








Linguistically and culturally marked units in “Harry Potter and the Cursed Child” by J. K. Rowling and their translation into Ukrainian

Olena Panchenko ^{a1} , Kateryna Shevchyk ^a , Irina Suima ^a ,
Iryna Muliar ^a , Olha Novikova ^a 

^a*Oles Honchar Dnipro National University, Dnipro, Ukraine*

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Abstract

The article deals with the problem of translating linguistically and culturally marked (LCM) lexical units. The study aims to analyze the usage of such translational strategies as domestication and foreignization or their combination. The research presupposes the definition of LCM words which are used in the play by J. K. Rowling's "Harry Potter and the Cursed Child". The current relevance of the article is defined by a growing interest in the problems of children's literature in general and its increasing role in world literature in particular. While developing the research methodology of the study undertaken the authors substantiated the expediency of utilizing a variety of methods. Using the continuous sampling method, the authors have chosen all linguistic units which can be considered linguistically and culturally marked (understanding this as both linguistically marked, i.e. having some linguistic element specific for this language – a suffix, an unusual valence, etc. and culturally marked). In the play by Rowling, cultural realia are distinguished by the fact that they denote not only objects of the real world, but also those of the magic world invented by the author. This group of realia is prevailing (73%). The key examples (40) of the above-mentioned units have been discussed in this research. There is a wide variation of tactics and linguistic means of translation of the units under consideration but the main strategies are the following two – domestication and foreignisation. The Ukrainian translation is characterized by the major role of domestication.

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Keywords: realia; linguoculturology; domestication; foreignization; transformation

1. Introduction

Contemporary society needs high-quality translations of the papers and works of fiction which enjoy fairly high popularity. The 21st-century literature process has been marked by a great interest in

¹ Corresponding author.

E-mail address: panchenko7031-1@ust-hk.com.cn

children's literature in general and Rowling's novels in particular. The series of books about Harry Potter seemed to have been finished and have become some of the most widely read works of children's literature in history, with readers of all ages and nationalities. The worldwide sales of the Harry Potter books have been estimated to be about 450 million copies and the books have been translated from English into at least 67 other languages (Briggs, 2008). However, the year 2016 saw the sequel which appeared to be not a novel, but a play – "Harry Potter and the Cursed Child" (Rowling, 2016). This play was translated into Ukrainian in 2016 by Morozov (2016), a successful translator of previous books by J. K. Rowling.

The relevance of this translation investigation is explained by several reasons: first, the play is written in contemporary colloquial language, thus demanding relevant ways of rendering it by corresponding means of contemporary Ukrainian; second, it is a work of drama genre which has a great deal of differences from the usual narrative style of the previous books; third, everything related to Harry Potter is very popular among the readers, so these examples can be of use for teaching and learning English. The topicality of the article is defined by a growing interest in the problems of children's literature in general and its increasing role in world literature in particular. The literary tale has become one of the leading genres of British literature. The bright national specific features of the literary tale and evolution of its main features demand definitions and scientific discussion. In this article, the authors do not undertake to discuss all the aspects of the play and its translation and will focus specifically on linguistically and culturally marked (LCM) units.

1.1. Literature review

The novels by Rowling and their translation have received wide coverage in the theoretical research literature. The issues connected with the translation of children's literature are focused on by such foreign scholars as Neumann, Klinberg, O'Sullivan, Oytinnen, Fomalchik, Shavit, and Toury. They study such aspects of translation as the target audience, deviation from the original text, specific features of the literature for children which are to be taken into account when rendering from one language to another (Awadh & Shafiull, 2020). Among the Ukrainian researchers, it is necessary to mention Berezhna (2009) who discusses the onomasiological peculiarities of the books by Rowling (2016). Among others, Solodova (2008) has done a substantial research into linguocognitive characteristics of the composition of English fairy tales by Rowling (Bettelheim, 2010). The author singles out such compositional tools as "the method of time and space actualization, the method of the manipulation of the world, the method of intertextuality, the method of real and magic world opposition" (Solodova, 2008). Vovkodav (2006) and Drozdovskii (2016) offer a broad survey of the structural, typological, lexical, and semantic features of Rowling's fairy tales (Zipes, 2002). The symbols in the books mentioned are studied by Melnikova (2012), Kovaljova (2013), and the realia by Karavayeva (2009) etc.

