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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**Специфіка перекладу okazіonalіzmів у американському дискурсі жанру
антиутопія (на матеріалі роману The Maze Runner ‘Той, що біжить
лабіринтом’)**

Несин Вікторія студентка групи Па 02-20

Керівник курсової роботи
(підпис)

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INTRODUCTION

The genre of dystopia holds a special place in American literature, as authors often resort to creating their own neologisms - occasionalisms - to reproduce the specific world where totalitarian regimes and oppression prevail. Such authorial creations perform a variety of stylistic functions, endowing texts with imagery, expressiveness, and helping readers immerse themselves in an atmosphere of anxiety and tension.

The term paper is focused on the occasionalisms and their translation in the American dystopian discourse.

The rationale of the study. The specificity of translating occasionalisms in the American dystopian discourse is a relevant research topic, as this phenomenon requires careful analysis and search for adequate ways of reproducing authorial neologisms in the target language, considering their structural features and stylistic significance.

The aim of the work is a comprehensive analysis of occasionalisms in the novel "The Maze Runner" and the identification of the specifics of their translational reproduction in Ukrainian.

Achieving the stated goal involves the following tasks:

1. To consider the theoretical foundations of studying occasionalisms and approaches to their translation.
2. To characterize the discourse of the dystopian genre in American literature and its stylistic features.
3. To classify occasionalisms identified in the novel "The Maze Runner."
4. To analyze the methods and techniques of translating occasionalisms of different structural types into Ukrainian.

The investigation subject are occasionalisms identified in the dystopian novel "The Maze Runner" by American writer James Dashner and the methods of their translation into Ukrainian.

The object of the study are occasionalisms as a linguistic phenomenon in the American dystopian discourse and the peculiarities of their reproduction in translation.

The data sources are 50 sentences with occasionalisms taken from the novel "The Maze Runner" by American writer James Dashner

Main research methods: theoretical analysis (study of basic theoretical concepts, analysis of scientific literature on the research topic); critical analysis (problems of linguistic characterization of occasionalisms and key approaches to their classification); theoretical synthesis (generalization of theoretical information about occasionalisms and their use in the American dystopian discourse); the method of continuous sampling (selection of 50 text fragments to denote occasionalisms); descriptive method (description of the peculiarities of the use of occasionalisms in the American dystopian discourse); transformational analysis (application of translation transformations in the translation of text fragments selected from the novel "The Maze Runner").

The theoretical value of the work lies in deepening the knowledge about occasionalisms as a linguistic-stylistic phenomenon in the American dystopian discourse and the peculiarities of their translation.

The practical value of the research is determined by the possibility of using its results in translation practice, as well as in the process of teaching the translation of literary texts and stylistics.

Structure of the work: the work consists of an introduction, two chapters, general conclusions, list of reference sources (which includes thirty items), a list of data sources (which includes the novel "The Maze Runner" by James Dashner), annex and a summary in Ukrainian.

The introduction substantiates the relevance of the topic, defines the object and subject of the study, formulates its purpose and objectives, characterizes the sources of illustrative material and research methods, and reveals the practical and theoretical value of the work.

The first section reveals the essence of occasionalisms as a linguistic problem; characterizes translation strategies for reproducing occasionalisms; reveals the peculiarities in the dystopian discourse and the specifics of its translation.

The second section analyzes lexical, grammatical and lexico-grammatical translation transformations in the translation of occasionalisms in the dystopian discourse.

The conclusions summarize the main findings of the study.

In the Bibliography sources that were useful during the research are given.

The List of reference sources contains dictionaries and encyclopedias used in writing the term paper.

The list of data sources contains references to the literature that served as a source of factual material for the study.

The annex contains 50 English sentences with occasionalisms and shortenings and their translation into Ukrainian.

CHAPTER 1

THEORETICAL FOUNDATIONS OF THE STUDY OF OCCASIONALISMS AND THEIR TRANSLATION

1.1 Occasionalisms as a linguistic phenomenon: definition, classification, functions

Occasionalisms are an intriguing linguistic phenomenon that attracts the attention of researchers due to their specificity and multifaceted nature.

Occasionalisms as a linguistic phenomenon draw significant attention from researchers, as they are an integral part of the language-creation process and a manifestation of human creative potential in language.

They bear witness to the dynamic development of language and its ability to replenish itself with new units for the nomination of new realities, concepts, and phenomena. The constant emergence of the latter necessitates their naming, which stimulates authors to create neologisms that enrich the vocabulary of the language.

Moreover, occasionalisms are a manifestation of linguistic creativity and individual authorial style. They allow writers and poets to create vivid, figurative, expressive literary texts, lending them originality and uniqueness. Occasionalisms often become the subject of language play, puns, and contribute to achieving a humorous effect.

Occasionalisms are also closely linked to the phenomenon of subjective nomination, when an author uses their own individual experience and associative thinking to name new objects. This allows for a deeper understanding of the processes of linguistic categorization and comprehension of reality, which is the subject of study in cognitive linguistics.

An important aspect is that occasionalisms open new avenues for word-formation experiments, as their creation often involves violating established rules and patterns of word formation. The study of occasionalisms helps determine the boundaries of the productivity of word-formation types and identify new word-formation trends.

The term "occasionalism" derives from the Latin "occasionalis," meaning "incidental, temporary" [31: 45].

Occasionalisms are authorial neologisms created for a particular occasion or context to achieve a stylistic effect, add vividness to speech, and express new concepts or shades of meaning.

In modern Ukrainian linguistics, there are many definitions of the concept of "occasionalism." For instance, A.P. Blahoveshchenska defines occasionalisms as "words formed according to the existing word-formation models in the language or through conscious violation of them" [1: 37].

Occasionalisms are words created by writers or poets for a specific occasion, situation, or context to achieve a particular stylistic effect, express new concepts or shades of meaning that do not have an established equivalent in the language [5: 125].

Occasionalisms are understood to be words that arise in a specific context to express a new concept, a shade of meaning, or to lend speech particular expressiveness and imagery [3: 188].

Occasionalisms can be defined as individual-authorial neologisms that have not entered the common vocabulary or have not yet been recorded in dictionaries but are formed according to the existing word-formation models in the language [9: 37].

N.O. Shulzhuk defines them as "individual-authorial neologisms that have not entered the literary language or have been recorded in dictionaries" [19].

The classification of occasionalisms is carried out according to various criteria. Based on the mode of creation, there are lexical, semantic and word-formation neologisms:

1. Lexical occasionalisms are formed by phonetic deformation of existing words or their roots. The following types of lexical neologisms are distinguished:

- Phonetic occasionalisms - neologisms that differ from the source word in their sound composition, for example: "*cuZ*" - phonetic abbreviation of "*because*," often used in casual conversation or text messaging. "*Gimme*" - phonetic representation of "*give me*," expressing a request or demand for something.
 - Abbreviations - occasional words formed from the initial syllables or letters of a phrase, for example: "*LOL*" - short for "*laugh out loud*," commonly used in texting and online communication to indicate amusement or humor.
 - Contractions - occasionalisms that arose due to the contraction of the roots of several words into one, for example: "*Can't*" - contraction of "*cannot*" or "*can not*," indicating the negation of ability or possibility.
2. Semantic occasionalisms are lexical units existing in the language that acquire a new, figurative meaning in the context of a literary work. For example, "*blood*" in the sense of "*family*" [19].
3. Word-formation occasionalisms are formed according to the existing word-formation models in the language through affixation, compounding of roots, abbreviation, etc. Depending on the mode of formation, the following are distinguished:
- Prefixal occasionalisms, for example: "*unfriend*" - formed by adding the prefix "*un-*" to "*friend*," meaning to remove someone from a list of social media connections or contacts.
 - Suffixal occasionalisms, for example: "*frenemy*" - formed by adding the suffix "*-emy*" to "*friend*," describing someone who acts as both a friend and an enemy.
 - Compound occasionalisms, for example: "*Zombieland*" - Originally a movie title, "*zombieland*" has become a compound occasionalism referring to any chaotic or disorganized environment, likened to a world overrun by zombies.

This classification allows for the structuring of various types of occasional neologisms and a deeper understanding of the ways in which authors of literary works create them. According to their structure, occasionalisms are divided into simple, compound, and combined [3].

Occasionalisms perform a number of functions in literary texts, including nominative, figurative, expressive, evaluative, and the function of language play. The nominative function involves naming new realities, objects, phenomena that do not have established equivalents in the language.

The use of occasionalisms allows authors to fill lexical gaps and create their own concepts necessary for depicting the fictional world of a work. The figurative function involves creating vivid, expressive images, metaphors, and similes through occasionalisms. These neologisms lend literary texts expressiveness and help the reader imagine the described events and characters.

The expressive function of occasionalisms lies in enhancing the author's speech, adding emotional coloring to it, and increasing its impact on the reader. Occasionalisms make the text more expressive, vivid, and memorable.

The evaluative function is associated with expressing the author's attitude toward the depicted phenomena, events, or characters through occasionalisms. Neologisms can convey both positive and negative evaluations, allowing the writer to more accurately convey their views and beliefs.

The function of language play involves the use of occasionalisms to create a comedic effect, wordplay, puns, which adds a humorous tone to the text and contributes to its better reception by the reader. [6: 93]

Occasionalisms perform important stylistic functions in literary works, are an integral part of individual authorial style, and serve as a means of enriching literary texts. Thus, occasionalisms are an integral part of a writer's individual style, a means of enriching language, and a way of creating a particular atmosphere in a work.

The analysis of their translation is of significant interest to linguistics and translation studies.

Occasionalisms are an intriguing and multifaceted linguistic phenomenon that deserves thorough study. Their investigation allows for a deeper understanding of the processes of language development, individual creativity, categorization of the world, and enrichment of a language's vocabulary.

Discussion of the translation of occasionalisms is a key aspect of research in linguistics and translation studies. Since occasionalisms are non-standard words created by authors, their translation is a complex task that requires a deep understanding of the context, style, and target audience of the text.

When translating occasionalisms, it is important to preserve their authorial individuality, stylistic color, and expressiveness. Sometimes, translators have to use analogues or create new non-standard expressions in the target language to convey the same effect that the occasionalism produces in the original. It is necessary to take into account the peculiarities of the language and culture of the target audience so that the translation meets their expectations and can be effectively understood.

