

Tatevik Kalaejian
Lusine Bagumyan
YSU

ANALYSIS OF THE ARMENIAN TRANSLATION
OF J.K. ROWLING'S "HARRY POTTER AND THE
PHILOSOPHER'S STONE" ACCORDING TO THE
TRANSLATION PROCEDURES BY J. P. VINAY AND
J. DARBELNET

The following article deals with the study of Jean-Paul Vinay and Jean Darbelnet's Translation Procedures in use with special reference to the Armenian translation of the novel "The Harry Potter and the Philosopher's Stone" by J.K. Rowling. A number of examples both from the original and the translation were sorted out to illustrate the translation procedures. As a result of the comparative analysis of the source and target texts it became clear that among the mentioned procedures borrowing, total syntagmatic change, transposition and modulation are most widely observed in the translation.

Key words: *J.K. Rowling, comparative analysis, translation procedures, borrowing, transposition, modulation, total syntagmatic change.*

*Joanne Rowling has imagined this universe in such minute
and clever detail
that we feel we've been admitted to a looking-glass world,
where the fantastic
and fabulous are routine, but also a place subject to all the
limitations and
losses of our own mortal world.*

Michiko Kakutani, New York Times

The modern world so stuffed with oppression due to poverty, discrimination, wars, unemployment, incurable diseases, and other difficulties was in need of such a magical world as J.K. Rowling was able to depict in the *Harry Potter* series. J.K. Rowling has stunned the world with her Harry Potter series, her first book net the scene or was the threshold for her success and she has excellently depicted the characters, created a magical world full of all kinds of mythical creatures and unimaginable things.

Harry Potter and the Philosopher's Stone is a novel for children. The language that is being used in the novel is the language of children. In addition, Michael J. Reedy, a linguist, mentioned that there are two kinds of language that is most worth analyzing, and language of children is one of them. He mentioned that the reason is because language of children is simple. The language might be simple, but the idea is not simple, since underneath the simplicity there are lots of

questions that need to be revealed by the adult. The language of children is out of logic, yet the children understand and enjoy what they read. Therefore, everybody is curious about what makes *Harry Potter and the Philosopher's Stone* achieve the literary value. What tool that J. K. Rowling, as the author of the novel, used in order to deliver the message to the readers successfully, because judging by the first volume, the Harry Potter book can be regarded as the fine addition to English children's fantasy literature. (Colbert 2005:47)

Everything in the Potter series is imaginary. Rowling admitted that she had studied the writing style of witchcraft in order to write her books more accurately, stating, "I do a certain amount of research. And folklore is quite important in books. So where I'm mentioning a creature, or a spell that people used to believe genuinely worked- of course, it didn't ... then, I will find out what the words were, and I will find out exactly what the characteristics of that creature or ghost were supposed to be." She goes on to say that roughly one-third of the sorcery-related materials appearing in her books "are things that people genuinely used to believe in Britain." (Eccleshare 2002:116)

The writer's impression about the novel is it is written by using language styles. The styles seem to become the tool in delivering the author's message in the novel, and they have created a beauty that makes this novel very interesting to read. In fact, figures of speech, as a language style, could determine whether a literature really has a literary value or not.

According to Perrine, “Figures of speech are another way of saying something than the ordinary way”. (Richards 1985:59) The use of figures of speech in the sentences in this novel attract the writer of this thesis to know further about what figures of speech are applied in the sentences and how efficient they are in delivering the author’s messages or intentions.

Harry Potter and the Philosopher’s Stone is a third person narrative, limited point of view, with the narrator unidentified and invisible and the tone objective. Harry is the character whose thoughts, feelings, and experiences are revealed to the reader. The narrator at some odd points throughout the book is omniscient, telling the reader what Harry is thinking or feeling. The narrator mostly relays events as they happen and also reveals some, but not all, of the thoughts and feelings of the main character Harry Potter. The actions and thoughts of the other characters are relayed to the reader via the conversations among the characters themselves. The actions of the main characters and the narrative descriptions of them tell the reader what type of person the main characters are. The characters and places are not always accounted for by the narrator; sometimes they are described through the eyes of Harry.

