

The problem of translation of proper names in fantasy genre texts on the material of J. Rowling's novel "Harry Potter and the Philosopher's Stone" and its translation into Russian.

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Annotation. The paper examines the lexical and semantic features of fantasy genre of texts, and also determines the role of proper names within the magical world created by the author. The features of the transfer of proper names in the novel by J. Rowling "Harry Potter and the Philosopher's Stone" when translated into Russian are revealed. A comparative analysis of the work of J. Rowling with its translation into Russian allows us to identify the lexical and semantic features of proper names and consider the methods of their transmission and preservation in translation.

Key words: proper name, translation, fantasy genre, onomastics, transcription, transliteration, calquing, epic, genre, folklore tale.

From the moment of publication to the present day, J. K. Rowling's novel "Harry Potter" has attracted great interest from readers around the world, which is the reason for the translation of a series of books into other languages, including Russian. The first book «Harry Potter and the Philosopher's Stone» has been translated into more than seventy languages. The study of the work of J. K. Rowling today represents a whole trend in both literary and translation studies. The phenomenon of "Harry Potter" as a model of popular literature is presented in many works, and Rowling's work as a whole is the subject of active study around the world. The material for the study is the novel by J. Rowling "Harry Potter and the Philosopher's Stone" and its translation into Russian. The relevance of the topic is primarily due to the need to develop rational translation strategies that could be used. This article is devoted to the problem of translation of proper names used by

Joanne Rowling in the novel "Harry Potter and the Philosopher's Stone". Proper names are functional units of any text and play a special role in literary texts. That is why the methods of their translation into Russian are the main task of the study, which contributes to the preservation of these qualities of a literary text. Text interpretation plays an important role in the process of literary translation. A.A. Kondratenko notes that the process of translation begins with interpretation, the comprehension of its composition, vocabulary, syntax, emotional and expressive means, etc. [4]. Nowadays many linguists are talking about the special position of homonyms in the context of a work of art. The proper name is endowed by the author with the richness and variety of associative links that are revealed in the context of the work.[5] The translation of a literary text is based on the general theory of translation, therefore, in the process of translation, the interpreter uses traditional techniques of interpretation. However, in literary translation, the translator's attention is focused on the transfer of aesthetic information, and, therefore, he needs to use traditional methods and correspondences, as well as creating new occasionalisms, relying on several translation options, to choose from them the most appropriate to the particular work.

The transfer of figurative and expressive means of the source text has particular difficulty in literary translation, since each figurative means is used by the writer for a specific purpose, therefore, it cannot be ignored by the translator. Among the stylistic means, one should note metaphor, comparison, hyperbole, litotes, personification, metonymy, synecdoche, paraphrase, epithets, allusions, antithesis, gradation, allegory, irony, grotesque, oxymoron, etc.

The transfer of lexical units, which acquire an unusual meaning in a certain context, is one of the problems of literary translation. The logical meaning of a word reflects the general concept of an object or phenomenon through its features, which are revealed in the course of the historical development of the word.

The quality of the translation of a literary text and the fate of the translated work depends on the individuality of the translator, which depends on his artistic perception,

talent and originality of the selection of language means. The translator's decisions have nothing to do with the author's style and are not directly related to the source text. They are undesirable, but the problem is that they are inevitable, as they are an element of professional literary translation, as a result of which the translator cannot remain an indifferent person and inevitably affects the outcome of any translation. It is the fusion of the personality of the translator and the originality of the author that makes the translated work of art a cultural fact of the new linguocultural community [1].

The work of J. K. Rowling "Harry Potter" attracts the attention of linguists and literary critics with its originality in many aspects, being an interesting area for research. When studying the linguistic aspects of a work, it is necessary to clarify its genre and style affiliation, which, in our opinion, has not been fully investigated. In this regard, in our article we will consider the main characteristics inherent in the genre of a literary fairy tale based on the work of J.K. Rowling "Harry Potter". Before turning to the question of the genre belonging to the work of "Harry Potter", we characterize the concept of "genre", and also consider the approaches used to describe genres.

The term "genre" in modern literary criticism has many interpretations. Some scholars, in accordance with the etymology of the word (French genre - genus, species), call the literary genre epic, lyrics and drama. Others mean literary types, such as a novel, a novella, a short story, and so on. Since we are studying a fairy tale, it seems necessary to note that it belongs to the kind of the genre, which in turn belongs to the genus of epic [2].

Along with literary genres, there are also speech genres studied by linguistics. According to the concept of M.M. Bakhtin, the utterance has an individual unique character, but at the same time this individuality does not exclude the existence of typical forms of utterance, i.e. speech genres. Bakhtin writes: "The speaker is given not only the forms of the common language that are obligatory for him, but also the forms of utterance as speech genres" [6].

A literary fairy tale differs from a folklore one in subtle psychological nuances. The character of the heroes can be traced in dynamics, their worldview, social role, position in society is changing. The characters of a literary fairy tale are individual and artistically differentiated, and their relationships among themselves are often distinguished by complex psychological connections. So, for example, in J. Rowling's fairy tale, a complex relationship arises between the main character Harry Potter and one of the students of the school of magic, Draco Malfoy, due to the fact that the Malfoy family, which are "purebred" wizards, opposes the fact that children study at the school of magic from families where one of the parents is a wizard, the other is not.

A peculiarity of a literary fairy tale is its distinctive ability, which is expressed in the multi-layered nature of the genre, i.e. you can always find traces of folklore in it, whether it is a folk tale, a myth, a belief, a saga, a legend. The fairy tale uses the experience of other genres, often you can find elements of an adventure or detective story, science fiction, philosophical novel and psychological drama in it. This property of a fairy tale in one form or another was noted by many researchers involved in the study of this genre. Analyzing the text from this position, we consider it possible to note that the work about Harry Potter is an interweaving of the genres of fairy tale (magic) and fantasy (fiction). In a fairy tale, the fantastic elements penetrate its entire content, enter the life of the heroes, determine his actions, i.e. we can talk about the general wonderful atmosphere of a fairy tale, which embraces fairy-tale heroes, magic time, and space. [6]

The hero of the fantasy genre must fulfill his mission, no matter what the cost, but he is given the right to choose, which gives rise to contradictory, living human images. For example, the mission of the main character of Harry Potter is to destroy a dangerous and evil wizard, until he achieves it, people will continue to be in a state of constant threat to their lives. But our hero can stay on the sidelines and not fulfill what is destined for him, or he can choose a different path and fight against evil. In the work about Harry Potter, we can observe one of the features of the fantasy genre, such as the honor, courage,

justice, inherent to the main character who even studies at the faculty for brave students. J.K. Rowling mixes reality and fiction in her fairy tales.

The main purpose of this article is to present the specifics of creating proper names, as well as options for their translation into Russian. Before talking about proper names, a broader definition of the concept of a proper name should be given.

Currently, a new direction is being formed in the study of proper names in a literary text, which arises at the intersection of onomastics with stylistics, poetics, text linguistics, and lexical semantics. Literary onomastics studies the features of the use of proper names in the text of a work of art and beyond it [5].

In the course of our study, we tried to identify general patterns and techniques used in the translation of proper names into Russian. The results of the analysis can be illustrated by the example of anthroponyms. In this category, we have included the names of all the characters mentioned, both major and minor. Some of them are directly involved in the work, some are only mentioned as historical figures.

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