The research into rendering stylistic devices in the translation of children's belle-lettre style (taking into account Ukrainian, German and Russian translations of Rowling's books) has been done by Potapova (2011). It is suggested that the dominant features of the author's idiosyncrasy be identified at the stage of pre-translation analysis and reproduced in the translation from a perspective of a functional approach. Stylistic devices specified as the dominant ones in the books by Rowling can be divided into two groups: pragmatically adaptable and pragmatically inadaptably. Pragmatic adaptation has been determined as a mandatory tool for the translation of children's literature. The work compares different translators' tactics for rendering the basic stylistic elements in Rowling's novels with regard to their expressivity and figurativeness. These elements comprise onomastic and phraseological units, ethnocultural flavor, metaphors, and similes (Glinka et al., 2016). Tersina (2009) has analyzed adjectival word combinations in the novels about Harry Potter, their systemic and idiolectal

peculiarities. The author compares borrowings and their transformations in the books by British authors. Mikhilev and Kovalenko (2012) have investigated “the principles of space and time organization of the magic world in the novels by Rowling”.

1.2. Research questions

Our theoretical research seeks to analyze the translation peculiarities of LCM units and the main strategies of their translation. Thus, the authors single out such units as personal names of all kinds, realia, phraseological units which can be called linguoculturemes. The aim of the paper defines its concrete tasks, which are: 1) to create a complete set of linguoculturemes from the play by Rowling “Harry Potter and the Cursed Child”; 2) to classify the said culturemes; 3) to analyze types of their translation.

2. Method

While developing the research methodology of the present study, the authors substantiated the expediency of utilizing a variety of methods. According to the aim of the present paper, the authors applied such general research methods as data collection, the study of the works in allied fields on the problem of the research, analysis, and synthesis of the ideas studied. The theoretical basis of the investigation integrated the main principles of linguistics, linguoculturology and theory of translation. Selective and descriptive methods were used to collect the speech units and identify their specific features. The contextual analysis allowed determining in-depth senses encoded in a number of the LCM units under consideration. The elements of qualitative analysis of the units studied highlighted their prominent characteristics and enabled us to make objective conclusions.

Thus, the first step of our research was to define an LCM unit and strategies for its translation into Ukrainian. The second stage was to select them and study their features. Next, the authors arranged these units into bigger groups according to their meaning and ways of translation. Finally, the author's calculated cultural realities in the material discussed. The mentioned methods were developed, approved, and applied, based on the play by Rowling "Harry Potter and the Cursed Child".

3. Results and Discussion

Translation of the play under consideration has not received its theoretical evaluation yet though it differs greatly from other books which belong to another literary genre. The most well-known linguists who have studied realia are Vlahov and Florin (1980) who define realia as “words or word-collocations denoting objects characteristic of life (household activities, cultural, social and historical developments of one nation that are foreign to the other); in this way, these words being the carriers of national and/or historical coloring, do not have adequate equivalents in other languages and special approaches should be used for their translation”. Karanevych (2017) refers such units to the group of realia in British tales as “everyday ways of life, the interior of dwellings, favorite dishes and drinks”. The ways of creating linguocultural shades, which can be illustrated by realia of the British everyday life, a related set of personal and geographical names, mentioning fantastic creatures from the English, Irish and Scottish mythology, dialect words are studied by Potapova (2011).

Of great importance for us is the theory of Venutti (1995) who analyses such translational strategies as domestication and foreignization. He regards foreignizing in its resistance to values that prevail in contemporary Anglo-American culture – the canon of fluency in translation, the dominance of transparent discourse, the individualistic effect of the authorial presence. Modernism seeks to establish a cultural autonomy of the translated text by effacing its manifold conditions and exclusions,

especially the process of domestication by which a foreign text is rewritten to serve modernist cultural agendas. The notion of foreignization can alter the ways translations are read as well as produced because it assumes a concept of human subjectivity that is very different from the humanist assumptions underlying domestication (Venutti, 1995; Aleksandruk, 2016).

