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Written text translation specifics and modifications

В статье рассматриваются модификационные приёмы и особенности письменного перевода литературы с английского языка на русский язык на примере фрагмента из главы романа Дж. К. Роулинг «Гарри Поттер и узник Азкабана». При анализе русского текста был использован перевод издательства «РОСМЭН».

Ключевые слова: лексические приемы перевода, синтаксические приемы перевода, особенности перевода, Гарри Поттер

This article describes specifics and modifications used in translation from English into Russian based on the fragment from the chapter of the novel ‘Harry Potter and the Prisoner of Azkaban’ (hereinafter HPPA) by J. K. Rowling. The ROSMEN’s publishing house translation was used as Russian text.

Keywords: lexical devices, syntactic devices, translation features, Harry Potter

Translating the original text into other languages makes it possible to popularize the material around the world. The purpose of the author when writing his work is to convey the idea to the reader, to make him laugh, to make him think about something serious. Sometimes translating word for word the peculiarity of the work itself is lost. It is necessary to use various techniques and devices to keep the charm of writing, to make information from the source text available for perception and understanding in full for the target text readers [3], [5].

The aim of the research is to analyze what kind of syntactic and lexical devices are used by the ROSMEN publishing house, based on a fragment of the book ‘Harry Potter and the Prisoner of Azkaban’ by J.K. Rowling [1], [4].

The tasks of the research are as follows:

- (1) to choose the text fragment,
- (2) to compare paragraph by paragraph the original text with the translation of the ROSMEN publishing house,
- (3) to determine what syntactic and lexical techniques can be used in translation,
- (4) to elicit these devices and try to guess why they were used.

The eighteenth chapter ‘Moony, Wormtail, Padfoot, and Prongs’ was chosen by us as one of the key moments in the development of the plot [1], [4]. We were looking for examples of lexical devices such as omission, addition, change of grammatical forms, loss of meaning compensation, concretization, antonymic translation, meaning extension, metonymic translation [2].

Examples of lexical devices are presented below, except for the metonymic translation. For example, *Harry looked down at Ron, and as their eyes met, they agreed, silently* [1] – *Гарри с Роном переглянулись и тут же пришли к молчаливому согласию* [4]; *If you're going to tell them the story, get a move on, Remus* [1] – *Если ты собрался рассказывать им всё с сотворения мира, то поторопись, Римуc* [4]; *Ron swayed and overbalanced, and Harry caught him and pushed him back down to the bed* [1] – *Рон свалился бы с кровати, если бы Гарри не подхватил его* [4]; *It seemed impossible that I would be able to come to Hogwarts* [1] – *И о Хогвартсе даже не мог мечтать* [4]; *I want to commit the murder I was imprisoned for* [1] – *Я хочу немедленно покончить с убийцей, из-за которого столько лет провёл в Азкабане* [4]; *You're nutters, both of you* [1] – *Вы просто психи, вы оба* [4]; *Peter Pettigrew's dead!* [1] – *Питера Петтигрю нет в живых!* [4]; *Sirius, NO!* [1] – *Сириус, осторожней!* [4].

Table 1 shows the quantitative ratio of each lexical device in descending order.

Table 1 – Lexical devices of translation revealed in the extract of the HPPA

Meaning extension	25
Addition	20
Omission	15
Change of grammatical forms	13
Concretization	4
Loss of meaning compensation	2
Antonymic translation	1
Metonymic translation	0
Total:	81

Also we were looking for examples of syntactic devices such as transposition, sentence integration and fragmentation. Examples of syntactic devices are presented below. For example, *Moony, Wormtail, Padfoot, and Prongs* [1] – *Лунатик, Бродяга, Сохатый и Хвост* [4]; *Lupin broke off. There had been a loud creak behind him. The bedroom door had opened of its own accord* [1] – *Люпин прервал речь на полуслове – что-то громко скрипнуло позади него, и дверь в спальню открылась сама собой* [4]; *It took a few seconds for the absurdity of this statement to sink in* [1] – *До друзей не сразу дошла вся абсурдность этого заявления. Минуты две все молчали* [4].

