

SOCIAL DIALECT OF TEENAGERS' SOCIETY REVEALED IN THE SERIES “HARRY POTTER” BY J.K. ROWLING

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În ultimii ani, un interes deosebit se acordă aspectelor sociolingvistice ale traducerii. În prezentul articol se tratează problema sociodialectului în textul literar – aspecte cu caracter sociocultural care au trăsături caracteristice ale societății reflectate în opera literară analizată și deseori prezintă dificultăți în procesul de traducere.

Dialectul social reflectă experiența din viața de zi cu zi; inclusiv istoria, structura socială, religia, tradiții și obiceiuri, limbajul vorbit. Este foarte dificil a înțelege esența acestui fenomen în întregime.

În pofida dificultăților de traducere, studierea acestui fenomen este mai mult ca necesară și trebuie cultivată întrucât reflectă trăsături caracteristice ale societății reprezentate în lucrarea artistică și astfel formează mesajul autorului. Substituirea incorectă sau neglijarea acestuia în traducere poate duce la distrugerea totală a imaginii societății create de autor.

Cu toate acestea, este important să conștientizăm că limba ca instrument este împuternicită să redea orice realități sociolingvistice care aparțin diferitelor limbi și culturi străine. Traducătorul trebuie să ia în considerație și să utilizeze mijloacele lingvistice asemănătoare sau paralele existente în subcultura literară a limbii-țintă.

The analysis of literary text basically allows several approaches: literary text can be studied as an incidental material for consideration of historical, social and economic or philosophical problems or it can serve as a source of data regarding life, legal or moral norms of certain epoch, etc. In each case the specificity of scientific problem will require corresponding technique of research.

In real life texts and objects which have cultural implicature are, as a rule, multifunctional. So, the medieval icon, antique temple or Renaissance architecture carry out both religious and aesthetic function, military charters and the governmental acts of Peter I were both legal and publicistic documents, appeals of famous generals can be considered as military and historical texts and as monuments of publicism, public speaking and prose. In certain conditions such overlapping of functions is considered natural and necessary phenomenon: for the text to be able to implement its function, it should carry some additional functions. This concerns mainly literature. Combination of artistic function with magic, legal, moral, philosophical, political constitutes the integral feature of social functioning of this or that literary text. Therefore, we can observe bilateral interconnection of text functioning: to fulfill certain artistic function, the text should as well carry moral, political, philosophical, publicistic functions. And vice versa, to fulfill certain purpose, for example political, the text should realize aesthetic function.

These functions are realized by means of communication. We can assume that communication differs in different social groups. These differences vary from society to society and such phenomenon is known as social dialect. This term has arisen not so long ago – in the second half of the 20th century. The concept of social dialect comprises a set of linguistic peculiarities characteristic to a certain social group having common professional, class, age or social status within the system of national language. Examples of social dialects can be found among different types of social groups – soldiers, criminals, tradesmen, teenagers etc.

Social dialects do not represent complete systems of the communications. They embody features of speech – such as words, word-combinations, syntactic structures, accent, etc.

As it is known, a word carries not only the present-day information conveyed through daily speech communication; it also accumulates social and historical, intellectual, expressive and emotional information and in particular information revealing national identity and speech community. Such information represents nationally coloured cultural component of semantic structure of a word.

The cultural component of word semantics comes to light in texts which refer to certain historical epoch, reveal and compare mentalities, speech of the representatives of different layers of society, trades, political groups, etc.

The cultural component of word semantics becomes obvious while analyzing speech of characters represented by the author.

For instance, “Harry Potter” series represents the society of teenagers and magic world, characterized by monoculture and language specific to teenagers and magic practice.

Among the cultural components characteristic to this work we can observe the following categories of words:

- 1) Proper names whose connotation is based on associations.
- 2) Names of objects representing everyday life within the society.
- 3) Specific language used within teenagers society.

