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INTRODUCTION

The term paper is focused on the discussion of occasionalism in fantasy literature, and primarily ways of translating them into the Ukrainian language.

Rationale. The rationale for the study lies in the widespread usage of occasionalisms in the genre, making them a point of interest for translators considering the pitfalls that may arise when determining the ways to render them in the target language.

Aim and Objectives. The study aims to define and list ways of translating occasionalisms in fantasy literature from English to Ukrainian, with the objective being to determine theoretical foundations of translation of occasionalisms in fantasy literature based on the study and analysis of scientific literature, as well as to identify the specifics of J.R.R. Tolkien's occasionalism word formation and its rendition in the Ukrainian translation.

Theoretical and Practical Value. For translators specializing in literature, understanding the challenges and ways of translating occasionalisms is paramount for successful results when working with the fantasy genre. Research in this area may grant translators the knowledge and skills needed to tackle complex linguistic issues effectively.

Object of the Study. The object of this study is occasionalisms in the language of literary works of the fantasy genre.

Subject of the Study. The subject of the study is ways of translating and techniques for rendering occasionalisms in fantasy works.

Data Sources. The data sources for the study are works by J.R.R. Tolkien, and in particular The Lord of the Rings book trilogy.

CHAPTER 1. THEORETICAL BACKGROUND OF TRANSLATING OCCASIONALISMS IN FANTASY LITERATURE

1.1. Occasionalisms in linguistics.

In linguistics, and lexicology in particular, the issue of occasionalisms is becoming more prevalent with coming each day. This segment is dedicated to researching what these words are through the lens of neologisms, ways of defining them and their characteristics.

The human language is an ever-evolving phenomenon, and new words appear in our lexicon every single day, whether we notice it or not. With the onset of the age of technology, and especially the Internet, newly invented words spread like wildfire in a matter of days, able to reach the other side of the planet in seconds. [19] Such words and phrases are commonly referred to as coinages, or neologisms.

M.I. Mostovyy defines neologisms as a “linguistic unit formed to define a new concept” [12 , p. 174], and O.O. Selivanova states that they are words or combinations of words used in a language at a certain moment to denote a new or existing concept in an updated meaning, which are recognized as such by speakers of the language [14 , p. 417].

Additionally, an important feature of neologisms in their absence from language dictionaries. This, however, can be disputed with the existence of such resources as the Urban Dictionary, which consists of many neologisms, slang terms and nonce words. The counter-argument to this is that such resources are rarely if at all considered to be official dictionaries of a given language and should not be relied upon for academic research that does not concern itself with matters of slang and jargon.

Furthermore, neologisms are also defined by their novelty (thus, the name), be that novelty in all languages, a given language, a literary language or a spoken language. According to David Crystal’s Cambridge Encyclopedia of the English Language, new words are a special stylistic category due to the fact that they are perceived by native speakers as “fresh and new”. “A neologism

remains new (or "carries a sense of novelty") until people stop using it without it without thinking, or, conversely, until the word goes out of fashion and people stop using it altogether" [20, p. 132]. To conclude, a neologism can be defined as a lexical unit which is new to a language through form or meaning, and is considered new and young by the standards of a given language.

Occasionalisms are a type of neologisms. Attention to the problems of occasional word formation has been steadily increasing in recent decades. Many linguists of the century are engaged in the development of this topic: among them we can name the works of M. Boychuk [1], H. Vokalchuk [3], J. Koloiz [6], L. Kravchuk [7], N. Molodcha [11] and others. Throughout the history of linguistic studies, there has not been a concrete agreed-upon definition of what occasionalisms are as a linguistic phenomenon. However, one of the objectives that must be met to discuss the issue of translating a group of words is finding a way to define them, if not once and for all, then for now.

The Dictionary of Linguistic terms by D. Hanych and I. Oliynyk states, that an occasionalism is "a word formed on an unproductive model, and, respectively, an occasional word is a lexeme that does not correspond to the generally accepted usage, has individual, context-specific character [4, p. 165].

Turchak O.M. describes the word as "an unusual, expressively colored word that names objects, phenomena of reality in a new, fresh, original way, formed in violation of the laws of word formation or language norms, exists only in a certain context in which it arose, has its author and is characterized by the following features: belonging to speech, formation, dependence on context, one-time and irregularity use, profanity, unusualness and novelty, expressiveness, individual belonging" [16, p. 5-6].

In his work "Neologisms, Nonces and Word Formation", Khurshid Ahmad states that an occasionalism is "a linguistic form which a speaker consciously invents or accidentally does on a single occasion" [17, 711].

Here it is important to note the usage of the term “nonce” alongside “occasionalism”. The term in question is, indeed, oftentimes used as a synonym to the word “occasionalism” and means a word created “for the nonce” (i.e. for the moment). [18] Nonce words are practically always invented, usually for the purpose of describing something that does not have a word for it in the given speaker’s language.

The ways of defining occasionalisms are listed in greater detail in the article called “To the problem of definition of ‘occasionalism’ among the basic notions of neology” by K.P. Nykytchenko. [31] In it, she also dwells on the relation of occasionalisms to other types of neologisms.

However, for the purposes of this particular study, I will define the term as follows: an occasionalism is an individual author's neologism used in a certain context to describe a particular concept, object, or idea for which there was previously no name in the language, or which did not exist before.

M. Boychuk [1], H. Vokalchuk [3], J. Koloiz [6], L. Kravchuk [7], N. Molodcha [11] describe the following types of occasionalisms by their formation:

1) phonetic - a certain sound complex that contains a certain semantic meaning, determined by the phonetic meanings of the sounds that make up the occasionalism;

2) graphic - graphic and orthographic means of the language (graphic emphasis, punctuation marks, numbers, etc.) become a word-forming tool;

3) lexical - a combination of usual bases and affixes (morphological method of word formation) in accordance with the word-forming language or in some contradiction with it. The formation of lexical occasionalisms also occurs by lexical-syntactic (fusion) and morphological-syntactic (conversion) methods. According to G. Vokalchuk, lexical (word-formation) occasionalisms are individual-author's speech novelties created according to productive (in violation of the laws of word formation), unproductive or occasional models

and having an "opaque", more complex structure of meaning, which includes occasional nuclear or occasional peripheral semes [3, p. 24].

4) semantic - creation of a new word by rethinking it: a new component appears in the semantic meaning of the word, which leads to the disintegration of polysemy, the emergence of homonyms. J. Koloiz points out that what is common in lexical and semantic derivation is the creation of a one-word lexeme; the difference is that the created lexical item is that the created lexical occasionalism differs from its derivational basis in content and form, and in semantic occasionalism only the content is modified, the form remains unchanged. only the content is modified, the form remains unchanged [6, p. 161];

5) morphological (grammatical) - a new word is formed by morphological word formation with the use of existing morphemes (primarily affixes) in the language, as well as the formation of compound words;

6) syntactic - formation of a new syntactic structure by combining unusual lexemes or those that have not been combined before, because their semantic compatibility in usage is impossible due to the lack of common semes in their lexical meanings. Note that not all researchers distinguish this type of occasionalisms because the mechanism of their construction is difficult to trace, which sometimes leads to the impossibility of practical analysis;

7) phraseological - the creation of a new idiom by changing the components of of an existing phraseology to give it a new (semantic stylistic) meaning necessary for a given context.

According the descriptions and definitions listed above, we can list the following defining traits of occasionalisms which can be used in order to notice and correctly analyze such words in text:

- an author's invention;
- emotionally charged;
- conveying a meaning which no other word does;

- intended to capture attention of the listener or reader;
- intended for use in a particular context;
- not intended for use outside of the context.

1.2. On specifics of literary translation.

Translation studies is a branch of linguistics which works with translation, the study of ways and methods of conveying language units of one language by means of another language. The field of translation studies includes various areas: translation theory, translation practice, translation teaching methods, etc.

Translation studies as a science studies the process of translation and the result of translation activity. I. Lytvyn points out: "The subject of translation studies is the process of translation as a double interpretive and generative discourse" [9, p. 7].

Literary translation holds a unique position within the field of translation, being recognized as the most dynamic, researched, and established area. While specific theoretical aspects of literary translation have been extensively explored, translators encounter numerous challenges inherent in the practice of translating literary texts. L. Sobchuk states, that: "It is the translator's task to convey the peculiarities of the original literary text. The correspondence of a literary text with author's accents and information to its foreign language version largely depends on the translator's thoughtful reading of the text." [15, p. 107].