Table 2 shows the quantitative ratio of each lexical device in descending order.

Table 2 – Syntactic devices of translation revealed in the extract of the HPPA

Transposition	16
Sentence fragmentation	8
Sentence integration	3
Total:	27

We tried to suggest why these techniques were used. As for the title of the chapter, we tried to connect the transposition device with the rhythm of the words. The first 3 names (Moony, Wormtail and Padfoot) have 2 syllables in a word, but the fourth (Prongs) is only one syllable. The same occurs in the Russian translation. ‘Moony’ was translated as ‘Лунатик’, ‘Wormtail’ became ‘Хвост’, ‘Бродяга’ was used instead of ‘Padfoot’ and ‘Prongs’ became ‘Сохатый’. Russian translation of the name ‘Wormtail’ (‘Хвост’) has the shortest number of syllables. This name was placed at the end of the chapter title. That is why we think the translator changed the words order.

We would also like to comment on an example of one interesting omission.

I told you, months ago, that the Whomping Willow was planted the year I came to Hogwarts. The truth is that it was planted because I came to Hogwarts. This house’ – Lupin looked miserably around the room, - ‘the tunnel that leads to it - they were built for my use. Once a month, I was smuggled out of the castle, into this place, to transform. The tree was placed at the tunnel mouth to stop anyone coming across me while I was dangerous [1]. In the Russian version of ‘Harry Potter and the Prisoner of Azkaban’ this paragraph is completely missing. Perhaps the translators did not consider it necessary to keep the repetition of the Whomping Willow’s appearance story, because it had been mentioned before.

Another example of the omission presents below. *None of this could have happened if I hadn't been bitter... and if I hadn't been so foolhardy... [1] – Ничего бы не произошло, если бы не моя безрассудная тяга к риску... [4].* This part ‘if I hadn’t been bitter’ is absent in Russian translation perhaps because of the varieties of meaning this phrase the translator decided to omit it so as not to confuse the reader. For example, it means someone who is angry and unhappy because they cannot forget bad things that happened in the past. Another meaning is a bitter experience causes deep pain or anger.

We would also like to note an interesting choice of synonyms in translation. *One hand was still clawing the air as it tried to reach Scabbers, who was squealing like a piglet, scratching Ron's face and neck as he tried to escape [1] – Скрюченные пальцы когтили воздух, стараясь дотянуться до крысы, а та извивалась и визжала не хуже поросёнка, царапая Рону лицо и шею [4].* There are two words ‘scratching’ and ‘clawing’ with the same meaning in this paragraph. But the translator used words like ‘когтили’ and ‘царапая’.

Describing the methods of translation, one cannot miss the fact that the vast majority of them are used in combination. For example, *“Peter Pettigrew's dead!” said Harry. “He killed him twelve years ago!” He pointed at Black, whose face twitched convulsively [1] – «Питера Петтигрю нет в живых! – сказал Гарри. – Он убил его двенадцать лет назад». Лицо бывшего узника исказила гримаса [4].* We found three different devices. There is antonymic translation, omission and meaning extension in this short paragraph.

In conclusion, it is interesting to read this book both in Russian translation and in the original English version. Often we do not think about the colossal work done during the translation. The translation of such literature is feasible for the creation of a new work. And the popularity of the original work for the general public depends on the quality of the translation.

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Исследование эпитетных слов (на материале Словаря поэтического языка М. Цветаевой)

В статье рассматривается образная природа эпитетов на материале текстов М. Цветаевой. На базе Словаря поэтического языка поэта делается вывод об антропоморфичности поэтического мышления и языка поэта. Отобранные эпитеты вписываются в логику метонимического механизма образования переносных эпитетов.

Ключевые слова: Марина Цветаева, эпитет, метонимия, словарь, концепт.

Образный потенциал атрибутивных конструкций трудно переоценить, особенно в случае их присутствия в составе художественного текста. [1], [3], [5], [6], [10]. Рассмотрение роли признаковой лексики не только в составе идиолексикона поэта или писателя, но как проявления когнитивного типа категоризации реальности представляется перспективным направлением исследования [6].