розуміння, а тим паче відтворення тієї інформації, що міститься у відеорепортажі. При перекладі слід звертати увагу на емоційно-експресивні особливості мови автора, а саме на те, якими граматичними та синтаксичними категоріями вони виражаються. Саме ці особливості допомагають краще зрозуміти відношення автора до предмету повідомлення. З вище названих підстав,дослідження особливостей перекладу текстів відеорепортажів для перекладознавства є одним із актуальних питань.

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THE FUNCTIONS OF OCCASIONALISMS IN SCIENCE FICTION LITERATURE AND THEIR TRANSLATION ON THE EXAMPLE OF THE NOVEL «THE HUNGER GAMES» BY S. COLLINS

The article analyzes the function of occasionalisms in science fiction literature, examined their characteristics and ways of translation on the example of the novel «The Hunger Games» by Suzanne Collins. The difficulty of the translation of occasionalisms into another language lies in the understanding of occasionalism and in the absence of its equivalent in the target language.
Keywords: *occasionaismsl, ways of translation, functions of occasionalisms, author's neologisms, expressiveness.*

ФУНКЦІЇ ОКАЗІОНАЛІЗМІВ В НАУКОВО-ФАНТАСТИЧНІЙ ЛІТЕРАТУРІ ТА ЇХ ПЕРЕКЛАД НА ПРИКЛАДІ РОМАНУ «ГОЛОДНІ ІГРИ» СЮЗАННИ КОЛЛІНЗ
У статті проаналізовано функції оказіоналізмів у науковій фантастиці, розглянуто їх особливості та способи перекладу на прикладі роману «Голодні ігри» Сюзанни Коллінз.
Ключові слова: *оказіоналізми, способи перекладу, функції оказіоналізмів, авторські неологізми, експресивність.*

ФУНКЦИИ НЕОЛОГИЗМОВ В НАУЧНО-ФАНТАСТИЧЕСКОЙ ЛИТЕРАТУРЕ И ИХ ПЕРЕВОД НА ПРИМЕРЕ РОМАНА «ГОЛОДНЫЕ ИГРЫ» СЮЗАННЫ КОЛЛИНЗ
В статье проанализированы функции неологизмов в научной фантастике, рассмотрены их особенности и способы перевода на примере романа «Голодные игры» Сюзанны Коллинз.
Ключевые слова: *окказионализмы, способы перевода, функции неологизмов, авторские неологизмы, экспрессивность.*

Occasional words are interesting as a phenomenon associated with the characteristic of perception and understanding of new information. Occasional words refer to the so-called field of untranslatable units. The changeable language system gives perspective to the vocabulary of a language. The words are «dying», changing their meaning and then appear. New lexemes often appear under the pen of the writers. Hereby the «gaps» can be filled and are constantly filling with occasional neologisms. It's difficult to say that occasional words are thoroughly investigated, as they appear constantly. Meanwhile, the researches of word-formation patterns of occasionalisms gain the particular importance especially during the translation of occasional words into other languages, since the disclosure of connotative meanings and preserving them in the translated text contributes to the reproduction of the author's pragmatic, helps to reveal the creative potentials of different languages and notice successful findings of the translators.

A lot of scientists investigated occasional words and the ways of their rendering such as C. A. Levkovsky, D. N. Shmelev, O. A. Zemskaya, V. Lopatin, I. S. Uluhanov, W. Benjamin, R. Jacobson, T. A. Kazakova, V. Vinogradov, E. A. Andreeva, O. M. Dorofeeva, O. M. Turchak, L.S. Barkhudarov.

The aim of the article is to identify the functions of the occasional neologisms and determine the ways of their translation into Ukrainian.

All occasionalisms, being the author's neologisms, carry some meaning, i.e. perform a specific function. Researchers' thoughts on the distribution of occasional units according to the functions they perform are significantly different. Therefore, scientists give different classifications of functions of occasional words. Thus the arguments are the following: 1) function of the occasional word is in direct proportion to the author's purpose; 2) the material organization of the occasionalism and the role that it performs are interdependent.

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.

Every author focuses on a specific purpose for which he writes the text. In this case, this aim is stylistic (it is the expressiveness of a situation, an image or a fragment of reality). Functions which the occaionalisms perform in the language of the science fiction literature are nominative, stylistic and expressive. The fulfillment of tasks of the artistic-aesthetic, stylistic nature is among the main reasons that motivate the authors to the creation of occasionalisms. Therefore, stylistically expressive function is the main function of occasional neologisms.