Literary translation is ripe with pitfalls characteristic of works which heavily depend on the author's wordsmith skills, and less on the technical and scientific lexicon and speech. The main problems of literary translation include:

1. Complete lack of literalness in translation. Fiction-based translation does not involve word-for-word narration, much less word-for-word

communication with a text. This is why there is so much controversy among scholars and translators over the translation of literary texts.

2. Translation of common expressions (aphorisms, idioms, etc.). This point is not as difficult as it may seem at first sight. It only requires a large vocabulary and a specialized dictionary. Take the common phrase «how do you do». Of course, by now it's unlikely that anyone familiar with the English language wouldn't know how to translate it. It's one of the first phrases you learn in school. But it is clear from this example that ignorance of stable expressions can lead to a wrong perception of the text as a whole. Just as «first night» and «public house» can turn into «wedding night» and «brothel» in Ukrainian. This is especially true of aphorisms, proverbs and sayings, which are translated into different languages with completely different words, but carry the same meaning.

3. Word play, humor. One of the most interesting things in the fiction translation is when the text to be translated has humorous or ironic overtones. It takes a special kind of skill to manage to retain the play on words the author implies. Word play based on polysemousness of a word or enlivening its inner form - in rare cases of matching the volume of polysemousness of a playful word in the source and translator the meaning and principle of play are preserved; in other cases, play is not transmitted, but it can be compensated by play with another meaningful word, which is introduced into the text. But practice shows that linguistic coincidences in wordplay are extremely rare. It is permissible to omit this wordplay, and compensate for it by playing with another word. Or, as most translators do, you can add a footnote labeled «wordplay».

4. Respect for style, culture and era. The translator of literary texts has to be a researcher to some extent. It's difficult to translate a text from another era, another culture, if you're not familiar with its specifics.

Here's an example: Take this phrase: «The underground Railroad». It can be translated as «The underground railway». This leads the translator into

another temptation – just write «underground». But in the middle of the century before last in the United States this expression referred to the secret passage of black slaves to the northern American states and the southern ones. It is equally difficult to work with a text if it is full of some religious quotations, comparisons and so on. Particular difficulties arise when the original and translated languages come from different cultures. For example, the works of Arab authors abound in quotations from the Quoran and allusions to its subjects. The Arab reader recognizes them as easily as an educated European recognizes references to the Bible or to ancient myths. In translation, these same quotations remain incomprehensible to the European reader. Literary traditions also differ: to the European the comparison of a beautiful woman with a camel seems absurd, whereas in Arabic poetry it is quite common. And the fairy tale «The Snow Maiden», which is based on the Slavic pagan imagery, cannot be translated into the languages of hot Africa at all. Different cultures create almost more difficulties than different languages. [32]

M. Lanowyk writes: "the process of translation is not a single game, but rather a "simultaneous game session" during which the interpreter has to play simultaneously on different fields - language, culture, literary tradition, genre, style, etc." [8, p. 385].

In this regard, the question arises: is it possible to translate from one language into another so that the resulting text fully reflects the meaning of the original in all its aspects. There are two answers to this question in linguistics.

1. The theory of untranslatability. A complete translation from one language into another is impossible at all, because there is a significant difference between the expressive between the expressive means of the languages. Translation is a weak and imperfect reflection of the original, which gives only a rough idea of the original text.

2. The second point of view, which is held by most researchers and used by professional translators in their work, is that any developed national

language is a sufficient means for the full-fledged transmission of thoughts expressed in another language.

Literary translation is a type of translation that conveys the thoughts of the original in the form of correct literary speech of the target language.

Of course, literary translation often oscillates between two principles: a literally accurate but artistically inferior translation or an artistically complete, but far from the original, free translation. For example, A. Nyamtsu points to the dependence of translation "not only on rational but also on the emotional and evaluative perception of the work" [13, p. 30].

In the translation of a work of fiction, not all elements of the original text can be reproduced exactly, so the following transformations in the translation text are possible:

- 1) a certain part of the material is not reproduced;
- 2) a certain part of the material is presented in the form of substitutions/equivalents;
- 3) certain material is introduced that is not in the original language.

According to many researchers, literary translations may contain conditional changes in relation to the original text. The adequacy of the translation depends on the extent of these changes.

The main requirements for an adequate literary translation are:

1. Accuracy. The translator must convey to the reader all the author's thoughts, but at the same time, he or she cannot add anything on his or her own, supplement, or explain. This will be a distortion of the original text.
2. Brevity. A translator cannot be verbose, the idea must be expressed briefly and concisely.
3. Clarity. Laconicism and brevity should not interfere with the clarity of the message and ease of understanding.
4. Literariness. The language of translation must comply with its norms.

Thus, the value of a literary translation is determined by two indicators: the adequacy and conformity of the translation to the original text.

The purpose of an adequate translation is to accurately convey the content and form (reproduce the artistic expression) of the original. An adequate translation is one that fully conveys the author's intention, all the semantic shades of the original, and ensures full formal and stylistic compliance with it.

Seeing as occasionalisms broadly fall under the general umbrella of neologisms, it would be sound to assume that the ways of rendering them in Ukrainian language should be similar. In his "Practical translation course", S. Maksimov highlights the following ways of translating neologisms:

1. Wide use of practical transcription and transliteration (transcoding): actuary - актуарій; diversification - диверсифікація; upgrade - апгрейд; web-site - веб-сайт; browser - браузер.

2. Rendering based upon finding analogies: bottlenecks - "вузькі місця"; households - домогосподарства; good governance – належне у(в)рядування; roundabout- транспортна розв'язка ("клумба").

3. Rendering based upon translation loans: delivery versus payment - доставка проти платежу; task manager - диспетчер завдань; underwriter - надписувач цінних паперів; безготівковий розрахунок - non-cash payment.

4. Finding Ukrainian correspondences built by adding a transcoded or loan element to the Ukrainian element: web-page - веб-сторінка; frame analysis - фреймовий аналіз.

5. Combined method of rendering with the use of Latin, Cyrillic letters and digits: USB-port - USB-порт; X-modem - X-модем.

6. Incrustation (leaving the lexeme in the SL, usually Latin, letters): Microsoft Word; Internet Explorer; ASUS; LEXUS; BMW; Toyota.

7. Descriptive translation (explication): absentee voter - виборець, який голосує за відкріпним талоном; stakeholder - зацікавлена сторона, учасник

соціальної або ділової програми (проекту); резонансна справа а high profile case; кишенькова опозиція - easy-to-manipulate opposition.

8. Coining of Ukrainian equivalents on the foreign language basis: emoticon - смайлі(и)к; генделік (from a German word Handel - торгівля). [10, pp. 136-37]

These ways of neologism rendering can also be largely applied to occasional word translation, and so, for the purposes of this work, will be used as reference for further analysis.

1.3. Fantasy literature in fictional discourse.

1.3.1. Fantasy text fragment analysis.

“‘Tell us now the full tale!’ said Celeborn.

Then Aragorn recounted all that had happened upon the pass of Caradhras, and in the days that followed; and he spoke of Balin and his book, and the fight in the Chamber of Mazarbul, and the fire, and the narrow bridge, and the coming of the Terror. ‘An evil of the Ancient World it seemed, such as I have never seen before,’ said Aragorn. ‘It was both a shadow and a flame, strong and terrible.’

‘It was a Balrog of Morgoth,’ said Legolas; ‘of all elf-banes the most deadly, save the One who sits in the Dark Tower.’

‘Indeed I saw upon the bridge that which haunts our darkest dreams, I saw Durin’s Bane,’ said Gimli in a low voice, and dread was in his eyes.

‘Alas!’ said Celeborn. ‘We long have feared that under Caradhras a terror slept. But had I known that the Dwarves had stirred up this evil in Moria again, I would have forbidden you to pass the northern borders, you and all that went with you. And if it were possible, one would say that at the last Gandalf fell from wisdom into folly, going needlessly into the net of Moria.’

‘He would be rash indeed that said that thing,’ said Galadriel gravely. ‘Needless were none of the deeds of Gandalf in life. Those that followed him knew not his mind and cannot report his full purpose. But however it may be

with the guide, the followers are blameless. Do not repent of your welcome to the Dwarf. If our folk had been exiled long and far from Lothlórien, who of the Galadhrim, even Celeborn the Wise, would pass nigh and would not wish to look upon their ancient home, though it had become an abode of dragons?

‘Dark is the water of Kheled-zâram, and cold are the springs of Kibil-na[^]la, and fair were the many-pillared halls of Khazad-du[^]m in Elder Days before the fall of mighty kings beneath the stone.’ She looked upon Gimli, who sat glowering and sad, and she smiled. And the Dwarf, hearing the names given in his own ancient tongue, looked up and met her eyes; and it seemed to him that he looked suddenly into the heart of an enemy and saw there love and understanding. Wonder came into his face, and then he smiled in answer.

