

D. The War against terrorism.

The war against terrorism is still being conducted and is a major armed conflict whose stated purpose is the elimination of terrorist groups in Syria, Afghanistan, etc. and of course it also contributes to the appearance of new slang.

1) *Sammy* — a derogatory name of the Somalis during the operation “Restore Hope”. This name was given mainly to those Somalis who in any way undermined the activities of the US Armed Forces;

2) *smurfs* — soldiers of the UN forces equipped with blue helmets. The name was given due to the similarity of their blue uniforms with the appearance of cartoon characters — Smurfs;

3) *kiss-and-cry area* — a place intended for the farewell of servicemen with their relatives and friends before they go to the place of service. Initially, the term was used to describe the place where the skaters expect the final results of the competition.

Conclusion. So, as we can see from the analysis of the examples above, the American military slang was created and developed due to the definite historical events, namely — armed conflicts. It is greatly influenced by the enemy and alliances languages, the appearance of new armament and soldiers’ everyday life.

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TRANSLATION DIFFICULTIES ON THE EXAMPLES OF THE MOVIES TITLES

Introduction. An Austrian writer Moritz Saphir said: “Translations are like women: if true, then ugly, as if beautiful, it is wrong”.

The translation system “English—Russian” is quite complex and has many details arisen for different reasons. To begin with, the vocabularies of the Russian and English languages are different, what requires the translator to have a good mastering of Russian language as well, in order to produce not the literal translation of the text, but clearly render the ideas with all their shades skillfully manipulating all possible synonyms. And the mentalities of the English-speaking and Russian-speaking people are often at odds, what makes the translation sometimes distort due to the different opinions of people and their different views on the same things, and sometimes because of the censorship dictated by the policy. We want to analyze this question practically on the example of translation of movies’ titles.

Main part. As we know, for obvious reasons the western and especially American movies were coming slowly and reluctantly to the USSR. Censorship was the main obstacle for not only the correct translation of the movies, but for their getting to the Soviet Union.

However, the movie “Some Like it Hot” managed to break forth to the silver screens of the Soviet audience. The Russian translation is «В джазе только девушки».

The film was released in the USSR only thanks to Leonid Brezhnev, who was delighted with this comedy. But the title of the movie seemed too frivolous to the party censors, so it was converted to «В джазе только девушки». In the Western countries the name is considered even more successful than the original.

The movie “Red Heat” (Russian translation: «Красная жара») was released much later than the previous one, but also got under the ruthless hand of censorship. Heat in the jargon corresponds to the Russian «мент» or «мусор» and thus the movie should have been called “Red Cop”. But in the midst of restructuring era the people were not ready for such names. However, after the collapse of the Soviet Union such obstacle as censorship disappeared.

Currently, there are 3 main strategies for translating the names of the movies: direct translation, transformation, replacement. Each of these strategies is used mainly for its own purpose.

The first strategy is a direct translation of the movie titles. It is the easiest way to translate, but is not sufficiently exact.

The second strategy is the transformation (conversion) of the movie titles. It is a slight change in the title of a movie by means of a number of transformations.

The third strategy that can be used by the translators is substitution of the titles. It is a complete change of the title of the movie in accordance with the idea of the translator.

The direct translation can be of two main types: transcription and transliteration. Transcription means reproducing sounds of the foreign words, and transliteration is reproduction of the alphabetic structure of the words, i. e. the letters. They are mainly used together and seldom separately.

The reasons for choosing direct translation are the following:

1. The title has name of the central character or location (critical information).
2. The movie is an adaptation or a remake. In this case, the name of the movie is not changed; the translator can add phrases or words. This gives the movie a bright title which draws attention and provides a cash fee.
3. The desire to preserve the main idea or main theme contained in the title.
4. The desire to save money on professional translators, so the work is done by unskilled people.
5. The presence of the untranslatable elements, which are not typical of other culture (the use of transcription or transliteration).
6. There is no conflict between the title and the content.

The second strategy which we will consider is called transformation. Translation from one language to another is impossible without grammatical transformations and conversions.

Transformation is a slight change in the title of the movie, which you can use to make the conversion of the original lexical units to the translated units caused by a number of factors starting with the vocabulary features and to increasing perception and understanding. In transformation the main thing is the sentence restructuring by means of additions, omissions and substitutions of words or their modification. Therefore, it is possible to divide the transformation into three categories: the addition of the words; the omission of the words in the title; the replacement of the words and changing of their forms.

The reasons for choosing the transformation strategy are:

1. The title that will attract the spectators' attention from the first seconds by its uniqueness, originality, resonance, and many other reasons.
2. The desire of the translator to play a role in creating a high-grossing film, that is exactly the manifestation of his skills and rich imagination and fantasy.
3. The desire to improve the original name, which according to the translator has nothing special.
4. The presence of the words that cannot be translated into Russian, or their dissimilarity to existing equivalents, not artistic sound (euphony).
5. The desire to explain to the Russian audience the meaning of the film, which may not be clear or hidden.

The third and last strategy used in the translation of the English movies, is the replacement of the names. The main reason of using such translations is the impossibility to convey the basic meaning and the desire to attract viewers and to increase the high-grossing. Translators often have to show all their creativity to come up with the translation that will attract a greater number of viewers to the cinemas, but sometimes it can lead to the distortion of the link between the original and the translation. Despite of the main requirements that they have — the preservation of the meaning and characteristics — there are a lot of cases of replacement the titles of the movies.

Replacement of the movie titles is such a strategy of the title translation in which the translator has an absolute freedom of action, and any result will depend only on his ideas.

Conclusion. Almost everyone everywhere faces the interactions of two different languages. We have considered some aspects of the difficulties of translation from English into Russian on the examples of translation of movie titles, and also to consider the history of the introducing of the western movies on the Soviet and post-Soviet territories. We have also reviewed the main translation strategies that reveal all the subtleties and nuances that arise in the translation.

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AMERICAN AND BELARUSIAN VALUE ORIENTATIONS: WEDDING WISHES

Introduction. Many people are invited to wedding parties and wish something to new married couples. These wishes depend on people's value orientations. They are regarded as a structural element of an individual which characterizes motivational readiness to implement certain activities towards meeting his/her needs and interests, as well as to indicate the model of behaviour. The value orientations are understood here as the content side a person's orientation, reflecting the inner basis of his/her attitude towards reality [1]. The increasing interest of the researchers towards the issue of value orientations is the result of a deeper understanding of the nature of human knowledge and its socio-cultural conditioning and integrity.

Nowadays there is a tendency for increasing interactions between people of different value orientations in the modern world. More contacts have been established between representatives of different cultures. A cross-cultural