Studying the translation of occasionalisms also contributes to understanding the nuances of cultural influence and language interaction. It shows which phenomena and concepts from one culture can be successfully conveyed and understood in another, and which require adaptation or modification to conform to cultural norms and values.

Thus, studying the translation of occasionalisms not only expands our knowledge of linguistic processes and phenomena but also helps us better understand cultural differences and the peculiarities of text perception in different cultures.

1.2 Theoretical approaches to translating occasionalisms

The translation of occasionalisms poses a significant challenge for translators, as these units are unique authorial neologisms that require careful analysis and the search for adequate ways to render them in the target language.

In domestic and foreign translation studies, there are various theoretical approaches and strategies for translating occasionalisms.

One of the main approaches is preserving the form and content of the occasionalism in translation. This strategy involves using direct equivalents or loan translation, which allows the translation to be as close to the original as possible. However, this approach is not always feasible due to the absence of equivalents in the target language or the unwillingness to violate its norms [8].

Another approach is to convey only the content of the occasionalism, sacrificing its form. In this case, the translator chooses the closest equivalent in meaning in the target language or uses a descriptive translation. This approach allows the meaning to be preserved, but it may lead to a loss of stylistic effect and expressiveness of the original [6].

Yet another approach is to reproduce the occasionalism by creating one's own neologism in the target language. This allows the author's individual style to be preserved, but it requires the translator to have a deep understanding of the context and creative abilities [9].

Some researchers propose a combined approach, which involves combining different strategies depending on the type of occasionalism and the context. For example, for simple lexical neologisms, it may be appropriate to use a direct equivalent or loan translation, while for complex formations – to create one's own occasionalism or use a descriptive translation [10: 74].

It is also worth noting that each of the proposed approaches has its advantages and disadvantages, and the choice of strategy largely depends on the specific occasionalism, context, and the translator's competence.

The desire to preserve the form and content of the occasionalism in translation as much as possible through the use of direct equivalents or loan translation can be justified in cases where the neologism is quite transparent and easily perceived by the target audience.

However, this approach may lead to a violation of the norms of the target language or the creation of incomprehensible constructions, which requires the translator to carefully analyze the appropriateness of its application.

On the other hand, conveying only the content of the occasionalism by using the closest equivalent or descriptive translation avoids violating the norms of the target language, but it may lead to a loss of stylistic effect and expressiveness of the original. This approach may be justified in cases where it is impossible or inappropriate to preserve the form of occasionalism.

Creating one's own neologism in the target language is one of the most challenging but also most creative approaches to translating occasionalisms. It requires the translator to have a deep understanding of the context, creative abilities, and an excellent command of the target language. This approach allows the author's style and expressiveness of the original to be preserved, but it may lead to an excessive deviation from the source text.

The combined approach, which involves combining different strategies depending on the type of occasionalism and context, is considered one of the most effective. It allows the translator to approach each case flexibly, choosing the most appropriate way to render the neologism. [9]

For example, for simple lexical neologisms, it may be appropriate to use a direct equivalent or loan translation, while for complex formations – to create one's own occasionalism or use a descriptive translation.

Regardless of the chosen approach, translating occasionalisms requires the translator not only to have a deep understanding of the source and target contexts but also creativity, flexibility, and the ability to find optimal solutions. It is also important to consider the specifics of the target audience and the purpose of the translation, as these may influence the choice of strategy and the degree of deviation from the original. [19]

Researchers consider it appropriate to omit occasionalisms in translation if their preservation may impede the adequate conveyance of meaning or violate the norms of the target language.

However, this approach should be applied with caution, as it may lead to a loss of the stylistic and expressive functions of the neologism.

Another proposed approach is the use of direct compensation, that is, replacing the omitted or simplified occasionalism with another stylistic device elsewhere in the translation. This method allows the overall expressiveness and stylistic coloring of the text to be preserved, but it requires a high level of skill and creativity from the translator. [8]

It is equally important to consider contextual factors when choosing a strategy for translating occasionalisms. For instance, in literary works where the author's individual style plays a key role, preference may be given to strategies that allow the form and expressiveness of neologisms to be preserved as much as possible.

On the other hand, in scientific, technical, or official business texts, where the priority is the accurate conveyance of content, a descriptive translation or the use of the closest equivalents may be more appropriate.

In addition to the type of text, the choice of strategy for translating occasionalisms is also influenced by factors such as genre, style, the author's idiolect, and others. For example, in poetic works, where form plays a significant role, the translator may use more creative approaches, creating their own neologisms that correspond to the metrical and rhythmic features of the target language. [7]

Thus, translating occasionalisms is a complex task that requires the translator not only to have a deep understanding of the source and target languages but also a creative approach, flexibility, and a careful analysis of contextual factors. Combining different strategies, taking into account the specifics of the text and the target audience, as well as continuously improving translation skills, is the key to successfully rendering occasionalisms in the target language.

This process involves a delicate balance between fidelity to the original text and adaptation to the target language and culture.

As such, translators must consider various factors, such as the type of occasionalism, the context in which it appears, the stylistic and expressive intent of the author, and the expectations of the target audience.

When translating occasionalisms, it is crucial for translators to maintain a high level of sensitivity to the nuances of both languages involved. They must possess a keen awareness of the cultural and linguistic subtleties that may impact the translation process. Additionally, translators must be adept at employing a wide range of translation techniques, such as loan translation, selection of the equivalent, compensation, and omission, to effectively convey the meaning and intent of the occasionalism in the target language.

Moreover, the translation of occasionalisms often requires a degree of creativity and linguistic innovation on the part of the translator. They may need to invent new words or phrases in the target language that capture the essence of the occasionalism while ensuring that it is appropriate and understandable to the target audience.

It is also important for translators to consider the broader implications of their translation choices when dealing with occasionalisms. These unique linguistic constructs often carry with them cultural and historical connotations that may not be immediately apparent to readers unfamiliar with the source language and culture. Therefore, translators must strive to preserve these cultural nuances in their translations, even if it means deviating from a literal rendering of the text.

Additionally, translators should be aware of the dynamic nature of language and the fact that occasionalisms, by their very nature, are subject to change and evolution over time. As such, translators may need to adapt their translations to reflect contemporary linguistic trends and usage patterns, while still remaining faithful to the original intent of the author.

In conclusion, the translation of occasionalisms requires a nuanced and multifaceted approach that takes into account the unique linguistic, cultural, and stylistic characteristics of these constructs.

By carefully considering the context, intent, and cultural implications of occasionalisms,

translators can create translations that are both faithful to the original text and accessible to the target audience.

1.3 The discourse of the dystopian genre: general characteristics and stylistic features

The dystopian as a literary genre emerged in the first half of the 20th century and became a kind of reaction to utopian ideas and the desire to create an ideal society. Unlike utopias, dystopias depict totalitarian societies of the future, where rigid control, oppression of the individual, and restriction of freedom prevail. The discourse of dystopian works is characterized by a number of specific stylistic features.

One of the key features of dystopias is the use of satirical and ironic elements to expose the flaws and contradictions of the depicted society. Authors often resort to hyperbole, grotesque, and paradoxes to emphasize the absurdity of situations and rules that prevail in the fictional world. [11]

An important stylistic feature of dystopias is the use of specific vocabulary and neologisms that reflect the realities of the fictional society. These can be neologisms, professional jargon, euphemisms denoting concepts related to control, censorship, repression, and so on. Such lexical neologisms not only enrich the language but also create an atmosphere of an alien, distorted world.

Dystopias are also characterized by the use of symbolic images and allegories that embody the ideas of oppression, control, and loss of individuality. These can be images of animals, mechanisms, architectural structures, or other objects that take on symbolic meaning in the work.

In addition, dystopias often feature elements of stylistic syntax, such as rhetorical questions, repetitions, parallelisms, which create a sense of tension and drama.

Authors may also resort to using different types of discourse, such as official, scientific, or journalistic, to emphasize certain aspects of the depicted world. [6]

It is worth noting that the stylistic features of dystopias are closely linked to the ideological content of the works and their critical orientation. Authors use various linguistic means to create an effect of alienation, expose the flaws of society, and warn against the possible negative consequences of realizing utopian ideas.

In general, the discourse of the dystopian genre is a multifaceted and complex phenomenon that requires careful analysis and interpretation. The unique combination of satire, symbolism, innovative vocabulary, and stylistic devices makes dystopian works not only interesting to read but also important for understanding social processes and finding ways to avoid negative development scenarios.

Dystopias often have a cyclical or circular structure, in which the beginning and end are closely connected. This creates a sense of a closed circle from which it is difficult for the main characters to escape.

The characters in dystopias are usually portrayed as typical representatives of society, allowing the reader to more easily identify with them. However, gradually they begin to realize the absurdity and horror of the realities in which they live, leading to an internal conflict and rebellion against the system.

An important component of dystopian works is language play and experiments with form. Authors often resort to changing narrative perspectives, using interior monologue, stream of consciousness, or other unconventional ways of narration. This allows for a deeper immersion in the psychology of the characters and a better understanding of their experiences and motivations.

Moreover, dystopias often feature intertextual connections with other literary works or cultural phenomena. These can be allusions, quotations, reminiscences that create additional levels of meaning and expand the interpretive field of the work. [7]

Another characteristic feature of dystopian discourse is the use of elements of science fiction and futuristic visions.

Authors often depict future technologies, inventions, or scientific achievements that, instead of improving people's lives, become instruments of oppression and control.

Overall, dystopias are a vivid example of how literary works can perform not only an aesthetic but also a socio-critical function. Through grotesque images, satire, and experiments with language and form, they force readers to reflect on the possible negative consequences of certain social trends and seek ways to avoid such scenarios. [16]

The stylistic features of dystopias make them not only interesting for analysis but also relevant for comprehending many contemporary challenges, such as totalitarianism, control over the individual, manipulation of consciousness, and other threats to human freedom and dignity.

Continuing the examination of the discourse of the dystopian genre, it is important to pay attention to the images and symbols that are typical for such works. Dystopias often depict totalitarian regimes in which the individual is deprived of basic freedoms and rights, turning into a cog in a big machine. Therefore, one of the key images becomes that of a mechanism or system that ruthlessly suppresses individuality. [12]

The image of surveillance cameras, police forces, secret services, and so on, often symbolizes control and surveillance. Writers of dystopias often hyperbolize the role of these structures, showing their ubiquity and excessive power over the individual. A separate symbol in dystopias can be architecture and urban space. Typical depictions include uniform buildings, narrow streets, confined spaces that convey an atmosphere of oppression and a lack of freedom. Specific elements of dystopian discourse are also images of control over the human body and mind. These can be descriptions of various medical or technological procedures used to influence the behavior and thoughts of citizens.

