

Translation of Proper Names in Fantasy Genre

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ABSTRACT

This article examines the classification of proper names and translation methods in a literary text, their functional aspect - the creation of subtext due to the fact that they are speaking or characterizing a character. Attention is paid to the works of Russian translator Maria Spivak who translated the "Harry Potter" novels into Russian language, and also to Uzbek translator Shokir Dolimov who did a direct translation of the series of "Harry Potter" from Russian. An analysis is made of occasional proper names, names with certain meaning that were invented by the author, which are considered to be the most difficult in terms of translatability. The emphasize of proper name make an extremely important from the point of view of understanding the text of fantasy genre, where its interpretation of which subjective assessment and imagination play an important role.

Keywords: Classification of proper names, translation methods, anthroponyms, Harry Potter, literary text

INTRODUCTION

The translation of a literary text is a rather complex and responsible process, since it involves not just replacing the signs of one language system with the signs of another, but the clash of different ways of thinking, the contact of different cultures and literary traditions. Understanding and adequately conveying the structure of the fantasy world is an important task for a translator.

J. Rowling's works on Harry Potter attracts the attention of linguists and literary scholars for their originality in many aspects

and for being an interesting area of research. Scholars present a particular interest in the study of proper names is the works of J.K. Rowling. Her fantasy novels about "Harry Potter" is full of multiple anthroponyms, which carry expressive pronounced semantic load, that has a peculiar sound appearance. In Rowling's work we can see that proper names play a special role, they are used to enhance the character, intrigue, conflict, cause comic situation, or can characterize the qualities of a person, occupation, social status. The choice of name can be related to artistic intent, genre or style and, sometimes a name can say more than the writer intended (Garcheva 2011: 78-81).

The first book is in fact considered children's fairy tale, while the last parts become more serious, gloomy and can already be attributed to teenage or even adult literature. Due to the huge amount of literary material, fantasy and linguistic realia's, the entire cycle of books is of interest not only to ordinary people, but also to a sufficient number of specialists. According to A. A. Plotnikova, "proper names play an important role in literary works of the "fantasy" genre, a proper name not only names the character, it also describes him, therefore it performs a descriptive function" (Plotnikova 2010: 193).

There is a classification of proper names, depending on the stylistic function they play in composition: 1) Neutral names: such names are quite typical for the heroes of a particular culture. 2) Descriptive or characterizing names: these names contain a direct or indirect characterization of the character. To this category names can be added that have positive or negative connotations, also talk about the sound of the names (how nice or frightening they sound), and the accompanying names of the epithets. 3) Speaking names: their meaning is not always on the surface, sometimes it is necessary to trace the etymology of the name in order to understand what trait of character it describes (Abby Lingvo online Dic.).

Joan Rowling studied at the Faculty of Philology with a degree in French and ancient classical literature, which greatly influenced her work, this can be traced in particular by the selection of names for many characters in "Harry Potter" novels. A British or even European young-adult reader due to the

cultural environment under the influence of their upbringing which, when meeting the characters in “Harry Potter” books, can easily grasp the irony, word play, hidden directly within the names of characters. As it’s known, the main European languages come from Germanic and Romance groups, are lexically close and have a direct connection with Latin, so many features can be felt intuitively.

MATERIALS AND METHODS

The material of research work we are analyzing are the translations of “Harry Potter” novels into Russian by M. Spivak, and also Sh. Dolimov’s indirect translation of “Harry Potter” novels into Uzbek from Russian translation of M. Spivak’s works. Russian language is part of the Slavonic branch of the Indo-European language family, it is closely related to other Slav languages such as Polish, Czech and Serbo-Croatian. And with major contrast to these two languages Uzbek is included into the group of Turkic languages.

With its own distinction in culture, religion and mentality Russian and Uzbek readers, and in Uzbek reader’s case there is a matter of religious differences, readers are more likely to miss the author's "reference" or explanation, because they will see only a foreign name devoid of prehistory and meaning. “Names and titles that have double or even triple meanings, evoking subconscious associations, are an important part of J. K. Rowling. It is difficult for an unprepared reader to distinguish the stylistic shades of English names or to interpret “speaking” names without knowledge of the English language” (Kapkova 2019: 131).

