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## КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

### Специфіка перекладу (квазі) реалій у площині романів-антиутопій

Халаф Крістіна студентка групи

Па 18-20

Керівник курсової роботи \_\_\_\_\_

(підпис)

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## INTRODUCTION

Antiutopia is a genre of fiction that describes a state or world order in which, despite the initial desire for the ideal existence of all inhabitants, negative development trends are formed. Dystopia is the opposite of utopia, which depicts an ideal world. In the world of dystopia, a beautiful cover hides a far from ideal social system, and the protagonist opposes the regime. Classic dystopias include Ray Bradbury's *Fahrenheit 451* and George Orwell's *1984*. by George Orwell.

Such works usually describe social and technological catastrophes, the collapse of social ideas, illusions and ideals. The term "antiutopia" or "dystopia" was coined by the English philosopher and economist John Stuart Mill, who used it in a speech to the British Parliament in 1868. The term "antiutopia" was used as the name of a literary genre by Glenn Negley and Max Patrick in their 1952 antithesis of utopia, *In Search of Utopia*.

Antiutopia, like utopia, is closely linked to the ideological context of its time. It is a response to the trends of the time, political projects, and technical innovations. Genre was born in the 20th century as a reaction to the real threats of the era, when utopian thinking ceased to be the domain of philosophical reflection and social experiments became a reality.

The relevance of translating quasi-realities in anti-authoritarianism is relevant due to the development of science fiction, cultural diversity, and the need to ensure adequate translation of scientific terminology for readers of different cultures and languages.

The aim of the study is to analyse the lexical and stylistic features of the translation of antiutopian novels on the example of Stephen King and Susannah Collins.

The aim of the paper is to solve the following specific tasks:

The study aims to:

- Analysing the features of translating antiutopia novels, including those by Stephen King and Susan Collins.
- Study of the methods of translation of author's innovations.
- Characterisation of the specifics of translating scientific and technical terminology with an anti-authentic colouring.
- Identification of methods of reproduction of author's innovations and scientific and technical terms in the translation of languages.
- Conducting a qualitative and quantitative analysis of the translation of quasi-realistic antiquarian novels by Stephen King and Susan Collins.

The object of the study is stylistic and lexical means of translation of scientific and fantasy terminology in the works of Stephen King "The Running Man" and Suzanne Collins "The Hunger Games"

The subject of the study is the features and means of translating the languages of antiutopias into Ukrainian.

The material of the study is a sample of examples of scientific and fantastic terminology from the novel by C. King's *The Running Man* and its translation by Viktor Ruzhytskyi; and S. Collins' *The Hunger Games* and its translation by Tamara Marchenko.

The novelty of the study is that the methods of translation of the terminology of the antithetical romance and their classification have not yet been properly considered. In the modern world, antiutopian literature plays an important cultural role, and interest in it remains high. In our work, we have identified and systematised the peculiarities of the genre and the methods of translation of antiquarian novels, as well as analysed their use.

The practical significance of the obtained results lies in the possibility of their practical use in the translation of antiquity and the inclusion of relevant sections in

textbooks, textbooks and lecture courses on English language stylistics, literary studies and translation. These results can be used in practical and laboratory classes to solve practical problems related to the English-Ukrainian translation of antiquity.

## CHAPTER 1

### ANTIUTOPIAN NOVEL AS A TRANSLATION PROBLEM

#### 1.1 The concept of author neologism

The views of scholars differ on what should be called neologism and author neologism. Some experts, for example, L. V. Poturaeva, state: "the term "occidentalism" is equal to author neologism" [11, pp. 95-104]. Other scholars, such as Rusakova A. V., write as follows: "the concepts of quasi-lexeme and quasi-term (in relation to the scientific and fantastic literature) are created to describe definitions that do not yet exist and are included in the language" [11, p. 17]. As for the term "neologism", most scholars, especially in Western linguistics, use it in the broadest sense (a new word or meaning in the language), but there are exceptions: for example, E. D. Lvivskaya believes: "the term neologism is exclusive exclusively for literary works" [9, p. 30].

