



To the Question of the Cultural Markedness of the English Anthroponyms in Russian Translations

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Abstract

The current study was trying to study the semantics and structure of anthroponyms and the theoretical reflection of their cultural markedness in Russian translations. This paper presents an in-depth comparative analysis of the English and Russian anthroponyms and explores stylistic, grammatical, and lexical features of translating proper names. The study is illustrated with the examples from the novel of J.R.R. Tolkien "Hobbit, or There and Back again". The scientific novelty of the present work considers the ways of expressing culture in a language through English anthroponyms in Russian translations. According to the idea of anthropocentricity of the language stated in the article, the cultural markedness of the English anthroponyms in Russian translations is reflected by a man's idea about the world and national culture. Anthroponyms turn out to be real signs with meanings and are capable of causing different associations. Creating images that denote persons by their activities uses the figurative and semantic specificity of the language to the limit.

Keywords: Film Studies; Cinema Studies; Soviet Cinema; Post-Soviet Cinema; Film Discourse.

1. Introduction

New decades are regarded by the heightened interest in the idea of the anthropocentricity of modern linguistics (Ahmadova, 2019; Ivanishcheva, 2017; Maslova, 2018; Pobegaylov, Khoroshevskaya, & Novikova, 2018; Rakhmatova, 2019; Sibul, 2017; Zhabo, 2019). Language research in linguistic science has recently been carried out in a new direction. Anthropocentric studies are gaining in popularity in comparison with structural linguistics studies, whose goal is the formal organization of the language, substantial changes of priorities in the study of language concerning the anthropocentric course of modern science, which considers the essence of language in close connection with the human being. Anthropocentrism (from the Greek word "anthropos"-"human being," Lat. "centrum"-"centre") is a scientific direction, human being as a centre of the universe is its key issue. Human beings and all aspects connected to them (society, ecology, history, cognition, etc are taken into account in near interrelation with each other in anthropocentric science studies. Nowadays, human beings are studying various sciences (philosophy, ecology, linguistics, logic, etc.) in relation to their research objects. Nevertheless, without words, it is difficult to grasp all the variety and nature of human activities, their cognitive processes, as the key tool of human activities. That is why "language is human spirits' primary activity, which is the basis of all other kinds of human activities." (Abram, 2012; Nietzsche, 1996; Noble & Davidson, 1996; Wilson, 1999). It is the courage that makes one a guy. In linguistics, anthropocentric direction takes into account the nature of human beings in close relation with language. It is understood that the interrelationship between language and human nature began with the ideas of Wilhelm Humboldt, the great German scientist, philosopher and linguist, who was the founder of language philosophy (Brown, 2004; Ciekanski, 2007; Humboldt, 1988; Losonsky, 1999; Manes, 1992; Pinker, 2007; Reill, 1994; Salahshour, Sharifi, & Salahshour, 2013; Von Humboldt & von Humboldt, 1999; Wachs-Lopes & Rodrigues, 2016; Yağiz & Izadpanah, 2013). The language is believed to be the ongoing mechanism of divine creative works, according to the scientist, deciding the human being's spiritual attitude toward the world. He calls language one of the factors that decide the spiritual and artistic individuality of individuals, their self-determination and inner self-development, paying special attention to the role of language in the cognition of human beings themselves (Ellis, 2019;