That is why we set ourselves the task of investigating classification of the proper names and methods of translation to Russian and Uzbek languages, which contribute to the preservation of the specified qualities of the literary text. One of the most difficult tasks for translator is the selection of an adequate analogue to the language unit of the original text. The names of the main characters of the literary composition, interacting with the adjectives functioning in the text, create a

special tonality of the work, create a special vision of space and reflect author's position as a writer. In the literary text anthroponyms perform various functions: nominative, conceptual, aesthetic, stylistic, emotional and evaluative. The author's "creative names" play the role of an auxiliary stylistic device which is used to enhance the character, the intrigue, the conflict, the comic situation which is associated with personal qualities and social position of those whom they designate. Since the task of the translator is not only to achieve the maximum equivalence of texts, that is their semantic and functional proximity, to have the same impact on the recipient, equivalence to literary expressiveness, but also in the preservation and transmission of stylistic techniques, and therefore, the transfer of proper names.

In Russian editions of "Harry Potter" there are several ways of translating names, but since the Uzbek version of the translation was carried out directly from the Russian language, the translation methods are reflected in the following:

- traditional and generally accepted: transliteration – the transfer of graphic, alphabetic, word form without taking into account phonetic transcription (in modern translation practice, it is rarely used) and transcription – a phonetic way of transferring English names in Russian and Uzbek letters;
- tracing – reproduction of the combinatorial composition of a word or phrase, in which the constituent parts of a word (morpheme) or phrase (lexeme) are translated by the corresponding elements of the translating language with the subsequent addition of the translated parts without any changes;
- contextual translation – replacement of dictionary correspondence in translation with contextual, logically related to it;
- transposition – is another way of translating proper names, the principle is that the source language in different languages, differing in form, but having a common linguistic

origin, are regular correspondences to each other (Komissarov 1990: 47-50).

RESULTS AND DISCUSSIONS

Let's take a closer look at all of the above translation techniques and classification of proper names. Let's start with the name of the most important character – Harry Potter (Rowling 1997: 8) himself. At first glance the name Harry Potter resembles nothing remarkable – the simple name of Harry, found everywhere, the simple surname Potter, is also quite common. However, let's look at this combination from the point of view of etymology. The name Harry is a truncated form of the name Henry of Anglo-Saxon origin, meaning “power,” “master of the house, of his land,” which is curious, because among his peers Harry is actually considered the heir to the brave Godric Gryffindor, studying at the faculty/house named after the founder. Another possible full form of the name Harold (Harryson) gives us the meaning of “commander” or “ruler of the army.” In the fifth book, Harry and his friends create a secret organization “Dumbledore’s Army” for self-training of defense against the dark arts, whose participants in the last battle join to the ranks of the defenders of the Magic School. At the same time, there is a verb to harry – to disturb, annoy, worry. Harry with his presence, if not his existence, irritates and simply “enrages” many, starting from Slytherins, some of teachers to the Minister of Magic himself. Potter is a fairly common English surname, literally meaning “potter,” “pottery,” “pottery seller,” although on the other hand “potter” is the earthly nickname of many ancient gods. The potting craft is one of the first, which people, according to legend, learned from Gods. This shows us the simplicity and at the same time a certain greatness of the character. However, at the same time, there is a verb with the opposite meaning: to potter – to idle around, do something carelessly, do nonsense, work not at full capacity, which can also be directly attributed to the character of the hero. The boy does not study systematically, is late for lessons, many subjects cause difficulties, except perhaps Defense against the Dark Arts, in

which Harry excelled much more than his peers, and Quidditch - a magical sports game on broomsticks. And although it is believed that the character received his last name only in honor of J. Rowling's childhood friend Ian Potter, perhaps this is the case when the name can say much more than the writer intended.

When translating the name into Russian and Uzbek, M. Spivak and Sh. Dolimov had to transfer the name not only within languages, but also the alphabet. In the 18th century, the letter "r" in literary Russian meant the sound "r-fricative" close to the Ukrainian "r," much more resembling the European sound [h]. In both cases, the translators chose the transliteration method, while choosing the well-established and generally accepted at that time variant of spelling the hero's name, starting precisely with the letter "r" and "п" in both languages: Russian "Гарри Поттер" and Uzbek "Гарри Поттер" (Rowling 2018: 9).

One of the motives in the Harry Potter series is the confrontation between good and evil. The main character is inevitably drawn into the fight against the dark wizard Voldemort, who is trying to seize power in the world and destroy people. The image of Voldemort is a personification of evil and the whole life of the main character Harry Potter is "a real brave battle of light and good, against darkness and injustice". Voldemort is an acronym for a wizard named Tom Marvolo Riddle and he is considered as the most cruel and evil wizard of our time. Tom is a common English name, but the character Tom received it in honor of his father, whose last name was Riddle, which means "mystery, puzzle, problem, enigma". Marvolo was received in honor of his grandfather.

M. Spivak translated Tom Marvolo Riddle by using transliteration method with modification due to anagram Том Ярволо Риддль/ Tom Yarovolo Riddle, where we can see the replacement of the first letter from Marvolo to "Я"/Ya. Sh.Dolimov used transcription method Том Марвалон Рэддл/ Tom Marvalon Riddl.

