

FORMATION OF SKILLS OF TRANSLATION FOR ARTISTIC DISCOURSE IN FUTURE PHILOLOGISTS ON THE EXAMPLES OF JOANNE ROWLING'S WORKS

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Abstract: The modern specificity of the formation of approaches to the translation of works of art of the fantasy genre requires consideration of the essential features of the author's presentation. In particular, the translation of anthroponyms, which are divided into real, allusive and own, is of adequate importance. A typical example of taking into account such difficulties of translation are the works of J. Rowling, which by their structure require careful work of the translator with anthroponyms in order to form a proper artistic discourse of the work.

Keywords: Anthroponyms, Artistic discourse, Linguistic and cultural mechanism, Translation.

1 Introduction

The modern specifics of the formation of philological approaches to the translation of complex literary works, which are based on the use of a significant amount of non-existent in the real world fantasy aspects, requires the use of special methods of literary translation, which, in turn, has its own specifics and issues. At the same time, this approach to the formation of translations is currently considered the most studied, as well as the most mobile in terms of its application. In particular, such a translation is especially characterized by the novelty and originality of artistic discourse. At the same time, one of the most pronounced properties of literary translation is the need for constant use of various figures of language - tools that are used for maximum disclosure of the text. It is this feature in literary translation that leads to the fact that there are problems of practical preservation of the figures of speech set out in the original text, and in the process of translation often lose specific features of certain artistic characters, it is possible to disappear their language, accent or behaviour. Therefore, under such conditions, most translators recognize that many folklore, slang, and dialectal figures of the language remain unsuitable for literary translation, which is very common in various fantasy works. Thus, it can be argued that literary translation cannot actually be done verbatim, as it will inevitably lead to the potential loss of emotional tones that characterize the speech of individual characters in a work of art. Accordingly, the artistic translation from any language in practice should be carried out in such a way that the general atmosphere of the plot and the style of the author is preserved in full.

As you know, in the modern world, the fantasy genre acts as a very special literary genre, characterized by the specifics and peculiarities of its plot. Thus, it can be argued that the main feature of works of this genre is the formation of the author's own world, which is characterized by its own special laws, the presence of unusual or fictional creatures. The key feature of most fantasy works is magic, perfect knowledge of which is necessary to ensure quality translation of all works of the fantasy genre. In turn, this requires the translator to apply special translation strategies. In particular, a significant contribution to the world literature of this genre was made by the English writer Joan Rowling, who managed to successfully combine the modern world with the fictional features of the world of Harry

Potter. At the same time, the analysis of her works gives grounds to assert that in the artistic translation of the world of Hogwarts it is not very important how accurately all the details of artistic speech will be transmitted. The main thing in this aspect is to provide a general feeling of the fantasy world for readers with the help of the translated text. The quality of the formation of images of the heroes of the work in the end readers depends on the quality of providing artistic discourse. Therefore, it can be argued that for each translation to ensure a proper impact on readers with maximum respect for the atmosphere created by the original work of art. Therefore, the need for quality literary translation is the most accurate transmission of all essential aspects of the original work for those readers for whom the work is translated. Accordingly, there is an urgent need to study the practical problems that may arise in the process of translating the works of Joanne Rowling.

2 Literature Review

The study of the practice of translation as a human activity requires the establishment of contacts between different groups of people in society. However, it serves as a way to solve urgent practical problems of cultural exchange and mutual enrichment of different ethnic groups and cultures. Speaking about the key areas of philological research in the field of literary translation, it is necessary to highlight the work of such researchers in this area as T. Andriienko [2], O. Apostolyuk [3], Yu. Apresian [4], I. Bakhov [5-8], V. Bayev [9], O. Binert [10], Y. Chaliuk [12], L. Chernovatyi [13], I. Derzhavetska [14], M. Dziamulych [1; 15-18; 26-28], A. Hurzhii [19], V. Komissarov [21], S. Kvitka [22], Y. Mielkov [23], O. Rebrii [24], R. Sodoma [29-31], O. Stashchuk [11; 32-34], M. Vasylyeva-Khalatnykova [35], I. Yakoviyk [36], Ya. Yanyshyn [37], R. Zorivchak [38] and others. At the same time, the dynamic changes taking place in the field of literary translation require taking into account the peculiarities of using various strategies and methods in translating culturally specific fantasy terms in literary texts, which requires in-depth study of this problem.