He rose clumsily and bowed in dwarf-fashion, saying: ‘Yet more fair is the living land of Lo[^]rien, and the Lady Galadriel is above all the jewels that lie beneath the earth!’

There was a silence. At length Celeborn spoke again. ‘I did not know that your plight was so evil,’ he said. ‘Let Gimli forget my harsh words: I spoke in the trouble of my heart. I will do what I can to aid you, each according to his wish and need, but especially that one of the little folk who bears the burden.’

‘Your quest is known to us,’ said Galadriel, looking at Frodo. ‘But we will not here speak of it more openly. Yet not in vain will it prove, maybe, that you came to this land seeking aid, as Gandalf himself plainly purposed. For the Lord of the Galadhrim is accounted the wisest of the Elves of Middle-earth, and a giver of gifts beyond the power of kings. He has dwelt in the West since the days of dawn, and I have dwelt with him years uncounted; for ere the fall of Nargothrond or Gondolin I passed over the mountains, and together through ages of the world we have fought the long defeat.

‘I it was who first summoned the White Council. And if my designs had not gone amiss, it would have been governed by Gandalf the Grey, and then mayhap things would have gone otherwise. But even now there is hope left. I

will not give you counsel, saying do this, or do that. For not in doing or contriving, nor in choosing between this course and another, can I avail; but only in knowing what was and is, and in part also what shall be. But this I will say to you: your Quest stands upon the edge of a knife. Stray but a little and it will fail, to the ruin of all. Yet hope remains while all the Company is true.'

And with that word she held them with her eyes, and in silence looked searchingly at each of them in turn. None save Legolas and Aragorn could long endure her glance. Sam quickly blushed and hung his head.

At length the Lady Galadriel released them from her eyes, and she smiled. 'Do not let your hearts be troubled,' she said. 'Tonight you shall sleep in peace.' Then they sighed and felt suddenly weary, as those who have been questioned long and deeply, though no words had been spoken openly.

'Go now!' said Celeborn. 'You are worn with sorrow and much toil. Even if your Quest did not concern us closely, you should have refuge in this City, until you were healed and refreshed. Now you shall rest, and we will not speak of your further road for a while.'"

This fragment is from the book named "The Lord of the Rings. The Fellowship of the Ring." written by J.R.R. Tolkien. The text belongs to fictional discourse.

The text contains such tropes and figures of speech as metaphors (the terror encountered in Moria is described as "both a shadow and a flame, strong and terrible"), epithets (the Balrog is referred to as "Durin's Bane". Celeborn is described as "Celeborn the Wise"), idioms ("fall from wisdom into folly"), metonymy ("the net of Moria" as a metonymy for the dangers and traps lurking within the mines).

The special literary and colloquial vocabularies used in the text include proper names (Celeborn, Aragorn, Balrog, Galadriel), poetic literary speech ("fair were the many-pillared halls"), obsolete words (ere, mayhap), neologisms (Balrog, Galadhrim).

1.3.2. Fantasy genre and occasionalisms. The Cambridge Academic Content Dictionary defines fantasy as imaginative literature, often set in strange places with unusual characters and the use of magic. [22] The Cambridge Advanced Learner's Dictionary & Thesaurus defines it as a type of story or literature that is set in an imaginary world, often involving traditional myths and magical creatures and sometimes ideas or events from the real world, especially from the medieval period of history. [23]

Fantasy is also considered to be a genre under the umbrella genre of speculative fiction. Speculative fiction encompasses fiction which delves into unreality as opposed to realism, and presents magical, futuristic, supernatural and fantastical elements. [24] There is little doubt that the roots of fantasy literature lie within mythology and fairy tales which existed in spoken form long before the invention of writing, and later, in written form. This includes the works of such authors as Homer and Virgil [26], as well as countless other legends, myths and fables. The inception of modern fantasy literature is attributed to George MacDonald. His influence extended to authors like Tolkien and C. S. Lewis. [34] Despite themes and concepts that could appeal to adult audiences, fantasy literature was more accepted in children's literature during the early 20th century, as noted by C. S. Lewis. [28, p 41] It wasn't until 1923 that the term "fantasist" was coined to describe a writer of fantasy fiction in relation to Oscar Wilde, with the term "fantasy" itself not becoming prevalent until later, evidenced by the continued use of "fairy tale" even in J.R.R. Tolkien's "The Hobbit" (1937).

The fantasy genre is oftentimes characterized by the deeply detailed fictional worlds and settings in which the story takes place, oftentimes complete with maps of locations, fictional history of the universe, fleshed out religious and cultural aspects of it etc. The practice of building entire worlds and their rules in one's imagination is called worldbuilding [27], and is a large part of the fantasy and science fiction genres.

J. R. R. Tolkien described the goal of worldbuilding as creating immersion, or "enchantment" as he put it, and descriptions of the world can be wholly disconnected from the story and narrative. [33] For his setting of Middle-earth, he constructed several languages, first of which was Quenya, one of the Elven languages. In one of his letters he stated:

“The ingredients in Quenya are various, but worked out into a self-consistent character not precisely like any language that I know. Finnish, which I came across when I first begun to construct a 'mythology' was a dominant influence, but that has been much reduced [now in late Quenya]. It survives in some features: such as the absence of any consonant combinations initially, the absence of the voiced stops b, d, g (except in mb, nd, ng, ld, rd, which are favoured) and the fondness for the ending -inen, -ainen, -oinen, also in some points of grammar, such as the inflexional endings -sse (rest at or in), -nna (movement to, towards), and -llo (movement from); the personal possessives are also expressed by suffixes; there is no gender.”[25]

The creation of new alphabets, languages and concepts inevitably leads to many occasional words being created for using in the context of a fictional world.

In her article “Occasional words as one of the stylistic features of the fantasy genre” I.V. Denysova states the following:

“The main factor behind the emergence of occasionalisms is the need for unusual, expressive means that may arise in language, especially in fiction. Occasional words are ways of realizing the author's goal, which is aimed at making an effective emotional impact on the reader. The main reasons for a writer of the fantasy genre to create occasionalisms are:

- an individual need to emphasize the author's subjective attitude to the objects, phenomena, creatures created by his or her creative imagination;
- the author's desire to express his/her opinion as accurately and concisely as possible;

- the desire to make an emotional impact on the addressee.

Some occasional words eventually become canonical, i.e., they are fixed in speech due to the popularity of a particular work, but mostly authorial innovations remain facts of the language.” [5]

Thus, occasionalisms constitute a cornerstone aspect of the fantasy genre, which encourages the authors to devise various elements that enrich the landscape of the work, such as invented languages, alphabets, glossaries, and character names. Each occasionalism serves a dual purpose: it contributes to the depth of fantasy literature while also functioning as a tool to showcase the intricacies of the author's created culture, ethnicities, and concepts. As a result, occasionalisms offer readers insights into the underlying layers of the narrative, providing additional depth and richness to the reading experience.

Conclusion to Chapter 1.

To conclude, studying the theoretical material allows reaching the following insights.

Neology is a linguistic study of new words and their formation. Such words are called neologisms, and are new lexical units which are not yet a fully-fledged part of the language they originate in. Occasionalisms are a type of neologisms which are usually invented as nonce words for the purpose of describing something that had no word for it in the language beforehand, as well as to grab the reader's attention. Occasionalisms are created for usage in a particular context, and rarely appear beyond said context, at which point they have a chance to become actual neologisms.

Additionally, the tool for translating occasionalisms is, by and large, literary translation. Literary translation deals with translating works written in artistic, or literary, language. The troubles can be overcome through sufficient research, understanding of the language and style of the source text, accuracy, brevity, clarity and following language norms.

Fantasy literature is the type of literature that deals with themes of magic, strange places and unusual characters. The history of fantasy is rooted

deeply in mythology, legends and fables, with fantasy works of fiction being labeled as “fairytales” up until mid-20th century. However, these days the genre plays a pivotal role in speculative fiction.

An important part of the genre is worldbuilding – the practice of creating fleshed-out worlds with their own culture, peoples, laws etc. for the purposes of making the fictional universe feel simultaneously immersive yet unusual. A great part of this practice is creation of languages and alphabets, which are especially prominent in the works of J.R.R. Tolkien.

