LEXICAL PECULIARITIES OF FANTASY FICTION, BASED ON *HARRY POTTER AND THE PRISONER OF AZKABAN* BY J. K. ROWLING (Translation problems)

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Genul literar fantasy este relativ tânăr, de aceea traducătorii care lucrează cu romane fantasy nu dețin, de obicei, suficiente resurse teoretice care să îi ajute să traducă aceste texte într-un mod priceput. În lucrarea noastră vom investiga provocările pe care le putem întâlni în timpul traducerii romanului fantasy, punând accent special pe particularitățile lexicale ale genului dat. Noi vom analiza rolul pe care îl joacă numele proprii și cuvintele ocazionale în fantasy, precum și strategiile de traducere a acestora din limba engleză în limba rusă.

Literary translation deals with literary texts, whose main function is to make an emotional or aesthetic impression upon the reader. One of a literary translator's primary tasks is to reproduce this quality in translation [5, p. 51].

Fantasy as a term is a bit tricky as in their in-depth definitions critics considerably depart, however the major theorists within the field – Tzvetan Todorov, Colin Manlove etc. – all agree that fantasy is about the construction of the impossible [2, p. 1]. Fantasy has its roots in myth, and authors very often choose to include mythical elements into their worlds. Thus, it is important that a translator have some background knowledge on the myths and legends of different cultures. Authors often get inspired by myths when they give names to their characters and locations or create occasionalisms. As proper names and occasionalisms largely help authors create, showcase and explain their fictional world, we defined them as the main lexical features of fantasy genre. Understanding how and why certain names are given to literary characters will help the translator choose the best way to render them, especially when it comes to fantasy literature.

From a translational perspective, names in literature can be broadly divided into two categories: conventional names and loaded names. Conventional names are those seen as 'unmotivated' for translation, since they apparently do not carry a semantic load. Loaded names, which are those seen as 'motivated' for translation, include those fictional and non-fictional names that are suggestive and have particular connotations.

Conventional names are usually rendered through transcription or transliteration.

1. **Harry Potter** was a highly unusual boy in many ways [4, p.7]. ***Гарри Поттер*** *— необычный мальчик во всех отношениях* [7, p.3]. *По всем статьям,* ***Гарри Поттер*** *был весьма необычным ребёнком* [8].

The name of the protagonist is central in probably all works of fiction, because it can influence the reader's impression not only about the character but also about the whole piece of writing. The name, Harry Potter, is almost as typical a British name as a name can get. Giving a fictive person such a normal name can be used to emphasize the character's normality in comparison with the surroundings [1, p. 336-337], as well as help the reader relate to him. Secondly, the name clearly refers to Great Britain, connecting the story to a particular culture. Therefore translators of this series in general have not altered the name [1, p. 125-126]. Both M. Litvinova and M. Spivak use the traditional translation Гарри, and transcribe his surname, which in our opinion is the best solution. Using calque here would create an unnecessary comic effect.

A problem is rather presented by the translation of **the loaded names**. The translator's approach to each name should be individual. We should consider what the author wanted to convey by choosing each character's name.

2. **Severus Snape** was pulling off the Invisibility Cloak [4, p. 262]. *Это был* ***Северус Снегг****. Он сбросил с себя мантию-невидимку* [7, p. 419]. ***Злодеус Злей*** *стаскивал с себя плащ-невидимку* [8].

Severus Snape is depicted as a very unpleasant person, both in his appearances and behavior. His first name comes directly from Latin *severus*, "severe". There are numerous definitions to "severe", but in none of them can we find any connection to "evilness". This already proves M. Spivak's handling of the name quite erroneous. The name is obviously a semantically expressive one, as it contains significant connotative content that strengthens the descriptions of the character given in the text and also offers further information about the fictive person.

Litvinova rendered his first name by transcription, while rendering his last name by replacing it with a name with a different connotation

that overlaps with that of the first name, at the same time there remained some similarities with its original phonetic structure. “Северус Снегг” effectively conveys the coldness of Snape’s character. The reader, however, would still have the same associations with Snape’s personality even if the translator chose to transcribe both his first and last name. That’s why many readers prefer his name to be rendered as “Северус Снейп”. Spivak, however, replaces the character’s name completely with another connotation, trying to convey his qualities in an easily understandable way for child audience. The replacement, though, proves to be misleading, as in the later books we uncover that it does not match the character’s personality and neither gives clues to the path he is following throughout the series. It will also sound very inappropriate in the continuation of the Harry Potter series from the stylistic point of view, as the next books gradually gain a much darker tone.

Occasional words are new words which do not apply to the usage and language tradition. They are created and live only in a certain context and out of it they are not reconstituted. The metho-ds of nonce words’ translation are: transcription and transliteration; loan translation and descriptive counterparts (an explanation of the English word’s meaning).

3. Non-magic people (more commonly known as **Muggles** [4, p. 7]. *Люди, в чьих жилах нет волшебной крови (более известные как* ***маглы*** [7, p. 3]. *Не владеющие магией люди (более известные как* ***муглы****)* [8].

Muggle is derived from the word "mug," which refers to a gullible person. M. Litvinova transcribed the word (магл), while M. Spivak mixed transcription and transliteraltion. We think that here, as in most cases, transcription is a more preferable technique.

In this paper we have attempted to outline the difficulties that a translator may encounter while dealing with fantasy literature, as well as the decisions he or she can make in order to skillfully render such texts. Dealing with fantasy, it is important that the translator have some background knowledge on myths and legends, as they are often the source of inspiration for fantasy writers. In fantasy, most of the proper names and occasionalisms and have a particular connotative meaning. The translator of a literary text is expected to make a careful study of the genre the text belongs to, the other works of the same

author, the peculiarities of his individual style and so on.

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