3 Materials and Methods

Features of the study of literary translation determine the specifics of the application of research methods and concepts. Therefore, for the completeness of the coverage of certain issues in the research process used methods of both general and translation nature. At the same time, the application of classification analysis became especially important, which was important for the ordering and holistic presentation of the processed material in the form of classifications.

The need for research in the framework of artistic discourse necessitated the use of comparative analysis. At the same time, it was used as a leading translation method, which in practical terms involved the use of artistic comparisons between the text of original works and texts of translations in general. Similarly, this technique was used in the analysis of individual components of the study.

The use of structural-semantic analysis contributed to the study of formal and semantic characteristics of verbal units of the lexical level.

Functional analysis was also used in the research process, the main purpose of which was to determine how the functional characteristics of the source texts and/or units determine the ways of their reproduction in another language.

And, finally, the application of the inductive research method contributed to obtaining general conclusions based on the final processing of the analysis results.

4 Results and Discussion

As you know, in the English-Ukrainian translation of culturally specific aspects of fiction of the fiction genre, translators now apply in practice different strategies depending on the level of impact of globalization processes on the field, target audience with the need to update and age adaptation of translation, as well as personal ideas of translator about translation. The importance of researching the translation of the text of a work of art is due to the need to address both theoretical and practical aspects of adequate transmission of language as a result of intercultural interaction.

It is important to note that in the process of contact of different cultures in the aspect of the transmission of the culturally marked vocabulary there are difficulties for adequate perception of a foreign language, as some of its elements do not have corresponding equivalents in the language of translation. Thus, an important issue is the ability to adapt lacunar speech formations of a foreign text to the language of translation with the need for their speech adaptation. The study of this issue leads to the need to consider the concept of linguistic and cultural adaptation, which includes ways and methods of applying various translation transformations aimed at a comprehensive study of the literary text.

Given the genre specifics of Joan Rowling's works, the peculiarities of the author's style, and the specifics of this work as a stylistic device, we can identify occasional words invented by the author, anthroponomy that serve to saturate the work of art with fairy and magical colours, as well as metaphorical and comparative constructions, which reflect the specific linguistic and cultural features of the artistic style of J. Rowling herself. Comparative analysis of occasionalism and anthroponomy allows us to conclude that these paths need to be considered not only from the standpoint of translation methods but also in terms of developing global strategies for translation decisions based on how to approximate native language norms to linguistic and cultural norms of foreign languages. translation process. Important in this aspect is also the focus of the text on cultural values and the identification of specific transformations that reveal the author's imagination. A special place, in this case, belongs to the translation of these gaps, as well as adaptations and lexical substitutions that occur in the framework of domestication. It should be noted that the model of equivalence of V. N. Komissarov [21] in the process of translating metaphors that are often found in the works of J. Rowling. This allows you to analyse and compare translation decisions that are caused by varying degrees of equivalence and adequacy in the translation process.

However, it should be noted that according to Yu. Saplin, in the works of J. Rowling manifests dual intertextuality, which, on the one hand, allows readers to "learn about the world of Hogwarts in the process of mastering the world cultural experience, and on the other – adults to guess the fabric of the work hints at the assimilated linguistic and cultural information" [25]. In his opinion, translations of the writer's texts into Slavic languages differ from each other. In particular, in the Russian translation made by M. Lytvynova, the researcher found a number of quite significant grammatical errors, and in I. Oransky's translation - inadmissible simplification of the general linguistic picture of the artistic second and general approximation to the speech of the early period of language personality formation.