Equally important are images related to linguistic manipulation and censorship. Often, dystopias depict a special "Newspeak" that limits the ability to express thoughts and emotions, depriving language of many shades and nuances. In general, images and symbols in dystopias perform an important function: they help the reader better understand the atmosphere of oppression, fear, and hopelessness that prevails in the depicted society. Often, these images are hyperbolized and grotesque, but it is this hyperbole that allows authors to sharply criticize the flaws and threats that exist in the real world.

Another characteristic feature of dystopian discourse is the device of "alienation", which involves depicting familiar things and phenomena from an unfamiliar angle, evoking in the reader a sense of alienation and a desire to critically rethink familiar norms and values. [23]

Writers of dystopias skillfully combine various stylistic devices, images, and symbols, creating an atmosphere of horror, tension, and warning against the possible negative consequences of certain social trends. It is this ability of dystopias to make the reader reflect on serious issues that makes them relevant and a powerful tool for critiquing society.

Studying the discourse of the dystopian genre also allows us to notice the artistic means authors use to convey their ideas and critique contemporary society. One such means is the use of images and symbols associated with the dark side of human nature and dangerous societal trends.

For example, the image of mass culture and consumerism is often used to depict the superficiality and amorality of society in dystopias. Authors satirize the consumerist mentality and mindless pursuit of trends, showing how it leads to the loss of individuality and uniqueness.

Another common image is that of a totalitarian leader or regime, symbolizing absolute power and control. This image often appears caricatured and hyperbolized, but it helps dystopia authors to demonstrate how dangerous the concentration of power in the hands of a few can be.

Another important aspect of dystopian discourse is the use of historical analogies and allusions. Authors often use elements of history to show how certain ideas or trends can lead to catastrophic consequences.

For example, allusions to totalitarian regimes of the 20th century help underline the relevance of dystopian warnings and their significance for contemporary society.

The discourse of the dystopian genre is a rich and multifaceted phenomenon that allows authors and readers to reflect on the pressing issues and challenges of the modern world. Dystopias not only warn against the dangers of certain ideologies and trends but also encourage reflections on the nature of human society and its development.

Another important aspect of dystopian discourse is the exploration of human psychology under oppressive regimes. Dystopian works often delve into the inner struggles and conflicts of characters living in dystopian societies. Through these explorations, authors shed light on the resilience of the human spirit in the face of extreme adversity, as well as the psychological effects of living in a totalitarian state.

Furthermore, dystopias often critique the role of technology in society and its potential for misuse. Authors depict futuristic technologies that are used to control and manipulate the population, highlighting the dangers of unchecked technological advancement and its impact on individual freedom and autonomy.

In conclusion, the discourse of the dystopian genre is a powerful tool for critiquing contemporary society and exploring the potential consequences of current societal trends. Through a combination of satirical elements, symbolic imagery, and psychological depth, dystopias offer readers a compelling vision of dystopian futures that serve as a warning and a call to action to prevent such futures from becoming a reality.

Below is an excerpt from the novel “The Maze Runner” and its translation analysis:

My name is Thomas, he thought.

That ... that was the only thing he could remember about his life.

He didn't understand how this could be possible. His mind functioned without flaw, trying to calculate his surroundings and predicament. Knowledge flooded his thoughts, facts and images, memories and details of the world and how it works. He pictured snow on trees, running down a leaf-strewn road, eating a hamburger, the moon casting a pale glow on a grassy meadow, swimming in a lake, a busy city square with hundreds of people bustling about their business.

And yet he didn't know where he came from, or how he'd gotten inside the dark lift, or who his parents were. He didn't even know his last name. Images of people flashed across his mind, but there was no recognition, their faces replaced with haunted smears of color. He couldn't think of one person he knew or recall a single conversation.

The room continued its ascent, swaying; Thomas grew immune to the ceaseless rattling of the chains that pulled him upward. A long time passed. Minutes stretched into hours, although it was impossible to know for sure because every second seemed an eternity. No. He was smarter than that. Trusting his instincts, he knew he'd been moving for roughly half an hour.

Strangely enough, he felt his fear whisked away like a swarm of gnats caught in the wind, replaced by an intense curiosity. He wanted to know where he was and what was happening.

With a groan and then a clonk, the rising room halted; the sudden change jolted Thomas from his huddled position and threw him across the hard floor. As he scrambled to his feet, he felt the room sway less and less until it finally stilled. Everything fell silent.

A minute passed. Two. He looked in every direction but saw only darkness; he felt along the walls again, searching for a way out.

But there was nothing, only the cool metal. He groaned in frustration; his echo amplified through the air, like the haunted moan of death. It faded, and silence returned. He screamed, called for help, pounded on the walls with his fists.

Nothing.

Thomas backed into the corner once again, folded his arms and shivered, and the fear returned. He felt a worrying shudder in his chest, as if his heart wanted to escape, to flee his body.

“Someone ... help ... me!” he screamed; each word ripped his throat raw.

A loud clank rang out above him, and he sucked in a startled breath as he looked up. A straight line of light appeared across the ceiling of the room, and Thomas watched as it expanded. A heavy grating sound revealed double sliding doors being forced open. After so long in darkness, the light stabbed his eyes; he looked away, covering his face with both hands.

He heard noises above—voices—and fear squeezed his chest.

- “Look at that shank.”
- “How old is he?”
- “Looks like a klunk in a T-shirt.”
- “You’re the klunk, shuck-face.”
- “Dude, it smells like feet down there!”
- “Hope you enjoyed the one-way trip, Greenie.”
- “Ain’t no ticket back, bro.”

Thomas was hit with a wave of confusion, blistered with panic. The voices were odd, tinged with echo; some of the words were completely foreign — others felt familiar. He willed his eyes to adjust as he squinted toward the light and those speaking. At first, he could see only shifting shadows, but they soon turned into the shapes of bodies—people bending over the hole in the ceiling, looking down at him, pointing.

And then, as if the lens of a camera had sharpened its focus, the faces cleared. They were boys, all of them—some young, some older.

Thomas didn't know what he'd expected, but seeing those faces puzzled him. They were just teenagers. Kids. Some of his fear melted away, but not enough to calm his racing heart.

Someone lowered a rope from above, the end of it tied into a big loop. Thomas hesitated, then stepped into it with his right foot and clutched the rope as he was yanked toward the sky. Hands reached down, lots of hands, grabbing him by his clothes, pulling him up. The world seemed to spin, a swirling mist of faces and color and light. A storm of emotions wrenched his gut, twisted and pulled; he wanted to scream, cry, throw up. The chorus of voices had grown silent, but someone spoke as they yanked him over the sharp edge of the dark box. And Thomas knew he'd never forget the words.

- "Nice to meet ya, shank," the boy said. "Welcome to the Glade."

(MR: URL)

Analysis

1. The text under analysis is the extract taken from the novel "The Maze Runner" by James Dashner. It belongs to mentafact type of text. It is fictional type of discourse. It describes the fictional world, created in the imagination of the author.

2. The text was taken from "The Maze Runner" by James Dashner. It is aimed at a young adult reader interested in dystopian fiction. The aim of the textual information is to start the story by introducing the main character and establishing the setting of the story.

3. 1) Structural level of the text is ensured by lexical and semantic cohesion.

Lexical cohesion is implemented by repetition links, which are:

- simple lexical repetition

- He – him - his
- Person - people

- Boy – boys
- Word – words
- Scream – screamed
- See – saw
- Know – knew

- complex lexical repetition

- Busy – business
- Know – knowledge

- simple paraphrase

- Lift – box – room
- Teenagers – kids - boys
- Only – single
- Stilled – silent
- Escape – flee
- Startled – worrying
- Clank – grating
- Puzzled – confusion
- Wrenched – twisted – pulled
- Swirling – spin

- complex paraphrase

- Darkness – light
- Everything - nothing
- Young – older
- Foreign – familiar
- Down – up

- co-reference repetition

- People - boys
- Thomas – shank – klunk – Greenie – bro – dude

- substitution

- Thomas – he
- Everything – it
- Echo – it
- Boys – they
- Rope – it
- Shadows – they
- Line – it

Grammatical cohesion and syntactical structure are ensured by sequence of tenses and the use of definite and indefinite articles.

Compound and complex sentences, as well as the use of conjunctions and prepositions, ensure grammatical cohesion.

The definite article ("the") in this case refers to specific elements within the narrative, like "the dark lift." The use of the indefinite article ("a") introduces new elements, such as "a hamburger."

2) Semantic level establishes the macroproposition of the text:

I, the author, hereby inform you, the reader that the main character, Thomas, mysteriously got to the Glade without remembering anything but his own name.

4. Stylistic characteristics of the text are:

1) Strong positions of the text: central sentences: "My name is Thomas, he thought.", "A storm of emotions wrenched his gut, twisted and pulled; he wanted to scream, cry, throw up. The chorus of voices had grown silent, but someone spoke as they yanked him over the sharp edge of the dark box. And Thomas knew he'd never forget the words."

2) Weak positions: marginal sentences.

3) Tropes:

- metaphor ("flooded his thoughts", "he felt his fear whisked away like a swarm of gnats caught in the wind", "the light stabbed his eyes", "the faces cleared", "the world seemed to spin, a swirling mist of faces and color and light"),
- hyperbole ("every second seemed an eternity", "haunted moan of death"),
- epithets (dark, haunted, sudden, loud, odd, sharp, cleared).

4) The author used special vocabulary, that is

Occasionalisms: (shank, klunk, shuck-face, Greenie, Glade)

Slang: (bro, dude, ya)

5. Basic transformations: Some transformations used during the translation are analyzed in Chapter 2.

CONCLUSIONS FOR CHAPTER 1

A thorough study of occasionalisms and the peculiarities of their translation is extremely important for understanding the processes of language creation, enriching the vocabulary of a language, and reproducing an individual author's style. An analysis of various theoretical approaches to translating occasionalisms demonstrates the complexity and multifaceted nature of this task, which requires not only deep linguistic knowledge but also creativity, flexibility, and the ability to take into account numerous contextual factors.