We agree with the opinion of the researcher Zatsky, who gives the following definition: "An author's (individually-authored) neologism is a word or a word meaning created by a writer, poet, or publicist to denote new or fictional phenomena of reality, new or fictional objects or concepts" [5, p. 10]. With rare exceptions (e.g., the term "utopia" coined by Thomas More), author neologisms are mostly not fixed in dictionaries and end up in the language's vocabulary.

Zatsky identifies three different ways in which an author's neologism is created:

- 1) "word derivation - the formation of new words from existing morphemes in the language. This includes such (most common) methods as affixation (most often suffixation and prefixation), stemming, often in combination with suffixation, reverse derivation (truncation of stems), fusion and conversion;
- 2) semantic derivation, i.e. development of a new meaning in an existing word based on similarity with a known phenomenon;

3) borrowing words from other languages or from uncodified subsystems of the language (dialects, languages). For example, in the research material we have chosen, a lot of vocabulary is borrowed from Ancient Greek and Latin (avox - voiceless, formed by merging the ancient Greek prefix ἀ- - "not, without" and the Latin word vox - "voice")" [5, p. 10 ] .

The most important things that a translator should take into account when working with author's neologisms (especially when it comes to a fantasy or fantasy universe) are of course, is context, both in the narrow sense (the context of the work itself) and in the broad sense (cultural and historical context). When all contexts have been taken into account (to the extent possible), the translation can begin.

Translation theory specialist L. Poturaieva calls the pragmatic aspect the most important in the translation process. According to her: "even the most accurate translation can be ineffective if the readers of the source and target languages do not have the same background knowledge" [11, p. 125]. "This is especially true for fiction," as Neubert, A. states [27, p. 30-31].

Kubrak explained as follows: "equivalent-free vocabulary is among the most important areas, when translating which the pragmatic aspect must be taken into account (this includes proper names, geographical names, etc.)" [11, c. 94]. For example, in literary translations, it is customary to either explain in detail the cultural features of the reality encountered in the text or omit it (the most common techniques are generalisation and concretisation).

"There are certain factors in the translation of natural realities. The reasons can be social, cultural, psychological, political and other differences between countries, nationalities and cultures", - this is how Kubrak Irina puts it [26, p.164].

Imitation with the help of speech neologisms of the units of speech of the future, creation of new words by authors on the basis of certain models, changes in semantics or stylistic colouring of real lexemes can also be regarded as attempts of



of science fiction writers to model the development of the lexical system of the language in the given fantasy settings. These attempts are not scientific, but exclusively artistic in nature and are subordinated to the artistic goal. But they provide a rich and interesting material for the study of how a speaker, perhaps even unconsciously, imagines the structure of language and the possibilities and regularity of its development. That is why the analysis of lexical and stylistic features of science fiction is of particular importance for translation theory.

### **1.2 Means of translating original neologisms**

Taking into account the different views of scholars on the very concept of "neologism" and a number of definitions of this term, we believe that the most complete and comprehensive definition of it is given by O. O. Selivanova in the terminological encyclopaedia "Modern Linguistics": "Neologism is a word or compound used in the language in a certain period to denote a new or already existing concept in a new meaning and understood as such by native speakers" [14, 417]. Since the concept of "neologism" also refers to what was neologism one hundred or even fifty years ago, it is no longer neologism at present due to the development of society, science and technology, and, consequently, language [14, p. 23], the term "neologism" (from the Greek νέος - young, new and λογισμός - judgement, statement) is nothing more than a newly created lexical unit - a word or a phrase, not yet included in the common language, which is in the process of entering common use and is new either in form or content.

Thus, neologisms usually have to go through several stages of socialisation (acceptance in society) and lexicalisation (consolidation in language). The peculiarity of neologisms, and at the same time the difficulty of their translation, lies in the fact that they are recorded rather late or are not recorded by dictionaries [15, p. 34].