Nominative function of occasional words lies in naming something which is difficult to convey, for which literary language do not have the direct definition. In the creation of innovations as nominative units analogy plays an important role. Being formed, occasional word does not pass the way from the sign-information to the sign-denomination. An author's neologism is a synthesis of information and denomination. The more informative the formation base is, the more expressive the nominative function of

occasional word is. The nominative function of occasional words is greatly affected by the very nature of such formations, which are characterized by the complex semantic structure and can be motivated by a judgment [2]. It helps the author to eliminate the syntactic dismemberment, the bulkiness of descriptive wording for the purpose of determining the exact nature of this or that a phenomenon. As an example of occasionalism that performs nominative function is the word *mockingjay* (Ukr. Translation: переспівниця). The word «mockingjay» is the name of the bird which is made up by the author and exists only in the books, but not in the real world. These birds are able to reproduce a bird's as well as human's singing. In order not to use major descriptions every time when mentioning this bird, the author managed to form the occasionalism. The same applies to the *jabberjay* (Ukr. Translation: сойкотун). The history of formation of these words is similar to the history of mockingjay, and even precedes the creation of mockingjay. The jabberjay is a type of genetically modified birds that possess the ability to remember and reproduce the purpose of human conversation. Mockingjay is a kind of birds formed by crossing males jabberjays and females mockingbirds. In order to avoid the constant repetition of such long explanations, the author came up with those names. In terms of word-formation their creation also has a logical explanation: mock – parody, ridicule; jabberjay – jabber – chatting.

The process of nomination is also affected by pragmatic factors that reflect the relation of occasionalism to what it is called. In this case, they perform a nominative-evaluative function. The occasional word is one of the means to create grotesque, comic versification, so it is widely used by writers as a way of styling that performs stylistic function. An example of the use of the occasionalism with the stylistic goal is the word *catnip* (Catnip – cat's mint, the real name of the girl – Katniss). The stylistic certainty of occasional words is affected by several factors: the semantic colour of the formation base from which the occasionalism is formed, word-forming model in which it is constructed, context and speech situation which clarifies its meaning. One way of forming the author's style is the use of the author's derivation – the original combination of generally used morphemes which belong to different styles in the creation of new neologism-nouns: *sunheated* (Ukr. Translation: розпечений на сонці).

Being the source of speech innovation, occasional words are used with artistic and expressive purpose and perform expressive function. Taking into consideration the character of expression, the value-expressive and expressive-emotional neologisms are known. Since most occasionalisms name the phenomenon in terms of emotional perception of depicted object by the recipient, the main aim of such entities is the impact on him. Occasional words that carry the expressive function, even beyond speech environment, focus in itself expressiveness. Put in context, they coexist with other linguistic means and contribute to the vividness of expression at the level of the text [3].

The appearance of occasional units is caused purely by individual and psycholinguistic factors. They help to bring to the reader the author's communicative intention, generate in the reader a wide range of associations. All the above prove once again that one of the most important functions of occasionalisms, particularly in science fiction, is the expressive function [1].

The main area of functioning of occasionalisms is the literal (especially science fiction literature), colloquial and publicistic style. The occasionalisms act here as expressive means of the influence on the reader. They provide:

a) the expressiveness of the individual author's speech;

b) concession of the expressive, emotive colouring, imagery;

c) the creation of the concept of the literary text.

In addition, successful author's neologisms reveal new expressive possibilities of the language, convey new semantic, stylistic, emotionally expressive colours, newly name a phenomenon, the object or person which deprived literal words (*the Seam* – Скиба (район 12-го округу), *the Hob* – Горн (чорний ринок)). All this helps to reveal the literакн plot of the work. So, functionality of occasionalisms makes an expressive impact on the recipient of the text. Therefore, they can be classified as expressives.

Expressiveness is an essential feature of the occasional derivation. In modern linguistics scholars distinguish between two types of expressiveness – adherent (detected by the use of words in context: *gamemaker* – Producer, *Command* – rate) and inherent (inherent in the word, does not depend on the context in which it is used: *groosling* – hrusy, *communicuff* – communicator). Occasionalisms appearing in science fiction literature are inherent in both forms of expressiveness.

In the context functions of occasionalisms overlap, complement each other, and get on with other linguostylistic means, give the author's work emphasis and expressiveness. In terms of their word-formation nature occasional words act as a systematic and complex phenomenon of unsystemic character. The basis of the origin and use of occasionalisms is a word-play. From the functional point of view occasionalisms are qualified as means of expressive influence on the recipient of the text. Thus, the scientific study of occasionalisms has considerable scientific perspective, as these lexical units are in the midst of living nominative expressive processes that are constantly taking place in the language.