Special attention should be paid to the study of the discourse of the anti-utopian genre, in which occasionalisms play a key role in creating an atmosphere of alienation, oppression, and warning against negative social trends. The unique combination of satire, symbolism, innovative vocabulary, and stylistic devices makes anti-utopian works a powerful tool for critiquing social flaws and comprehending contemporary challenges. The discourse is marked by lexical and semantic cohesion, grammatical cohesion, and syntactical structures, use of tropes and specialized vocabulary to create authenticity and evoke specific contexts and emotions.

To sum up, it can be stated that the study of occasionalisms and the peculiarities of their translation is a relevant area of modern linguistics and translation studies, which contributes to a better understanding of the processes of linguistic creativity, enrichment of vocabulary, and preservation of an individual author's style in translated works. At the same time, the analysis of the discourse of the anti-utopian genre reveals the important role of occasionalisms in shaping a critical view of social problems and finding ways to solve them.

CHAPTER 2

TRANSLATION ANALYSIS OF OCCASIONALISMS IN THE NOVEL THE MAZE RUNNER

Occasional neologisms add a unique flavor and an integral part of the artistic world of James Dashner's novel "The Maze Runner." The author adeptly employs various occasionalisms to enhance the characters' speech, create an atmosphere of mystery and enigma in the surrounding environment where the main characters find themselves. Reproducing these individually authored lexical units posed a real challenge for translators as it required not only conveying their form and meaning but also preserving numerous stylistic nuances, expressiveness, imagery, and cultural subtext.

The occasionalisms in the novel can be conditionally classified into several groups according to the method of formation:

- Lexical occasionalisms (phonetic neologisms, contractions, abbreviations).
- Semantic occasionalisms (existing words with a new metaphorical meaning).
- Word-formation occasionalisms (formed by affixation, compounding).

Consider examples of each type and methods of rendering them into Ukrainian. Based on the novel "The Maze Runner" by James Dashner ("Бігун в лабіринті", translated by N. Vyshnevskaya)

2.1 Lexical occasionalisms: translation options in dystopian discourse

(1) "Hope you enjoyed the one-way trip, Greenie." (MR: URL) -
 "Сподіваюся, тобі сподобалася подорож в один кінець, зелений." - (БЛ: URL)
 "Greenie" is an example of a lexical occasionalism known as a nickname. It's a colloquial term used to refer to someone, often affectionately or informally, based on a characteristic or trait associated with them.

In the context of the novel "The Maze Runner", "*Greenie*" is used to refer to new arrivals in the Glade who have recently been transported there. While not a strict phonetic neologism, "*Greenie*" does involve a slight alteration of the word "green" by adding the "-ie" suffix, which is common in English to form diminutives or informal nicknames.

For the translation of the word "Greenie" into Ukrainian as "зелений", an omission was used. The omission is used here because the suffix "-ie" is lost in translation. At the same time, the informality of the nickname "Greenie" is also lost.

(2) "*Ain't no ticket back, bro.*" (MR: URL) - "*Назад квитка не буде, братан.*" - (БЛ: URL)

"Bro" is primarily a lexical occasionalism, specifically a colloquialism or slang term. As a lexical occasionalism, it represents a deviation from standard or formal language usage. It's an informal term used to address or refer to someone, typically a friend or acquaintance, and is commonly associated with camaraderie and familiarity. Translating "*bro*" into Ukrainian as "*братан*" involves differentiation. In conclusion, "*bro*" to "*братан*" is a successful example of differentiation incorporating a slang term from English into Ukrainian.

(3) "*Look at the Greenbean,*" a scratchy voice said. (MR: URL) - "*Гляньте на зеленуша, — пролунав рипучий голос.*" - (БЛ: URL)

In the context of occasionalisms, "Greenbean" falls under the category of lexical occasionalisms, specifically as a type of neologism. It may be used to describe someone who is new, inexperienced, or naive, similar to the connotation of "Greenie." In this case, the translator is using the method of compensation to render "*Greenbean*" into "*зеленуш*" in Ukrainian. The term "Greenbean" likely doesn't have a direct equivalent in Ukrainian that captures its meaning, so the translator has compensated by creating a new term that combines the concept of "green" with a diminutive suffix "-пуш", resulting in "*зеленуш*."

This method allows for the creation of a new word that conveys the intended meaning while maintaining linguistic coherence in the target language.

(4) “*World In Catastrophe: Killzone Experiment Department. WICKED*”- (MR:URL). “*Безпрецедентний експеримент: зона ураження мозку. БЕЗУМ*” - (БЛ: URL)

“*WICKED*” is primarily an example of a lexical occasionalism. In fact, it was an abbreviation, and here the translator uses a method of compensation. Although the abbreviation has lost its structure, the translator manages to retain the main message of the work. The original abbreviation describes the world in disaster and the experiments department, while the translation describes the brain experiment.

(5) “*Dude, it smells like feet down there!*” (MR: URL) - “*Чувак, у когось ноги смердять!*”

“*Dude*” is a term commonly used in informal speech, particularly in American English, to address or refer to someone, often a friend or acquaintance. While it originated as slang in surfer culture, it has since become widely used in informal contexts across various English-speaking communities. “*Dude*” doesn't typically deviate from standard spelling or pronunciation, so it's not a phonetic occasionalism like some other slang terms might be.

In this case, the translator is using loan translation to render “dude” into “чувак” in Ukrainian. In essence, “*dude*” and “*чувак*” represent the same concept (informal term for “guy” or “man”) through compensation, adapting the English slang word for use in Ukrainian informal speech.

(6) “*Shuck it,*” *Alby said, rubbing his eyes.* (MR:URL) - “*Забудь, — Альбі нотер очі.*” - (БЛ: URL)

“*Shuck it*” is an example of a lexical occasionalism, specifically a euphemism. Euphemisms are mild or indirect expressions used in place of more direct or harsh language, often to soften the impact or to adhere to social or cultural norms. In “The Maze Runner” novel, “shuck” is used as a substitute for stronger language, likely profanity. Translating “Shuck it” into Ukrainian as “забудь” involves full rearrangement.

(7) “*Wait for the bloody Tour, Alby,*” he said, his voice thick with an odd accent.” (MR:URL) - “*Альбі, дочекайся цієї гнилої Екскурсії”, — промовив він хрипким голосом з незвичним акцентом.*” - (БЛ: URL)

"Bloody" in "bloody tour" is a lexical occasionalism, specifically a colloquialism or slang term. As a lexical occasionalism, it represents a deviation from standard or formal language usage. It's an informal term used to intensify or add emphasis to the noun "tour" in this context. Translating "bloody tour" into Ukrainian as "гнила екскурсія" involves differentiation. In this case, "гнила екскурсія" effectively conveys the negative or unpleasant tone of "bloody tour" in Ukrainian.

(8) “*Med-jacks, Thomas repeated in his head, a light going off. They must be the closest thing they have to doctors*” (MR:URL) - “*Медчуки, — подумки повторив Томас, починаючи здогадуватися про значення слова. — Найпевніше, це щось на взір лікарів*” - (БЛ: URL)

"Med-jacks" is primarily a lexical occasionalism. It's a term specific to the fictional world of "The Maze Runner" series and does not have a direct equivalent in standard English. It's a unique term created by the author to fit the story's setting and narrative. It carries a specific meaning within the context of the books, referring to medical personnel or healers within the Glade.

Translating "Med-jacks" into Ukrainian as "медчуки" involves compensation. In this case, "медчуки" effectively conveys the meaning of "Med-jacks" in Ukrainian, contributing to the immersive experience for Ukrainian readers while staying true to the original context of the story.

(9) “*Cuz you're the newest Newbie.*” (MR:URL) - “*Бо ти найновіший з-поміж новачків.*” - (БЛ: URL)

"Cuz" is a type of occasionalism known as a contraction (a kind of lexical occasionalisms). Specifically, it's a shortened form of the word "because." Contractions involve combining two words into one by omitting letters and replacing them with an apostrophe. The translation of "cuz" into Ukrainian as "бо" involves differentiation. "Cuz" is a colloquial abbreviation of "because," often used in informal speech or writing to denote causation or explanation.

The translator chose "бо" in Ukrainian, which serves a similar function by indicating the reason or cause for something.

(10) "Nothin' I say'll do you any good," he said. I'm basically still a Newbie, too." (MR:URL) - "А що путнього я можу тобі розповісти?! Я ж іще новачок, як і ти." - (БЛ: URL)

"Newbie" is primarily a lexical occasionalism. It's commonly used to refer to someone who is new to a particular activity, group, or environment, especially in informal settings. The translation of "newbie" into Ukrainian is used by selecting the equivalent. The translator chose "новачок" in Ukrainian, which serves a similar function by conveying the idea of a newcomer or novice.

(11) "Something's fishy about you showing up here." (MR:URL) - "І мені нідозріло, що ти в нас тут з'явився..." - (БЛ: URL)

"Fishy" is primarily a lexical occasionalism. It's commonly used to describe something suspicious or dubious, especially in casual conversation. Translating "fishy" into Ukrainian as "нідозріло" involves modulation. In this case, "нідозріло" effectively conveys the meaning of "fishy" in Ukrainian.

(12) "Gives me the willies like nothin' else." (MR:URL) - "Як подумую про це, аж мов хто приском за шкуру сипле" - (БЛ: URL)

"Gives me the willies" is primarily a lexical occasionalism, specifically an idiomatic expression. As an idiomatic expression, "gives me the willies" is a colloquial way of saying that something makes the speaker feel uneasy, nervous, or uncomfortable. The translator used full rearrangement to interpret this expression. Therefore, the Ukrainian equivalent comparison used allows the Ukrainian reader to understand the phrase.

(13) "Geez, shank, you got big feet" (MR:URL) - "Боже, шланак, ну й лижа в тебе," - (БЛ: URL)

"Geez" is primarily a lexical occasionalism. As a lexical occasionalism, "Geez" represents a deviation from standard language usage. It's an informal term used as an exclamation or interjection, conveying surprise, frustration, annoyance, or other emotions. While "Geez" is not a standard word in formal language,

it's commonly understood in casual speech and informal writing. The translator used compensation to interpret this occasionalism. The translator chose "Боже" in Ukrainian, which serves a similar function by conveying the idea of an exclamation or interjection expressing surprise or emotion.

