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RENDERING OF COMMUNICATIVE AND EMOTIVE FUNCTIONS OF OCCASIONALISMS IN TRANSLATION

Summary. The peculiarities of using occasionalisms and the ways of their translation on the material of the novel "The Hunger Games" by Suzanne Collins are revealed in the article.

Key words: occasionalisms, ways of translation, transliteration, calque, descriptive translation, lexical-semantic substitution, concretization, generalization.

The problem which is revealed in the article. Due to the constant changes in the language system it is necessary to explore language from the temporary point of view of the modern era. From this perspective the vocabulary of a language is particularly interesting, because it is quite a dynamic system. The words are known "to be dying", changing their meaning and then appear. New lexemes often appear under the pen of the writers. Despite there is large number of works devoted to the analysis of occasional derivation, semantization of occasionalisms and their function in fiction is poorly examined. Occasionalisms appear constantly, so one can hardly say that they are sufficiently investigated. In addition, most of the studies of occasional neologisms were limited to consideration of their origin in one particular language, therefore the possibilities to preserve features of such phenomena, while translating into other languages, have been studied very little.

The **methodological basis** of the research includes works written by native and foreign linguists within a range of disciplines, including lexicology (A. Lykov, C. Levkovsky, D. Shmelev, S. Tohoyeva, T. Popov, V. Lopatin). The researches in the field of translation studies had also a great importance to our article (W. Benjamin, R. Jacobson, V. Commissars, V. Vinogradov, E.A. Andreeva, L.S. Barkhudarov, and S. Alekseev).

The **aim of the article** is to review the word-formation peculiarities of neologisms, to identify the occasional neologisms of S. Collins in the trilogy "Hunger Games" and determine the ways of their translation into Ukrainian.

Basic material of the investigation. New lexical items were not always the main object of the study of linguists. Their appearance indicates the dynamic nature of language, the ability to change and enrich its vocabulary. The need to provide more imagery or expressive tone to certain phenomena, objects or actions is a major cause of the appearance of occasional words.

For the first time the notion of occasionalism was grounded by the German scholar G. Paul in 1880. But for a long time all new lexemes were defined in linguistics as neologisms. Moreover, there was not any differentiation of lexical neologisms. The term "occasionalism" was firstly used in 1957 by N.I. Feldman, although the scientist did not get an exact definition of the term. Such lexemes as "occasionalism", "occasional word", "occasional word building" are synonymous and are used today by many linguists [6, p. 67]. O.O. Selivanova explains the term "occasionalisms" in such a way: "Language units that belong

to the stylistic neologisms were created in the texts by certain authors and were not spread. Occasionalisms give emphasis to the individual author's language, give it expressiveness, emotive colouring... often created by non-traditional derivational models and in violation of linguistic norms..." [5, p. 424].

The term "occasionalisms" is rather nominal. In fact, all new units begin their existence as "occasional" because they occur in a particular speech act, so the term "occasional word" may state only the result of the fact that there was a certain item in speech, but not necessarily fixed in the language. However, a significant number of units that have arisen just "in case" may enter the vocabulary.

Researchers believe that the main difference between occasionalisms and neologism is that a neologism can quickly be lexicalized, that is to get to the vocabulary of the language and the mental lexicon of a person. Occasionalisms are not widely used in the communication, their usage is limited to certain contexts. We may make the conclusion that occasionalisms – are speech units formed of conventional and new derivational models with distinctive expressive colouring and individual character. Occasionalisms rarely become a part of the general vocabulary, and this is their main difference from the general neologisms. They usually retain imaginative colouring and identity, and are relevant only in certain texts that perform a specific function of art – intentionally made (occasional) means of expression [2, p. 10].

Occasional words are acquisition of the language. They are always expressive, created by specific author, generated by aims of the statement and context, which is associated with them, and cannot be normally used outside this context. Even in the colloquial speech their main function is characterizing but not nominative, as in ordinal neologisms. These words become sometimes commonly used, that is they are included in the lexical system of language, but this metamorphosis is rare and, most importantly, they do not pretend to it, because these are not just words, but words used for expressive and artistic purposes.

Transformations which can help you to make the transition from source language units to the target language units are called translation transformations. The main task of the translator in achieving adequacy is to be able to do a variety of translation transformations in order to translate the information contained in the source text as accurately as possible, following the linguistic norms.

The lexical translation methods of occasionalisms belong the following: transcription and transliteration, calque, lexical-semantic substitution, concretization, generalization, modulation or semantic development [1].

There is a frequent use of the translation transformations, transcription and transliteration in science fiction novels. Transcription and transliteration are ways of translation of lexical

source items by reproducing its form using the target language letters. In transcribing the sound form of the foreign word is reproduced, while in transliteration – it's grammatical form (literal structure).