The translation process is divided into two stages. Firstly, the meaning of the new word is determined. The translator refers to the latest editions of the dictionary or

finds out the meaning of the word, paying attention to its context and structure, taking into account various ways of creating neologisms (affixation, contraction, borrowing, conversion, compounding and reinterpretation of words, etc.), and then makes his/her own translation into Ukrainian, using the translation methods described below. There is no single and universal method of translation. That is why the following methods of rendering neologisms are distinguished:

1. Rendering neologisms by means of translation transliteration and transcription. The transliteration method is based on the use of Ukrainian letters to represent the letters that make up the English word: radar - радар, marketing - маркетинг, Internet - Інтернет. Transliteration was widely used by translators until the end of the nineteenth century. For this purpose, the translator did not need to know the pronunciation of the English word, he could limit himself to its visual perception [4, p. 20]. The technique of transcribing is much more widespread in modern translation practice, as it involves the representation of the sound of the English word by Ukrainian letters rather than its graphical form. Due to the significant differences in the phonetic systems of the Ukrainian and English languages, this translation is always somewhat conditional and only represents the similarity of the English sound. Keep in mind that when using the transcription technique, there is always an element of transliteration. Elements of transliteration during transcription are as follows: 1) transliteration of unintelligible sounds; 2) transliteration of reduced vowels; 3) presentation of doubled consonants; 4) if there are several pronunciation options, the option closest to the graph is usually chosen. Examples of this method of presenting neologisms: chat - чат, hacker - хакер, scanner - сканер, cartridge - картридж, Nikkei - Ніккей (the Tokyo Stock Exchange's stock price index), etc.

2. The use of lexical equivalents that preserve the internal form of the original. This method of rendering neologisms involves simply making equivalents of the constituent parts to form the counterpart.

For example, the word multicurrency is composed of "multi" and "currency", both of which can be translated separately as "багато" and "валюта", and when added together, it means "multicurrency": multicurrency credit - багатовалютний кредит. Only compound word neologisms can be calculated: workaholic -трудоголік, antihero -антигерой, Bircher -бречист. The first two examples do not cause any difficulties, as they are translated in a porphametic way and are already established in the spoken and written Ukrainian language, although they are not listed in all dictionaries. The last example is interesting for translation analysis. The first part of the word, i.e. the root, remains unchanged, is transcribed, and the suffix -er, which serves to identify persons, is replaced by the corresponding Ukrainian suffix -ist, which fully corresponds to the meaning and form of the word of the original language and is an adequate translation [13, 455]. The advantage of the calquing technique is the brevity and simplicity of the equivalent obtained with the help of the tool, as well as its one-to-one correlation with the source word. Although equivalents-qualities "suffer" from literalism, their brevity and potential conciseness make them quite attractive for use in newspaper and journalistic and social science works [9, p. 5].

3. Descriptive translation, or explication. A translation technique that consists in describing a certain concept by means of another language. V. Komisarov gives the following definition of descriptive translation: "Lexical and grammatical transformation, in which a lexical unit of the original language is replaced by a word combination that expresses its meaning, i.e. gives a more or less complete explanation of this meaning in the target language" [14, p. 2LZHB]. This method can be used both for explaining the meaning in a dictionary and for translating neologisms in a particular text. Descriptive translation is used if the translator cannot render the neologism by means of

transliteration, transcription and calquing. Most often, this happens when the concept, phenomenon, or object that causes the neologism is not present in the target language. For example, carsharing (car-pooling AmE) is the sharing of a car (for example, by neighbours) in order to reduce the number of vehicles on the road and thus reduce the negative impact on the environment [9, p. 15].

4. Descriptive translation is carried out by various means. Firstly, it is an explanatory translation, as it explains the essential elements of the meaning of the translated word. An explanatory translation is closer to the meaning of the word, but it is still a translation. However, even when an explanatory equivalent is optimally selected, it still has the disadvantage of being verbose. For example: telecourse - «навчальна програма по телебаченню», teleshopping - "заказ покупки по телефону ". The following are among the neologisms that can be rendered with the help of a descriptive translation: outernet - традиційні засоби масової інформації (які протиставляють Інтернету), або реальне життя; Arab Spring – «Арабська весна» a phrase used to describe the revolutionary events in Libya, Syria, Egypt and other Arab countries (this phrase was practically out of use by the beginning of 2014), dot-con artist - " кібершахрай ". The latter neologism is based on a kind of wordplay, as the new term "dot-com" or simply "dot" denotes a company, a firm, that carries out its commercial activities only via the Internet, and the phrase "con artist", borrowed from slang in its time, is used to describe a fraudster, a con artist. So, when these two elements are fused, we get "dot-con artist", which is translated by means of a descriptive translation. Hotdot - "a very successful internet company" or "a cool internet company". Dot-community - "an area of concentration of companies operating via the Internet".