The existence of fictional languages, terms and expressions inadvertently leads to creation of many occasionalisms. In fantasy fiction, they are used for denoting fictional locations, slang terms, technical terms, names and concepts.

CHAPTER 2. ANALYSIS OF OCCASIONALISM TRANSLATION AND TRANSFORMATIONS INTO THE UKRAINIAN LANGUAGE IN THE WORKS OF J.R.R. TOLKIEN

2.1. Specifics of occasionalism formation in works by J.R.R. Tolkien.

The occasionalisms in J.R.R. Tolkien's works are plenty, and this can be largely attributed to his fondness of creating and using artificial languages. Barnes, Lawrie, and Chantelle van Heerden define artificial languages or "artlangs" as languages created for the purpose of adding completeness to an imaginary world. However, as seen in Tolkien's novels, their role is far more significant. "Artlangs" serve to bring life into the fantasy world by immersing readers into the fictional realm where the language operates. Nevertheless, given their lack of actual native speakers and incomplete grammatical structures, most artlangs cannot be classified as natural languages. Unlike artificial languages, natural languages exist within realistic contexts, are spoken by real native speakers, and possess intricate and comprehensive grammatical rules. Essentially, a natural language is actively utilized in the real world, while an artistic artificial language is constructed solely for artistic expression by the author and is not intended for use outside of the confines of its context.

However, in case of Tolkien's artlangs, the development of the languages was mostly separate from the work they were used in – Qenya, Sindarin etc. were conceived and developed before the writing of the *Hobbit* and *The Lord of the Rings*.

Following this logic, any word in a given artlang can be considered an occasionalism. However, this is only the case if the words from the artificial language are used in a text written in a natural one. For instance, the Sindarin word "naug" ("dwarf") in a text written in English becomes an occasionalism, however, in a text written in Sindarin, it is a usual word.

That being said, in literary speech, the most common ways of forming occasionalisms are affixation, compounding, abbreviation, semantic method, conversion, and loaning from other languages, as well as deliberate creation.

In The Lord of the Rings trilogy (1-3) there are practically no occasional words formed via abbreviation or through conversion, however, we can find the following occasionalisms by formation type:

1. Affixation. Affixation is the practice of word-building by the way of adding word particles such as suffixes and prefixed to an existing word. J.R.R. Tolkien does not use it extensively in the trilogy, however, there are several examples:

The word “halfling” used to denote hobbits and viewed as a slang word for them is created by adding the *-ling* suffix to the word “half”. The suffix is used in diminutive forms of words (*lordling, seedling, duckling, weakling*), in this case to signify the small size of hobbits and to some extent the perception of them as a small and non-serious people.

The toponym “Hobbiton” serves as the name of the hobbit village in Shire. The suffix *-ton* here is a place-name suffix and is used in many English language toponyms (*Washington, Paddington, Campton*).

The word “elven” is used in the texts sparingly, meaning something belonging or relating to the fictional race of elves. In this case the suffix *-en* serves to showcase this relation, turning the noun into an adjective (*wooden, ashen*).

On the topic of elves, the word “elvenkind” is created through adding the suffix *-kind* to the word “elven”. This suffix is used in the English language to form nouns denoting a certain group of creatures (*mankind, womankind, humankind*).

2. Compounding. Compounding is the formation of words by morphologically joining two or more stems. Such words can be found in the trilogy, primarily used in toponyms and names:

Weathertop (*weather+top*) – a prominent hill whose name describes its tallness;

Rivendell (*riven* (split) + *dell* (valley)) – a secluded Elven town nestled in a valley;

Longbottom (*long+bottom*) – a location in Shire;

Barrow-downs (*barrow+down*) – location known and named for its burial mounds (barrows);

Entmoot (*ent+moot*) – gathering of the Ent council, “moot” being the Old-English word for “meeting”.

Treebeard (*tree+beard*) – the leader of Ents, aptly named after being a walking tree with a beard.

3. Semantic. Semantic occasionalisms are formed by reinterpreting words that already exist in the language, forming homonyms by splitting polysemy, i.e. by lexical and semantic word formation.

For instance, Strider (wanderer, vagrant, vagabond) is the name under which the character Aragorn is known among hobbits and people of the Shire.

In addition, the Shire, locale inhabited by hobbits, borrows its name from a traditional British administrative territorial unit.

The word “hobbit”, while it was created and coined by Tolkien, was retroactively etymologically connected to the Old English word “holbytla” which means “hole digger” by Tolkien himself.

4. Loaning from other languages. Loaning words from other languages, as well as partially borrowing and building upon words, allows for creation of many occasionalisms. This category presents a unique challenge, since J.R.R. Tolkien was famously well-versed in a multitude of languages, and his arlangs were often somewhat inspired by whatever language he was most prominently studying at the time of their creation. This being said, it would be appropriate to note that for the purposes of this term work the languages created by Tolkien will be considered as “foreign” from the English

language in which the books are written. Thus, such words, as well as ones borrowed from other languages, include:

Old English

Tolkien widely used words from and took inspiration from the Old English language, particularly in the context of the Kingdom of Rohan and its language, Rohanese.

Orc – *orcþyrs*, which meant “monster of hell”;

Warg – *wearg* ("outcast" or "outlaw");

Éothéod - from *eoh* ("war-horse") and "*þeod*" ("folk", "people", "nation");

Gríma – possibly from *grima* ("mask", "helmet", "ghost") or from *gríma*, the icelandic word for mask;

Eorl - from *eorl* ("nobleman");

Théodred - from "*þeod*" ("folk", "people", "nation") and "*ræd*" ("counsel").

Old Norse.

The influence of Old Norse language runs through the entirety of the books, starting with the name of the setting itself, and continuing in a lot of Dwarf-related matters.

Middle-earth is derived from the Old Norsen “*Miðgarðr*”, transliterated into modern English as Midgard, being the central of the nine realms in Old Norsen mythology;

The name *Mirkwood* derives from the forest *Myrkviðr* of Norse mythology;

The names of Dwarves such as Thorin, Fili, Kili, Dwalin, Oin, Gloin, Dori, Nori, Ori, Bifur, Bofur and Bombur were taken directly from the Old Norse *Völuspá*. Other dwarvish names, such as Thrain, Thrór, Durin and Gimli were directly inspired by them and are a part of the artlang Khuzdul (the

structure of which is, however, based on Semitic languages, though little-known in-universe due to the language being secret).

Tolkien's Artistic Languages.

The trilogy sparingly includes loan words from Tolkien's artistic artificial languages, such as Quenya, Sindarin, Adûnaic, Khuzdul etc. The languages themselves borrowed some lexical features (as well as other linguistic characteristics) from Old English, Old Norse, Welsh, Finnish and more.

5. Deliberate creation. By deliberate creation are meant words created and constructed deliberately for the context without using any outside tools or knowledge.

In his works, Tolkien coined such words as "hobbit" and "mithril", both of which were retroactively connected to Old English and Sindarin respectively. In a sense, any word in any of Tolkien's arlangs can be treated as deliberate coinage.

2.2. Ways of translating occasionalisms in The Lord of the Rings by J.R.R. Tolkien.

Carefully translating occasionalisms is paramount to understanding and comprehending the text in the target language, and failing to do so may lead to the result being slightly confusing at best and barely legible at worst.

The most common methods of translating occasionalisms in a literary text into Ukrainian are similar to those used when rendering neologisms:

- transcription and transliteration;
- calquing;
- direct translation;
- partial transcoding;
- incrustation;
- descriptive translation;

- equivalent coining.

Analysis of the Ukrainian rendition of “The Lord of the Rings” trilogy by Alina Nemirova (4-5) has showcased the following ways in which the translator renders occasional words in J.R.R. Tolkien’s books.

2.2.1. Transcoding. In transcription, the act of translation is replaced by the act of borrowing the phonetic form, while in transliteration, the graphic form. The essence of transliteration is to convey the letters that make up a foreign word using Ukrainian letters.

In the translated text, such instances of transcoding can be found:

Frodo – *Фродо*. The name “*Frodo*” is transcribed into Ukrainian characters (*Фродо*) to represent its pronunciation in the source language using the corresponding sounds in the target language.

Gandalf – *Гандальф*. This is again a case of transcoding when rendering a character’s name. “Gandalf” is transliterated into “Гандальф”.

Elrond – *Елронд*. There is a pattern. This is the third instance of transcoding being used to translate the occasional words in the example corpus. The tendency will continue moving on.

Sauron – *Саурон*. The name “*Sauron*” is transliterated into Ukrainian as “*Саурон*”. This ensures that the pronunciation of the original English name is transferred into Ukrainian.

