

TRANSLATION OF PROPER NAMES IN LITERARY TEXTS

Khalida Daukaeva

*Lecturer, Silk Road International
University of Tourism and Cultural Heritage*

Annotatsiya

Badiiy matnlarda atoqli otlarni tarjima qilish tarjimashunoslikning eng murakkab va ko'p qirrali masalalaridan biridir. Atoqli otlar nafaqat nominativ, balki semantik, uslubiy, madaniy va ramziy funksiyalarni ham bajaradi, bu esa tarjimondan nafaqat lingvistik bilim, balki madaniy kontekstni, muallif niyatini va matnning janr xususiyatlarini chuqur tushunishni talab etadi. Maqolada atoqli otlarni tarjima qilishning asosiy muammolari ko'rib chiqiladi hamda ularni yetkazishning turli strategiyalari tahlil qilinadi. Shuningdek, asl talaffuzni saqlash va ma'no yukini yetkazish o'rtasidagi muvozanat masalasiga alohida e'tibor qaratiladi.

Annotation

Translating proper names in literary texts is one of the most complex and multifaceted tasks of translation science. Proper names perform not only nominative, but also semantic, stylistic, cultural and symbolic functions, which requires the translator not only linguistic competence, but also a deep understanding of the cultural context, authorship, and genre features of the text. The article examines the main problems of translation of personal names, analyzes various strategies for their transmission. Special attention is paid to the balance between preserving the original sound and transmitting the meaning of the charge.

Аннотация

Перевод имён собственных в художественных текстах является одной из наиболее сложных и многогранных задач переводоведения. Имена собственные выполняют не только номинативную, но и семантическую, стилистическую, культурную и символическую функции, что требует от переводчика не только языковой компетенции, но и глубокого понимания культурного контекста, авторского замысла и жанровых особенностей текста. В статье рассматриваются основные проблемы перевода имён собственных, анализируются различные стратегии их передачи. Особое внимание уделяется балансу между сохранением оригинального звучания и передачей смысловой нагрузки.

Introduction

The translation of literary works is always linked to the need to convey not only the content of a text, but also its aesthetic, cultural and emotional components. One of the most problematic elements in this process are proper names. In contrast to the

common language, proper names have special status: they simultaneously perform an identification function and carry an additional meaning.

Traditionally, in translation proper names have been regarded as untranslatable elements. However, the modern approach recognizes that in artistic text they often play a key role in revealing images, symbols and stylistics of works. This is especially true for genres such as fairy tale, fantasy, and satire, where names can be deliberately "talking" and contain hidden meanings.

The purpose of this article is to analyze the main difficulties of translating proper names and consider strategies that allow to preserve their functional and artistic significance.

Analysis of translation of proper names in literary works

Authors such as Newmark have established different classifications of translation strategies in general terms, applicable, therefore, to the category of "proper names" [1]

Theoretically, there are at least four ways to translate proper names when translating from one language to another. First, the name can be kept unchanged, it is reproduced in the translation text in the same form as the original. Secondly, it can be rendered by means of transcription or transliteration, taking into account the orthographic and phonetic features of the translation language. Third, the name can be replaced by another name that is not formally related to the original. Fourth, if a name of its own in the source text carries an additional lexical value, it can be translated.

Combined strategies are also possible: for example, the name can be saved or transcribed and its meaning is additionally revealed in a footnote by a translator.

The examination of some examples from well-known literary works is particularly valuable for translation studies, because we can see difficulties and variations of translation solutions most clearly.

One of the most revealing sources is J. C. Rowling's series of novels about Harry Potter. In these texts, names play a key role, as many are "talking" and carry an additional semantic load. For example, the name Severus Snape evokes associations with coldness and strictness: from Latin *severus* means "severe", while the phonetics of the surname amplifies the sensation of sharpness. In Russian translation, the name is given as "*Северус Снегг*", where the surname "СНЕГГ" does not fully retain the original connotations but creates a certain sound effect that corresponds to the character's image. There is a trade-off between sound preservation and partial loss of semantics.