A substitute translation is a method of conveying neologism when a word (or a phrase) that already exists in the target language but is not a neologism in it but has a sufficient commonality of meaning with the source word is used as its equivalent. Ideally, semantic concordance can be achieved here, i.e. the

coincidence of denotative values (with inevitable differences in some of the connotative values). For example, exchange rate - курс обміну, дослівно «рівень обміну» - "order cycle" «цикл замовлення» (інтервал між послідовними замовленнями)". A number of neologisms in the modern English language are formed by abbreviation. All of the above methods can be used to translate them.

A special place among the neologisms-abbreviations is occupied by the so-called "graphic condensations" - the result of an innovative way of producing linguistic units, The term "currency unit" is a result of the functioning of an innovative method of creating currency units that contain not only initial letters (as in abbreviation and abbreviations), but also other graphic symbols, for example: 4X (foreign exchange) - "foreign currency", "foreign exchange market". Often, such new words represent a specific type of abbreviation using the digit "2" due to its homophony with the preposition "to". Neologisms of this type will be translated using a descriptive translation. For example: B2B (business to business) - "business relations between businesses"; C2C (consumer to consumer) - "business relations between consumers".

4. Recently, when presenting neologisms, the method of direct inclusion is also used, i.e. the use of the original spelling of the English word in the text. The use of the direct inclusion method can be justified in those cases when a neologism cannot be rendered by any of the above translation methods due to the specificity of its sound or spelling. For example: iPad, iPod, Apple, Bluetooth. Often on the pages of the periodicals you can find words consisting of two parts: English, with the original spelling, and Ukrainian: web-сторінка, on-line-доступ. In the modern English language, it is often necessary to combine descriptive translation with other methods of presenting neolexics [1]. This makes it possible to combine the brevity and economy of the means of expression inherent in transcription or transliteration, or calquing, with the disclosure of the semantics of a given unit, which is achieved through descriptive translation. Once the meaning of a lexical item has been explained,

the translator can then use a transcription or a calquing, the meaning of which is already clear to the reader.

Examples of combining the descriptive method with transliteration and transcription: hackerazzi - хакерпаці, a person who hacks into celebrities' emails and accounts to obtain certain data from their computers; lostaphile - a fan of the TV series Lost; blonder - a young man who only has relationships with blondes; brandalism - brandalism, the hanging of city building facades with repeated advertising posters; oprahization - oprahization, the growing trend of public confession, which was not without some help from the popular Oprah Winfrey TV show. Examples of combining calculus with the descriptive method: word of mouse - word of the mouse, information spread through chat rooms and blogs; garage mahal - a multi-storey garage or car park.

5. Acceptance of approximate translation. Approximate translation is used to render neologisms, which include background vocabulary, i.e. vocabulary that differs in the source and target languages by lexical backgrounds (word meanings differ by semantic fates). Komisarov defines it this way: "An approximate translation is the use of a grammatical unit of the target language, which in a given context partially corresponds to a non-equivalent grammatical unit of the source language" [7, 249]. In such a translation, the basic meaning of the word is preserved, but in the target language, the word differs from the original language in its lexical background. For example, nerd - an unpleasant, unattractive person; buddy – друг, товарищ; weeb - нікчема, scumbag - a scavenger, weeb – нікчема, scumbag – покидьок, shell – безпритульний, wimp – слабка людина, невдаха. Although this method does not fully meet the requirements of translation, as it loses the shades of meaning, the connotations of the word, and at the same time, the programmatic component, an approximate translation, however, is acceptable if none of the above methods of rendering neologisms can be used.