The existing rule of translation to use transcription or transliteration while translating names is often insufficient if the proper name has some symbolic meaning, that is the unique name of the object, or is not used as a name or a nickname, but it is a kind of a household name reflecting individual characteristics and properties of a named object. In such cases, in addition to transcription or instead of it, a combination of semantic translation and calque is used: "Thomas Silverfish – Томас Зільберкіт" [6, p. 68].

One of the most common ways of translation is calque. Calque is a way of source language lexical units translation by replacing its components – morphemes or words (in the case of stable combinations) – with their lexical equivalents in the target language. The essence of calque is to create new words or sustainable combination in the target language, which copies the source language structure.

Calque as a way of translation is the basis for a large number of different kinds of borrowings in those cases where transliteration is unacceptable. However, calque is less common than transcription or transliteration.

The descriptive translation differs from calque the fact that in the descriptive ways the invariant of translation is the meaning of the foreign unit regardless of the nature of its relations with the external structure of a word, while calque the invariant is a source language unit form (though not sounding or graphical, as in the transcription or transliteration, but lexical or lexical-morphological), semantic side is like "left aside".

Recently, in English, and not only in it, many new words appear that require a detailed study. The appearance of occasionalisms is caused by extra-linguistic factors such as the continuous development of society, engineering and technology, the emergence of new realities which require the reflection in language, as well as purely linguistic needs.

The material of this article is the novel "The Hunger Games" by S. Collins. This piece of literature has a substantial readership among Ukrainian, and most occasionalisms available in this text are very difficult to an average, historically and theoretically unprepared reader. The language of the investigated novel is characterized by a number of individual author's occasionalisms. This is due to the interaction of internal and extra-linguistic factors.

Investigating the trilogy by S. Collins "The Hunger Games", we were able to track the frequency of use of the occasionalisms in every part of the book. It should be noted that the quantitative characteristics of both the original text and the translated text are the same. This is because the virtually occasional words are monosemantic and because they are created on the purpose of the author and the use of the synonymous words in the translated text is not possible.

We may illustrate this as follows: the word *tribute* – трибут is found 347 times in the book. This frequency of use indicates the meaning of the word, since its meaning is the contestant of the hungry games, i. e. one of the main characters of the work. The word "*mockingjay*" – «переспівниця» is used 160 times, 99 times out of which in the third part of the book, called "Mockingjay". At the same time, the word "*jabberjay*" – «сойкотун» is found in the book only 27 times, including 21

in the second part of the book which is called "Catching Fire". The rest of occasionalisms are rarely used: "*avox*" – «авокс» (37 times), "*communicuff*" – «комунікатор» (13 times), "*morphling*" – «морфлій» (52 times).

Quantitative analysis of occasionalisms in the trilogy suggests that these lexical neologisms are used only in the specific speech situations, but carry simultaneously estimated, functional and stylistic, emotional and expressive figurative colouring. At the same time they help to plot a thematic course of the work and differ on the level of functional loading, which also depends on the frequency of use of occasionalism. The same can be said about the translation of this work, because thanks to occasionalisms in the Ukrainian version the translator has managed to keep the thematic and stylistic loading of the text. That's why the use of occasionalisms – words that do not belong to the general vocabulary - is one of the characteristics of the genre of science fiction.

The translation of occasionalisms is on of the very actual problems related to some extent to the rapid scientific progress, which in turn leads to the development of literature, including the genre of science fiction.

There are four effective ways to translate occasionalisms: the use of existing word in the language, giving it a new meaning; to create a new word or phrase on the basis of an existing in language roots, suffixes, words; transcribing; associative method [4, p. 172].

When choosing a method of translation the characteristics of occasionalisms should be taken into account, including the fact that they are created for one-time use, i.e. only to a specific context, and that they bear the great meaning and communicative-emotional stress and in most cases do not correspond to the norms of the language. All these features make the translation of occasionalisms in most cases almost impossible that is why the translator often has to resort to the word-forming. However, high semantic and emotional intensity indicates that they can not be neglected in translation.

One way of translation is the use of existing word in the language, giving it a new meaning – the author applied mainly to translate proper names. Examples of the translation: *the Seam* – Скиба (район 12-го округу), *the Hob* – Горн (чорний ринок), *Command* – Ставка. The translator resorted to this method of translation, taking into consideration the diverse Ukrainian audience, because the use of occasionalisms can cause difficulties during reading in the unprepared reader. Using this method, the translator makes translation more consciously adapted for Ukrainian readers and helps to preserve the original pragmatics [7, p. 223].