Isildur – *Ісілдур*. The English name “*Isildur*” is transliterated into as “*Ісілдур*”. Again, this enables Ukrainian speakers to pronounce and recognize the name while maintaining its original pronunciation.

Tom Bombadil – *Том Бомбадил*. This case of transcoding is slightly different, seeing as, in other instances, transcoding is partially used to keep the mystique of the character names and toponyms, while both “*Tom* - *Том*” and “*Bombadil* - *Бомбадил*” maintain in them a sense of a real world, which is also represented in the translation.

Elendil – Еленділ. The elven name is transcoded into Ukrainian without much change, preserving its Elven mystique and phonetic structure.

Bilbo – Більбо. The name "Bilbo" is transliterated into Ukrainian as "Більбо". The general phonetic structure is preserved, aside from adding the soft sign which simplifies and softens the Ukrainian rendered version.

Gamgee – Гемджи. The Hobbit surname is transcribed into Ukrainian as "Гемджи", preserving its phonetics.

Took – Тук. The surname is transcribed into Ukrainian. This does not preserve its descriptive nature, but does keep its phonetic structure.

Galadriel – Галадріель. The name is transcoded while adding a soft sign in the end.

Cormallen – Кормаллан. The name is transcribed, preserving the phonetics of the word.

Gondor – Гондор. The name of the country is transcoded into Ukrainian almost directly, except for the [g] sound in the beginning which by modern Ukrainian standards is usually represented by the [r] sound.

Rohan – Рохан. This kingdom's name is transcoded completely.

Hobbit – зобіт. The folk name is transcoded into Ukrainian. A notable point is the [h] sound being transcribed as [r], which is typical for modern Ukrainian, but was not widespread at the time of the translation of the books.

Minas Tirith – Мінас-Тірім. The name of the city is transcribed into Ukrainian directly, with the exception of the "-th" part denoting the [θ] sound, which in Ukrainian is presented as just a [t] sound seeing as there is no direct alternative to [θ] in Ukrainian phonetics.

Palantir – Палантір. The name of the artifact is fully transcoded into Ukrainian.

Lorien – Лорієн. The toponym is transliterated and transcribed into Ukrainian.

Rivendell – *Рівенделл*. The toponym is transliterated and transcribed into Ukrainian with no changes.

Mordor – *Мордор*. This toponym is transcoded without any phonetic change.

In some instances, the transcription/transliteration of the occasionalism in Ukrainian slightly differs from the source word in English:

The name of a she-spider *Shelob* is translated as *Шелоба*, the –a ending being a signifier of feminine language.

Hobbiton is translated as *Гоббітон* або *Гоббітанія*. First one is a clear example of transcoding, while the second one is formed by analogy of the toponymic suffix –*ton* being in some cases rendered as –*танія*.

Smeagol is translated as *Смеагорл*, the hard [p] sound of the rendered version serves to add more harshness and guttural sound to the name of a harsh, unlikeable character, same as in the *Gollum* – *Горлум* rendering – the other name of the same character.

Additionally, most speech in Tolkien’s arlangs is also transliterated. For instance the Elven song of Elbereth:

“*A Elbereth Gilthoniel,
silivren penna mi’riel
o menel aglar elenath!
Na-chaered palan-di’riel
o galadhremmin ennorath,
Fanuilos, le linnathon
nefaear, si’ nef aearon!*”

is transliterated as:

“*А Елберет Гілтоніель!
Сіліврен пенна міріель
О менель аглар еленат!
Накаеред палан-діріель*”

О галадреммін еннорат

Фануїлос, ле ліннатон

Неф еар сі неф еарон!”

This serves well in maintaining the mystical alien quality of the Elven language, as well as showcasing the flow and feel of it to the reader.

All in all, the analysis of the examples showed 24 instances of transliterated and transcribed occasionalisms, not counting the source and target text of the song presented above which is to be seen as just an example of translations of Tolkien’s arlangs. For the most part, the analysis shows that transcription and transliteration here is primarily used when dealing with proper names of characters and places in languages invented by the author (Elendil, Galadriel, Mordor), as well as names which are similar to real-world English names (Tom). It is also noteworthy that this form of translation becomes all the more common the further the story takes the characters – and, by extension, the reader – away from Shire. It is expected, since the land of the hobbits is meant to portray the beauty of simple things and people, and the further away you look, the more alien everything becomes, and with it, the language.

2.2.2. Calque. Calquing creates new words or phrases in the target language that copy the structure of the word or phrase in the source language. With full calquing, an occasionalism is translated literally, so it corresponds lexically, semantically and stylistically to the occasionalism of the source language. According to partial calquing, one part of a word or phrase is translated literally, and the other is created from the source language.

In A. Nemirova’s translation of the books, such instances of calquing can be seen:

Middle-earth – Середзем’я. The words “middle” and “earth” are both directly translated into the compound word “Середзем’я”, which relays the idea of the Middle-earth being a land in the proverbial middle of the world.

Samwise – Семіум. The first part of the character’s name, “*Sam*”-“*Сем*”, is transliterated, while the second part, “*wise*”, is translated as “*ум*” to showcase the character’s defining trait, that being wisdom.

Baggins – Торбинс. The first half of the family name, “*bag*”, is translated into the Ukrainian root word “*торб*” as in the word “*торба*”.

Brandybuck – Брендібок. The first part of this last name is translated directly into the Ukrainian language (*Brandy – Бренді*), maintaining the association with the popular alcoholic beverage. However, the second part (*buck – бок*) is changed to the Ukrainian word meaning “side”, most likely to keep the overall structure and closeness to its sound, since there is no one-to-one Ukrainian equivalent of the word “buck” (a male deer).

Bag-End – Торба-на-Кручі. The first half of the toponym is translated directly, granting an existing word a new meaning, however, the second part, “*end*”, is translated as “*На-Кручі*” to better showcase the fact that the house is situated on – but mostly under – the hill.

Goldberry – Золотинка. Only the first half of the woman’s name is directly translated into Ukrainian, rendering “*Gold*” as the root word “*золот*”, and adding the suffix “*-инка*” used in Ukrainian to denote the diminutive form of the word (*половина – половинка, середина – серединка*). This serves the purpose of still capturing the “golden” nature of the character (her “long yellow hair” in particular) as well as relaying her endearing qualities.

Proudfoot – Мохноступ. This episodic character is a hobbit, a race of creatures known for having large, hairy feet. They are also known to be oftentimes proud of their feet, thus, a name “Proudfoot” would make sense in the context. It is however rendered as “*Мохноступ*”, translating the second part of the name directly while changing the first part to emphasize exactly what the character is “proud” of.

Rohirrim – Роханці. Rohirrim is the word used to denote the nationality populating the Kingdom of Rohan. in the translation, the root word “*Roh*” is transliterated as “*Рохан*”, while the suffix “*-rim*” is replaced with the suffix

“–ці” characteristic of group nouns denoting groups by their nationality (*австралійці, американці, українці*).

Brandywine – Брендівина. This compound toponym denoting a river in the Shire is made up of two parts (*Brandy+wine*) which are both translated directly (*Бренді+вино*) and given the suffix *-a* to denote the feminine gender of it, possibly because of the Ukrainian word “*річка*” (“*river*”) being feminine-gendered.

A separate mention is in place for the last names of hobbit families attending Bilbo’s birthday:

“My dear Bagginses and Boffins, he began again; and my dear Tookes and Brandybucks, and Grubbs, and Chubbs, and Burrowses, and Hornblowers, and Bolgers, Bracegirdles, Goodbodies, Brockhouses and Proudfoots.”

In the same translated part of the text, the translator only mentions eleven hobbit surnames, while the source text has thirteen. Thus, all surnames other than Bagginses, Boffins, Tookes, Brandybucks and Proudfoots become basically lost in translation, since it cannot be easily discerned which target text surname corresponds to which source text surname, and which two surnames were abandoned during rendition completely.

“Дорогі мої Торбинси та Мудрінси, - почав він знову, - Туки та Брендібоки, Рясні, Нерясні, Копайнори, Нор-Бобринги, Трюхстони, Люлькаси та Мохностони!”

However, all surnames in the target text follow the same pattern as the ones in the source text, and thus it can be argued that this is either a case of calque or descriptive translation.

The number of calque translation examples among the analyzed ones is 9, making it the least prevalent way of translating occasionalisms in this particular combination of source and target texts. As we can see, this method of translation is primarily used by A. Nemirova when dealing with source text occasionalisms which are constructed through compounding already existing words in the language. In turn, most of these calque renderings are themselves

compound words, further reinforcing the idea of calquing being an incredibly useful tool in the hands of a skilled practitioner.