Tom Riddle is subject to the maniacal idea of purifying the wizarding world from unclean wizards and half-bloods, when only purebred wizards are selected, and at the same time not related to Muggles – none magical people. In this sense,

Voldemort is a direct allusion to the most terrible tyrant of the twentieth century - Adolf Hitler, who promoted the purity of Aryan blood, although he himself was not a purebred Aryan. *In the magical world* it is not customary to pronounce Voldemort's name out loud, usually it is replaced by the euphemisms You-Know-Who or He Who Must not be Named, whose name bespeaks evil to such an extent that it should not be spoken aloud.

M. Spivak and Sh. Dolimov translated these euphemisms by using tracing method. Сами-Знаете-Кто; Тот, Кого Мы Не Называем/Sami-Znaete-Kto; Tot, Kogo Mi Ne Nazivaem in Russian, Ўзинг-Биласан-Ким;Исми-Тилига-Олинмайди/O'zing-Bilasan-Kim; Ismi-Tiliga-Olinmaydi in Uzbek.

Tom Riddle gave himself an agnomen Voldemort, which he invented for himself. The origin of Voldemort is French - 'vol' means, variously, "flight" or "theft;" "de" means "of" or "from"; and "mort" means "death."

The translator M. Spivak simply translated by transliteration - ЛордВол(ь)деморт/ Lord Vol'demort, and same method was used by Sh.Dolimov - ЛордВол(ь)деморт/ Lord Voldemort.

In the wizarding world, Voldemort is a member of one of the oldest purebred wizard families – the Gaunt Family, although to all his might of wizardry, his father Tom Riddle is a "muggle" – a non-wizard, an ordinary person. Marvolo- from. Latin Mavors - the god of war Mars. Gaunt – from English gaunt "gloomy, repulsive, haggard." The appearance of Marvolo Gaunt is forbidding and haggard, almost nothing is left of the former state. The house where the Marvolo Gaunt live amazes with its repulsive atmosphere.

Morfin Gaunt is the son of Marvolo and Voldemort's uncle. The name Morfin is a paraphrased version of English word morphine. The name is an analogue to ancient Greek god Morpheus – the god of sleep and dreams.

Merope Gaunt is Marvolo's daughter and Voldemort's mother, her name has an assess with Merope from Lat. meropis – a bird that eats bees. Merope looks like a small bird cornered, dreaming of fluttering out of no longer golden cage. Also, the name Merope has another meaning in Greek – flaw in the face,

cross – eyed. In ancient Greek myths, Merope was the queen of Corinth and the mother of Oedipus. According to another ancient Greek myth, one of the sisters of the Pleiades married the mortal Sisyphus, and when the gods took her and her sisters to Olympus, they turned into beautiful constellations, but only six of them were visible. The seventh, Meropa remained invisible, because her husband was a mortal. Marvolo Gaunt abandoned his daughter when he learned that she had married Tom Riddle- an ordinary man, non-wizard – a muggle.

M. Spivak translated Marvolo Gaunt using method of contextual translation and creating her own neologism Ярволо Монстер/ Yarovolo Monster. Morfin was translated by the method of transcription Морфин/Morfin, and Меропа/Меропа was translated by transpositional method. Sh.Dolimov's МистрМонстер/Mister Monster we can consider inadequate translation, because Marvolo's name has no relevance to word Mister, which can only be considered translators neologism, which loses all coloring, sound, and meaning of the talking name. Let's take a look at the word play J. Rowling played with her Hogwarts professors. As already stated, J. Rowling used the names of the characters, mainly characterizing their professions, occupations, social positions and characters. So, for example the name of Professor Sprout (Rowling 1998: 89) who teaches Herbology, comes from the English meaning "shoot, sprout; root; stalk; shoot". M. Spivak translated the name as Профессор Спаржела/Proffesor Sparjela which means asparagus in English. Sh.Dolimov in his Uzbek translation gives very close meaning to English as Сарсабил/Sarsabil (Rowling 2018: 110), and again it is an exact translation from Russian, because Сарсабил/Sarsabil means спаржа/sparja – asparagus. The options that both translators gave really sound original and justified in both Russian and Uzbek languages, and both translators used method of tracing.

