FEATURES OF THE TRANSLATION OF CHILDREN'S FANTASY

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ABSTRACT

This article analyzes the types of the texts, its genres, criteria, function and in translation, the skills of translators in creating discourse of the texts. Admittedly, the skill of the translators and ways and method of translation are studied. Mainly, fantasy genre is clarified with examples of Harry Potter.

A typology of texts that meets the requirements of the translation process and extends to all types of texts encountered in practice is an indispensable prerequisite for an objective assessment of translations. The translator, using text analysis, determines which type of text he will have to translate in order to avoid the danger of translating according to incorrect criteria. The German translator O. Kade believes that a wide range of different "genres of texts" is determined by the content, purpose and form of the text. Already the diversity of texts that are different in nature, as he argues, leads to the conclusion that there cannot be a single scheme or model of translation for all genres of the text [1, p. 202-220].

Literature review. It is known that the translation method must correspond to the type of text. The main goal in this case is to preserve during translation the most essential, which determines the type of text. When analyzing the type of text, the translator proceeds from one criterion, i.e. the material of which the text is composed. Since the text can be created only by means of the language, it is necessary to investigate what functions the language performs in the given text during the analysis. Scholar Karl Buhler pointed out that language is both a "description" (representing information), an "expression" (symbolizing emotional or aesthetic experiences) and a "call" (calling for action or reaction). These three functions may be qualitatively unequal in different linguistic utterances. In practice, there are numerous weaves and mixtures of forms.

However, depending on the predominance of a particular function in a particular text, three main types can be distinguished:

according to the descriptive function of the language - content-oriented texts; according to the expressive function of the language - form-oriented texts; according to the function of appeal - texts focused on appeal. Form-oriented texts also convey content, but the linguistic form is the dominant component in them.

While the type of text largely determines the choice of method and the degree of importance of what is to be preserved in translation, the type of text determines which intralinguistic patterns are considered by the translator.

Since form and content are inseparably connected with each other, the way of expressing thought in language is no less important than its substantive content. For form-oriented texts, first of all, the form is important, considering aesthetic, artistic and creative aspects. Such a text is analyzed, first of all, from the point of view of the embodiment of its form, determined by aesthetic, stylistic, semantic and grammatical parameters, and translated in accordance with this. When translating, an equivalent effect should be achieved with the help of an analogy of form. Only in this case, the translation can be considered equivalent [1, p. 202-220].

The difficulties of attributing individual types of texts to the type of texts oriented towards form cannot, in principle, be overcome only by pointing out the nature of the literary genre, as is usually done. Even the designation of the genre given by the author himself cannot play a decisive role, since there is a lot of ambiguity in matters of nomenclature, not to mention the pretentious use of the name of the genres [ibid.]. The translator cannot do without his own analysis. When dealing with fantasy, the translator must translate it according to

the principles applicable to form-oriented texts, while maintaining the pragmatic potential of the text, taking into account the main recipient - the child. Naturally, adults also read books about Harry Potter, which once again proves their belonging to the fantasy genre, which blurs the boundaries between children's and "adult" works, but J. Rowling herself emphasizes that she wrote primarily for children. In our study, we classify books about "Harry Potter" as a genre of children's fantasy, therefore, we consider a child as a recipient.

Thus, the texts of children's fantasy communicate content, but they lose their specific character if the translation does not preserve the external and internal form, determined by the norms of poetics, the style and artistic aspirations of the author. From this requirement follows the inevitable conclusion that, unlike content-oriented texts, the translation of which is determined by the features of the target language, the language design of the translation of form-oriented texts is determined by the source language.

For example, when translating content-oriented text, puns can be ignored without reducing the invariance of the content plan. And in a form-oriented text, it is necessary to find a functional correspondence that corresponds to the artistic and aesthetic function of the stylistic figure. If differences in the structure of languages do not allow a pun to be rendered in the same place, one has to choose between replacing another linguistic figure with a similar aesthetic impact or including a pun where it did not exist in the original text, but this is an opportunity in the target text. In this case, fragments of the text of children's fantasy are oriented towards appeal rather than form, which is associated with the specifics

of this complex multifaceted genre. When evaluating the translation of a message-oriented text, one should first of all take into account whether the translator was able to sufficiently penetrate the extra-linguistic and extra-literary goal setting of the corresponding text and whether its version of the translation contains the same message, whether it is able to have the same impact that the original author achieved. [1, p. 202-228].