### **1.3. Specificity of the translation of scientific and technical terms with a fantasy element**

Classification of science fiction realities by the degree of their motivation could help the translator to choose the most appropriate way of presenting these lexical units in the translation text and thus greatly facilitate his or her work. Although at present such a classification has been developed only for the realities of the fantasy world (E. M. Bozhko) [1], we believe that it is reasonable to use it for scientific fantasy realities as well.

According to E. M. Bozhko, quasi-realities are divided as follows:

1. Xenonyms, or first-order quasi-relatives, are words (word combinations) that are alien to the source language and do not require transformation into the target language. They do not have a special impact on the reader's formation of a fantastic image and convey only a background-semantic plan. Consequently, such quasi-realities can be translated using transcription or transliteration [1, p. 46].

In other words, such realities can be translated with the help of transcription. This method is explained by the absence of conventional content in the quasi-reality that would need to be translated.

2. Polymonyms are words (word combinations) that play an important role in creating an image of fantastic reality for the reader. They are divided into: a). Second-order quasi-realities are words (word combinations) that have an explicit (transparent, understandable, intentional) internal form. To present such units, it is necessary to use full and partial calquing, as well as semantic analogues. [1, c. 46].

б). Third-order quasirealities are words (word combinations) that have an implicit (obscured, unclear, unmotivated) internal form. When translating such quasi-quotations, one should resort to functional analogues and the creation of translational neologisms that allow one to reveal and show this implicit internal form in one way or another.

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In addition to the translation of quasirealities, the issue of reproduction of semantic features in the translation text and adequate handling of genre-branded elements of science fiction in fantasy texts is important.

A characteristic feature of the lexical and semantic context of science fiction is also the extensive use of terms and terminological phrases. Dictionary entries are traditionally used to represent these lexical units in the translation text, but under certain conditions, the translator resorts to the method of contextual substitution, which is an adequate means of translation.



## CHAPTER 2

### **Lexical and stylistic features of the Ukrainian translation of novels by S. King and S. Collins**

#### **2.1. Means of reproducing the author neologisms in the translation of S. King's "The Running Man"**

"The Running Man is a novel by Stephen King (under the pseudonym Richard Bachman) in the 1982 science fiction magazine (LZHB, 10). In 1985, it was published as an anthology to The Books of Bahman. The novel is set in the dystopian United States of 2025, where the economy is in shambles and violence is rising by the day. The book is divided into 101 chapters, presented in reverse order. The first chapter is called "100 against 100", the next "99 against 100" and so on. The last section, "Minus 000 and counting", or simply "000". The book's plot is based on an antithesis. A grim future in which the country (the United States) is ruled by huge corporations. Because of this, it is mired in poverty and crime. The only thing that prevents desperate people from taking to the streets to protest is free television shows, which are hardly humane. Television provides desperate citizens with one show after another, giving viewers a dose of adrenaline.

In the novels of the author Stephen King, scientific and fantasy terms are often used. Taking into account the genre-specific features of science fiction, the translation includes all the types of translation of neologisms and quasi-relatives mentioned in the previous sections. The first quasi-realism is already on the first page, and it is of the fourth order.

"Free-Vee" (BR, p.4)

"безкоштовне телебачення" (LZHB, p.1)

This term consists of the word "Free", which means free, and the word "Vee", which has no direct meaning and is most likely a reflection of the sound of the

letter "V" in the English alphabet. It is a play on words, a term similar in sound to

This term is made up of the word "Free", which means free, and the word "Vee", which has no direct meaning and is most likely a reflection of the sound of the letter "V" in the English alphabet. It is a play on words, a term similar in sound to "TV", i.e. "Television". By the term "Free-vee", King refers to free television for the poor. The author of the translation translated it as "Free TV - ВТВ" (ЛЖБ, p.1 ), although he could have simply transliterated it, but then the meaning of the term would have been lost in the translation, despite the fact that its exoticism would have been preserved as in the source text.

Similarly, the atmosphere, which in turn is created by the political and social systems chosen by the author, is of great importance in creating a special mood of the work. The obvious social system in *The Running Man* is anti-utopia. To achieve the dystopian mood, Stephen King uses many descriptive techniques of the area surrounding the protagonist.