While speaking about proper names it is important to distinguish associations based on traditional, social and historical judgments, representations and concepts which are nationally inherent only to the speakers of the given language, and associations of literary origin. The minimum function of personal names is nominal; some designation must be fixed to a person. Moreover, the formal attributes of proper names can play an important role in literature by evoking, for example, an epoch, social status, or nationality of the characters. Along with their nominal function, names often perform a descriptive or characterizing function. If a personal name characterizes its bearer, the expressive and stylistic function may dominate the nominal one. Therefore, proper name is a linguistic cultural element, and the author uses it for its associative value. If it resists translation its evocative value is lost. This idea can be illustrated by the following example:

We all know that J.K. Rowling places a lot of importance on the names of the characters within the Harry Potter series. Often they reveal something about the individual's personality, past, or future.

E.g. **Remus Lupin** **Рем Люпин (RU)** **Remus Lupin (RO)**

The etymology of this name suggested by Wikipedia runs as follows: "This character's name is a clear example of Rowling's use of descriptive names for her characters, settings and other story elements. His first name, "Remus", is an allusion to Romulus and Remus, the legendary twin founders of Rome, who as infants were cared for by a she-wolf. His last name, "Lupin", recalls the English word "lupine" (meaning "characteristic of or relating to wolves"), which in turn is derived from Latin *lupus* ("wolf"). In the folklore of northern France, *lupin* is also the term used to refer to a type of werewolf, noted for its shyness (in contrast to the more aggressive and violent *loup-garou*)" [1].

In translation into Russian only the first part of this name preserved the allusion to the founder of Rome cared for by a wolf, but the second part of the name has lost its evocative value as Russian does not have Romanic origin and the root morpheme “Lup” does not have the meaning of “related to wolf” But in Romanian this allusion is fully preserved.

Another category presenting interest for analysis contains the names of objects representing everyday life within the society. Speaking about “Harry Potter” we can single out names of magic objects, plants, potions, animals such as:

E.g. **The Sorting Hat** **Шляпа-сортировщица (RU)** **Jobenul Magic (RO)**

The Sorting Hat is a special hat used to assign students to certain categories.

“New students at Hogwarts were sorted into Houses by trying on the *Sorting Hat*, which shouted out the House they were best suited to (Gryffindor, Ravenclaw, Hufflepuff, or Slytherin)” [2].

“Новых учеников “Хогварца” распределяли по колледжам (“Гриффиндор”, “Равенкло”, “Хуффльпуфф” и “Слизерин”) с помощью *шляпы-сортировщицы*” [3].

“Noii elevi de la Hogwarts erau repartizați în case după ce puneau pe cap *Jobenul Magic*, care se gândea puțin și striga în gura mare la ce casă se încadra mai bine fiecare student (Cercetași, Astropufi, Ochi-de-Șoim și Viperini)” [4].

As it can be seen in Russian translation the function of this object is clearly stated, while in Romanian it is not quite clear as the translation is performed by means of generalization.

Some names of magic animals which have been invented by the author and thus do not have analogues in real world present even greater interest for analysis and are difficult to translate adequately.

E.g. **Hinkypunk** **Финтиплюх (RU)** **Hinchipuni (RO)**

A little one-legged creature, with the appearance of being made of smoke, the hinkypunk carries a light with which it lures travelers into bogs.

“But, sir,” said Hermione, seemingly unable to restrain herself, “we’re not supposed to do werewolves yet, we’re due to start Hinkyunks ...” [5].

"Но, сэр, - вмешалась неугомонная Гермiona, - мы ещё не дошли до оборотней, мы должны были начать финтиплюхов..." [6].

"Dar, domnule profesor, zise Hermione, care nu se mai putu abține. Nu trebuia să facem despre oamenii-lup încă, ci despre Hinchipuni..." [7].

The semantics of this word is not clear and therefore in translation the translator resorts to creativity and some phonetic similarity between source and target words, as the original word is the creation of the author.