In addition, note that the series of novels by J. Rowling about Harry Potter is a specific set of mental, linguistic, and speech intentions of the author as a carrier of foreign culture. The perception of a work of art in this aspect is supported primarily by knowledge of the peculiarities of native culture and the realities associated with it, but in the process of acquaintance with foreign literature, there are some difficulties in understanding the text in the native language. This aspect of understanding foreign works of art includes certain features of translation solutions. A distinctive feature of the fantasy genre is the embedding in the modern world of the author's inventions or

their fragments, in which new models of worldview are realized, which contributes to additional aspects of the content of the work of art and expanding the range of its interpretation. In particular, the fairy-tale discourse of J. Rowling's works is filled with gaps or anthroponomy, as well as magic words based on the author's intention.

Thus, the peculiarity of the fantasy genre is not only the presence of spatio-temporal relationships between the real and unreal world but also the use of individual-author culturally-labelled words. Thus, the specific idiosyncrasy of J. Rowling significantly affects the capabilities of the translator. In practice, using a linguistic-cultural approach, it is able to operate a wide range of methods, for example, in contrast to the literal translation of occasionalism or anthroponomy, to offer an original version based on specific linguistic and cultural translation mechanisms that require knowledge not only semantic features and require the application of transformational methods in the framework of linguistic and cultural adaptation of the text.

According to the classification proposed by the translator Yu. Karpenko, who studied the translations of anthroponomy used in the novels of J. Rowling, can be divided into three groups [20]:

1. Anthroponomy borrowed from the real world.
2. Anthroponomy based on allusions.
3. Own anthroponomy (predominance of internal form and emotional and evaluative meaning).

According to this classification, the anthroponomy of the first group do not cause difficulties in translation: "Harry Potter", "Lillian", "James", "Charlie", "Bill", "Fred", "George". The translation of these names is subject to the general laws of the transfer of proper names. However, it is also necessary to take into account the already established tradition of translating these names, which is usually presented in dictionaries.

Anthroponomy of the second group, alluding to mythological or historical characters: "Pomona" (teacher of herbology "Pomona Sprout"), evokes an allusion to the ancient Roman goddess of fertility "Pomona", as well as the name "Quirinus" – an ancient Roman god who is identified with, as well as with the two-faced god of entrances and exits "Janus". The teacher of the transfiguration is called "Minerva McGonagall", whose name is associated with the ancient Roman goddess of wisdom, patroness of warriors and, of course, translated into Russian exactly as the name of this goddess – "Minerva". "Leonard da Quirm" is the name of a genius and inventor, many of whose drawings and diagrams clearly refer the reader to the famous Italian of the Renaissance Leonardo da Vinci.

However, the names of the last group need special attention – their own anthroponomy. Similar names are found in other literary genres, but in the works of J. Rowling, they are part of a new world created by the author, and because the translator must recreate the atmosphere of this world, his own anthroponomy, which require mandatory and sometimes accurate translation.

Problems of adequate transmission of the source text are also reduced to the need for a deep understanding of the author's image system and style. Extremely important is the background knowledge of the translator's deep knowledge of the historical situation, folklore, and features of life. In the verbal palette of the work of art, special attention is paid to proper names (onyms). They act in every great writer as a particularly noticeable, stylistically and semantically marked means of expression, a bright sign of style.

Another important feature of the translation of the works of J. Rowling is that in forensics the translator deliberately violates the linguistic and cultural norms of the language of translation in order to preserve the "foreignness" of the original. By choosing one or another strategy, the translator either becomes an agent of aggression towards another's culture or challenges his own culture by simplifying its language. However, it should be noted

that foreignization also acts as a deterrent, a counterweight to the act of appropriation, in which translation is inherent.