Research methodology. Structural and typological aspects of J. Rowling's fantasy work should be considered along with cultural ones, for the reason that their cultural conditionality, cultural conventionality, is beyond doubt. In other words, what linguistic means should be used to format the text of the Harry Potter translation, what its extralinguistic parameters should be, depends on the culture in which it is created, what are the traditions that dictate to the author the rules for its construction both in terms of expression and in terms of content.

"In the process of translation, along with a comparison of different language systems, there is a comparison of different cultures, as a rule, texts addressed to the native speaker of the source language are designed only for his perception. They entirely and completely proceed from the specific features of psychology, the amount of information available and the characteristics of the surrounding social - cultural sphere of the carrier of a foreign language. In the process of translation, the Text is redirected to a foreign language Recipient, who has a different amount of background knowledge. At the same time, the source text is pragmatically adapted, i.e. making certain adjustments for socio-cultural, psychological and other

differences between the recipients of the original text and the text translation" [2]. The national-cultural and socio-cultural features of each nation, expressed in any way in the language, are individual, even with a close translation, they are not always clear to native speakers of other languages and cultures.

L.K. Latyshev noted that the usual (not having the appropriate linguistic and regional training) the addressee of the translation cannot independently "decipher" the hint, adding the "missing" (implied) content "on his own" to the text, since he does not have the necessary cultural-historical or up-to-date information. Therefore, the translator should help him in this, since the public purpose of translation is precisely to create opportunities for the recipient of the translation equal with the recipient of the original for the semantic interpretation of the text" [, p. 201].

The translator needs to convert implicit content into explicit content. LK Latyshev offers two ways: 1) to compensate the recipient of the translation for unknown implied information by introducing it directly into the text of the translation; 2) compensate for the "missing" content with the help of a translator's note. The advantages and disadvantages of each of the two methods for solving the problem of inequality of pre-information stocks for carriers of FL and carriers of TL are quite obvious. On the one hand, the introduction of "complementary" content into the translation text is in many cases inappropriate; this applies, for example, to texts such as political statements, memoirs, historical testimonies, religious texts, etc. On the other hand, this technique often

requires quite deep lexical and grammatical transformations [3, p. 202-203].

It is the commentary that is the way to overcome the cultural distance of the reader. A complex literary text is saturated with a plurality of meanings that need to be extracted. The assimilation and explanation of the text is carried out through its interpretation and commentary, i.e. linguistic interpretation is a procedure for the reception of meanings, which is closely connected with the tradition of a particular society [84, p. 168-174]. Commentary texts acquire no less value in the eyes of the reader than the text of the original source itself, which explains the emergence of a number of Internet sites, books, pocket encyclopedias, the purpose of which is to interpret, interpret the books of J. Rowling. On the basis of comments, the reader can produce his own text, different from others, speculate or add to it. Thus, a comment creates the necessary conditions for an interactive relationship between the reader and the text. The interactive work of thought on the basis of commentary reveals countless properties of the individual.

ness, uniqueness and uniqueness of the existence of an individual. The commentary text reproduces the main text, as it were, anew.

Translator Yu. Machkasov created not only references, footnotes and notes that allow to preserve the identity of the author's speech to the maximum extent, while at the same time not destroying the integrity of the perception of the translated text, but also the actual commentary on the text "Explanatory Dictionary - Study of Events, Places, Persons and Phenomena of the Wizarding World in the First Volume of the Harry Potter Saga", containing explanations, interpretations, additions, bibliographic descriptions, biographical, historiographical and etymological references, information gleaned from interviews, books, encyclopedias, etc. the translator's notes cover the main historical and cultural events, "decipher" the names of heroes, the names of places, textbooks, food, holidays, etc., making the linguistic-ethnic barrier transparent, helping to comprehend the author's intention, to understand comparisons with certain characters. The translator has to enter into verbal communication with the reader and explain to him the author's intention. The commentator (translator) has to direct the perception of the linguistic personality (reader), i.e. his cognitive discourse into the desired vector of possible understanding. Quite often, the intentional complexity (obscuration) of the author's text needs a kind of "intellectual" medium, in the form of a commentary or a commentator. Thanks to the commentary of the translator Y. Machkasov, the realities of J. Rowling's books are accessible to adults and children, regardless of their belonging to different cultures, societies, historical eras.

K.I. Chukovsky rightly noted that a good translator, although he looks into a foreign text, thinks all the time in Russian and only in Russian, not for a moment succumbing to the influence of foreign turns of speech that are alien to the syntactic laws of his native language. The translator must strive to ensure that each phrase translated by him sounds in Russian, obeying the logic and aesthetics of the Russian language. At one time, there were fierce disputes about this, the essence of which the famous English critic, poet and philosopher Matthew Arnold briefly formulated as follows: "Some say: a translation can be considered good if, when reading it, we forget the original, and

it seems to us that the original was written in our native language. Others say: the purpose of translation is just the opposite. It is necessary to preserve in the translation every unusual, uncharacteristic of our language turn, so that it can be felt as strongly as possible that we have before us the creation of a mind alien to us, that we are only imitating something made of another material" [4, p. 186].