Fröhlich, Sievers, Townsend, Gruber, & van Schaik, 2019; Halliday & Matthiessen, 2006; Lupyan & Lewis, 2019; Mirolli & Parisi, 2011; Plomin, Samuels, Sperber, & Stich, 2000; Presbitero, 2020; Vulchanova, Milburn, Vulchanov, & Baggio, 2019). In his linguistic-philosophical study, Humboldt considers the production of language in the context of the inner world of human nature and puts forward a theory that language and folk spirit are indissoluble, identical and strongly interrelated, while at the same time becoming one unity: "Language is as the outer representation of the spirit of nations: the language of a country is the language of a nation. According to the researcher, the folk spirit has a leading role in this unity, and the theory of language creation depends on the folk spirit (Chuks & Joy, n.d.; Judge, Fernando, Paladino, & Kashima, 2020; Lin & Huang, 2020; Pike, 2015; Sam, 2020; Shaumyan, 2006; Yong, 2011). We should see a real determining principle in the folk spirit and the basis for understanding variations between languages, as only a nation's spiritual power is the most essential and independent base, and language depends on it. At the same time, he shares the view that the folk spirit is articulated only with the aid of language: "Of all the manifestations through which a nation's spirit and character come to light, only language can express the peculiar and refined characteristics of a nation's spirit and character and penetrate into its innermost mysteries." At the centre of the conceptual world of a man is a person with his complex inner world and a confident attitude towards the world around him. In this context, we notice the increasing interest in anthroponymy issues to know human names. "Anthroponyms are the essential elements connecting a man and his natural environment and the society overall (Farkas, 2014; Felecan & Bugheşiu, n.d.; Guyduk, 2014; Kryukova, 2014; Kvašytė, 2010; Novikova et al., 2019; Zinnatullina, 2018). A person resides not only among people but also among names that form a specific continuum around each person, a unique national and cultural space, united for the whole language collective and individual for any separate member of it" (Berchiatti, Badenes-Ribera, Ferrer, Longobardi, & Gastaldi, 2020; Clément, 1986; Dewaele, 2005; Fatkhutdinova, 2014; Fushino, 2010; Gok, Lukyanova, & Brenchugina-Romanova, 2019; Gordienko, Zinkovskaya, Ryzhenko, & Rybalchenko, 2017; Miller, 2020; Minnezufarovna Nurullina, Giniyatovna Latfullina, & Abrarovna Usmanova, 2019; Schantz, 2019; Valeev, Valeeva, & Sirazeeva, 2015; Yanchenko, n.d.).

Anthroponymy - (from Greek *Anthropos* – human + *onyma* - name) is a section of lexicology, studying the proper names of people. Anthroponyms - personal names, middle names, surnames, family names, nicknames, and pseudonyms - "are studied from the standpoint of the information concerning a person contained in them, their functions in speech, structure, patterns of their occurrence and development, problems of the norm in the names and ways of transferring them in different languages" (Felecan, 2013; Khanalievna, Ayubovna, Khaibulaevna, Zayidkhanovna, & Timuchinovna, 2017; Slobodian & Norets, 2019).

The research topic's relevance is defined by linguists' rising interest in onomastic units of vocabulary, saturated with national and cultural meanings (Mubarakshina, Abdrakhmanova, & Fattakhova, 2019; Nikolaevna Gilyazeva & Mannurovna Polkina, 2019; Rishatovna Gizatullina & Yulievna Tameryan, 2019). The scientific novelty of the present work considers the ways of expressing culture in a language through English anthroponyms in Russian translations. The study's material is the English text-original and Russian translations of the novel of J.R.R. Tolkien "Hobbit, or There and Back Again," which also contains the scientific novelty of the topic the present study. To date, there are no works that present a comparative analysis and reflect the cultural markedness of English and Russian anthroponyms in the novel of J.R.R. Tolkien "Hobbit, or There and Back Again" (Wójcicka, 2020).

1.1. Research Objective

The article is dedicated to the study of the grammar and structure of anthroponyms in Russian translations and the theoretical reflection of their cultural significance.

2. Material and Methods

Decent names are an attribute of building a genre of fantasy in the Tolkien's work. Semantic analysis of the proper names in Tolkien's works for a long time has interested the researchers in promoting the disclosure of the content of the image and setting the author's view of the world (Beasley, 2019; Macan & Pugar, 2019; Ratnasari, 2016). Implementing the comparative analysis of the translation of anthroponyms and determining the methods of their translation into Russian permits to discover a peculiar stylistic position of each of the translators, grants an opportunity to decide the methods of transmission of semantics and structure of anthroponyms. Besides, each translation tries to denote the cultural markedness of English anthroponyms.



The translators of Tolkien's story "Hobbit, or There and Back again" use various methods of transmitting semantics of the original form of the word in the Russian equivalent. For the comparative analysis of the studied linguistic units, we used translations.

3. Results and Discussion

Translators could choose different approaches to reflect the text's anthroponym (Derik, 2017; Fornalczyk, 2007; Judickaitė-Pašvenskienė, 2013; Kansu-Yetkiner, 2011; Sharei, Yazdanmehr, & Firoozian Pour Esfahani, 2017): they confined to transmitting the letter (transliteration) or the sound image (transcription) of a proper name, or they tried to translate it. In this regard, the example of the name of one of the main heroes of "Hobbit..." - Bilbo Baggins (in T2 and T3) or Bilbo Torbins (in T1) is indicative. Note that this name is a derived word. It is formed from the noun *bag* which, according to the dictionary by Müller, has the following meanings: 1) bag, sack; 2) game-bag, catch; 3) powder bag; 4) cylinder; 5) cavity (in rock); 6) purses (under eyes); 7) udder; 8) wealth; 9) pants (Big English-Russian dictionary, comp). Undoubtedly, the choice of the producing base implements some author's intent. Tolkien's text updates several meanings (1, 2, 8, 9) of the poly-semantic producing word.

