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Source-oriented And Target-oriented Dilemmas In Translating The Harry Potter Book Series Into Russian

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Source-oriented and Target-oriented Dilemmas in Translating the *Harry Potter* Book Series into Russian

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ABSTRACT

The poster highlights the problem of translating characters' names in fiction books, compares source-oriented and target-oriented translation strategies, and provides an analysis of translations of names from the *Harry Potter* book series in order to prove the necessity of combining these two strategies.

KEY WORDS: translation of names, source-oriented translation, target-oriented translation, Harry Potter translations

INTRODUCTION

According to the statistics published in the *Universitetskaya Kniga* periodical, in 2019, 15.7% of books published in Russia were translations from foreign languages [3]. The quality of these translations can be estimated only in the course of comparison between the source and the target. If you're not a professional linguist, you don't have time to check someone's work. That's why you initially expect to get translations of high quality. But how to create them? In this poster, I analyze Russian translations of several characters' names in the *Harry Potter* book series from the point of view of their belonging to one of the two translation strategies, defined by Gideon Toury [1], namely a source-oriented strategy and target-oriented strategy. In order to take the best aspects of both strategies and get the best result, I suggest applying a combination of these two strategies is to be recommended when translating names.

Translation strategies

	SOURCE-ORIENTED	TARGET-ORIENTED
focus	forms and structures of the source language	structures and cultural context of the target language
goal	to **reproduce** "forms and structures of the source language" in the target language [1]	to **adapt** the source "to the structures and cultural context of the target language" [1]
features	◁ literal + accurate + keep foreignism ☹ may seem artificial/ridiculous ☹ hidden meanings stay implicit	◁ free + natural + easy to perceive and understand ☹ foreignism is absent ☹ lack of shades of a foreign culture

Table 1. Comparison of Gideon Toury's translation strategies.

CONCLUSION

Analyzing and comparing translations carried out within the frame of different translation orientations, we notice that when source-oriented and target-oriented strategies are applied simultaneously, the final result keeps cultural particularities of the original, sounds natural, and convey hidden meanings all at once. We can conclude, that the most successful translation of names in the *Harry Potter* book series is achieved when a combination of source-oriented and target-oriented strategies is applied.
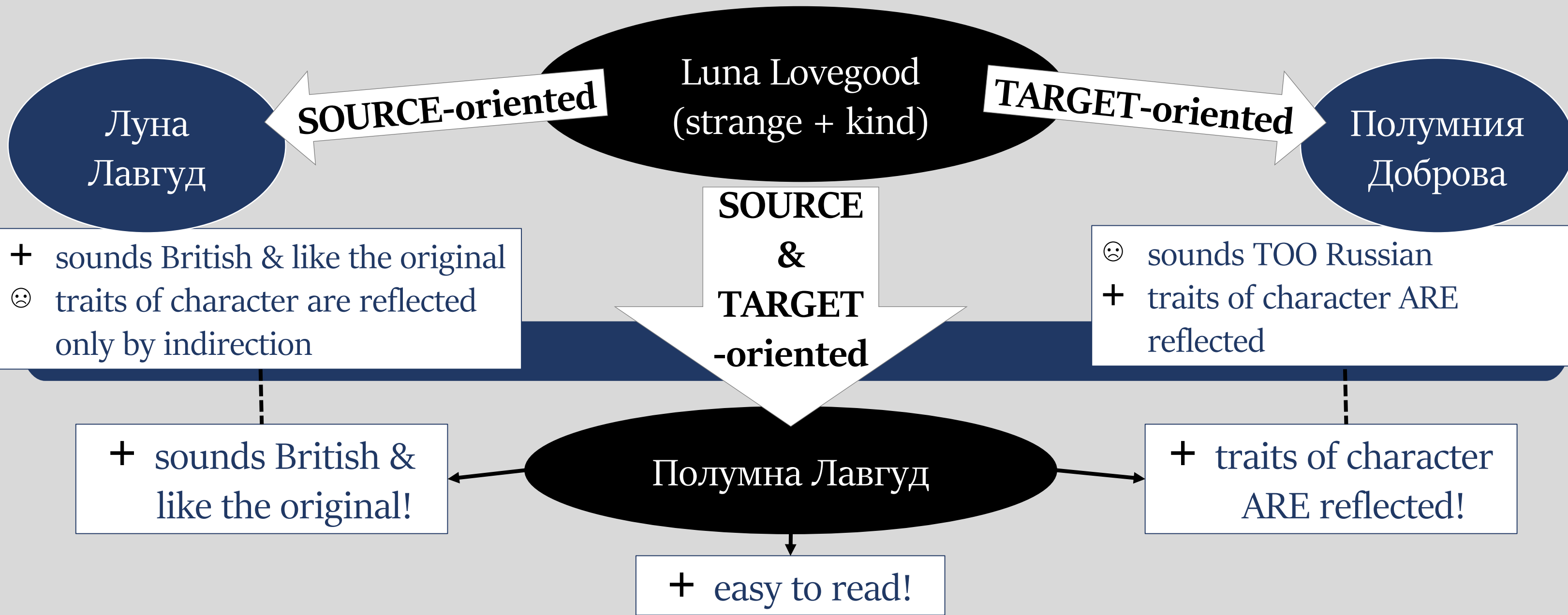

Figure 1. Variants of Luna Lovegood's full name translation and their analysis.

№	Names	Orientation		
		SOURCE	**TARGET**	**SOURCE & TARGET**
1	You-Know-Who	Вы-Знаете-Кто	—	**Сами-Знаете-Кто**
2	Voldemort	Вольдеморт	—	**Волан-де-Морт**
3	Scabbers	—	Короста	**Струпик**
4	Neville Longbottom	Невилл Лонгботтом	—	**Невилл Долгопупс**
5	Severus Snape	—	Злотеус Злей	**Северус Снегг**
6	Professor Sprout	—	—	**Профессор Стебль / Профессор Спарж**
7	Rowena Ravenclaw	—	—	**Кандида Когтевран / Эврана Вранзор**
8	Helga Hufflepuff	Хельга Хуффльпуфф	—	**Пенелопа Пуффендуй**
9	Gilderoy Lockhart	—	Сверкароль Чаруальд	**Златопуст Локонс**
10	Rita Skeeter	Рита Скитер	—	**Рита Вритер**
11	Luna Lovegood	Луна Лавгуд	—	**Полумна Лавгуд**
12	Professor Umbridge	Профессор Амбридж	—	**Профессор Кхембридж**
13	Grawp	—	—	**Грохх / Гурп**
14	Horace Slughorn	—	Гораций Дивангард	**Гораций Слизнорт**

Table 2. Classification of Harry Potter characters' names translations (Adapted from [2, 206-207]) .

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