2.2.3. Direct translation. Direct translation is the practice of searching for and picking out the best possible equivalent of the source language word or phrase in the target language. It is arguably the most commonly used way of translating separate lexical units, since it can be done with the most accuracy.

Shire – Край. The toponym “*Shire*” denotes the area heavily populated by hobbits, however, in the English language it means the same thing as the Ukrainian translation “*Край*”.

Strider – Блукач. In the source text, Strider, meaning “wanderer” or “vagrant” is the nickname given to the character Aragorn for his tendency to go from place to place along the Shire’s borders. It is translated into Ukrainian using the word “блукати” and the suffix *-ач* – equivalent of the English suffix *-er* denoting the performer of the action.

Rangers – Слідопити. The word “rangers” originally refers to those, who ride and patrol the ranges, while the Ukrainian translation “слідопити” originally refers to those, who track something in the fields or woods. The new in-context meaning of both words is people who, like Aragorn, patrol the borders of Shire and other territories for any signs of dark goings-on.

One Ring – Єдиний Перстень. Though the translation is direct, both the source and target text options do not literally refer to the only ring in the universe, but rather the most powerful magical ring which was made with the goal of controlling all other rings. In the books, it is referred to as the Ring or the One Ring, however, the full name is the One Ring to Rule them All.

Prancing Pony – Грайливий Поні. Here both parts of the establishment’s name are translated directly, however, in the rendition process the alliteration of the name is lost.

Weathertop – Вітровія. Both parts of this compound toponym are not translated directly at all, instead, the translator provides a new occasional word to be an equivalent. The word “*Вітровія*” is a compound occasionalism made

up of words “*вітер + віяти*” which does render the original theme of it being a place with adverse weather.

The Ford – Брід. Although the word “ford” is a commonplace name for a stretch of the river most suitable for crossing it on foot, in the original text it is treated as a proper name referring to the Ford across the river Anduin. In the target text, it is treated the same way, and the word is translated directly.

Grubbs – Нерясні and *Chubbs – Рясні*. As shown before, translation of hobbit surnames has its challenges. The two words are quite similar in the source language, and the wordplay would be lost since there is no direct alternative fulfilling the purpose of both presenting the original descriptiveness of the names (Grubbs comes from the word “grubby”, meaning grimy, dirty; Chubbs comes from the word “chubby”, meaning fat, plump), as well as their rhyming. This led to the choice of the words “Рясні”, meaning full, well-fed, and “Нерясні”, being the first word prefixed with *не-*, denoting the opposite.

Burrows – Конайнора. Yet another hobbit surname. This instance of analogue translation is one in which the root “burrow” is translated directly to “конай”, however, the translator adds a second part “нора”, most likely to settle it better into the hobbit surname fashion of compound nouns, as well as to bring it further to Ukrainian compound surnames (*Вершигора, Кривоніс*)

Great River – Велика Ріка. This is an instance of direct equivalence in translation. Both parts of the toponym are translated one to one – both are commonplace words in English and Ukrainian alike. The river is great, great is the river.

Barrow-downs – Могильники. This area is named Barrow-downs after the fact of it being covered in various ancient burial mounds, also known as barrows. The translation is quite apt in that it uses a direct translation of it, and though it may be argued that this is, in fact, calque, it may also be seen as direct translation using the closest possible analogue word in the target language.

Black Gate – Чорна Брама. The Black Gate of Mordor is a structure mentioned a multitude of times throughout the book. Its name is very descriptive of its nature, and carries an imposing quality which the Gate is known for in the setting. The best way of rendering this would be direct translation, and the author does just that – “*Black*” directly translates to “*Чорна*”, and “*Gate*” is translated to “*Брама*”. This transfers the simple authority of the name into the target language.

Mount Doom – Згубна Гора. The name of Mount Doom is descriptive not of its topography, but of its nature within the story. The mountain, being an active volcano, is also the ancient forge in which the One Ring was created, and the only place in which it may be destroyed. Additionally, its black smoke is the primary reason of the land of Mordor being grey and almost charred, to the point of it being barely inhabitable. Thus, the mount brings doom, which is represented well in the translation – “*Згубна Гора*”, meaning, literally, “*Dooming Mount*”.

Grey Havens – Срібляста Гавань. The Grey Havens is a toponym given to the haven of elves before they leave Middle-earth for better lands. The second part of it is translated directly, while the first part, “*Grey*”, is rendered as “*Срібляста*”, possibly to make the name and the associations it brings up more noble and dainty. Elves in the books oftentimes appear alongside mentions of silvery colors, and are sometimes said to emit a dim silvery light, while the word “*grey*” may bring associations with something dull or fading.

The Cross-roads – Зарічне Роздоріжжя. Yet another toponym with a layer added in rendition for the sake of clarity. The original name (*Cross-roads*) is added upon by clarifying that it is “*beyond the river*” (*Зарічне*).

Helm’s Deep – Хельмів Яр. Helm’s Deep is the location of the Hornburg stronghold. In the setting, it is named after king Helm Hammerhand, and so the translator uses transliteration to showcase the in-universe etymological heritage, and uses direct translation to get across that it is a “*deep*” (a gorge) by rendering it as “*Яр*”.

As seen in the provided examples, the direct method is largely used when rendering occasionalisms which are created through repurposing words which already exist in the language. It oftentimes goes hand in hand with both transliteration and calque, and so some minor difficulties may arise when pinpointing the exact way of translation used. There are 17 examples of direct translation within the analyzed group of occasionalisms.

Chapter 2 conclusion.

To conclude, the analysis of the material shows that the most used ways of translating occasional words are transcoding, direct translation and calque.

In the analyzed material, the number of transcription and transliteration examples is 24, meaning its overall percentage in the 50 examples is 48%, making it the most prominent. This showcases the usefulness of this way of translating when dealing with occasionalisms from artificial languages as well as realia characteristic only in the setting, going back to the point of all artlang words being able to be considered occasional when in a natural-language text.

On second place is direct translation, with 17 instances, making up 34% of the analyzed examples. This type of translation is most prominent when dealing with occasionalisms formed through repurposing already existing words.

The least used way of translation within the chosen examples is calque with only 9 instances, making up 18% of the analyzed material. This method of translation is primarily used when dealing with occasionalisms constructed through compounding already existing words in the language. In turn, most of these calque renderings are themselves compound words.

The list of source text examples, their translations in the target text, as well as the translation method are provided in the table below.

Transcription and Transliteration		
№	Source Text	Target Text
1	Frodo	Фродо
2	Gandalf	Гандальф

3	Elrond	Елронд
4	Rivendell	Рівенделл
5	Mordor	Мордор
6	Sauron	Саурон
7	Isildur	Ісілдур
8	Elendil	Еленділ
9	Gondor	Гондор
10	Rohan	Рохан
11	Hobbit	гобіт
12	Bilbo	Більбо
13	Minas-Tirith	Мінас-Тіріт
14	Gamgee	Гемджи
15	Tom Bombadil	Том Бомбадил
16	Galadriel	Галадріель
17	Took	Тук
18	Palantir	Палантір
19	Cormallen	Кормаллан
20	Lorien	Лоріен
21	Shelob	Шелоба
22	Hobbiton	Гоббітанія
23	Smeagol	Смеагорл
24	Gollum	Горлум
Total number: 24/50. Percentage: 48%		
Direct Translation		
№	Source Text	Target Text
1	Shire	Уділ
2	Strider	Блукач
3	Rangers	Слідопити
4	One Ring	Єдиний Перстень
5	Prancing Pony	Грайливий Поні
6	Weathertop	Вітровія
7	The Ford	Брід
8	Grubbs	Нерясні
9	Chubbs	Рясні
10	Burrows	Копайнора
11	Great River	Велика Ріка

12	Barrow-downs	Могильники
13	Black Gate	Чорна Брама
14	Mount Doom	Згубна Гора
15	Grey Havens	Срібляста Гавань
16	The Cross-roads	Зарічне Роздоріжжя
17	Helm's Deep	Хельмів Яр
Total number: 17/50. Percentage: 34%		
Calque		
№	Source Text	Target Text
1	Middle-earth	Середзем'я
2	Samwise	Семіум
3	Baggins	Торбинс
4	Brandybuck	Брендібок
5	Bag-End	Торба-на-Кручі
6	Goldberry	Золотинка
7	Proudfoot	Мохноступ
8	Rohirrim	Роханці
9	Brandywine	Брендівина
Total number: 9/50. Percentage: 18%		

CONCLUSIONS

Through research of theoretical material and analysis of the Lord of the Rings trilogy by J.R.R. Tolkien, as well as its translation by A. Nemirova, the following conclusions have been reached.

