», «острие», «заточенность»; "going" – «отправление», «отход», «отъезд», «ходьба», «движение к цели»; gold – «золото» [6]. In total, we get several variants of translations for this project title, namely «Заострённый край: путь к золоту», «Лезвие: Погоня за золотом», «Колкое лезвие: путь к золоту» and others. But the official title of the movie is «Золотой лёд». The difficulty of translating this movie title is that all the options are very long and don't sound appropriate as movie titles. The official Russian version has been shortened, but has not changed its meaning. The type of the film title translation used in this case is a pragmatic translation because the movie is about two figure skaters who wanted to win gold in the Olympics. So, after watching this movie, we understand that the official version is more convenient and relevant in this case.

The next movie title is "Into the blue". According to the dictionary, "into" is translated as «в», «во», «на», «до»; "blue" is translated as «синий», «небо», «море», «океан», «черника», «синяя краска», «синяя одежда» [6]. If we combine everything together, we get such literal names: «В небо», «В море», «В океан», etc. The official one is «Добро пожаловать в рай», this name was invented in connection with the movie plot. The characters loved to dive underwater and found sunken treasures, hence the title is.

Such a film as "Lost" has an unusual title and its Russian translation. The literal translation given in the dictionaries is as voluminous and challenging as possible, so the final version will surprise the reader. The translation variants are «Потерпевшие крушение», «Пропавшие», «Потерянные», «Забывшие», «Затерянные», «Неизвестные», «Развращённые», «Напрасные», «Несохраненные», «Бесплодные» [6], so as many as 10 different translation variants. But if you delve into the history of the film, you can see that it is based on an American reality show called "The Last Hero", where the participants survive on a desert island. Hence, in connection with this fact, "Staying alive" has become the official title in the Russian translation. But also such titles as «Потерпевшие крушение», «Пропавшие», «Потерянные» can take place from the literal translation and they sound just as good.

Another example is the film "Dracula's Curse". Word-based translations are rather unusual i.e. «Проклятие Графа Дракулы», «Напасть Графа Дракулы», «Ругательство Графа Дракулы», «Беда Графа Дракулы», «Великая Мука Графа Дракулы», etc. The official Russian translation of the title is «Возвращение Дракулы». Why doesn't a literal translation work? If you watch the film, you will see there is still one suitable translation that corresponds to the film title, this is «Проклятие Графа Дракулы», it is as close as possible to the plot and corresponds to the film script.

Moreover, we cannot but mention the translation of famous phrases from different films, for example:

1. “*After all, tomorrow is another day!*” One can translate the phrase literary as «*Ведь завтра новый день*», but the official Russian translation sounds «*В конце концов, завтра будет новый день!*» derived from the movie “*Gone with the Wind*” («*Унесённые ветром*»).

2. “*Elementary, my dear Watson*”. The phrase is simply word-based translated as “*Элементарно, мой дорогой Ватсон.*”

3. “*Houston, we have a problem*”. The translation of this phrase is known to all of us, for who has not watched the famous American film “*Apollo 13*” («*Аполлон 13*») «*Хьюстон, у нас проблемы?*» This phrase began to be used in the meaning to relieve the tension of any situation, to pour oil on troubled waters.

4. Will Smith’s famous phrase “*Don’t ever let somebody tell you-you can’t do something, not even me. Alright? You dream, you gotta protect it*” is translated as «*Не позволяй никому говорить, что ты чего-то не можешь. Даже мне. Понял? Если есть мечта, оберегай её*» using *such* grammatical transformations as sentence partition, substitution of parts of speech and omissions. This phrase has motivated everyone because, with the translator’s help, this phrase is conveyed to the viewer with such a subtle intonation and a meaning that it touches everyone to the heart.

5. The famous phrase from the movie universe “*Star Wars*” («*Звездные Войны*») “*Do, or do not. There is no try*” is translated as «*Нет. Не пробуй – делай*» using transposition, omission, substitution of parts of speech (“*no try*”). This phrase is quite difficult to translate, but the specialist managed to explain and convey the whole meaning.

6. A frightening, but at the same time bewitching phrase of Arnold Schwarzenegger from the film “*Terminator*” («*Терминатор*») was completely borrowed from the original movie. So the phrase itself “*I’ll be back*” sounds very bewitching in Russian dubbing using addition «*Я ещё вернусь*».

7. If you remember the film over which even adults have cried called “*Titanic*” («*Титаник*»), you will recollect what Leonardo DiCaprio screamed at the bow of the ship. “*I’m the king of the World!*” is fascinatingly word-based translated into Russian as «*Я – король Мира!*»

8. In this example, three phrases from the famous movie “*The Godfather*” («*Крестный отец*») are given at once, such as “*Keep your friends close, but your enemies closer*” which is word-based translated into Russian as “*Держи друзей близко, а врагов ещё ближе*”, “*I’m going to make him an offer he can’t refuse*”, which is translated into Russian using transposition and addition as «*Я сделаю ему предложение, от которого он не сможет отказаться*» and the last phrase of this movie is “*A man who doesn’t spend time with his family can never be a real man*” which is word-based translated into Russian also using omission as «*Мужчина у которого нет времени на семью, никогда не будет мужчиной*».