Another striking example is the name Draco Malfoy. The name *Draco* refers directly to the Latin word "*dragon*," which is associated with aggression and danger. The surname Malfoy can be interpreted as "*bad faith*" (mal + foi in French). In Russian

translation it was translated with the means of transcription and remains "Драко Малфой", which retains a phonetic form but requires the reader to have certain cultural competence to recognize hidden meanings. In this case, the translator chooses a strategy of foreignization, allowing the reader to confront the "foreignness" of the text.

Also interesting is an example of the name Albus Dumbledore. The name Albus means "white", symbolizing wisdom and purity, whereas *Dumbledore* in Old English means "bumblebee" [4]. In Russian translation, the name is transmitted as "Альбус Дамблдор", which retains its full form but loses its visual character. However, in the context of work, meaning is partly restored through the description of the character, which demonstrates the possibility of compensation for lost elements by other means of the text.

The analysis of translations of Charles Dickens' works, in which "talking names" are widely used, is not less instructive. For example, the character *Mr. Gradgrind* in the novel *Hard Times* has a name that reflects his character: it is associated with "grinding" facts and suppressing imagination [4]. In most translations, this name is conveyed by transcription ("*Gradgrind*"), which preserves the sound but makes it difficult to perceive hidden meaning. Some translators add comments, but this is not always possible in artistic text. Therefore, a dilemma arises: either keep the form or pass the content.

The other character is *Uriah Heep* from a novel *David Copperfield*. His name evokes associations with "cretinism" and hypocrisy. In the Russian translation, the name is conveyed as «Урия Хун», which retains its form but does not convey a completely negative connotation. However, with the author's description of the character, the reader still forms the right impression. This confirms that the name is not always the sole bearer of a characteristic.

In a fairy-tale tradition, translating one's own name is often done differently. For example, in the tale of the Brothers Grimm, the name Snow White is translated as "Белоснежка", which is a good example of calque translation. In this case, the meaning of a name is directly related to the character's appearance, so preserving semantics is a priority. Similarly, *Little Red Riding Hood* is translated as "Красная шапочка", which also conveys a key element of the image.

However, not all cases are so clear-cut. In English fairy tales there are names that are difficult to translate without losing the stylistic coloring. For example, the name *Rumpelstiltskin* does not have a direct equivalent and is usually transliterated ("Румпельштильцхен"), which keeps its exotic form but makes the name less clear to the reader. In such cases, the translator is forced to sacrifice either comprehension or authenticity.

Of particular interest is the translation of names in fantasy literature, where authors often create neologisms. For example, in the works of J. R. R. Tolkien names

have complex etymology and are associated with fictional languages. The name *Frodo Baggins* in Russian translation is transmitted as "Фродо Бэггинс", which retains form but loses possible associations (for example, connection with "bag" - "сумка"). However, the translator consciously chooses foreignization to preserve the integrity of the author's world.

In some cases, translators use more creative solutions. For example, the name *Hogwarts* has been translated as "Хогвартс", which is a transcription, but in other languages there are attempts to convey its inner form. This demonstrates the variability of translation strategies and the dependence of solutions on the traditions of a particular translation school.

Thus, analysis shows that translating proper names is always linked to a choice between several alternatives, each with its advantages and disadvantages. There is no one-size-fits-all solution: the choice depends on the genre, function of the name and target audience.

Translating proper names cannot be treated as a purely technical process. It is necessarily interpretive, as translator must decide which aspects of the name are most significant. This is especially important in cases where the name performs multiple functions simultaneously.

For example, a name can simultaneously:

- Name the character
- characterize him/her
- create a specific style

Transferring all these functions in translation is often impossible, so the translator has to prioritize. This makes the translation process subjective and open to different interpretations.

The examples confirm that translation of proper names in literary works is a complex and multilayered process, requiring not only knowledge of language but also a deep understanding of culture and the artistic structure of the text. Successful translation is achieved not only by accuracy of the form transfer but also by keeping the functional aim of the name in the system of literary work.

1. Newmark, P. *Approaches to Translation*. Oxford: Pergamon Press, 1986.
2. Rowling, J.K. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1997.
3. Tolkien, J.R.R. "Guide to the names in *The Lord of the Rings*". A Tolkien Compass. Ed. Jared Lobdell. Illinois: Open Court. 152-201. 1975.
4. <https://www.collinsdictionary.com/>