These books have become best-sellers and have been translated into numerous languages. Rowling with her ability to create such a fantasy world full of witches and wizards, was able

to unite people from all over the globe, regardless of their race, ethnicity, gender, social status, or culture. This is due to Rowling's creation of a mythical and magical world alongside our world, with names of real places that makes the story even more connected to us. *The Harry Potter and the Philosopher's Stone* was the prime stone in the series and was the one that set the stage for the others to follow, making millions of people of different ages wait holding their breathes. Even though these books have been translated into a number of languages, they were a great challenge for translators all over. The language of *Harry Potter* with its invented words (neologisms), dialects, puns, magic spells, regional accents, unknown creatures were a real hazard for the translator, as well as the typical English culture that had to be transferred into the target culture.

It consumed hours of searching to find the corresponding terms or words in the target language (TL) for them to convey the same sense and meaning as they did in the source language (SL). It required the Spanish translator, Nieves Martin, a month to translate Rowling's neologisms, while the Brazilian-Portuguese translator, Lia Wyler, had to coin 400 words in order to be able to transfer Harry's magical universe into her own culture, and the German translator, Klaus Fritz, found Rowling's puns a real tough enemy to conquer (Goldstein, 2005). The Armenian translator also faced deadlocks while attempting to re-create the *Harry Potter* world in the Armenian reality some of which will be discussed in this article.

The analysis of the Armenian translation will be done with the use of translation procedures proposed by Jean-Paul Vinay and Jean Darbelnet. They provided two basic methods of translation: direct or literal and indirect or oblique. The first method presupposes the perfect transfer of the source language text (SL) into the target language text (TL), based on the structural parallelism or metalinguistic parallelism. The translator should also be prepared to fill in the gaps in the TL text in order for the two texts to convey the same message to the specific audience. Whereas the second method demands from the translator to find more roundabout procedures for solving untranslatability issues caused by certain stylistic devices due to structural or metalinguistic differences. The two procedures to be discussed below are borrowing and literal translation (direct method) and the others are oblique.

Borrowing: In the case of a lacuna, usually a metalinguistic one, borrowing is the simplest translation procedure of all. These are words which have been borrowed from other languages. There are old loanwords which have become so much part of the lexis of the borrowing language that they no longer appear as loans. (Gabrielyan 2007:144) Elements of local colour evoked by means of borrowings have an effect on the style, and consequently also on the message itself. Here are examples of borrowing:

Excuses, alibis, and wild cover-up stories chased each other around Harry's brain. (p. 242)

Հարրիի ուղեղով իրար ետևից անցնում էին պատրվակների, ալիբիների հնարավոր և ամենաանհավանական պատմությունների տարբերակները: (էջ 327)

Here we have a foreign word *alibi* which is of Latin origin and goes back to the 18th century having the meaning of *another place, elsewhere*. This word has become so much part of the lexis of the borrowing language that it no longer appears as a loan. In the target text (TT) the translator has preserved the borrowing instead of using the Armenian version *այլուրեքուրեքում*. In Armenian the word *alibi* is also accepted and widely used.

The other procedures are transposition, modulation, total syntagmatic change and adaptation.

Transposition: Transposition means the replacement of one word-class by another, without changing the meaning of the message. In translation the two types of transposition are obligatory and optional. The base and transposed forms are not necessarily equivalent from the stylistic point of view. The translator should be prepared to carry out a transposition if the resulting version fits better in the sentence or allows a particular stylistic nuance to be retained. The transposed form generally has a more literary character.

You're too nosy to live, Potter. (p. 289)

-Փոթեր, դու չափազանց երկար քիթ ունես սպրեյով համար: (էջ 388)

Here in the ST we have transposition as *nosy* has been changed into *քիթ*. The word *nosy* is an adjective which means a person who is interested in things that don't concern him/her. Here one word class has been changed by another. In the given example the adjective has been changed into a noun.