Researcher Ernst Merian-Genast notes that the translator transfers in two directions: either he transfers a foreign author to his reader, or he transfers his reader to a foreign author. Hence - two completely different methods of translation. In the first case, the translator sees his task in bringing the original closer to the method of thinking and to the language of his compatriots, in order to make the foreign author speak as his compatriot would speak. In the second case, the reader clearly feels that a foreigner is addressing him [1, p. 202-228].

The Harry Potter books have been published in millions of copies, translated into sixty languages of the world, including American English, Latin, Ancient Greek and various dialects. Dr. Jeremy Munday, a linguist at the American Institute of Linguistics and International Studies, identified the following problems in translating Harry Potter and the Philosopher's Stone and Harry Potter and the Chamber of Secrets that translators around the world faced: the transfer of proper names, fictitious titles; the transfer of puns, occasionalisms, fictional realities and the transfer of the national-cultural component [5].

For linguists and translators, the opportunity to study interviews with translators of Harry Potter into different languages of the world is unique, to learn about how each of them developed their own translation strategies and interpreted the original text. So, the translators of "Harry Potter" into Dutch, Slovak, French, Italian, Catalan, Welsh, Japanese, Spanish, Brazilian, Portuguese, Norwegian and Dutch mainly tried to reveal the meaning, associative links, additional connotations in the process of translating "speaking" names and fictitious names; German and some Russian translators resorted to the technique of transcription; Israeli and Swedish translators used the technique of replacing the realities of the source culture with the realities of the culture of the recipient. In addition, in order to make the text of the book more understandable for the American recipient, the editor of the American edition of Scholastic added some lexical items to the text of the Harry Potter book (crumpets - English muffins, jelly - Jell-O, jacket potato - baked potato, treacle toffee - treacle fudge), spelling (mum - that) and grammatical (got fond-grown fond, he's got flu - he's got the flu, teddy - the teddy, shift the slime - get the slime off end of term - end of the term) changes, and some episodes were expanded and shortened within a few sentences, the title of the first book was changed (for commercial purposes), and italics were removed from some words and phrases.

The translators of Harry Potter into Latin and Ancient Greek, Peter Needham and Andrew Wilson, faced different challenges, but, like other translators, developed their own translation strategies to overcome the difficulties. For example, since Andrew Wilson identified a fourth-century BC Greek as the recipient of his translation, he had to translate all the titles, i.e. the reception of transliteration was excluded. The translation process was further

complicated by the fact that the Harry Potter saga had not yet been completed, which means that the translation of details was carefully taken, since their omission or incorrect transmission could cause difficulties in the process of translating the next part. For example, the Spanish translators translated the name Professor Sinistra as Profesor Sinistra (masculine) and were forced to change it to Profesora Sinistra (feminine) in the next book. Name confusion also occurred in the work of the German translator Klaus Fritz. Name discrepancies are found in Russian translations of the Rosman publishing house, when one character has both a transliterated version of the name and a "translated" one (for example, Neville Longbottom / Neville Longbottom).

Conclusion and recommendations. In the work "Harry Potter" there is a philosophical idea that all translators had to preserve when translating. One of the main themes of the works of J. Rowling is the struggle between dark and light forces. However, in addition to this, there is an obvious close connection between the words and actions of the heroes of J. Rowling's books and the teachings of the brilliant Swiss philosopher Carl Gustav Jung, according to which the goal of any work of the soul is the "individuation" of the personality, the acquisition of "selfhood". A person becomes individualized when he synthesizes in himself all possible dimensions of the mental, in this process he acquires selfhood, becomes himself. The attainment of the self also means the integration of evil. It is necessary to perceive evil as a moment of one's own destiny, a part of one's personality, and not to accept it as something external, to accept it as a part of oneself. Only then will a whole person be obtained. In other words, the meaning of J. Rowling's books is not only the struggle between Good and Evil, but also the struggle against evil within oneself, the self-knowledge of a person who synthesizes in himself all possible dimensions of the mental, including Evil. Philosophical ideas are included in the movement of the plot, they are the basis of the figurative system and the semantic content of the style, they play an essential role in the definitions of fantastic reality. Christian themes of love and self-sacrifice are central throughout the Harry Potter books, and the translator also needs to accurately reflect them, without adding anything of his own.

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