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СПОСОБЫ ПЕРЕВОДА АВТОРСКИХ НЕОЛОГИЗМОВ В ЖАНРЕ ФЭНТЕЗИ

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***Аннотация.** Изучение авторских неологизмов является актуальной проблемой для современной лингвистики. Автор при создании неологизмов использует большое разнообразие фонетических, лексических, грамматических и морфологических техник. При переводе текстов жанра фэнтези, переводчику необходимо выбрать подходящий способ перевода, чтобы правильно передать смысл, заложенный автором и сохранить целостность текста перевода.*

***Ключевые слова:** неологизм; авторский неологизм; жанр фэнтези, способы перевода; классификации неологизмов.*

AUTHOR'S NEOLOGISMS TRANSLATION TECHNIQUES IN FANTASY GENRE

***Abstract.** The study of author's neologisms belongs to burning issues for modern linguistics. Authors while using a wide range of phonetic, lexical, grammatical and morphological techniques to create neologisms. When translating source texts of the fantasy genre, a translator needs to choose an appropriate translation technique to convey the author's intent and maintain the integrity of the target text.*

***Keywords:** neologism, author's neologism, fantasy genre, translation techniques; classifications of neologisms.*

English, as any other language, is in its continuous change. There are new concepts and words that, due to their novelty, can pose difficulties not only for translators of literary texts, but even for native speakers. The most common difficulty with translating fantasy texts is represented by neologisms. Drawn from the examples of two fantasy books: «A Knight of the Seven Kingdoms» by George R.R. Martin and «The World of Warcraft: Ilidian» written by William King we will observe the most common ways how to translate author's neologisms.

The **purpose** of the study is to identify translation techniques applied to author's neologisms in the texts of the fantasy genre. According to the above mentioned, we set forth the following **objectives**:

- to define the terms of «neologism» and “author's neologism”;
- to reveal differences between author's neologisms and other types of neologisms;
- to analyze the ways of translating author's neologisms from English into Russian.

Concept of neologism

The word «neologism» comes from the Greek words: *neos* – «new» and *logos* – «word, speech». Scholars define this term in different ways.

Currently, the problem of neologisms is studied by many home linguists, namely by Irina Vladimirovna Arnold, Vera Ivanovna Zabolotkina, Venedikt Stepanovich Vinogradov and others. According to I.V. Arnold, neologisms refer to words or set phrases borrowed by a language due to modern developments in culture, technology, society and changes in everyday life of people, their living conditions perceived by speakers as new ones [1, c.38].

V.S. Vinogradov, in his turn, defines neologisms as «new words or meanings fixed in a language and naming new referential situations and the objects of thought» [2, c.121].

Taking into account all the above mentioned, we believe the definition by Irina Vladimirovna Arnold to be most complete and shed light on the origin of neologisms as a phenomenon.

Types of neologisms

Depending on the mode of their appearance, neologisms fall into lexical, semantic and author's ones [3, c.132].

Lexical neologisms arise through word-formation processes or through borrowings. *Semantic neologisms* refer to the words that exist in the language, yet having acquired a new meaning through semantic derivation in the word itself.

Author's neologisms, according to I.V. Arnold, are those invented by writers or scientists.

Concept of author's neologism

Author's neologisms are formed by writers, publicists, poets in order to describe new or invented phenomena of reality [4, c.74].

Analyzing the work of Lydia Mikhailovna Bragina we can distinguish the following differences between the neologism and the author's neologism [5, c.27].

- Author's neologism always belongs to a certain author.
- Author's neologisms are not likely to be commonly used because of their dependence on a certain context.
- It is impossible to understand the meaning of author's neologism out of the context.

Author's neologisms are known to be unique vocabulary units invented by a certain author. It is worthy noting that author's neologisms, unlike their other types, don't usually get fixed in dictionaries, because of their dependence on the context. Most of the fantasy books authors make up these words in order to give emotional coloring to their message. Moreover, author's neologisms explicate another word structure, which is not typical of any other type of neologisms.

Classifications of author's neologisms

Let's consider the basic classifications of author's neologisms that for the purpose of creation fall into nominative and stylistic ones [6, c.76].

1) *Nominative* author's neologisms come from the need to name new phenomena and concepts. Usually, nominative author's neologisms don't have synonyms, yet they can denote similar concepts, which can be replaced by each other.

2) *Stylistic* author's neologisms are created to name already known subjects and phenomena. They have a more expressive coloring and often have certain synonyms.

According to the methods of formation, author's neologisms fall into those created either by semantic derivation, by borrowing words or by word-formation derivation [1, c.132].

1) *Semantic derivation* implies the formation of neologisms on the basis of an existing word by adding a new meaning to it.

2) *Word borrowing* is the adoption of words from other languages.

3) *Word-formation derivation* is that of emerging from morphemes according to already existing productive models in the language.

Author's neologisms in fantasy texts: difficulties in translation

The translation of fantasy books is one of the most difficult tasks, as this style of writing does not limit the writer's imagination. A large number of new words were created in order to escape from the real world, this all makes the work of a translator much more difficult. Each translator conveys neologisms in his/her own way, in most cases the methods used depend on translators' experience, ability to operate with abstract concepts and the style of a particular author.

There are variety of techniques used to translate author's neologisms: transcription, transliteration, calque and substitution [7, c.168].