The volume of the text under consideration in the original is 343 pages, and 350 pages of its translation (Figure 1). Utilizing the continuous selection method, the authors have chosen all linguistic units which can be classified as LCM ones (understanding this as both linguistically marked, i.e. having some linguistic element specific for this language – a suffix, an unusual valence, etc. and culturally marked at the same time).



Figure 1. A play “Harry Potter and the Cursed Child” translated into Ukrainian

The general number of units for analysis is 213 with the corresponding number of their translations. The authors focused on such peculiarities of the LCM units used by Rowling as their relations both to the real and imagined magic world (Erton, 2020). The calculation results concerning the material analyzed are as follows:

- personal and geographic names – 36;
- realia of the magic world – 22;
- spells – 23.

Different translation transformations used are summarized in Table 1.

Table 1. Translation transformations

Way of Translation	Original	Translation	%
Replacement	The rest of the happy band	Решта щасливої ватаги	17
	Oh, Merlin’s beard	Ой, Мерлінова борода	23
Calque	Head Charm	Бульбашкоголовічари	
	Oops-a-daisy	Ось так фاینіше	10
Compensation	To Confund the examiner	Думала, що	5
	Augerey	яконфунднуксзаменатора Авгурія	18
Transcription	Specialis Revelio	Спеціаліс ревеліо	12
Transliteration	Your mum owed my dad	Твоя мама вислала сову моєму татові	10
Addition			

We paid special attention to the translational strategies used by Morozov (2016), i.e. domestication and foreignization. Domestication appeared to be the prevailing strategy as it was used in 80% of the units investigated; about 13% illustrate the strategy of foreignization, and some 7% demonstrate a blending of the two strategies.

One of the most widely used ways of domestication translational strategy is the usage of suffixes which are much more numerous and expressive in Ukrainian than in English. These are such suffixes as *-ушк-*, *-иськ-*, for example:

My favourite Potter (p. 8) – Це ж моя улюблена Поттерушка.

Bread Head (p.226) – Хлібисько/

It is worth noting that a lot of Ukrainian suffixes are connected with gender indication which is not typical for English, and even more, – they are not desirable and the language tends to neutralize them. Harry Potter is a famous quidditch chaser in the novels, and Ron's daughter becomes one in the play. Referring to the girl, the word *Chaser (p. 26)* is translated as *Ловчиня* by Morozov (2016) in the play.

Another way of achieving domestication is the usage of Ukrainian phraseological units, for example:

Delphini Diggory – there isn't a hole she couldn't dig herself into (p. 38) – Делфінія Діггори– це та, що постійно пхає носа до чужого проса.

In this example, the Ukrainian phraseologism is used to compensate the play on the word *dig* in the original.

Slythering Slytheren, stop with your dithering (p.23) – Слизеринський слиз-слиз, ледь на поїзд вліз-вліз.

This example also illustrates a creative domesticated rhyme.

A very interesting multilingual LCM unit is presented in the following example: *No way, Jose (p. 76)*.

This expressive negation includes a Mexican name which is pronounced [houzei] and rhymes with the word *way*. The translator chooses a typically Ukrainian unit in translation:

Е, ні, куме (с. 83).

This example illustrates an interplay of three languages, English (American variant), Spanish and Ukrainian in the SL and TL.

Another multicultural and rather unexpected translation is difficult to be defined from the point of view of strategy. It can be considered to be foreignization as it refers to the German language. On the other hand, it can be regarded as a domestication fact because the translational variant is a widely spread colloquial expression in Ukrainian which can be explained from a historical point of view (realia of occupation during World War II):

Bing. Bang. Boing. (p. 8) – Айн. Цвай. Поліцай.

Another way of achieving domestication is the usage of an equivalent to linguoculturally coloured words, for example:

Head Boypotentialp. 179 Потенціал статі старостою школи.

The realia of the invented Hogwarts way of life is correlated with the traditional head of any grouping in Ukrainian. The English realia focuses on the leading role of a person, the Ukrainian unit – on the age of a person, which can be traced far back in history.