(14) "Welcome to the Glade." (MR:URL) - "Ласкаво просимо до Глейду." - (БЛ: URL)

"Glade" is primarily a lexical occasionalism. It refers to an open space in a forest, typically devoid of trees and often covered in grass or vegetation. The translator chose to adapt the English word "Glade" using a phonetic approximation in Ukrainian, resulting in "Глейд". This approach maintains the original sound and appearance of the word while making it more accessible to Ukrainian speakers.

In this case, the translator is using the practical transcription to render the word.

(15) "Forget all the beat-around-the-bush." (MR: URL) - "Постарайся не ходити околяса." - (БЛ: URL)

The translation of "beat-around-the-bush" to "ходити околяса" in Ukrainian is an example of lexical occasionalism. "Beat around the bush" is an English idiom that means to avoid addressing a topic directly or to speak indirectly about something.

The Ukrainian phrase "ходити околяса" serves a similar purpose in conveying the idea of circumventing or avoiding a direct approach to a topic. The translator used full rearrangement to interpret this phrase.

(16) "I'm the bloody Chair right now." (MR: URL) - "Тут головую я." - (БЛ: URL)

The translation of "bloody Chair" to "головую" in Ukrainian involves a lexical occasionalism. "The bloody Chair" is an expression that might have specific contextual meaning within the story or conversation where it's used. The Ukrainian phrase "головую" is chosen to convey a similar idea, though it doesn't directly correspond to "bloody Chair" in terms of sound or spelling. Instead, it captures the concept of someone being in charge or holding authority, as "головую" implies being the head or leader.

Overall, while "головую " may not be a direct translation of "bloody Chair," it's an occasionalism aimed at conveying the meaning of the original phrase within the context of the Ukrainian language and the story.

The translator used equivalent selection to reproduce the phrase.

(17) "If I hear one more buggin' word out of turn from you. (MR: URL) -

"Якщо бодай раз іще дзявкнеш без дозволу." - (БЛ: URL)

The translation of "buggin'" to "дзявкнеш" in Ukrainian involves a lexical occasionalism. "Buggin'" is a colloquial English term meaning to annoy or bother someone. The Ukrainian word "дзявкнеш" is chosen to convey a similar idea, though it doesn't directly correspond to "buggin'" in terms of sound or spelling. Instead, it captures the concept of someone being irritated or bothered by something, as "дзявкнеш" implies making a noise. The translation into Ukrainian is used by selecting the equivalent.

(18) "Okay," he said, so sick of the guy he wanted to scream, punch him in

the face." (MR:URL) - "О'кей, — відповів він, так утомившись від хлопця, що кортіло заверещати і затопити Галлі по мармизі." - (БЛ: URL)

The translation provided, "затопити по мармизі," is indeed an example of lexical occasionalism. "Punch him in the face" is a straightforward and colloquial phrase in English that describes an act of physical violence. The Ukrainian translation "затопити йому по мармизі" aims to convey a similar meaning but does so using different words and expressions. "Затопити" means "to flood" or "to soak," and "мармиз" is a colloquial Ukrainian term for "face." While "по мармизі" literally means "on the face," the phrase "затопити йому по мармизі" would be understood as "to punch him in the face" within the context of Ukrainian slang or informal speech. Overall, "затопити йому по мармизі" serves as an occasionalism aimed at conveying the meaning of "punch him in the face" within the context of the Ukrainian language and cultural context. The translation into Ukrainian is used by selecting the equivalent.

Thus, in view of the above, among the translation transformations, we found the use of:

Grammatical transformation

- Omission (1 example)

Lexical and semantic transformations

- Differentiation (3 examples)
- Compensation (4 examples)
- Modulation (1 example)

Lexical and grammatical transformations

- Full rearrangement (3 examples)

Formal lexical transformations

- Loan translation (1 examples)
- Equivalents (4 examples)
- Practical transcription (1 example)

2.2 Semantic occasionalisms: translation options in dystopian discourse

(1) *“Which Keeper he gonna get?” someone shouted from the back of the crowd. (MR: URL) - “Хто буде його наглядачем? — хтось гукнув з натовпу.” - (БЛ: URL)*

“Keeper” can be considered a type of semantic occasionalism, specifically as a colloquial or slang term used to refer to someone who is responsible for a particular task, duty, or role. It's often used informally and may carry connotations of authority, responsibility, or expertise depending on the context in which it's used. So, the translator used differentiation to render the word “keeper” into Ukrainian as “охоронець”.

(2) “*Look at that shank.*” (MR:URL) - “*Глянь-но на цього шланака.*” - (БЛ: URL)

“*Shank*” can be considered a type of semantic occasionalism. It is an existing word meaning "leg", which acquired an additional meaning of "boy" in the novel.

However, the author translates it into Ukrainian as “шляпак”. So, the translator used compensation to render the word.

(3) “*Better than living in a pile of klunk. He squinted, maybe anticipating Thomas’s question.*” (MR:URL) - “*Та воно ліпше, ніж жити у купі друсту, — він зиркнув на Томаса, немов чекав на нове питання.*” - (БЛ: URL)

“*Klunk*” can be defined as a semantic occasionalism. While "klunk" may not have a direct semantic equivalent in Ukrainian, the translator has likely chosen “*друст*” based on its semantic associations, such as the sound or action of something. So, the translator also used compensation to render the word.

(4) “*So, he’ll be a Slopper—no doubt about it.*” (MR:URL) - “*От і стане помийником — без сумніву.*” - (БЛ: URL)

“*Slopper*” can be defined as a semantic occasionalism. In this case, “*slopper*” from the English “*slop*”, which is Ukrainian for “*поміи*”, likely doesn't have a direct translation in Ukrainian, so the translator chose “*помийник*” because it conveys a similar semantic meaning. “*Slopper*” might refer to someone who is messy or untidy, and “*помийник*” in Ukrainian refers to a garbage bin or a place where rubbish is disposed of. While not a direct translation, “*помийник*” captures the essence of untidiness or messiness. So, the translator also used compensation to render the word.

(5) “*According to Gally, there’s somethin’ rotten enough about ya that he wants to kill ya.*” (MR:URL) - “*Щось із тобою і справді не так, коли у Галлі руки сверблять тебе вколошкати.*” - (БЛ: URL)

The phrase “*wants to kill ya*” with translation into Ukrainian as “*руки сверблять тебе вколошкати*” can be defined as a semantic occasionalism. The Ukrainian phrase captures the intended meaning of “*wants to kill ya*” by describing a strong desire or urge to harm someone. “*Руки сверблять*” literally translates to “the hands itch,” which is an idiom used in Ukrainian to express a strong desire to do something. “*Тебе вколошкати*” roughly translates to “to poke you,” which implies harm or violence in this context. Therefore, the translator uses equivalent selection to convey this phrase.

(6) “*Holy crap, I’m scared*” (MR:URL) - “*Чорт забирай, ну і страшно ж мені.*” - (БЛ: URL)

The translation of “*Holy crap*” to “*Чорт забирай*” in Ukrainian is an example of semantic occasionalism. The Ukrainian phrase “*Чорт забирай*” captures the intended meaning of “*Holy crap*” by conveying surprise, shock, or dismay. It’s a colloquial expression in Ukrainian used to express frustration, annoyance, or astonishment, similar to how “*Holy crap*” is used in English. So, the translator also used full rearrangement.

(7) “*Frypan wasn’t too happy about me invading his kitchen before suppertime,*” Chuck said, sitting down next to the tree, motioning to Thomas to do the same.” (MR:URL) - “*Казан не зрадив, що я прийшов на кухню до вечері, — мовив Чак, сідаючи під деревом і жестом запрошуюючи Томаса.*” - (БЛ: URL)

“*Frypan*” can be defined as a semantic occasionalism. In the novel “*The maze Runner*”, “*Frypan*” is the name of the guy who was the head cook at Glade’s. The author uses the so-called “speaking name” to connect the guy’s name with his duties in the kitchen. The word “*frypan*” itself means “*frying pan*” but the translator chose the equivalent “*Казан*”. So, the translator used Differentiation to reproduce this word.

(8) “*You can’t escape through the Box Hole.*” (MR:URL) - “*Крізь шахту Ящика звідсіль не утекти.*” - (БЛ: URL)

“*Box*” can be defined as a semantic occasionalism. In the novel, it is a large box in which new teenagers, food, and equipment from the Creators arrived. Therefore, to translate the phrase “*Box Hole*” into Ukrainian as “*шахта Ящика*”, the translator used transposition and modulation.

(9) “*Let this half-shank be a warning to all.*” (MR:URL) - “*Півшляпка мають усіх застерегти.*” - (БЛ: URL)

“*Half-shank*” can be considered a type of semantic occasionalism. It is a term used in “*The Maze Runner*” to refer to someone who has only been in the Glade for a short time. As already mentioned, “*shank*” is an existing word meaning “leg”, which acquired an additional meaning of “boy” in the novel. So, the translator used compensation to reproduce the phrase “*half-shank*” into Ukrainian “*півшляпка*”.

(10) “*I’ve been shucked and gone to heaven*” (MR:URL) - “*От гниляк, я вмер і потрапив у рай.*” - (БЛ: URL)

The translation of “*shucked*” to “*гниляк*” in Ukrainian is an example of semantic occasionalism. *Shucked* from “*to shuck*” refers to the process of removing the outer shell or husk from crops like corn. In the context of “*The Maze Runner*” it is also used metaphorically within the story to describe someone who has been expelled or ejected from the Glade, the central setting. The Ukrainian term “*гниляк*” is chosen as a translation to convey the idea of being discarded or expelled, though it doesn’t directly correspond to “*shucked*” in terms of sound or spelling. The translator used compensation to reproduce the phrase “*I’ve been shucked*” into Ukrainian as “*от гниляк, я вмер*”.

The translator used loan translation to interpret this word.

(11) “*Good that,” Alby said.*” (MR: URL) - “*Лацно, — сказав Альбі.*” - (БЛ: URL)

The translation of "*Good that*" to "*Лацно*" in Ukrainian is an example of an occasionalism, specifically a semantic occasionalism. "*Good that*" in English is a colloquial expression used to indicate agreement or approval with a preceding statement or situation. The Ukrainian word "*лацно*" serves a similar function by expressing agreement or acknowledgment of a positive circumstance. While not a direct translation, "*лацно*" conveys a similar sentiment in Ukrainian.