Occasional words are prevalent in speculative fiction, and in fantasy literature in particular. With each year, the genre continues to expand through more and more new literary entries, and translators of fictional texts are met with the challenge of rendering words which are not only new to the language itself, but also barely exist outside of the context of the translated work. Thus, it is imperative to do proper research on how such words can be translated, as well as how they affect world building and the context itself.

In practice, the best way of dealing with occasionalisms is to treat them as neologisms when it comes to peculiarities of translation, unless the context urges otherwise. Occasional word formation is rooted deeply in natural languages, be it modern or ones which have gone out of use, and understanding their etymology may be quite useful. In such cases, calque and direct translation is best applied. Additionally, when it comes to words completely created by their author from scratch without any point of reference, the best course of action may be to resort to transcription and transliteration.

Finally, the importance of understanding occasionalisms, their relation to lexicology, the context in which they are found, as well as their formation and ways to translate them opens up new horizons for translators working with artistic texts of all genres, and is not only a great mental exercise, but also a great professional and academic challenge. It only takes a single thought to invent a word, but it is upon us to comprehend that thought and relay it to others.

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ANNEX 1

Source Text Sentence	Target Text Sentence
(Bilbo and Frodo Baggins were as bachelors very exceptional, as they were also in many other ways, such as their friendship with the Elves)	(У цьому відношенні <u>Більбо</u> та <u>Фродо Торбинси</u> , що zostалися холостяками, були винятком, утім, вони й у багатьох інших відношеннях проявляли своєрідність, скажімо, у дружбі з <u>ельфами</u> .)
<u>Gandalf</u> , however, disbelieved <u>Bilbo's</u> first story, as soon as he heard it, and he continued to be very curious about the ring.	Утім, <u>Гандальф</u> не повірив <u>Більбо</u> з самого початку, і той перстень розпалив його цікавість.
He spoke lightly; but his heart was moved suddenly with a desire to see the house of <u>Elrond Halfelven</u> , and breathe the air of that deep valley where many of the <u>Fair Folk</u> still dwelt in peace.	Він намагався говорити безтурботно, але у серці його раптом спалахнуло бажання побачити дім <u>Елронда Напівельфа</u> , подихати повітрям тої затишної долини, де й досі мирно мешкав <u>Пречудний Народ</u> .
If you want my advice, make for <u>Rivendell</u> .	Моя тобі порада: йди до <u>Рівенделлу</u> .
But now <u>Frodo</u> often met strange dwarves of far countries, seeking refuge in the West. They were troubled, and some spoke in whispers of <u>the Enemy</u> and of the Land of <u>Mordor</u> .	Однак тепер <u>Фродо</u> все частіше бачив незнайомих гномів з віддалених селищ, і дехто з них пошепки розповідав про страшного <u>Ворога</u> з <u>Мордорських</u> земель.
But last night I told you of Sauron the Great, the Dark Lord.	Адже вчора я вже розповів про Саурона Великого, про Чорного

	Володаря.
The history of <u>Elendil</u> and <u>Isildur</u> and the <u>One Ring</u> is known to all the Wise.	Історія <u>Еленділа</u> , <u>Ісілдур</u> та <u>Старшого Персня</u> відома усім Мудрим.
From that land it must have been carried up the <u>Greenway</u> during the long centuries between the coming of <u>Elendil</u> and our own days.	Звідти гален <u>Зеленим трактом</u> дістався далеко за багато століть, які відділяють часи <u>Еленділа</u> від наших днів.
The Men of <u>Gondor</u> call it <i>sweet galenas</i> , and esteem it only for the fragrance of its flowers.	Люди <u>Гондору</u> зуть її « <u>духмянний гален</u> » і цінують лише за пахощі квіток.
Only from <u>Rohan</u> now will any men ride to us when we call.	Лише з <u>Рохану</u> можемо ми сподіватися на підмогу з першого поклику.
As for the <u>Hobbits</u> of the <u>Shire</u> , with whom these tales are concerned, in the days of their peace and prosperity they were a merry folk.	<u>Гобіти</u> - мешканці <u>Краю</u> , або Гобітанії, - у дні миру та розквіту були веселим народом.
Of their original home the Hobbits in <u>Bilbo's</u> time preserved no knowledge.	Звідкіля вони прийшли туди, ніхто не пам'ятав уже за часів <u>Більбо</u> .
Then <u>Minas Anor</u> was named anew Minas Tirith, the Tower of Guard;	Тоді й <u>Мінас-Анор</u> став <u>Мінас-Тірітом</u> , Замокм Варти.
No one had a more attentive audience than old <u>Ham Gamgee</u> , commonly known as the Gaffer.	Але нікому, мабуть, не дісталоя поважніших слухачів, ніж <u>Хему Гемджи</u> , якого всюди звали просто

	Дід.
‘What?’ shouted <u>Tom Bombadil</u> , leaping up in the air.	- Що? - скрикнув <u>Том Бомбадил</u> і високо підстрибнув.
‘Welcome to <u>Caras Galadhon!</u> ’ he said. ‘Here is the city of the <u>Galadhrim</u> where dwell the Lord <u>Celeborn</u> and <u>Galadriel</u> the Lady of <u>Lo’rien</u> .’	- Ласкаво просимо до <u>Карас-Галадону</u> , - сказав Гельдір, - міста <u>Галадрімів</u> , оселі Володарів <u>Лорієну</u> - <u>Келеборна</u> та <u>Галадрієлі</u> !
Nearly all <u>Tooks</u> still lived in the <u>Tookland</u> , but that was not true of many other families, such as the <u>Bagginses</u> or the <u>Boffins</u> .	Щоправда, рід <u>Туків</u> усе ще тримався <u>давніх земель</u> , але інші, як <u>Торбинси</u> та <u>Мудрінси</u> , давно вже розселилися кому як заманеться.
About the <u>palantí’ri</u> of the Kings of Old.	Про <u>палантіри</u> стародавніх королів.
For the Field of <u>Cormallen</u> , where the host was now encamped, was near to <u>Henneth Annun</u> , and the stream that flowed from its falls could be heard in the night as it rushed down through its rocky gate, and passed through the flowery meads into the tides of <u>Anduin</u> by the Isle of <u>Cair Andros</u> .	Луги <u>Кормаллан</u> , де розкинувся табір Арагорна, лежали поблизу від <u>Аннет-Аннун</u> ; ночами чутно було голос потоку, що плинув квітучими луками до <u>Кайр-Андросу</u> , де впадав в <u>Андуїн</u> .
Here those who wish may await the oncoming of the hour till either the ways of the world lie open again, or we summon them to the last need of <u>Lo’rien</u> .	Ті, хто буде гостювати у нас, діждуться, поки шляхи земні звільняться - або допоможуть нам при останньому захисті <u>Лорієну</u> .

<p>He waved his hand vaguely in the air before him; but he was in fact now facing southwards, as he came back to <u>Shelob's</u> tunnel, not west</p>	<p>Він невиразно помахав рукою вперед, хоча тунель <u>Шелоби</u> вів на південь, а не на захід.</p>
<p>When Mr. <u>Bilbo Baggins</u> of <u>Bag End</u> announced that he would shortly be celebrating his eleventy-first birthday with a party of special magnificence, there was much talk and excitement in <u>Hobbiton</u>.</p>	<p>Коли поважний <u>Більбо Торбинс</u> із <u>Торби-на-Кручі</u> повідомив, що бажає якимось особливим чином відсвяткувати свій наступний - 111-й - день народження, весь <u>Гобітон</u> завирував та тільки про це й говорив.</p>
<p>There <u>Sme'agol</u> got out and went nosing about the banks but <u>De'agol</u> sat in the boat and fished.</p>	<p>Там <u>Смеагорл</u> вискочив і подався уздовж берега, а <u>Деагорл</u> заходився ловити рибу з човна.</p>
<p>The Authorities, it is true, differ whether this last question was a mere 'question' and not a 'riddle' according to the strict rules of the Game; but all agree that, after accepting it and trying to guess the answer, <u>Gollum</u> was bound by his promise.</p>	<p>Щоправда, авторитетні знавці досі міркують, уважати це просто «запитанням» чи справжньою загадкою; але всі згоджуються, що коли <u>Горлум</u> сприйняв це як загадку та намагався знайти відповідь, то він мав поважати правила гри.</p>
<p>Yet it is clear that <u>Hobbits</u> had, in fact, lived quietly in <u>Middle-earth</u> for many long years before other folk became even aware of them.</p>	<p>Однак не викликає сумніву, що <u>гобіти</u> багато століть тихесенько-любесенько жили собі у <u>Середзем'ї</u>, перш ніж інші народи їх помітили.</p>
<p><u>Frodo</u> son of <u>Drogo</u> is my name, and with me is <u>Samwise</u> son of</p>	<p>Мене звать <u>Фродо</u>, син <u>Дрого</u>, а це - <u>Семіум</u>, син <u>Хемфаста</u>, достойний</p>