The most common way of the translation of occasionalisms was the creation of a new word or phrase on the basis of already existing language roots, suffixes, words, since it is often used by the translator. Examples of this method of translation: *communicuff* – комунікатор, *morphling addicts* – морфініст, *morphling* – морфлій. The translation of occasionalisms is carried out by applying existing in the target language word-building means. The advantage of this method of translation is that it makes translation easier for the reader's perception. However, although the structure of occasionalisms does not contradict the linguistic system of the target language, they are codified by the dictionary as intended for a single use only fin a particular text [7, p. 225].

One of the most productive ways of creating occasionalisms in science fiction is inventing of new words. This method goes back to the previous one. New lexical units may be formed of morphemes or meaningful words that exist in the vocabulary of

language; the others belong to non-existent languages, and are contextually motivated.

The next simplest, at first sight, method of translation is transcribing. When applying this method of translation, an act of borrowing sound (transcription) or graphic (transliteration) membrane of the words together with its source language meaning to the target language. Examples: *tribute* – трибут, *avox* – авокс. The word "tribute" in the book takes the value "contestant of the Hunger Games", but it is actually translated as «дар, данина». The word "avox" is translated as «авокс», і. е. a person who has his tongue cut off because he or she has committed a crime. It does not cause a great trouble to the translator to translate occasionalism with transcribing, but in this case it makes it difficult for the reader, since the word is unknown and its meaning is unclear. In this case, the translator must give an explanation of the meaning of a word, of course, if the author of the book does not do it by himself. There are occasionalisms that are understandable only through translation or a detailed explanation which a writer makes in his work.

The most interesting way to translate occasionalisms is associative method. Generally modern linguistics science determines the nature of the human mind as an associative. There are the associations of varying difficulty, time and the spheres of application in the basis of human memory. The presence of associative connections excludes the information from human memory, on which there are various associations, that later become contextually disabled [1].

An example of this method of translation is the word *mockingjay* – «переспівниця». In this case we should look at the origin of the word: it is a mixture of such units as the mockingbird (пересмішник) and jabberjay (occasionalism which in this book means a bird that repeats words). The translator created a translation of this term by the means of association and the creation of new words from existing ones.

The same method is applied in order to translate the word "*gamemaker*" – «продюсер»: on associations and plot of the work, in which people who worked on the organization of "The Hunger Games" and followed everything which was broadcasted live, were called gamemakers, and since this word consists of two commonly used English words – game and maker, that is why the translator picked a word which is known for the Ukrainian reader.

Quite often there are cases when the author combines several ways in translation. An example of such a combination (transcribing and method of association) is the name *Catnip* – Katnip (Catnip – catmint, the real name of the girl Katniss).

The uniqueness of each author's neologism makes it particularly interesting the comparative analysis of "translation solutions" that were used in their rendering. The specificity of translation of occasional words lies in the fact that because of its individual author's belonging they do not have and cannot have "ready" matches in the other language, requiring from an interpreter some cognitive efforts and innovative thinking [3, p. 95].

Occasionalisms should be treated as an ordinary linguistic phenomenon, because they are an integral part of the objective language culture, and their adequate translation is an important task. The absence of these words in the dictionary can be an obstacle to their translation. Usually the translation of occasionalisms is performed in 2 stages: the translator finds new meaning of the word (refers to the latest publishing dictionaries or clarifies the meaning, focusing on its structure and context), then performs his own translation using the tools of Ukrainian language. This translation practice does the greatest contribution to the enrichment of language vocabulary by new words taken from other languages.

Conclusions. Formation of new words is a complex process, realizing at the same time a variety of cognitive and linguistic mechanisms. Therefore, we tried to clarify the relationship between the factors that influence the formation of occasionalisms and the main motives of their appearance. Investigating this problem, we have come to the conclusion that occasional neologisms play an important role in the functioning of language because they significantly enrich and make it more colourful. However, at present this problem is not deeply enough investigated, giving more opportunities to younger scientists to discover new aspects and explore it in more detail.

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Зубрик А. Р. Перенесення комунікативної та емоційної функцій оказіоналізмів у перекладі
Анотація. У статті розглянуто особливості вживання оказіоналізмів і способи їх перекладу на прикладі роману Сюзанни Коллінз «Голодні ігри».
Ключові слова: оказіоналізми, способи перекладу, транслітерація, калькування, описовий переклад, лексико-семантична заміна, конкретизація, узагальнення.

Зубрик А. Р. Перенесение коммуникативной и эмоциональной функции окказионализмов при переводе
Аннотация. В статье представлен обзор особенностей употребления окказионализмов и способы их перевода на примере романа Сюзанны Коллинз «Голодные игры».
Ключевые слова: окказионализмы, способы перевода, транслитерация, калькирование, описательный перевод, лексико-семантическая замена, конкретизация, обобщение.