Overall, "*лацно*" serves as an occasionalism that captures the meaning of "*good that*" within the context of the Ukrainian language and cultural context.

The translation of "*good that*" into Ukrainian is used by selecting the equivalent.

- (12) "I can tell you're not a bloody sissy." (MR: URL) - "Видно, що ти не якийсь там слимак." - (БЛ: URL)

The translation of "*bloody sissy*" into "*якийсь там слимак*" in Ukrainian is an example of a semantic occasionalism. "*Bloody sissy*" in English is a derogatory term used to insult someone by implying they are weak or cowardly. The Ukrainian phrase "*якийсь там слимак*" serves a similar function by implying that the person is weak or insignificant, though the specific insult is different. "*Слимак*" translates to "*slug*" in English, which can imply weakness or sluggishness. While not a direct translation, "*якийсь там слимак*" conveys a similar derogatory tone in Ukrainian. The translator used compensation to reproduce the phrase.

- (13) "Not everyone here could be a jerk." (MR:URL) - "Не всі ж тут козли." - (БЛ: URL)

The translation of "*jerk*" to "*козли*" in Ukrainian is an example of semantic occasionalism. "*Jerk*" in English is a colloquial term used to describe someone who behaves rudely, arrogantly, or inconsiderately. The Ukrainian word "*козли*" serves a similar function by conveying a sense of someone who is unpleasant, unkind, or difficult to deal with. While not a direct translation, "*козли*" captures the derogatory meaning of "*jerk*" within the context of Ukrainian language and culture.

Overall, "козли" serves as an occasionalism that conveys the meaning of "jerk" within the Ukrainian language and cultural context. So, the translator used modulation to render the word.

- (14) *"That sucks, Thomas thought."* (MR:URL) - *"Кепсько", — подумав Томас.*" - (БЛ: URL)

The translation of "sucks" to "кепсько" in Ukrainian is an example of a semantic occasionalism. "That sucks" is an English colloquial expression used to express disappointment, dissatisfaction, or disapproval about something. The Ukrainian word "кепсько" serves a similar function by conveying a sense of something being bad, unpleasant, or undesirable. While not a direct translation, "кепсько" captures the negative connotation of "sucks" within the context of Ukrainian language and culture. Overall, "кепсько" serves as an occasionalism that conveys the meaning of "sucks" within the Ukrainian language and cultural context. So, the translator used modulation to render the word.

- (15) *"He'd lost the sucker."* (MR:URL) - *"Томас програв чортову істому."* - (БЛ: URL)

The translation of "sucker" to "чортова істота" in Ukrainian is an example of semantic occasionalism. "Sucker" in English is a colloquial term used to describe someone who is easily deceived, gullible, or taken advantage of. The Ukrainian phrase "чортова істота" serves a similar function by conveying a sense of someone being negatively characterized, though it doesn't directly correspond to "sucker" in terms of sound or spelling. Instead, it's used to express disdain or frustration toward someone. Overall, "чортова істота" serves as an occasionalism that captures the negative connotation of "sucker" within the context of the Ukrainian language and cultural context. The translation into Ukrainian is used by selecting the equivalent.

(16) “*Get up, ya lug.*” (MR:URL) - “*Вставай, лобуряко.*” - (БЛ: URL)

The translation of "*lug*" to "*лобуряка*" in Ukrainian is an example of semantic occasionalism. "*Lug*" in English is a colloquial term used to describe someone who is perceived as clumsy, awkward, or unrefined. The Ukrainian word "*лобуряка*" serves a similar function by conveying a sense of someone who is unwieldy or ungraceful. While not a direct translation, "*лобуряка*" captures the derogatory meaning of "*lug*" within the context of Ukrainian language and culture. Overall, "*лобуряка*" serves as an occasionalism that conveys the meaning of "*lug*" within the Ukrainian language and cultural context. The translation into Ukrainian is used by differentiation.

(17) “*Freakin’ Newbies*”. (MR:URL) - “*Дурні новачки.*” - (БЛ: URL)

The translation of "*freakin’*" to "*дурні*" in Ukrainian is an example of semantic occasionalism. "*Freakin’*" is a colloquial intensifier used in English to add emphasis or emotion to a statement. It doesn't have a direct equivalent in Ukrainian.

The word "*дурні*" translates to "foolish" or "silly" in English, but in this context, it seems to be used to convey a sense of frustration or annoyance similar to how "*freakin’*" might be used. While "*дурні*" is not an exact match for "*freakin’*," it's chosen to convey a similar emotional tone or emphasis within the context of Ukrainian language and culture. The translation into Ukrainian is used by substantiation.

(18) “*Okay, Greenie. You da boss.*” (MR:URL) - “*Гаразд, зелений. Слухаюсь і скоряюся.*” - (БЛ: URL)

The translation of "*You da boss*" to "*Слухаюсь і скоряюся*" in Ukrainian is an example of a semantic occasionalism. "*You da boss*" is an informal expression in English used to acknowledge someone's authority or leadership in a friendly or colloquial manner.

The Ukrainian phrase "Слухаюсь і скоряюся" serves a similar function by expressing obedience or willingness to follow orders, albeit in a more formal tone. While not a direct translation, "Слухаюсь і скоряюся" captures the sentiment of respecting someone's authority within the context of Ukrainian language and culture. Overall, "Слухаюсь і скоряюся" serves as an occasionalism that conveys a similar meaning to "You da boss" within the Ukrainian language and cultural context. The translator used compensation to reproduce the phrase.

- (19) "You're the shuckiest shuck-faced shuck there ever was." (MR:URL)
 - "Ти найтупіший з усіх тупих гнилоголових на світі." - (БЛ: URL)

The translation of "shuckiest shuck-faced shuck" to "найтупіший з усіх тупих гнилоголових" in Ukrainian is an example of an occasionalism, specifically a semantic occasionalism. This phrase is a creative term from James Dashner's "The Maze Runner". "Shuckiest shuck-faced shuck" is an exaggerated and repetitive phrase used to emphasize someone's incompetence or worthlessness. The Ukrainian translation "найтупіший з усіх тупих гнилоголових" serves a similar function by conveying the idea of extreme stupidity or ineptitude, though it does so using different words and structure. The translator used compensation to reproduce the phrase.

- (20) "If ya'd forgive our klunk-for-brains new leader, here." (MR:URL)
 "Якщо ти пробачиш нашого новоспеченого дристомозкого ватажка."
 - (БЛ: URL)

"Klunk-for-brains - can be considered a type of semantic occasionalism.

It involves adapting language within a specific context, in this case, the world of "The Maze Runner", to convey meaning in a way that might not directly translate to real-world usage. The term "klunk" itself is a slang term used in the novel and combining it with "for-brains" creates a derogatory insult implying someone has a lack of intelligence. Therefore, the translator uses equivalent selection to convey this phrase.

- (21) *"I'll miss you, good-for-nothin' shanks."* (MR:URL) - *"Буду сумувати за вами, нікчемними шлапаками."* - (БЛ: URL)

"*Good-for-nothin'*" - can be considered a type of semantic occasionalism. It is an English colloquial term used to describe someone or something as worthless, lazy, or incompetent. The Ukrainian word "*нікчемними*" serves a similar function by conveying a sense of someone or something being of little or no value or significance. For the expression "*good-for-nothin'*", a modulation - "*нікчемні*" - was used.

- (22) *"We need some kick-butt Runners for this."* (MR:URL) - *"Нам потрібні кілька бравадних Бігунів для цього."* - (БЛ: URL)

The translation of "kick-butt" to "бравадних" in Ukrainian appears to be a form of occasionalism, specifically a semantic occasionalism. "Kick-butt" is an English colloquial expression used to describe something or someone as strong, powerful, or impressive, often in a bold or assertive way. The Ukrainian word "бравадних" seems to convey a similar sense of boldness or bravado.

While not a direct translation, "бравадних" captures the assertive and confident connotation of "kick-butt" within the context of the Ukrainian language and cultural context. The expression "kick-butt" was translated using modulation "браваднів".

- (23) *"Thank the shuck he's still alive!"* (MR:URL) - *"Дідько, він ще живий!"* - (БЛ: URL)

The translation of "the shuck" to "дідько" in Ukrainian is an example of a semantic occasionalism. For the translation of the slang "the shuck", the Ukrainian curse word "дідько" was used substitution.

- (24) *"These things may be vicious," Minho said, "but they're dumb as dirt."* (MR:URL) - *"Ці тварюки небезпечні, — сказав Мінхо, — та водночас тупі як баняки."* - (БЛ: URL)

The translation of "dumb as dirt" to "тупі як баняки" in Ukrainian is an example of an occasionalism, specifically a semantic occasionalism.

"*Dumb as dirt*" is an English colloquial expression used to describe someone as very stupid or unintelligent. The Ukrainian phrase "тупі як баняки" serves a similar function by conveying a sense of someone being dull-witted or foolish. While not a direct translation, "тупі як баняки" captures the derogatory meaning of "dumb as dirt" within the context of the Ukrainian language and cultural context. The translator used modulation to reproduce the phrase.

- (25) “*It’s sure easy for you shanks to sit here and talk about something you’re stupid on.*” (MR:URL) - “*Легко вам, шланкама, сидіти тут і обговорювати те, у чому ви ні бельмеса не тямите.*” - (БЛ: URL)

The translation of "you're stupid on" to "ви ні бельмеса не тямите" in Ukrainian is an example of an occasionalism, specifically a semantic occasionalism.

"You're stupid on" is not a standard English phrase, and its meaning is not immediately clear without further context.

However, it to imply that someone is unintelligent or lacking understanding in a particular situation. The Ukrainian phrase "ви ні бельмеса не тямите" serves a similar function by conveying a sense of someone not understanding or comprehending something. While not a direct translation, "ви ні бельмеса не тямите" captures the idea of someone being clueless or not getting it within the context of the Ukrainian language and cultural context. Overall, "ви ні бельмеса не тямите" serves as an occasionalism that conveys a similar meaning to "you're stupid on" within the Ukrainian language and cultural context. Therefore, the translator uses equivalent selection to convey this phrase.

- (26) “*What’s the bloody point?*” (MR:URL) - “*Який у цьому клятий сенс?*” - (БЛ: URL)

The translation of "bloody point" to "клятий сенс" in Ukrainian is an example of semantic occasionalism.