9. The following phrase was taken from the famous movie “*The Wizard of Oz*” («*Волшебник страны Оз*») “*There’s no place like home*” which is translated into Russian using substitution of parts of speech as “*Нет ничего лучше дома*”.

10. The Joker’s unusual phrase from the movie “*The Dark Knight*” («*Тёмный рыцарь*») sounds itself like this “*Why so serious?*” which is word-translated into Russian «*Почему такой серьёзный?*»

11. The following phrases taken from the Film about Harry Potter are translated into Russian by means of nominalizing transformation, i.e. “*Potter stinks*” – «*Поттер – вонючка*», “*Sorry, don’t wish to be rude, but I’m in no fit state to entertain today.*” – «*Не хочу показаться грубым, но мне сегодня не до развлечения*». “*He’ll have to be trained up a bit, of course*”. – «*Немного дрессировки не помешает, разумеется*». “*Isn’t he beautiful?*” – «*Ну, не красавец ли?*».

12. The following phrases taken from the Film about Harry Potter are translated into Russian by meaning extension transformation, i.e. “*It means you’ll never die.*” – «*Это значит, жить вечно*». “*Blimey, Harry, you’re not still on about him, are you?*” – «*Черт побери, Гарри, вы опять его подозреваете?*» “*Preserved in a diary for fifty years.*” – «*Заключенное в дневник на пол века*». “*In a few hours Mandrake Draught will be ready and everyone who was petrified will be all right again*”. – «*Через несколько часов зелье Мандрагоры будет готово, и все остолебеневшие вернуться к жизни*».

The translator’s task is also to find the right lexical meaning for foreign words used in the films that have taken roots in the Russian language and his role is to commoditize phrases, words, names, so that it is easier for people to perceive everything. Therefore, almost every day more and more new words appear in Russian that replace the old ones and have the same translation as in previous media and English films. This greatly simplifies our viewers’ ability to comprehend the context.

The following examples show foreign words which have found the transliterated analogues in Russian, they are translated in films as literally as possible, as they are heard and written: “*body*” – «боду» (tight clothing), “*a body*” – «тело», “*leggings*” – «гетры», «гамаши». This is how leggings are now literally called in Russian. “*Longsleeve*” consists of two foreign words “*long*” – «длинный», “*a sleeve*” – «рукав». It turns out that “*longsleeve*” is a T-shirt with long sleeves. “*A hood*” – «капюшон» and in Russian we have a derived word «худи» from the English “*hoodie*”. “*Pullover*” – «свитер» has become frequently used in Russian and has replaced and driven out the previously used word in this meaning. “*HotDog*” – «хот дог» is a type of food, or rather a hot sausage inside a baked product. “*Chips*” – «чипсы», these are thinly sliced potatoes, deep-fried with various spices. “*Brand*” – «бренд», we often mention this word, recognizing the logo or name of a company that manufactures various things, food, raw materials. “*Sport*” – «спорт», everyone would think that this is a word from the Russian language, but it is false as it is also borrowed. “*Browser*” – «браузер» is an application that helps people to access the Internet, find out various data in it, communicate with people and do much more things.

Conclusion

It should be concluded that nowadays the issue of translating feature films from English into Russian is of great importance in our time being an object of scientific disputes as translating film production has a number of its own specific peculiarities and without taking them into account it is impossible to make an adequate, high-quality and correct translation of titles, words and phrases from a foreign language into Russian in the correct form, since even one word has several variants of translations. Therefore translators have to transfer to the audience, readers, and all people a full-fledged and legible text that will convey the entire semantic message to the person who consumes the information. Undoubtedly translators’ work improves and facilitates people’s lives.