Firstly, hobbits are presented as short folk, "they are (or were) a little people, about half our height. They are thick and tend to grow belly". This description associates the external appearance of hobbits with a full sack or a large bag. Secondly, the route of hobbits is related to the constant catch of something. "Catch" is a word that can establish a semantic connection to the Baggins lexeme. Third, the text says that hobbits are "inclined to be at in the stomach; they dress in bright colours". It is stated that they usually did not wear shoes but wore pants. One day Bilbo Torbins liked troll's pants. Therefore, nine can be used for the Baggins name. Fourth, the meaning of "wealth" is also realized in the lifestyle of the main character. The main character Bilbo Torbins "was a very well-to-do hobbit". The Torbins were considered to be "very respectable - not only because most of them were rich, but also because they never had any adventures or did anything unexpected".

Mr Bilbo Torbins (or Baggins) is a favourite character of Tolkien. It is an embodiment of the real hobbit. "I am a hobbit myself," Tolkien wrote, "in everything except height. I love gardens, trees, farms not touched by mechanization. I smoke the tube; I like to eat well. I adore mushrooms. I have a simple sense of humour" (EV, n.d.). Torbins primarily attracts the reader with his extraordinary inner world. It's a positive hero: he's unselfish and merciful. A huge and hot heart is beating in the little creature's chest.

In T2 and T3 the transcription is chosen; their authors dealt with this anthroponym as with the usual foreign-language surname, for example, Smith or Jones. In T1, the name of the main character was transferred differently - Torbins. Here the Russian word *Torba* is taken as the basis, which in Dahl's dictionary has the meaning "bag, sack" (<http://slovari.yandex.ru>). The *-ins* element is attached to the producing base (similar to the English *-ins* as a part of Baggins). Thus, Korolev uses the method of direct translation and partial transliteration. Calling the hero Mr Torbins, the translator, in our opinion, chooses an option that is semantically filled but at the same time, is perceived mainly as a word of non-Russian origin. The word *Torba* is not widely used; its meaning is now often unknown to the speakers of the language at all. This lexeme in speech usually turns out to be included in the composition of the phraseological unit "*nositsya kak durak s pisanoi torboi*". It seems to us that the version of anthroponym transmission proposed by Korolev contributes more to the transmission of the colouring of the name of the main hero. The presence of clearly non-Russian element *-ins* as well as the archaic colour of producing base, creates the effect of stylization.

Anthroponym **Thorin Oakenshield**, the name of the leader of the dwarves, consists of two elements. *Thorin* is a name that exists, by Tolkien, only in the language of dwarves, so it is not translated. *Oakenshield* consists of the English roots; therefore, it can be translated: *oaken shield*.

In T2 and T3 again, the proper name is transmitted by transcription: *Torin Oakenshield*. But in T1, the author prefers to transfer the semantics of the name rather than its sound: *Torin Dubovyi Shchit*. This translation allows the reader to gain a fuller understanding of the hero. The combination "*Dubovyi Shchit*" ("Oak Shield") indicates Torin's military prowess, as well as his belligerence, bravery, courage, physical and spiritual resistance.

In the cases where anthroponym is not a surname, but rather a nickname, in all three translated texts, we do not find the transcription but direct translation.

Anthroponym **Bullroarer** has the following equivalents in the translations: *Bykobor* (T1), *Bytchii Reov* (T2), *Revushchiy Byk* (T3).

Bullroarer is a composition of two stems *bull+roar* with the suffix *-er* (equivalent to the suffix *-tel* in Russian). According to Muller's dictionary, the *bull* element means *- byk*, and *roar* – *revet*. The descriptive meaning of this word can be conveyed "*one who roars as a bull*"

In T2, T3, the proper name *Bullroarer* corresponds to phrases consisting of a definition and a defined word. In T2, *roarer* is transmitted by a verbal noun with a zero suffix, and in T3 – by a participle. *Bull* element in T2 corresponds to the adjective *bytchii*, and in T3 – to the noun *byk*. Thus, the translators chose the stems with different sense as the main word in the phrase. In this case, the translation in T2 seems more preferable, since in the original token, the *Bull* element acts just like a characteristic, a definition.