The most mysterious and controversial figure in the entire series is the professor of potions and subsequently Defense Against the Dark Arts Professor Severus Snape (Rowling 1998: 82), the head the Slytherin House. The author gave the surname Snape to the hero in honor of a small town in Great Britain, but

this does not prevent us from getting acquainted with the possible etymology of this word. It can be argued that the following linguistic units, with their approximate meaning, could have influenced: to snipe (to shoot from cover), snip (insignificant person) and snappish (angry, picky, irritable, grumpy; always displeased, caustic, abruptly rude; unfriendly, impolite), each of which reflects the essence and personality of the character. The name Severus goes back to the adjective severe, according to the Lingvo dictionary all seven meanings of translation of which can be attributed to this character: 1) strict, severe, demanding - as a professor; 2) sarcastic, caustic- towards students, especially from the Gryffindor faculty, especially in his statements towards Harry; 3) strict, simple, no frills – dress style is simple black gown, preference for black; 4) tolerable with difficulty – by students; 5) serious, strong – character; 6) meticulous, scrupulous, pedantic – like a high-class Potions Chemist, an area where these qualities are extremely necessary; 7) cruel, bitter – life deprivation. M.Spivak in her Russian translation of Злотеус Злей/Zloteus Zley used contextual translation, and Sh.Dolimov in his translation of Северус Снегг/Severus Snegg (Rouling 2018: 149) used method of transcription.

Another representative of the school staff is Professor Alastor Moody, who also goes by the name “Mad-Eye” (Rowling 2000: 193) – a member of the Order of the Phoenix, a former employee of the Ministry of Magic. The surname Moody is derived from the English. moody – “grumpy.” The Irish name Alastar comes from the Greek Alexander is a “defender.” Alastor is the spirit of retribution in Greek mythology. He received the nickname Mad Eye most likely because it has a magical eye that rotates in all direction. As a result of numerous fights with criminal witches and wizards, he lost his leg and eye, and his face was disfigured with scars. Instead of the lost leg, Moody wears a wooden prosthesis, and instead of the lost eye – a magic eye, with which he is able to see behind him, through objects and doors, and even through the invisibility cloak.

M. Spivak translated the name as Аластор Хмури “Шизоглаз”/Alstor Khmuri “Shizoglaz” and used transcription, tracing and contextual methods. The term Khmuri translates from

Russian “twilight, darkness, gloom,” which reflect Mad Eyes character. Sh. Dolimov also uses the same methods as M. Spivak and gives his version as Алатор Хмури “Ўйноққўз”/Alator Khmuri “O’ynoq ko’z” (Rowling 2019: 194) this time his translation reflects part of the Made-Eye Moody’s character, since his eye does move around, and in Uzbek Ўйноққўз/O’ynoq ko’z means “a playful and moving eye”. Most young Uzbek readers are acquainted with the word Ўйноққўз/O’ynoq ko’z but unfortunately the translation doesn’t give a full view of the character, because the name in particular has to reflect its owner.

Let’s discuss one of the most mischievous and arrogant, main school enemy of Harry – Draco Malfoy (Rowling 1997: 94). He is the only son of a purebred and wealthy Malfoy couple, wizards who despise incest with common people, proud of their origins and connections. Insolent, vengeful, arrogant Draco, at the first meeting, turns Harry and his newfound friends against himself and when in a situation where he finds himself in danger or a minority, an intelligent and aristocratic young man becomes simply cowardly and pathetic. Draco from Latin translates as “Dragon” or “Snake,” this name is usually associated with the Greek tyrant of the sixth century BC, known for his cruelty and compiled a code of laws so strict (for example, hanging for stealing bread) that the famous winged the expression “draconian measures.” But Draco is also a striking constellation, which certainly reflects the exclusivity of the young man: even as a negative character, he attracts girls in his course, followers among peers. Meanwhile, the surname Malfoy comes from the French phrase “mal foi,” which means “dishonesty,” “infidelity,” “perfidy.” It also has common roots with the Latin word “Maleficus” – “doing evil,” and this can undoubtedly be attributed to Draco, especially when on the orders of the Dark Lord, the confused guy makes several attempts to kill the headmaster of the magic school and launches on the territory of the Death Eaters, from the hands of one of whom Albus Dumbledore dies.

M. Spivak and Sh. Dolimovs both used transcription method in their translation Драко Малфой/Drako Malfoyi. Draco

Malfoys name is considered to be a speaking anthroponym and the surname – anthroponym with a hard-to-read meaning.

CONCLUSION

Thus, we can conclude that proper names play a significant role in literary text. They not only name the hero, allowing the reader to distinguish him from other characters, but also give some characteristics of him, create an image, using a very extensive linguistic toolkit. In creation of names for her heroes J. Rowling used completely different sources: these are pagan mythologies of different nations, and literature, as modern, and earlier. Many of the names are self-explanatory or contain allusions to other works. The analysis of proper names in the works of J. K. Rowling made it possible not only to study their semantic and functional aspects, but also to evaluate the diversity of her books, to see the interconnection of cultures.

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