"Bloody point" is a colloquial English expression used to emphasize the significance or importance of something, often with a sense of frustration or urgency.

The Ukrainian phrase "*клятий сенс*" serves a similar function by conveying a sense of something being cursed or damned in terms of its meaning or significance. While not a direct translation, "*клятий сенс*" captures the intense and possibly negative connotation of "bloody point" within the context of the Ukrainian language and cultural context. Therefore, the translator uses equivalent selection to convey this phrase.

Thus, in view of the above, among the translation transformations, we found the use of:

Grammatical transformation

- Transposition (1 example)

Lexical and semantic transformations

- Differentiation (2 examples)
- Compensation (8 examples)
- Modulation (6 examples)
- Substantiation (2 examples)

Lexical and grammatical transformation

- Full rearrangement (1 examples)

Formal lexical transformations

- Equivalents (6 examples)

2.3 Word-formation occasionalisms: translation options in dystopian discourse

(1) “*Um, gettin’ stung by the Grievors.*” (MR:URL) - “*Ну... коли жалють зріверу*” - (БЛ: URL)

“*Grievors*” can be considered a type of word-formation occasionalism. It is a compound word formed from “grieve” + “er” (“to grieve” means to grieve, to cry, to be in sorrow; “griever” means one who grieves). They are half-animal, half-machine, cow-sized creatures with thick hides, knives and metal spikes that stung the Gladers. The translation is not very successful, because a reader who does not know English will not be able to connect the image of these creatures with the literal translation. The translator also writes this name with a lowercase letter, which loses the individuality of these animals. The translator used transliteration to render the word.

(2) “*That was one of them beetle blades” someone said.*” (MR: URL) - “*Це один із цих... жуків-жалюків — промовив хтось*” - (БЛ: URL)

“*Beetle blades*” also can be considered a type of word-formation occasionalism. Occasionalism consists of two words where «beetle» means “жук” and “*blades*” means “лезо”. Therefore, the Ukrainian equivalent comparison used allows the Ukrainian reader to understand the phrase. The translator used loan translation to render the word.

(3) “*Need a new diaper, shuck-face?*” (MR: URL) - *Може, тобі підгузка поміняти, гнилоголовий?* - (БЛ: URL)

“*Shuck-face*” can be considered a type of word-formation occasionalism. It is likely a colloquial term in English used to describe someone in a derogatory manner. While there might not be a direct translation for “*shuck-face*” in Ukrainian, “*гнилоголовий*” conveys a similar derogatory meaning.

"Гнилоголовий" literally means "rotten-headed" or "rotten-minded," which captures the essence of being unpleasant or disreputable, similar to the implied meaning of "*shuck-face*." The translator conveys the word by using compensation.

(4) "*And stay away from me, you little slinthead.*" (MR: URL) - "*І тримайся від мене подалі, баклан.*" - (БЛ: URL)

"*Slinthead*" can be considered a type of word-formation occasionalism.

Because it consists of two words: "*slint*" and "*head*". "*Slinthead*" could be interpreted as an insult or derogatory term referring to someone dull-witted or foolish, while "баклан" in Ukrainian translates to "cormorant," a type of bird. The choice of "баклан" in this context may stem from the bird's perceived characteristics, such as clumsiness or awkwardness, which could be analogous to the intended insult. The translator reproduces the word using compensation.

(5) "*Get your runtcheeks down those stairs, right now,*" *Alby ordered.*" (MR:URL) "*Ану бігом на сходи, смердюк, — наказав Альбі.*" - (БЛ: URL)

"*Runtcheeks*" can be considered a type of word-formation occasionalism.

Because the word consists of two nouns, namely "runt" and "cheeks". It is possible that this may be a term created by the author. Therefore, the translator uses equivalent selection to convey this word.

(6) "*The Runners'll be back soon; then those big walls are going to move until the gaps are closed.*" (MR: URL) - "*Невдовзі повернуться бігуни. Потім оті великі мури зрушать з місця, й прохід зачиниться.*" - (БЛ: URL)

"*Runner*" can be considered a type of word-formation occasionalism. Formed from the word "run" by suffixation, it denotes someone who explores the Maze. The translator used loan translation to render the word.

Thus, in view of the above, among the translation transformations, we found the use of:

Lexical and semantic transformations

- compensation (2 examples)

Formal lexical transformations

- loan translation (2 examples)
- transliteration (1 example)
- equivalents (1 examples),

The analysis of the translation of Occasionalisms in the American Discourse of the Dystopian Genre (Based on the Novel 'The Maze Runner')" shows the use of the following translation transformations:

1. Grammatical transformations

- Omission - 1
- Transposition -1

2. Lexical and semantic transformations

- Differentiation - 5
- Compensation -14
- Modulation - 7
- Substantiation - 2

3. Formal lexical transformations

- Transliteration - 1
- Loan translation -3
- Equivalents - 11
- Practical transcription - 1

4. Lexical and grammatical transformations:

- Full rearrangement - 4

The percentage of translation transformations used is as follows:

Omission	1	2%
Transposition	1	2%
Differentiation	5	10%
Compensation	14	28%
Modulation	7	14%
Substantiation	2	4%
Transliteration	1	2%
Loan translation	3	6%
Equivalents	11	22%
Practical transcription	1	2%
Full rearrangement	4	8%

During the translation of occasionalisms in dystopian discourse, some problems may arise, as there are many specific expressions in this topic. Therefore, in most cases,

it is necessary to look for an equivalent or use compensation to accurately convey the author's occasionalism to Ukrainian readers. But in most cases, they can be correctly reproduced based on the context of the reference material.

The study found that the most frequently used transformation of translation of occasionalisms in dystopian discourse is compensation and selection of an equivalent.

CONCLUSIONS FOR CHAPTER TWO

In conclusion, it is worth noting the comprehensive approach of translators to the reproduction of occasional neologisms in James Dashner's novel. The transfer of occasionalisms required the application of a wide range of translation strategies and techniques, considering their structural diversity and special role in creating the specific atmosphere of the literary work.

In particular, lexical and semantic occasionalisms were conveyed by reproducing the main metaphorical or figurative meaning.

The most commonly used transformations for their reproduction are compensation, equivalent selection and modulation. And for the word-formation ones, loan translation, transliteration, as well as compensation and equivalent selection were used.

Special attention was deserved for the relationship between occasionalisms and elements of the dystopian literary world. Neologisms serving as markers of this space-time universe were preserved in a form as close to the original as possible. There was also a strive to retain all the expressiveness and imagery of occasionalisms as components of the unique "maze slang."

Overall, the flexible yet systematic approach of translators allowed achieving a high level of equivalence and adequacy in translation. They managed to preserve and convey to the reader all the stylistic nuances, expressiveness, imagery, and cultural subtext of occasional vocabulary. This helped to recreate the atmosphere of mystery, enigma, and strangeness of the unique artistic space of the dystopian novel.

Therefore, the Ukrainian translation of "The Maze Runner" is a successful attempt to convey the entire spectrum of the author's play with occasional neologisms on lexical, semantic, and stylistic levels. The version proposed by translators can be considered an exemplary reproduction of occasional vocabulary with its multifaceted semantic and aesthetic functions.

CONCLUSIONS

The paper analyses the specifics of translating occasionalisms in the American discourse of the dystopian genre (based on the Novel "The Maze Runner"). In the course of the work, all research objectives were fulfilled, namely:

1) Revealed the concept of occasionalisms, their classification and functions.

Occasionalisms are unique linguistic creations that emerge in specific contexts to express new concepts or shades of meaning. They attract attention from researchers due to their role in language evolution and their ability to enrich vocabulary. Occasionalisms reflect linguistic creativity and authorial style, often contributing to humorous effects and language play.

They are closely tied to subjective nomination and encourage word-formation experimentation. Classification of occasionalisms includes lexical, semantic, and word-formation categories based on their mode of creation. Occasionalisms serve various functions in literary texts, such as filling lexical gaps, creating vivid imagery, enhancing expression, and conveying evaluative or humorous tones.

Translating occasionalisms is a complex task requiring consideration of context, style, and target audience to maintain authorial intent and cultural nuances. Studying the translation of occasionalisms aids in understanding linguistic and cultural interactions, enriching our knowledge of both language and society.

2) Identified specific features of the reproduction of occasionalisms.

Translating occasionalisms presents a significant challenge due to their unique authorial neologisms. Various theoretical approaches exist for translating them, including preserving both form and content, conveying only content, creating new neologisms, or employing a combined approach depending on context and type. Each approach has its advantages and drawbacks, and the translator's competence and context play crucial roles in the selection process.

Strategies may include using direct equivalents, descriptive translations, or creating new neologisms.

Contextual factors such as text type, genre, and author style influence the chosen strategy. Translators must balance fidelity to the original with adaptation to the target language and culture, considering factors like cultural nuances, linguistic evolution, and the target audience's expectations. Overall, translating occasionalisms requires a nuanced understanding of language, culture, and context to produce translations that are faithful to the original text and accessible to the target audience.

3) Characterised the general characteristics and stylistic features of the dystopian discourse.

The dystopian genre emerged as a reaction against utopian ideals, depicting future societies characterized by totalitarianism, oppression, and restricted freedom. Dystopian discourse employs various stylistic features including satire, irony, symbolic imagery, and allegory to critique societal flaws. Authors utilize neologisms, symbolic images, and stylistic syntax to create an atmosphere of alienation and emphasize the absurdity of the depicted world.

Dystopian narratives often feature cyclical structures, typical characters who rebel against the system, and linguistic experimentation. They also incorporate elements of science fiction and futuristic visions to highlight the misuse of technology and the dangers of societal control. Through these narrative techniques, dystopian works serve as socio-critical reflections on contemporary challenges and encourage readers to contemplate the consequences of societal trends.

They explore themes such as totalitarianism, loss of individuality, manipulation, and the impact of technology on human autonomy. Ultimately, dystopian discourse serves as a powerful tool for critiquing society and prompting reflection and action to prevent dystopian futures from becoming reality.

4) Analyzed lexical, grammatical and lexico-grammatical transformations in the translation of occasionalisms in the novel *The Maze Runner*.