1. Transcription (transferring not the spelling form of the word, but the phonetic one);
2. Transliteration (using Russian letters in order to convey the letters that constitute the English word);

3. Calque (a word-for-word translation from one language to the other);

4. Substitution (the replacement of an element by a substitute with the same valency, or: combinability).

In the fantasy texts we have studied, author's neologisms were represented by proper names. Let's look at some examples of translation:

1. Transcription

The method of transcription consists in transferring not the spelling form of the word, but the phonetic one. The example is drawn from «A Knight of the Seven Kingdoms» by George R.R. Martin:

(1) *It was with a leaden heart that Dunk returned to Ashford Castle* [10, с.24].

(1) *С тяжелым сердцем вернулся Дунк в замок Эшфорда* [8, с.31].

In the above example the translation turns out to be rather successful. Here the translator transferred not the spelling form of the word, but the phonetic one.

2. Transliteration

The transliteration method consists in using the Russian letters to convey the letters that make up the English word. The example is drawn from «A Knight of the Seven Kingdoms» by George R.R. Martin:

(2) *By the time he splashed back across the ford to the south bank of the Cockleswent, the morning was almost done and the tourney grounds had come to life once more* [10, с.64].

(2) *Когда Дунк перешел через брод на южный берег Кокльсвеннта, утро подошло к концу и на турнирном поле царило оживление* [8, с.87].

Cockleswent is one of the towns of the book's universe. One can consider this translation rather successful, yet the interpreter could also add some more information to his translation, for example, using calque. «Cockle» refers to a small, rounded sea creature with a shell. By choosing this word, the author of the book was likely to describe the size of the town.

3. Calque

It is often the only possible way to provide an adequate translation: words and expressions are translated by means of another language while retaining the lexical or morphemic form of the source language. The example is drawn from «A Knight of the Seven Kingdoms» by George R.R. Martin:

(3) *He turned Sweetfoot's head toward the meadow and moved off at a brisk trot, hoping the threat would be enough to keep the boy honest* [10, с.43].

(3) *Дунк обратил Легконогую к лугу и поехал легкой рысью, надеясь, что его угроза заставит мальчишку вести себя прилично* [8, с.57].

Sweetfoot is the name of the main hero's horse. We consider this translation to be adequate, as the interpreter managed to convey the meaning.

4. Substitution

Substitution is used when the functions or meanings of similar grammatical forms do not coincide in source and target languages. The functional substitution is likely to be used for the author's neologisms translation, since it is especially relevant in case of so-called non-equivalent vocabulary. The example is drawn from «The World of Warcraft: Illidian» written by William King:

(4) *He needed to seize the Black Temple and mastery of Outland quickly if he was to make himself secure against the vengeance of the demon lord Kil'jaeden* [9, с.45].

(4) *Ему нужно было захватить Черный Храм и стать владыкой Запределья как можно быстрее, чтобы уберечься от возмездия повелителя демонов Кил'джедена* [11, с.54].

Outland – a world split as a result of a cataclysm, which is the birthplace of orcs and ogres. Here the interpreter translated the word by parts using lexical semantic variant and substitution. The word «Запределье» in the target language allows us understand the place outside the other world.

Conclusion

Summing up, in this research we have revealed that author's neologisms are words formed writers, publicists, poets in order to describe new or invented phenomena of reality.

Author's neologisms differ from other types of neologisms by their dependence on the context, individual structure and by their belonging to a certain author style.

The variety of technics used to translate author's neologisms ranges from transcription, transliteration, calque to substitution.

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ОСОБЕННОСТИ СОВРЕМЕННОЙ РАЗГОВОРНОЙ РЕЧИ ПОДРОСТКОВ В АНГЛОЯЗЫЧНОМ РОМАНЕ З.Э. САГГ «ДЕВУШКА ОНЛАЙН»

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Аннотация. Исследование сосредоточено на влиянии разговорной речи подростков на их языковое развитие и культурные практики. В этом контексте подростки активно используют сленг, новые выражения и могут создавать собственные языковые тренды. Лингвистический анализ данного явления охватывает различные аспекты, включая лексические особенности, такие как использование сленга и новых слов, грамматические характеристики, фонетические особенности и межличностные аспекты коммуникации, включая языковые стратегии для установления связей и создания идентификационных групп. В данной статье рассматриваются особенности современной разговорной речи подростков, основываясь на материале из романа "Девушка онлайн" З.Э. Сагг. Исследование раскрывает концепцию "разговорной речи в художественном тексте" и выделяет основные лингвистические средства, применяемые подростками. Также рассматриваются методы перевода данных средств с английского на русский язык, обращая внимание на трансформацию лингвистических особенностей с учетом культурных и социальных контекстов.

Ключевые слова: разговорная речь подростков, лингвистические средства, переводческие трансформации, подростковый роман.

FEATURES OF MODERN COLLOQUIAL TEENAGER'S LANGUAGE IN THE NOVEL «GIRL ONLINE» BY ZOE SUGG

Abstract. The study focuses on the influence of teenagers' informal speech on their language development and cultural practices. In this context, teenagers actively use slang, new expressions, and can create their own language trends. The linguistic analysis of this phenomenon covers various aspects, including lexical features such as the use of slang and new words, grammatical characteristics, phonetic features, and interpersonal aspects of communication, including language strategies for establishing connections and forming identity groups. This article examines the characteristics of contemporary teenage informal speech, based on material from the novel "Girl Online" by Z.E. Sugg. The study reveals the concept of "informal speech in literary texts" and identifies key linguistic devices used by teenagers. It also considers methods for translating these linguistic devices from English to Russian, highlighting the transformation of linguistic features with consideration of cultural and social contexts.

Keywords: teenager's colloquial speech, linguostylistic devices, translation methods, teenage novel.