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PECULIARITIES OF TRANSLATION PROPER NOUNS IN SERIES «BRAVE NEW WORLD»

Abstract. The peculiarities of translating proper nouns from the television series «Brave New World» are investigated in this article. As it is based on Aldous Huxley's dystopian novel, the series' sophisticated speech and serious issues present a unique challenge for translators. The essay examines the difficulties translators face when attempting to portray the nuances of the characters' wordplay, cultural allusions, and speech patterns. It also discusses the strategies used by translators to preserve the authenticity of the source conversation while ensuring that it is understandable to a global audience. The essay underlines the need of keeping the dialogues authentic and clear in order to express the desired message and sustain the creative vision of the series.

Keywords: Aldous Huxley, translation of dialogues, TV series «Brave New World», translation difficulties.

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ОСОБЕННОСТИ ПЕРЕВОДА ИМЁН СОБСТВЕННЫХ В СЕРИАЛЕ «ДИВНЫЙ НОВЫЙ МИР»

Аннотация. В данной статье исследуются особенности перевода имён собственных из телесериала «Дивный новый мир». Поскольку он основан на антиутопическом романе Олдоса Хаксли, сложная речь и серьезные темы сериала представляют уникальное испытание для переводчиков. В эссе рассматриваются трудности, с которыми сталкиваются переводчики, пытаясь передать нюансы игры слов, культурные отсылки и речевые особенности персонажей. Также обсуждаются стратегии, используемые переводчиками для сохранения подлинности исходного диалога, при этом обеспечивая его понятность для глобальной аудитории. В эссе подчеркивается необходимость сохранения аутентичности и ясности диалогов для выражения желаемого сообщения и поддержания творческой концепции сериала.

Ключевые слова: Олдос Хаксли, перевод диалогов, телесериал «Дивный новый мир», трудности перевода.

We chose a number of proper nouns (PN) and anthroponyms as the object of research. In translation, they are usually transcribed, transliterated, sometimes calcified (in the case of the phenomenon of speaking proper names). The choice of a translation depends on the name itself and more on the context of its use. For example, people's names or animal nicknames translator seeks to translate because they have a content plan.

The peculiarity of proper names lies in the fact that its semantics have a pragmatic component, the transmission of which can be difficult due to cultural and social factors. PN can have «internal» and «external» pragmatic.

In the series «Brave New World» the names have their own pragmatic components, important for the translation and integrity of the translated text, as well as for the equal perception of the recipient of this text. These are so-called allusive anthroponyms.

All PM were considered by us in two aspects: intertextual (we have determined the degree of their allusion in this text) and etymological (we have determined the historical significance of names and surnames of heroes of the novel). Next we used comparative analysis and found out how much each PM can be perceived by the Russian-speaking reader. Let us turn to the examples.

Bernard Marx, one of the main characters in the series, is missed by his puny stature and meekness. Despite his efforts to appear like other men in his caste, he is not taken seriously and is often overlooked. His surname may allude to the German philosopher Karl Marx, author of revolutionary ideas that criticized the «phenomenology of the spirit» by G. Hegel, the materialism of F. Engels, the political economic form of ideology. At the beginning of the novel, Bernard produces an impression of someone ready to confront the established system, but in the second part of the work, he is revealed to have a cowardly, envious, and petty personality. The method of translation is transcription. We considered it adequate in this context, because it preserves the pragmatic component, and the Russian-speaking reader can easily guess the allusion to the person of Karl Marx. The name Bernard is often associated with Bernard Shaw because of his similar views on the position of women in society, particularly as expressed in his play *Pygmalion*. The name Bernard originates from the German element «bern», meaning «bear», and combines with «hard», meaning «strong and durable». This fact is no less ironic than the surname of this character. The method of translation is transcription. Unfortunately, we observe a loss of meaning (allusive loss) here.

Lenina Crowne is a significant figure, and her original name bears a striking resemblance to the pseudonym of the Russian revolutionary V.I. Lenin, which the author uses to characterize her as thoroughly unrevolutionary. Lenina is a devoted citizen

of the new «wonderful» society, and she most frequently expresses her agreement with its ideas by quoting verses she has learned by heart in her sleep: «A gramme is always better than a damn»; «Everyone belongs to everyone else»; and so on. The name Lenina in the Russian translation by Ruslan Gabidullin and Olga Kravtsova fully conveys the allusiveness of the name through the use of transcription. The surname Crowne can be associated with the personality of the British dramatist John Crowne, whose plays were centered around the ideas of romance, love, and heroism. Lenina Crowne is capable of nothing of the sort. The surname Crowne speaks of people who have undergone a symbolic ritual of tonsure. In the era of Ford, created by Huxley, there existed neither the familiar religion, nor religious values, and morals. The translation method used – transcription – is considered appropriate, as the name of the English dramatist to which the author alludes can also be translated in this way, and the reader will easily follow the connection.

John Savage, one of the main characters in this television series is a native of a reserve for people living beyond the limits of New London. The nickname «Savage» was given to him when he entered «civilized» society. In the English language, the word «Savage» has a neutral meaning of «a person whose way of life is at a very early stage of development» and a more severe and even offensive meaning of «someone who is thought to be in a wild state and to have no experience of a civilized society (= highly developed society)». The method of translation is calque. We agree with this, as the Russian word «Дикарь» has the same meaning and emotional connotation as the original lexical unit.

The renaming of the cast in the series was carried out using transliteration, writing, pronunciation, and the meaning of the names of the five social strata remains unchanged (Alpha – Альфа, Beta – Бета, Gamma – Гамма, Delta – Дельта, Epsilon – Эпсилон.), which makes it much easier for us to understand the hierarchy of society in the series «Brave New World».

In conclusion we want to point out that the task of conveying the allusive component of anthroponyms in the series «Brave New World» can be considered accomplished largely due to the fact that most of these names and surnames belong to famous historical figures and therefore easy for a Russian-speaking audience to decipher.

Understanding the references created by the author opens new horizons for the reader in understanding the author's intention. Allusive anthroponyms, in this context ironically describing their bearers, speak of the irony of the whole narrative. The author gives the reader a hint of his true attitude towards the new «marvelous civilization» society he has created, in which there is no place for wars, suffering, sadness, old age, fear of death, just as there is no place for true joy, lively emotions, family and morality.

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