But he never wanted you dead. (p. 290)

-Մսկայն նա երբեք չի ուզեցել, որ դու մեռնես: (էջ 390)

In the ST we have transposition; *dead* has been replaced by *մեռնես*. Thus the adjective has been changed into a verb. As an addition here we have an optional transposition as the translator could translate it in this way: ...Նա երբեք չի ցանկացել քեզ մեռած տեսնել:

Modulation: This means that a literal or transposed translation results in a form which is grammatically correct but not quite natural, going against the feeling of the TL. There are two types of transposition: optional and obligatory.

Mom, can't I go... (p. 92)

-Մամ, ես էլ գնամ, ինչ կլինի: (էջ 124)

In the ST we have modulation and an optional one. The negative expression has been changed into a positive one. Hence, in the SL text *can't I go* has been changed into *ես էլ գնամ* in the TL text.

“Harry”, said the other twin, “did we introduce ourselves?”
(p. 98)

-Հարրի, - սուսց մյուս երկվորյակը, - մենք դեռ չենք
ներկայացել: (էջ 132)

In this example modulation is observed and an optional one. But here the positive expression has been changed into a negative one. Thus, in the ST the positive expression *did we introduce ourselves* has been changed into a positive one *մենք դեռ չենք ներկայացել* in the TL text.

Has anyone seen a toad? (p. 105)

-Ոչ ոք դռնոջ չի՛ տեսել: (էջ 141)

This is also an example of optional modulation. The positive sentence *Has anyone seen a toad?* in the SL has been changed into a negative one *Ոչ ոք դռնոջ չի՛ տեսել* in the TL text.

He’s not serious? (p. 127)

-Լուրջ ես սուսմ, ինչ է: (էջ 171)

Here we have an optional modulation whereas the negative phrase *he’s not serious* in the ST has been translated into positive expression *լուրջ ես սուսմ* in the TL text.

Total syntagmatic change: Two texts may account for the same situation by means of very different stylistic and structural devices. Most examples are fixed; they belong to the idioms, clichés, proverbs and also culture-specific concepts. The latter means that the SL expression may express a concept that can be understood in the TT. The concept may be abstract or concrete, it may relate to a social custom, a religious belief or even a type of food. Here are such examples where total syntagmatic change has taken place.

Ron's ears went pink. (p. 100)

Ռոնի ականջները կարմրեցին: (էջ 134)

Here we have a problem of different cultures. In England the feeling of shy is associated with the color pink; in our thinking and culture this feeling is associated with the color red. It would be quite unnatural if the translator translated *նրա ականջները վարդագույն դարձան*. So here we have total syntagmatic change.

And I gave Malfoy a black eye. (p. 227)

-Իսկ ես Մալֆոյի աչքը կապտացրի: (էջ 305)

The same can be said about this example. In England this phenomenon is associated with black color in our understanding it is associated with blue color. So here we also

have total syntagmatic change.

Here some examples are presented which are very interesting, distinctive and worth discussing.

“Barking”, said Uncle Vernon. “Howling mad, the lot of them”. (p. 90)

-Ի՛նչ ապուշուրթուն... Ջուռնա-զրնզի... Խեղքները լրիվ թոցրել են: (էջ 121)

Here in the SL text *barking* has been translated into TT as *զուռնա-զրնզի*. The translation has been done perfectly, as the meaning and the sense of the original text are preserved, but the form has been changed. In the TL text the translator by using *զուռնա-զրնզի* has given a national coloring to the TT, as one of them is an Armenian national musical instrument.

Magic carpets all got punctures, have they? (p. 89)

-Բոլոր թռչող խալիները ցեցր կերել է, ինչ է... (էջ 120)

In the SL text we have the word *puncture* which means a small hole made by a sharp point. The translator has avoided translating the sentence word-for-word. Instead she has used an expression which is more expressive and understandable for the TL reader (ցեցր կերել է). The structure has been changed but the meaning is the same.

Analyzing translation is similar to the work of a surgeon

who has to have profound knowledge and experience in his/her field to be able to detect all the microscopic elements vital for the successful operation of the patient. Owing to the translation procedures the research was carried out at lexical and syntactical levels of both SL and TL texts bringing to light all the hidden and mythical nuances that give the text its due coloring, smell, and taste. The examination and analysis of such works arouses interest and curiosity in the translator or linguist to go back and examine them from different angles and perspectives. J.K. Rowling with her Harry Potter series left a great imprint not only on amateur readers, but also on different specialists due to her rich imagination and the creation of such a remarkable literary work.