REFERENCES

1. Vorontsova Yu.A. Grammatical transformations in translating adverbial clauses of time (based on the English language) // Vestnik of Northern (Arctic) Federal University. Series: Humanitarian and Social Sciences. 2019. No 5. P. 55-62. DOI 10.17238/issn2227-6564.2019.5.55 (in English).
2. Barkhudarov L.S. Yazyk i perevod: Voprosy obshchej i chastnoj teorii perevoda [Language and Translation (Questions of general sub-theory of translation)]. Moscow, Intern. Relations Press, 1975. 240 p. (In Russian).
3. Vlahov S., Florin S. Neperevodimoye v Perevode [The untranslatable in translation]. Moscow, International Relations Press, 1980, 360 p. (In Russian).
4. Komissarov V.N. Lingvistika perevoda [Translation linguistics]: monograph. Moscow, LIBROKOM Press, 2009. 165 p. (In Russian).
5. Minyar-Beloruichev R.K. Obshchaya teoriya perevoda i ustnyj perevod [General theory of translation and interpretation]. Moscow, Military Publishing House, 1980. 237 p. (In Russian).
6. Multitrans. Available at: <https://www.multitrans.com/> (accessed March 15, 2022).
7. Pasternak B.L. Zamechaniya k perevodam Shekspira. Boris Pasternak ob iskusstve [Translating Shakespeare. Boris Pasternak on Art]. Moscow: Art Press, 1990. 396 p. (In Russian).
8. Pushkin A.S. Perevodchiki – pochtovye loshadi prosveshcheniya/ Polnoe sobranie sochinenij v 10 t. [Translators – postal horses of education. Complete works: In 10 vol.]. Leningrad: Science. Leningrad Department Press, 1977-1979. Vol. 7. Kritika i publicistika [Criticism and journalism]. 1978, p. 354. (In Russian).
9. Retsker Ya.I. Teoriya perevoda i perevodcheskaya praktika: ocherki lingvisticheskoy teorii perevoda [Translation theory and translation practice. Essays on the linguistic theory of translation]. Moscow: R. Valent Press, 2004. p. 240. (In Russian).

Received 17.03.2022

Vorontsova Yu.A., Candidate of Pedagogy, Associate Professor at Department of Foreign Languages
Bryansk State Technical University
50 Let of Oktyabrya blvd., 7/2, Bryansk, Russia, 241035
E-mail: Voroncova.yuliya@mail.ru

Ю.А. Воронцова

ОСОБЕННОСТИ ПЕРЕВОДА ИНОСТРАННЫХ ФИЛЬМОВ НА РУССКИЙ ЯЗЫК

DOI: 10.35634/2412-9534-2022-32-5-1008-1014

Сегодня кинопродукция завоевывает все большую популярность среди людей всех возрастов, производство кинофильмов переросло в киноиндустрию, следовательно, возникает необходимость разработки рациональных стратегий перевода иностранных фильмов. Данная работа направлена на исследование вопросов, возникающих при переводе оригинальных названий англоязычных фильмов на русский язык, выявление лексико-семантических особенностей достижения адекватности художественного перевода. В статье подчёркивается сложная и важная роль переводчика, так как в большинстве случаев дословный перевод не является понятным для зрителей и существует необходимость выбрать наиболее подходящий перевод из нескольких вариантов. В статье рассматривается определение перевода, представлены три вида письменного перевода (буквальный или подстрочный, дословный перевод и литературный или художественный перевод), его отличительные черты, сложности трансляции художественного текста, проанализированы названия и фразы из фильма-оригинала и представлен их перевод на русский язык.

Ключевые слова: название фильма, адекватный перевод, переводчик, дословный перевод, художественный текст.

СПИСОК ИСТОЧНИКОВ И ЛИТЕРАТУРЫ

1. Vorontsova Yu.A. Grammatical transformations in translating adverbial clauses of time (based on the English language) // Vestnik of Northern (Arctic) Federal University. Series: Humanitarian and Social Sciences. 2019. No 5. P. 55-62. DOI 10.17238/issn2227-6564.2019.5.55.
2. Бархударов Л.С. Язык и перевод: Вопросы общей и частной теории перевода. М.: URSS, 2014. 240 с.
3. Влахов С.И., Флорин В. С. Непереводимое в переводе. М.: Междунар. отношения, 1980. 360 с.
4. Комиссаров В.Н. Лингвистика перевода: моногр. М.: ЛИБРОКОМ, 2009. 165 с.
5. Миньяр-Белоручев Р.К. Общая теория перевода и устный перевод. М.: Воениздат, 1980. 237 с.
6. Мультитран. Режим доступа: <https://www.multitrans.com/> (дата обращения 15.03.2022).
7. Пастернак Б.Л. Замечания к переводам Шекспира // Борис Пастернак об искусстве. М.: Искусство, 1990. 396 с.
8. Пушкин А.С. Переводчики – почтовые лошади просвещения / Полное собрание сочинений: В 10 т. Л.: Наука. Ленингр. Отд-ние, 1977-1979. Т. 7. Критика и публицистика. 1978. С. 354.
9. Рецкер Я.И. Теория перевода и переводческая практика: очерки лингвистической теории перевода. М.: Р. Валент, 2006. 237 с.

Поступила в редакцию 17.03.2022

Воронцова Юлия Александровна, кандидат педагогических наук,
доцент кафедры «Иностранные языки»
ФГБОУ ВО «Брянский государственный технический университет»
241035, Россия, г. Брянск, бул. 50 лет Октября, 7 (корп. 2)
E-mail: Voroncova.yuliya@mail.ru