The analysis of the functioning of occasionalisms in science fiction allows us to reaffirm that the individual author's neologisms add to the style of the author greater expressiveness, allowing newly name a known object, or vice versa – mark unknown reality of the author's and the real world, diversify the lexical richness not only of the original language, but, in this case, and language of translation. Each occasionalism is created in the mind of the writer, and only then finds its linguistic expression [7].

Almost every language is characterized by a large number of neologisms at the lexical level, because they do not occur in the language as a system of signs, but in particular speaker's speech, so this is the reason that not all of these lexical units are fixed in the language. That is why the dynamics of using occasionalisms is analyzed best separately in each writer's works, because as occasionalisms as individual author's neologisms do not function outside of the book in which they are used.

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 on the basis of existing in language roots, suffixes, words; transcribing; associative method [5].

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.

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. Using this method, the translator makes translation more consciously adapted for Ukrainian readers [4].

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. [5].

One of the most productive ways of creating occasionalisms in science fiction is inventing of new words. 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 is transcribing, an act of borrowing sound (transcribtion) 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 associative method involves different cognitive mechanisms, including analogies and associations. Hence, the main language formation ways of creation of occasionalisms in the genre of science fiction is compounding, borrowing from different languages, semantic derivation. The main productive way of formation of occasionalisms is inventing words [4].

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).

Occasionalisms are investigated as a complex and diverse phenomenon, which is primarily related to the interaction of language and speech. They are the result of linguistic activity, but it acts as a so-called background on which the occasionalisms stand out. In addition, occasionalisms constitute an important means of shaping author's style in the language system. When translating literary texts the translator aims to transfer the text according to the needs of the audience. He should remember the author's personality, which is also needed to be inserted in translation.

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ПЕРЕКЛАДИ С. КАРАВАНСЬКОГО ЯК ТЕКСТОТВОРЧІСТЬ: ОСОБЛИВОСТІ ПОЕТИКИ ПЕРЕКЛАДАЧА

У статті розглядаються переклади С. Караванського як текстотворчість. Висвітлено деякі особливості поетики перекладача в цьому аспекті. Автор статті висловлює критичні міркування щодо текстоцентричної концепції творчості у поетичному перекладі. Аналіз демонструє помітний антиколоніальний зсув у розумінні текстоцентричної концепції творчості, водночас пунктирно окреслюючи всеукраїнський антиколоніальний дискурс та його індивідуальне втілення у творчості С. Караванського.

Ключові слова: текстоцентрична концепція творчості, поетика перекладача, постколоніальні студії, антиколоніальний дискурс.

TRANSLATION PROCESS BY S. KARAVANSKY AS TEXT PRODUCTION CREATIVE ACTIVITY: SOME CHARACTERISTIC FEATURES OF THE POETICS
The article pays tribute to the creative legacy of a Ukrainian translator, Language Studies Scholar and lexicographer Svyatoslav Karavansky.
The article is focused on the analysis of the translation process as text production creative activity viewed through the contemporary text-centric model of a translator creativity. The poetics of S. Karavansky is described herein, introduced as the constituent part of his translation method. The poetic text production creative activity by S. Karavansky is viewed in the context of postcolonial studies. The article highlights the multifaceted nature of Karavansky's anticolonial discourse.
The author of the article argues that under modern paradigm postcolonial studies is an obvious interpreting strategy sufficient enough to say its word about the common patterns of the translation method of S. Karavansky. The analysis reveals the visible anticolonial shift in understanding the text-centric model, while providing elements of S. Karavansky anticolonial discourse and its individual characteristic features.
Key words: text-centric model of a translator creativity, poetics of a translator, postcolonial studies, anticolonial discourse.

КАРАВАНСКОГО КАК ТЕКСТУАЛЬНОЕ ТВОРЧЕСТВО: ОСОБЕННОСТИ ПОЭТИКИ ПЕРЕВОДЧИКА
В статье рассматриваются переводы, выполненные С. Караванским, как текстуальное творчество. Обращается внимание на особенности поэтики переводчика в этом аспекте. Автор критически оценивает применение текстоцентрической концепции творчества в поэтическом переводе. Осуществленный анализ демонстрирует заметный антиколониальный уклон в понимании текстоцентрической концепции творчества, одновременно контурно характеризуя всеукраинский антиколониальный дискурс и его индивидуальное воплощение в творчестве С. Караванского.

Ключевые слова: текстоцентрическая концепция творчества, поэтика переводчика, постколониальные исследования, антиколониальный дискурс.

Постановка проблеми. Переклад як художня форма відтворення дійсності позначений ознаками імітаційності та імпровізаційності [8, с. 256]. В умовах колоніального існування нашої держави переклад радянського періоду був додатково на-