The next fragment which deserves investigation is a multilayer play on the word *spare* which is repeated in the original text many times. The authors consider the origin of this play to be connected with the famous Bible expression “Spare the rod and spoil the child”. In the novel “Goblet of Fire”, Rowling uses this word to define the function of Cedric Diggory: *Kill the spare*. The word *spare* thus can be understood either as *зайвий* or *щадити*. In the play “Harry Potter and the Cursed Child” there are two important fragments with this marked word:

When spares are spared... (p.259) – Коли не зайве пощадити зайвих;

It is time to spare once and for all (p.244) – Пора вже раз і назавжди пощадити зайвого.

In the translation of the first fragment the authors observe such translational transformation as an addition which has the function of a sort of compensation, the word *зайве* is added to compensate the pun in the original. The same device is observed in the second fragment where again a polysemantic word *spare* is split into two without this meaningful ambiguity.

An example of addition is also observed in the following fragment:

A Spartacus moment (p. 265) – У цей момент він нагадує Спартака.

This example uses the Greek name which is of national colouring. To explain its essence to the reader, the word *нагадує* is chosen. The authors can imagine that the meaning of the original text may be different (*важливий, як постать Спартака; такий, що потребує хоробрості, як у Спартака, etc*).

An interesting case of realia can be considered unique as it denotes fantastic creatures typical of Ukrainian and Rowling's fantastic world. A well-known fantastic creature usually is Mermaid, but mentioned in the play under study are also a *Merman* and *Merpeople*. The translation suggested by Morozov (2016) is this:

Merman (p. 210) – Русалій;

Merpeople (p. 217) – Русалії

though online dictionaries define these notions as a sort of festival, not a creature.

The most popular way of translating names is transcription, or less often, transliteration, e.g. *Scorpius* (p. 14) – *Скорпій*, *Hogsmeade* (p. 27) – *Гогсмід*, *Hufflepuff* – *Гаффелпафетс*. The former is used by Morozov (2016) in the translation of the name of the snake: *Nagini* (p. 91) is translated as *Наджіні*. In our opinion, in this case, it is reasonable to remember the name of famous snakes introduced by Kipling long before which are traditionally translated as *Наганд* and *Нагайна*. So in this case the authors observe foreignization deviating from the traditional domesticated variant.

A domesticated compensation with the help of suffixes is used in the translation of the rhyme:

A dog– he’s transfigured a stone into a dog– dog Diggity Cedric Diggory– you are a doggy динамо (p. 202);

Пес – він трансфігурував себе у пса...пес стрибучий–Седрик везучий...Дігори–псина, динамо-машина!

The text of the play is full of invented “realia” connected with the magic world of Rowling and Harry Potter. According to our observations, the predominant translational strategy is that of domestication prevails. Here are examples:

Portkey (p. 57) – Летиключ. In the previous variants of Harry Potter translations, this thing capable of transferring the wizards from one place to another was translated as *нормал*, i.e. the first morpheme was transcribed, and the second was replaced by a suffix. In the variant under consideration, the second morpheme is translated and the first one is rendered by means of logical development - port is

the beginning of the flying movement.

Here is a notable example of how the word *posh* is rendered in translation:

Inaposhvoice (p. 10) – *говорить величаво й манірно.*

It is generally known that the word *posh* is an abbreviation that means "port out starboard home", thus the word is a shortening (sort of omission) but here it is translated by means of addition.

A cluster of two strategies can be illustrated by the following example:

Engorgement (p. 164) – *розбухання;*

Engorgio – *Енгорджіо*

where a noun is translated by a Ukrainian word with a suffix (domestication) while the interjection is transliterated (foreignisation).

Translation of the original *Uncarcerous* (p. 140) as *Зв'язатус* shows a cluster of domestication in the translation of the root morpheme and borrowed ending from Latin instead of the original one.