The analysis of the translation of occasionalisms in the American discourse of the dystopian Genre (Based on the Novel 'The Maze Runner')" shows the use of the following translation transformations:

Grammatical transformations

- Omission - 1 example, 2%
- Transposition -1 example, 2%

Lexical and semantic transformations

- Differentiation - 5 examples, 10%
- Compensation -14 examples, 28%
- Modulation - 7 examples, 14%
- Substantiation - 2 examples, 4%

Formal lexical transformations

- Transliteration - 1 examples, 2%
- Loan translation - 3 examples, 6%
- Equivalentents - 11 examples, 22%
- Practical transcription - 1 examples, 2%

Lexical and grammatical transformations:

- Full rearrangement - 4 examples 8%

So, in this term paper we described the reproduction in the Ukrainian language of occasionalisms in the American discourse of the dystopian Genre (Based on the Novel 'The Maze Runner')

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ANNEX

List of sentences with analyzed units

1. “Hope you enjoyed the one-way trip, Greenie.” (MR: URL) - “Сподіваюся, тобі сподобалася подорож в один кінець, зелений.” - (БЛ: URL)
2. “Ain’t no ticket back, bro.” (MR: URL) - “Назад квитка не буде, братан.”
3. “Look at the Greenbean,” a scratchy voice said. (MR: URL) - “Гляньте на зелепуша, — пролунав рипучий голос.” - (БЛ: URL)
4. “World In Catastrophe: Killzone Experiment Department. WICKED”- (MR:URL). “Безпрецедентний експеримент: зона ураження мозку. БЕЗУМ” - (БЛ: URL)
5. “Dude, it smells like feet down there!” (MR: URL) - “Чувак, у когось ноги смердять!” - (БЛ: URL)
6. “Shuck it,” Alby said, rubbing his eyes. (MR:URL) - “Забудь, — Альбі потер очі.” - (БЛ: URL)
7. “Wait for the bloody Tour, Alby,” he said, his voice thick with an odd accent.” (MR:URL) - “Альбі, дочекайся цієї гнилої Екскурсії”, — промовив він хрипким голосом з незвичним акцентом.” - (БЛ: URL)
8. “Med-jacks, Thomas repeated in his head, a light going off. They must be the closest thing they have to doctors” (MR:URL) - “Медчуки, — подумки повторив Томас, починаючи здогадуватися про значення слова. — Найпевніше, це щось на взір лікарів” - (БЛ: URL)
9. “Cuz you’re the newest Newbie.” (MR:URL) - “Бо ти найновіший з-поміж новачків.” - (БЛ: URL)
10. “Nothin’ I say’ll do you any good,” he said. I’m basically still a Newbie, too.” (MR:URL) - “А що путнього я можу тобі розповісти?! Я ж іще новачок, як і ти.” - (БЛ: URL)
11. “Something’s fishy about you showing up here.” (MR:URL) - “І мені підозріло, що ти в нас тут з’явився...” - (БЛ: URL)

12. “Gives me the willies like nothin’ else.” (MR:URL) - “Як подумаю про це, аж мов хто приском за шкуру сипле” - (БЛ: URL)
13. “Geez, shank, you got big feet” (MR:URL) - “Боже, шлапак, ну й лижа в тебе,” - (БЛ: URL)
14. “Welcome to the Glade.” (MR:URL) - “Ласкаво просимо до Глейду.”
15. “Forget all the beat-around-the-bush”. (MR: URL) - “Постарайся не ходити околяса.” - (БЛ: URL)
16. “I’m the bloody Chair right now.” (MR: URL) - “Тут головую я.”
17. “If I hear one more buggin’ word out of turn from you. (MR: URL) - “Якщо бодай раз іще дзявкнеш без дозволу.” - (БЛ: URL)
18. “Okay,” he said, so sick of the guy he wanted to scream, punch him in the face.” (MR:URL) - “О’кей, — відповів він, так утомившись від хлопця, що кортіло заверещати і затопити Галлі по мармизі.” - (БЛ: URL)
19. “Which Keeper he gonna get?” someone shouted from the back of the crowd. (MR: URL) - “Хто буде його наглядачем? — хтось гукнув з натовпу.” - (БЛ: URL)
20. “Look at that shank.” (MR:URL) - “Глянь-но на цього шлапака.”
21. “Better than living in a pile of klunk. He squinted, maybe anticipating Thomas’s question.” (MR:URL) - “Та воно ліпше, ніж жити у купі дристу, — він зиркнув на Томаса, немов чекав на нове питання.” - (БЛ: URL)
22. “So, he’ll be a Sloppe—no doubt about it.” (MR:URL) - “От і стане помийником — без сумніву.” - (БЛ: URL)
23. “According to Gally, there’s somethin’ rotten enough about ya that he wants to kill ya.” (MR:URL) - “Щось із тобою і справді не так, коли у Галлі руки сверблять тебе вколошкати.” - (БЛ: URL)
24. “Holy crap, I’m scared” (MR:URL) - “Чорт забирай, ну і страшно ж мені.” - (БЛ: URL)

25. "Frypan wasn't too happy about me invading his kitchen before supertime," Chuck said, sitting down next to the tree, motioning to Thomas to do the same." (MR:URL) - "Казан не зрадів, що я прийшов на кухню до вечері, — мовив Чак, сідаючи під деревом і жестом запрошуючи Томаса." - (БЛ: URL)
26. "You can't escape through the Box Hole." (MR:URL) - "Крізь шахту Ящика звідсіль не утекти." - (БЛ: URL)
27. "Let this half-shank be a warning to all." (MR:URL) - "Півшлапака мають усіх застерегти." - (БЛ: URL)
28. "I've been shucked and gone to heaven" (MR:URL) - "От гниляк, я вмер і потрапив у рай." - (БЛ: URL)
29. "Good that," Alby said." (MR: URL) - "Лацно, — сказав Альбі."
30. "I can tell you're not a bloody sissy." (MR: URL) - "Видно, що ти не якийсь там слимак." - (БЛ: URL)
31. "Not everyone here could be a jerk." (MR:URL) - "Не всі ж тут козли."
32. "That sucks, Thomas thought." (MR:URL) - "Кепсько", — подумав Томас." - (БЛ: URL)
33. "He'd lost the sucker." (MR:URL) - "Томас прогавив чортову істоту."
34. "Get up, ya lug." (MR:URL) - "Вставай, лобуряко." - (БЛ: URL)
35. "Freakin' Newbies". (MR:URL) - "Дурні новачки."
36. "Okay, Greenie. You da boss." (MR:URL) - " Гаразд, зелений. Слухаюсь і скоряюся." - (БЛ: URL)
37. "You're the shuckiest shuck-faced shuck there ever was." (MR:URL) - "Ти найтупіший з усіх тупих гнилоголових на світі." - (БЛ: URL)
38. "If ya'd forgive our klunk-for-brains new leader, here." (MR:URL) - "Якщо ти пробачиш нашого новоспеченого дристомозкого ватажка."
39. "I'll miss you, good-for-nothin' shanks." (MR:URL) - "Буду сумувати за вами, нікчемними шлапаками." - (БЛ: URL)
40. "We need some kick-butt Runners for this." (MR:URL) - "Нам потрібні кілька бравадних Бігунів для цього." - (БЛ: URL)

41. "Thank the shuck he's still alive!" (MR:URL) - "Дідько, він ще живий!"
42. "These things may be vicious," Minho said, "but they're dumb as dirt."
(MR:URL) - "Ці тварюки небезпечні, — сказав Мінхо, — та водночас тупі як баняки." - (БЛ: URL)
43. "It's sure easy for you shanks to sit here and talk about something you're stupid on." (MR:URL) - "Легко вам, шлапакам, сидіти тут і обговорювати те, у чому ви ні бельмеса не тямите." - (БЛ: URL)
44. "What's the bloody point?" (MR:URL) - "Який у цьому клятий сенс?" - (БЛ: URL)
45. "Um, gettin' stung by the Grievors." (MR:URL) - "Ну... коли жалять грівери" - (БЛ: URL)
46. "That was one of them beetle blades" someone said." (MR: URL) - "Це один із цих... жуків-жалюків — промовив хтось" - (БЛ: URL)
47. "Need a new diaper, shuck-face?" (MR: URL) - Може, тобі підгузка поміняти, гнилоголовий? - (БЛ: URL)
48. "And stay away from me, you little slinthead." (MR: URL) - "І тримайся від мене подалі, баклан." - (БЛ: URL)
49. "Get your runtcheeks down those stairs, right now," Alby ordered."
(MR:URL) "Ану бігом на сходи, смердюк, — наказав Альбі."
50. "The Runners'll be back soon; then those big walls are going to move until the gaps are closed." (MR: URL) - "Невдовзі повернуться бігуни. Потім оті великі мури зрушать з місця, й прохід зачиниться." - (БЛ: URL)

РЕЗЮМЕ

Курсова робота присвячена дослідженню специфіки перекладу okazіоналізмів у американському дискурсі антиутопічного жанру на матеріалі роману Джеймса Дешнера "The Maze Runner" ("Той, що біжить лабіринтом").

У роботі розглядаються теоретичні підходи до визначення поняття "оказіоналізм", його класифікації та ролі в художніх творах, зокрема антиутопіях. Окрема увага приділяється значущості okazіоналізмів у створенні специфічного художнього світу та атмосфери твору.

Проводиться докладний перекладацький аналіз численних okazіональних новотворів, використаних автором у романі. Описуються структурні типи okazіоналізмів (фонетичні, семантичні, словотвірні) та особливості їх відтворення в українському перекладі.

Висвітлюються основні перекладацькі стратегії та прийоми, задіяні для передачі okazіоналізмів: транскрибування, транслітерація, компенсація, підбір еквіваленту, конкретизація, тощо.

Аналізується зв'язок між формою та функціями okazіоналізмів у романі, їхня роль в увиразненні мовлення, творенні атмосфери таємничості та загадковості, розкритті елементів антиутопічного художнього світу.

Оцінюється рівень адекватності та еквівалентності перекладу з точки зору збереження всього спектру стилістичних, смислових та естетичних функцій okazіоналізмів.

Робота має на меті проаналізувати складний процес перекладу okazіональної лексики та оцінити доцільність обраних перекладачами стратегій в усьому багатстві їхнього різноманіття.

Ключові слова: okazіоналізм, антиутопія, переклад, перекладацький аналіз, перекладацькі трансформації.