T1 chooses the way of compounding, using interfix and zero suffixes. Thus, one token of the source text also corresponds to one token in the translated text. However, the translator did not include the *roarer* element in his variant, replacing it with a derivative of the verb *borotsya* (to fight). Thus, *Bykobor* is the one who can fight the bull. In "Hobbit..." there is no context that could justify choosing such an option, except mentioning the physical power of the hobbit's ancestor: "Bykobor was so tall for a hobbit that he could climb even a horse without help. In the Battle of the Green Fields, Bykobor alone broke through the ranks of goblins from the Mount Graham and took off the head of their leader Golfimbul with a baton".

Sometimes translators try to reflect Russian cultural markedness in the proper names: they find Russian analog for the English name in order to give the content of the text a certain stylization, which is characteristic to Russian works. For example, the name **Warrior** in T2 has an analog *Skazochnyi Bogatyr*, who is a hero of Russian bylinas. T2 brings the text closer to the ancient Russian heroic folklore, which is unacceptable for the ideological content of Tolkien's texts.

A significant number of verbose characteristic names are observed in the Tolkien's works. They are more interesting for translators, as they expand the scope of creativity, complying with the author's plan at the same time. Hence, the translation should be evaluated in terms of proximity to the author's idea.

The proper name **Barrel-rider** has the following Russian equivalents: *Vsadnik Bochonka* (T1), *Yezdok na bochkakh* (T2), *Vsadnik bochki* (T3). The author's proper name is written with a hyphen, which is absent in our translated phrases. Probably, the first element in the author's text performs the characterizing function and by its role is similar to the attribute. In the Russian translations, this is impossible (*Bochko-vsadnik*, for example); therefore, *Barrel* element is translated as object-attribute.

Using in T1, the element "Bochonok" with diminutive semantics can be explained by the fact that hobbits are short; therefore, the objects associated with them are also small in volume.

Other people – **Big People** – are contrasted with Hobbits in size and in body structure. So are called people who seemed very tall to Hobbits. *Big* in translation into Russian has such meanings as "big, large, high, wide, adult, important, considerable", and *People* - "inhabitants, people, nation" (Minnezufarovna Nurullina et al., 2019).

Examining the variants of translations of the word combination *Big People*, let's note that the principle of transmission of the original form is preserved in the T2: the method of literal translation (adjective + noun) is used – *Vysokii Narod*. Attention is emphasized on the fact that these people were higher than hobbits; hence the adjective *Vysokii* is used. This translation is the most appropriate.

In T1, the English phrase is grammatically transformed as the noun *Gromadiny*. In modern Russian, this word is actively used in vocabulary, which means "a huge being," has expressive, spoken-stylistic colouring. In the text, *Gromadiny* is compared to elephants: "Gromadiny, topochushchiye budto slony".

The complicated adjective *Bolshenogiye* is used in T3. This adjective is formed by linking words with the connective vowel *e*. T3 is filled with specifics; it gives more detailed characteristics of people.

Good People in the three studied translations have the equivalent *Dobryi Narod*. In this case, a literal translation is used as well to characterize benevolent forest elves who cannot be evil by nature.

Lake-people are citizens of the Lake City of Esgarot. In this case, we see a lexical addition to explain the specific habitat of the elves. *Lake* is a lake town that was called Esgarot.

4. Summary and Conclusion

Thus, comparative analysis of anthroponyms makes it possible to conclude that proper names have a cognitive function, which consists in designation, authentication and support of individuality. Anthroponyms turn out to be real signs with meanings and are capable of causing different associations. The writer, creating images that denote persons by the kind of their activities, uses the figurative and semantic specificity of the language to the limit. Being translated, they make it necessary to change the real meanings of the words, to enter new words, to change grammatical and semantic relations.

The cultural markedness of English anthroponyms in Russian translations is reflected by the perception of a man of the world and national culture. Anthroponyms, fixed in a language, serve as the basis for the creation of the worldview and give evidence to the national-cultural experience and traditions.

4.1. Contribution

Anthroponyms turn out to be true signs of meanings and are capable of causing numerous associations. The development of images that designate individuals by their actions uses the language's figurative and semantic precision to the limit.

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