References

1. Beahm, G. (2005) *Fact, fiction, and folklore in Harry Potter's world*. Charlottesville: VA. Hampton Roads Publishing.
2. Colbert, D. (2005) *The Magical Worlds of Harry Potter*. 3rd ed, London: Puffin.
3. Eccleshare, J. (2002) *A Guide to the Harry Potter Novels*. London: Continuum.
4. Gabrielyan, S. (2007) *Translation Studies Reader*, Yerevan.
5. Galperin, I.R. (1971) *Stylistics*. Moscow.
6. Gasparian, S.K., Matevosian, A.I. (2008). *English Style in Action*, Yerevan.

7. Goldsetin, S. (2005) *Translating Harry, Part I: The Language of Magic*. Retrieved from: http://bytelevel.com/global/translating_harry_potter.html.
8. Highfield, R. (2002) *The Science of Harry Potter*. New York, Penguin Putnam Inc.
9. Richards, J., Platt, J.U., Weber, H., (1985) *Longman Dictionary of Applied Linguistics*, England: Longman Group Limited.
10. Rowling, J.K. (1997) *Harry Potter and the Philosopher's Stone*. London: Bloomsbury Publishing Plc.
11. Ռոուլինգ, Ջ.Ք. (2004) *Հարրի Փոթերը և փիլիսոփայական քարը*, Երևան:

ՏԱԹԵՎԻԿ ՔԱԼԱԵՉՅԱՆ, ԼՈՒՄԻՆԵ ԲԱԳՈՒՄՅԱՆ

- Ժ. Փ. Վինեյի ու Ժ. Դարբելնեի թարգմանական ընթացակարգերի կիրառությունը Ջ.Ք. Ռոուլինգի «Հարրի Փոթերը և փիլիսոփայական քարը» վեպի հայերեն թարգմանության վերլուծության մեջ - Սույն հոդվածի շրջանակներում փորձ է արվում ուսումնասիրել Ջ.Ք. Ռոուլինգի «Հարրի Փոթերը և փիլիսոփայական քարը» վեպի հայերեն թարգմանությունը՝ կիրառելով Ժ.Փ. Վինեյի և Ժ. Դարբելնեի կողմից առաջադրված թարգմանական ընթացակարգերը: Ուսումնասիրության շրջանակներում բնագիր տեքստից առանձնացվել են օրինակներ հայերեն թարգմանությունների գույքադրամաբ: Սկզբնաղբյուր և թիրախ տեքստերի համեմատական վերլուծությունը ցույց է տալիս, որ Ռոուլինգի

«Հարրի Փոթերը և փիլիսոփայական քարը» վեպի թարգմանական տարբերակում առավել հաճախ հանդիպում են փոխառություն, ամբողջական շարահյուսական փոփոխություն, վերադասավորում և տատանում ընթացակարգերը:

Հիմնաբառեր. Ջ.Ք. Ռոուլինգ, համեմատական վերլուծություն, թարգմանական ընթացակարգեր, փոխառություն, վերադասավորում, տատանում, ամբողջական շարահյուսական փոփոխություն:

ТАТЕВИК КАЛАЕДЖЯН, ЛУСИНЕ БАГУМЯН -
Употребления способов перевода Жан-Поль Вине и Дарбельне в анализе перевода произведения Дж. К. Роулинга «Гарри Поттер и философский камень» на армянский язык - Настоящая статья посвящена исследованию способов перевода Жан-Поль Вине и Жан-Поль Дарбельне в анализе армянского перевода произведения американского писателя Дж. К. Роулинга «Гарри Поттер и философский камень». Для иллюстрации способов перевода произведения был выделен и представлен ряд примеров. В результате сравнительного анализа оригинала и перевода выявлено, что из вышеупомянутых способов наиболее часто используются заимствование, транспозиция, эквиваленция и модуляция.

Ключевые слова: Дж. К. Роулинг, сравнительный анализ, способы перевода заимствование, транспозиция, модуляция, эквиваленция.