An important feature of the translation of the works of J. Rowling is the creation of neologisms using a similar linguistic or speech phenomenon in the language of translation. The appearance of new words can also be seen in the example of the *Mirror of Desire* – in the original *Mirror of Erised*. The translation as the *Jedi Mirror*, which can be found on the *Harry Potter People's Translation* website, leads the reader to think of the word *hope*. This translation is accurate because the mirror can really reflect the cherished thoughts

Thus, we can conclude that in the works of J. Rowling on their own anthroponomy, which are very common, bears a great semantic load: without adequate transmission of the meanings hidden in these names, much of the imagery of the whole work is lost. Therefore, it is also necessary to adhere to the law of harmony, according to which the names invented by the author must find the most acceptable form for the reader of the translation.

Accordingly, if we generalize the classification of anthroponomy in the works of J. Rowling, focused on the main characters of a series of her works, we can give the following examples.

1. Real anthroponomy:

- Antonin Dolohov – the death eater and a close ally of Lord Voldemort. Last name and first name are antonyms, “Antonin” – one of the emperors of ancient Rome of the Pius dynasty, a prominent military leader. “Dolohov” – a character in Tolstoy’s novel “War and Peace”, one of the ugliest characters in the work.
- Adrian Pucey – the magician, Hogwarts graduate. He studied at Slytherin. He was a member of the Quidditch school team (according to 1991). He was a hunter. In French “la puce” – “flea”.
- Batilda Bagshot – the magician, known for writing many works on the history of the magical world (author of “History of Magic”). Bagshot is located near London.
- Harry Potter – magician, son of Lily and James Potter. Translated from English “potter” – as “potter”. Potter is one of the most common surnames in England. When Rowling was little, she was friends with a brother and sister named Potter.
- Hermione Granger – the magician from the Muggle family. Despite this, she is the most gifted student in the stream. In Shakespeare’s play called *The Winter’s Tale*, Hermione is the queen. With the surname, everything is much simpler “granger” – “peasant or farmer”. It follows that the name reflects the nobility of the character, and the name emphasizes the origin of the ordinary family.
- Horace E.F. Slughorn – the teacher at Hogwarts and a good friend of Albus Dumbledore. The name comes from the name of the ancient Greek philosopher “Horace” or, according to another version, from the name of the American writer of the 18th century Horace Walpole, who became famous for his Gothic novels.
- Minerva McGonagall – the school teacher who teaches transfiguration classes. The name is known for the fact that it was worn by the famous poet who lived in the XIX century “William Topaz McGonagall”. He was popularly called “the worst poet of the time” because he used a freestyle of writing and could not work with rhyme, as well as choosing obscure themes for his works. For example, in “Train crash on the bridge over Firthfay” J. Rowling refers to the fact that Minerva comes from Scotland, describing in the work of her robe made of woollen fabric “tartan” – “Scottish”. However, it will be difficult for the reader to determine the origin of the heroine by one surname, as it may be from Ireland (the prefix “Mc” or “Mac”, found in both countries).

2. Allusive anthroponomy:

- Argus Filch – Hogwarts caretaker. In the mythology of ancient Greece, “Argus” was called “Panoptom”, which means “all-seeing”. This is a stoic monster who, on behalf of the goddess Hera, watched the favourite of Zeus Io. The English verb “to filch” means “to snatch, to forge”.
- Alberic Grunnion – magician mentioned on the card from chocolate frogs “Famous magicians and witches”. In the medieval German epic poem “Song of the Nibelungs”, Alberich was the king of gnomes, who guarded the jewels with a “tarnkappe”, which translated from German means – “invisible cloak”. The protagonist named Siegfried takes away Alberich’s invisible cloak, which eventually turns into a great disaster for the king because without the cloak he could not keep track of treasures. Grunnion is a small (15 cm) marine fish that belongs to the species “Leuresthes tenuis”. It can only be seen off the coast of California.
- Arthur Weasley – head of the Weasley family. He was named Arthur in honour of King Arthur, as J. Rowling herself admitted. Legend has it that Arthur was a leader and in ancient times defeated the Saxons and other enemies, uniting people in Britain.
- Gellert Grindelwald – the black wizard, who is defeated in 1945 by Dumbledore. Grendel is a monster from the Anglo-Saxon epic poem *Beowulf*. “Wald” translated from German means “forest”. The name of Teutonic origin “Gellert”, as well as the right year leads readers to believe that Grindelwald and his friend Dumbledore lived during World War II.
- Parvati Patil – magician, student of Hogwarts. Distributed to the Gryffindor faculty. In Hindu mythology, Parvati is the goddess and wife of the god Shiva, the patroness of men and women, the image of the ideal woman, the mother revered by Hindus.