Beauxbatons (p. 115) – *Шармбатон.*

Here the first morpheme means "beautiful" but for a Ukrainian reader sound form *бобатон* does not produce such associations and it sounds rather funny, so the translator offers an effective solution – the word *шарм*, which bears an association with "charming" and is rather common for a Ukrainian reader – *шарман, шарманкаєтс.*

4. Conclusions

The issues raised and findings offered in this article indicate three main points. The authors distinguish the notion of LCM units which have some linguistic national peculiarities (e.g. augmentative and diminutive suffixes in Ukrainian) on the one hand and denote specific realia of the surrounding world on the other. In the play by Rowling, cultural realia are peculiar since they denote not only objects of the real world, but also those of the magic world invented by the author. This group of realia is prevalent constituting (73%) of the whole corpus. The key examples of the above-mentioned units have been discussed in this research. There is a wide variety of tactics and linguistic means of translation of the units under consideration but the main strategies have been found to be just two: domestication and foreignization. The Ukrainian translation is characterized by the major role of domestication as a strategy more typical of the Anglo-American tradition. In our future research, the authors intend to concentrate on analyzing stylistic devices in the original and their translations based on this piece by J. K. Rowling.

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J. K. Rowling'in “Harry Potter ve Lanetli Çocuk” adlı kitabında dilbilimsel ve kültürel olarak işaretlenmiş birimler ve bunların Ukraynaca'ya çevrilmesi

Özet

Makale, dilbilimsel ve kültürel olarak işaretlenmiş (LCM) sözcük birimlerini çevirme sorununu ele alıyor. Çalışma, evcilleştirme ve yabancılaştırma gibi çeviri stratejilerinin kullanımını veya bunların kombinasyonunu incelemeyi amaçlamaktadır. Araştırma, J. K. Rowling'in “Harry Potter ve Lanetli Çocuk” adlı oyununda kullanılan LCM kelimelerinin tanımını varsaymaktadır. Makalenin güncel önemi, genel olarak çocuk edebiyatının sorunlarına artan ilgi ve özel olarak da dünya literatüründe artan rolü ile tanımlanmaktadır. Yazarlar, üstlenilen çalışmanın araştırma metodolojisini geliştirirken, çeşitli yöntemleri kullanmanın uygunluğunu kanıtladılar. Yazarlar, sürekli örnekleme yöntemini kullanarak, dilbilimsel ve kültürel olarak işaretlenmiş olarak kabul edilebilecek tüm dilbilimsel birimleri seçmişlerdir (bunu hem dilsel olarak işaretlenmiş olarak anlamak, yani bu dile özgü bazı dilsel unsurlara sahip olmak - bir son ek, alışılmadık bir değer vb.). Rowling'in oyununda, kültürel gerçeklik, yalnızca gerçek dünyanın nesnelere değil, aynı zamanda yazar tarafından icat edilen sihirli dünyanın nesnelere de ifade etmeleriyle ayırt edilir. Bu realia grubu hakimdir (% 73). Bu çalışmada yukarıda belirtilen ünitelerin anahtar örnekleri (40) tartışılmıştır. İncelenen birimlerin çok çeşitli taktikleri ve dilbilimsel çeviri araçları vardır, ancak ana stratejiler şu ikisidir – evcilleştirme ve yabancılaştırma. Ukraynaca çeviri, evcilleştirmenin ana rolü ile karakterizedir.

Anahtar sözcükler: realia; linguokültüroloji; evcilleştirme; yabancılaşma; dönüşüm

AUTHORS BIODATA

Olena Panchenko – Full Doctor in Philology, Head of the Department of Translation and Linguistic Training of Foreigners of Oles Honchar Dnipro National University. The direction of her scientific research is the linguistics of compressed text.

Kateryna Shevchyk – Ph.D. in Philology, Associate Professor at the Department of Translation and Linguistic Training of Foreigners of Oles Honchar Dnipro National University. The direction of her scientific research is the linguistics of compressed text.

Irina Suima – Ph.D. in Philology, Associate Professor at the Department of Translation and Linguistic Training of Foreigners of Oles Honchar Dnipro National University. Her research interests include English syntax and translation problems.

Iryna Muliar – Ph.D. in Philology, Associate Professor at the Department of Translation and Linguistic Training of Foreigners of Oles Honchar Dnipro National University. The direction of her scientific research is a lexical and thematic paradigm of names of the furniture in the Ukrainian language.

Olha Novikova – Lecturer at the Department of Translation and Linguistic Training of Foreigners of Oles Honchar Dnipro National University. Her research interests include phraseology and conceptology of the English language.