The next category under discussion is the use of specific language which helps to describe the characters of the story and events indirectly, through their language. Thus, teenagers in "Harry Potter" speak colloquial English and use magic spells, which sound quite strange.

E.g. **Alohomora** **Алоомора**. This is a magic word opening locks. It is considered that it originates from Hawaiian "aloha" – good-bye and Latin "mora" – obstacle.

E.g. **Finite incantatem** **Фините Инкантатем**. This spell stops the action of other spells. Originates from Latin "finio, ivi, itum, ire"- to finish, to stop.

Such words and phrases are transcribed as the main point here is to render the acoustic form of the spell.

Certainly colloquial speech presents greater difficulty for translation as in this case the translator should find out in the target language the corresponding slang or colloquial expression.

E.g. "Уер," said Stan proudly, "anywhere you like, 'long it's on land. Can't do nuffink underwater. "Ere," he said, looking suspicious again, "you did flag us down, dincha? Stuck out your wand 'and, dincha?" [8].

"Ага, - гордо объявил Стэн, - куда пожелаешь, ежели на земле. А под водой мы ничё не могём. Слуш, - подозрительно спросил он, - ты вить вправду нам сигналил, верноть? Выбросил палочку, все дела? А?" [9].

"Da, oriunde vrei tu! făcu Stan, mândru. Numa' să fie pe pământ, că pe sub apă, nu merge! Doar mi-ai făcut semn să opresc, nu? Ai ridicat bagheta, nu?" [10].

This example illustrates translation of informal and incorrect speech by means of grammatically and phonetically incorrect Russian. It is considered that the use of incorrect language serves the purpose of describing an illiterate person or a teenager. In Romanian translation we can also observe features characteristic to colloquial language.

One of the main goals of literary translation is to initiate the target-language reader into the sensibilities of the source-language culture which can be based on different sociolinguistic phenomena vitally important for creating special atmosphere of the literary work. The creative translator's ability to capture and project them is of primary importance for, and should be reflected in, the translated work. Otherwise the essential component of the author's message will be lost in translation.

There are both linguistic and extralinguistic aspects that hinder to reach adequacy in fiction translation. Semantic information of the text differs essentially from the expressive-emotional information of the text but they have one common trait: both can bear and render extralinguistic information. Extralinguistic information often becomes a stone to stumble over by a translator, as it is a lingvoethnic barrier for a fiction translator.

The process of transmitting sociolinguistic elements through literary translation is a complicated and vital task. Social dialect reflects complex collection of experiences which condition daily life; it includes history, social structure, religion, traditional customs and everyday usage. This is difficult to comprehend completely. Especially in relation to a target language, one important question is whether the translation will have any readership at all, as the specific reality being portrayed is not quite familiar to the reader.

Such transfer requires a multi-pronged approach. It is concerned with the author's relationship to his subject matter and with the author's relationship to his reader. These should be reflected in a good translation. The translator must transmit this special linguistic phenomenon from one language to another. Caught between the need to capture the local colour and the need to be understood by an audience outside the original cultural and linguistic situation, a translator must be aware of both cultures and societies.

Thorough knowledge of a foreign language, its vocabulary, and grammar is not sufficient to make qualitative translation. One should be familiar with one's own culture and be aware of the source-language culture before attempting to build any bridge between them.

If the reality being represented is not familiar to the audience, the translation stumbles and becomes difficult to read. The translator would have to consider whether similar or parallel language resources exist in the literary subculture of the target language. A translator has to look for equivalents in terms of relevance in the

target language and exercise discretion by substituting rather than translating certain elements in a work. Even with all the apparent cultural hurdles, a translator can create equivalence by the judicious use of resources.

Translation is an intellectual activity that will continue to thrive, deriving inspiration from fiction in the source language and passing on such inspiration, or at least appreciation, to target-language readers.

References:

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