<u>Hamfast</u> , a worthy <u>hobbit</u> in my service.	<u>гобіт</u> , у мене на службі.
Each year the <u>Bagginses</u> had given very lively combined birthday-parties at <u>Bag End</u>	Кожного року <u>Торбинси</u> весело святкували подвійні дні народження у <u>Торбі-на-Кручі</u> .
All that could be discovered about it in antiquity was put together by <u>Meriadoc Brandybuck</u> (later <u>Master of Buckland</u>), and since he and the tobacco of the <u>Southfarthing</u> play a part in the history that follows, his remarks in the introduction to his <u>Herblore of the Shire</u> may be quoted.	Всі відомості про це, що існували у давні часи, зібрав <u>Меріадок Брендібок</u> , який потім став <u>Господарем Забрендії</u> , а оскільки й сам він, і тютюн з <u>Південної чверті</u> відіграють неабияку роль в історії, пропонованій читачеві, то буде слушно процитувати уривок з його твору «Трави та зілля Гобітанії»:
The riches he had brought back from his travels had now become a local legend, and it was popularly believed, whatever the old folk might say, that the <u>Hill at Bag End</u> was full of tunnels stuffed with treasure.	Про скарби, здобуті ним у далеких краях, ходили легенди, і загальна думка була така, попри протилежні твердження старих людей, нібито весь <u>пагорб Кручі</u> поритий тунелями, і там повно-повнісінько тих скарбів.
I am <u>Goldberry</u> , daughter of the River.	Я - <u>Золотинка</u> , дочка Ріки.
His name, of course, was <u>Proudfoot</u> , and well merited; his feet were large, exceptionally furry, and both were on the table.	Він, певно, заслуговував на звання <u>Мохноступа</u> : хто завгодно міг у тому впевнитися, подивившись на його здоровезні, вельми мохнаті ступні, що стирчали прямо над столом.
The <u>Rohirrim</u> seldom come here,	Інколи наїжджають <u>роханці</u> , а від

and it is far from <u>Minas Tirith</u> .	<u>Мінас-Тіріта</u> надто далеко.
...and he went out boating on the <u>Brandywine River</u> ; and he and his wife were drowned, and poor Mr. <u>Frodo</u> only a child and all.	І їздили вони «кататися» на човнах по <u>Брендівіні</u> , ось там і втопився разом з жінкою, а пан <u>Фродо</u> був ще малий, і таке інше.
Their own records began only after the settlement of the <u>Shire</u> , and their most ancient legends hardly looked further back than their <u>Wandering Days</u> .	Власне літописання гобітів почалося лише після заселення <u>Краю</u> . Найдавніші перекази не сягали далі <u>Років Мандрів</u> .
What his right name is I've never heard: but he's known round here as <u>Strider</u> .	Як його насправді звать, я й не чув ніколи, а ми прозвали <u>Блукачем</u> .
He is one of the wandering folk – <u>Rangers</u> we call them.	Він з тих заброд, із <u>Слідопитів</u> , як ми їх зємо.
<i>One Ring to rule them all, One Ring to find them</i>	« <u>Єдиний перстень</u> , щоб усіх поєднати і темною волею міцно скувати».
There you'll find an old inn that is called <u>The Prancing Pony</u> .	Там знайдете старий заїзд, « <u>Грайливий Поні</u> », заночуйте, а вранці негайно вирушайте.
After <u>Weathertop</u> our journey will become more difficult, and we shall have to choose between various dangers.	Після <u>Вітровії</u> йти стане важче, ми матимемо вибрати між більшою чи меншою небезпекою.
I fear that we may find the <u>Ford</u> is already held against us.	Можна бути майже певним, що біля <u>Броду</u> на нас готують засідку.
<i>My dear <u>Bagginses</u> and <u>Boffins</u>,</i> he began again; <i>and my dear</i>	<i>Дорогі мої <u>Торбинси</u> та <u>Мудрінси</u>,</i> - почав він знову, - <i><u>Туки</u> та</i>

<p><i><u>Tooks and Brandybucks, and Grubbs, and Chubbs, and Burrowses, and Hornblowers, and Bolgers, Bracegirdles, Goodbodies, Brockhouses and Proudfoots.</u></i></p>	<p><i><u>Брендібоки, Рясні, Нерясні, Копайнори, Нор-Бобринги, Трюхстони, Люлькаси та Мохностони!</u></i></p>
<p>It fell into the <u>Great River</u>, <u>Anduin</u>, and vanished.</p>	<p>Він упав до вод <u>Андуїну</u>, <u>Великої Ріки</u>, й пропав.</p>
<p>Behind it a steep shoulder of the land lay grey and bare, and beyond that the dark shapes of the <u>Barrow-downs</u> stalked away into the eastern night.</p>	<p>На сході один за одним підносились <u>Могильники</u>, зникаючи з виду, і тільки білий виблиск на крайнебі ворухив у пам'яті розповіді про високі й далекі гори.</p>
<p>'If a man must needs walk in sight of the <u>Black Gate</u>, or tread the deadly flowers of <u>Morgul Vale</u>, then perils he will have.</p>	<p>Кому довелося опинитися біля самих <u>Чорних Врат</u> чи на отруйних луках <u>Моргулу</u>, той небезпеки не мине.</p>
<p>The <u>Ring-bearer</u> is setting out on the Quest of <u>Mount Doom</u>.</p>	<p><u>Хранитель Персня</u> прямує до <u>Згубної Гори</u>.</p>
<p>The ancient <u>East–West Road</u> ran through the <u>Shire</u> to its end at the <u>Grey Havens</u>, and dwarves had always used it on their way to their mines in the <u>Blue Mountains</u>.</p>	<p>Щоправда, на дорогах можна було зустріти також гномів - їхня кількість теж зросла в порівнянні з минулими часами, старовинний <u>Західний Тракт</u> вів повз <u>Край</u> до <u>Срібної Гавані</u>, а гноми завжди ходили ним до своїх копалень у <u>Блакитних горах</u>.</p>
<p>All the land now brooded as at the coming of a great storm: for the</p>	<p><u>Мордор</u> завмер у передчутті бурі: отруйні луки під <u>Мінас-Моргулом</u></p>

<p>Captains of the West had passed the <u>Cross-roads</u> and set flames in the deadly fields of <u>Imlad Morgul</u>.</p>	<p>палали, вожді Заходу минали <u>Роздоріжжя</u>.</p>
<p>They climbed on to the causeway and trudged along, down the hard cruel road that led to the <u>Dark Tower</u> itself.</p>	<p>І вони пішли по твердому ґрунту тракту, що вів прямо до <u>Чорного Замку</u>.</p>
<p>Out of the north from the Black Gate through <u>Cirith Gorgor</u> there flowed whispering along the ground a thin cold air.</p>	<p>З півночі, через Кіріт-Горгор, тягло понизу крижаним протягом.</p>
<p>The trough between the mountains and the <u>Morgai</u> had steadily dwindled as it climbed upwards, and the inner ridge was now no more than a shelf in the steep faces of the <u>Ephel Du' ath</u>; but to the east it fell as sheerly as ever down into <u>Gorgoroth</u>.</p>	<p>Каньйон <u>Моргаї</u> піднімався, поступово звужуючись, поки хребет не перетворювався на карниз, приставлений до стрімкої стіни <u>Горілих Гір</u>, зі сходу він обривався до рівнини <u>Горгорот</u>, немов обрізаний ножем.</p>

РЕЗЮМЕ

У двадцятому столітті відбулося народження нового жанру художньої літератури – література фентезі. З самого зародження, роботи в цьому жанрі відрізняються великою кількістю авторських слів, що в основному використовуються та з'являються виключно в контексті цих робіт. Ці слова – okazіоналізми. Дана курсова робота оглядає специфіку таких слів, їх зв'язки з жанром фентезі, та, що головне, способи їх перекладу.

Ключові слова: *способи перекладу, okazіоналізм, література фентезі.*