3. Own anthroponomy:

- Adalbert Waffling – a great magician who wrote the textbook “Magical Theory”. “Adalbert” translated from German means “noble origin”, and the verb “to waffle” is translated into Russian as “judiciously taught”.
- Arsenius Jigger – a magician and author specializing in potions and protection against the dark arts, and who wrote the book “Basic protection against the dark arts”. The name “Arsenius” can be derived from the word “Arsenicum”, which means “one that contains arsenic” is a very poisonous metal element. “Arsenius” can also be a reference to the famous physicist and chemist Svante Arrhenius, the most widely known formulation of the first modern definition of acids and bases in molecular terms. From English “Jigger” – “a small glass or a measure of liquids”.
- Bellatrix Lestrangle – one of the Death Eaters, servants of Voldemort. He comes from an ancient magical genus of Blacks, whose representatives were deluded by the purity of blood. The name “Bellatrix” (Latin “Amazon, Military”) perfectly emphasizes its character. There is also a version that was named after the star “Bellatrix” (constellation Orion).
- Vindictus Viridian – a magician who became famous for his book “How to send damage and protect yourself if the damage is sent to you”. Harry saw this book in the Flourish and Blots shop. Its name comes from the Latin word “vindicta”, which means “punishment, revenge”. The name “Viridian” also comes from Latin and translates as “dirty green”.
- Voldemort – magician, Slytherin graduate. In French, “vol de mort” means “flight of death or the dead”. Although, if the name was of French origin, the final “t” would not be pronounced.
- Draco Malfoy – magician. From Old French “mal foy” translates as “mean”, which means lack of trust. “Draco” is the name of the constellation Dragon. Translated from Latin, “Draco” means “dragon, snake”. The name

“Malfoy” can come from the Latin “maleficus” and mean – “villain”.

Thus, if we consider the name of a person, a person, then a specific name – a person of a specific type. This is most evident in the works of Joan Rowling about Harry Potter. As you can see, the names of many of Rowling’s characters are symbolic. Many of them are eloquent. Each name reflects the essence of a character. However, many names have different roots and different histories. The images of the heroes themselves are correlated with different people, both real and mythological. Each name and even surname reveals the character, appearance, and sometimes the whole fate of the character of the novel. Names and surnames are never arbitrary in J. Rowling, so the author’s names are a tool for knowing the characters of her novels.

5 Conclusion

Thus, we can conclude that the anthroponomy in the works of J. Rowling contain a linguistic and cultural representation of the heroes of the work, embody their actions, behaviour, and even appearance. Author’s occasionalism, which denotes objects or their properties characteristic of the fantasy genre and has no correlation with real objects, generally give the author more opportunities for creative thinking, and the translator - to confirm his professionalism, because in the translation process it is not always possible to find an equivalent. for a particular lexical item. Moreover, in some cases, there is a need to adapt the source text for the reader who is unfamiliar with the gaps in the English picture of the world. In such a situation, the translator faces the difficult task of “not losing” the original meaning invested by the author in the work of art, on the one hand, and as close as possible to bring the reader closer to the described events of the original text, on the other.

Based on the analysis of a series of novels by J. Rowling, it can be argued that translators use numerous translation transformations in different situations, due to both their high level of professionalism and the use of the most “favourable” methods, in particular, tracing and transcription, occasionalism and neologism has not undergone significant semantic changes.

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