Example: «They passed a sign which read: SUPER PINE TREE MALL— UNDER CONSTRUCTION—KEEP OUT!—TRESPASSERS WILL BE PROSECUTED!! They topped a final rise and there was the Super Pine Tree Mall. Work must have stopped at least two years ago, Richards thought, and things hadn't been too advanced when it did. The place was a maze, a rat warren of half-built stores and shops, discarded lengths of pipe, piles of cinderblock and boards, shacks and rusted Quonset huts, all overgrown with scrubby junipers and laurels and witchgrass and blue spruce, blackberry and blackthorn, devil's paintbrush and denuded goldenrod. And it stretched on for miles. Gaping oblong foundation holes like graves dug for Roman gods. Rusted skeleton steel. Cement walls with steel core-rods protruding like shadowy cryptograms. Bulldozed oblongs that were to be parking lots now grassed over.» (BR, с.173).

«Поминули вивіску: «Соснова алея. Будівельні роботи. Не підходити! За порушення — карна відповідальність!!!» Подолавши ще один підйом, вони

побачили те, що називалося «Сосною алеєю». Роботи тут припинили принаймні років зо два тому, подумав Річардс, та й не багато встигли зробити. Лабіринти напівзведених складів і майстерень, жалюгідних халуп та збірних будиночків із гофрованого заліза були захаращені обрізками труб, купами шлакобетону та дощок, і все це поросло кущами ялівцю та лавра, волосовидним просом та колючою ялиною, диною смородиною, тереном, нечуйвітром. Ці нетрі тяглися милями. Довгасті ями під фундаменти зяяли, наче могили, викопані для римських богів. Подекуди видніли сталеві рами. З напівзведених бетонних стін стирчала арматура, що нагадувала незбагненні криптограми. Розрівняні бульдозерами прямокутники під автостоянки позаростали травною.» (ЛЖБ с.197)

"Oldbucks" (BR, p. 25)

«Якась допомога» (ЛЖБ, с. 2)

The next quasi-quotation also consists of two parts - the word "old" and the word "bucks". In the United States of 2025, the economy of S. King, the country collapsed, creating a split between the old and new currency. This is a very important moment in the reader's picture of the world of *The Running Man*. The translator neglected this moment by translating "Why not? At worst you can get a few oldbucks as the head of a fatherless house..." (BR, p.25) as «Чому ж? У найгіршому разі ти одержиш якусь допомогу як мати й дружина, що втратила чоловіка...» (ЛЖБ, с.2), thus influencing the ), thereby influencing the readers' perception of the fantastic United States of America, as the term "oldbucks", which refers to the old currency, automatically indicates the existence of the new one, which in turn is an integral part of the novel.

"Network" (BR, p.26)

«Мережа БТБ» (ЛЖБ, с.2)

This fourth-order quasi-question is also an important part of the novel. The word network can have the following meanings: creation of a railway network;

tangle; railway network; intertwining; settlement system; grid; intricate weave. In this context, when referring to the television network, its heroes also use this term. It means a free-to-air television network. This is the definition we use in the translation: «Мережа БТБ» (ЛЖБ, с.2)

"Treadmill to Bucks" (BR, p.26)

«Колесо» (ЛЖБ, с.3)

The translation of a term that was the title of one of the shows is not very significant in this sense. The reader was given a detailed description of what was happening on the show, so regardless of how the title is translated, the central idea will still be in priority. In the text of the translation, the answer given to us is «Колесо» (ЛЖБ, с.3) and despite the fact that it does not fully convey the essence of the show, as the original title of the source text does, it is quite apt.

For the first time in the source text, we encounter the term "New Credit Dollar" (BR, p.28), which is translated in the text as «Нові долари» (ЛЖБ, с.4).

The science fiction novel *The Running Man* depicts many types of narcotic substances. They were not left without new names either.

"Frisco Push" (BR, p.28).

«Колеса із Фріско» (ЛЖБ, с.4).

Frisco is the name of a city. Push does not have the same slang meaning as "drug". Nevertheless, from the context "...goes for twenty a tab..." (BR, p.28), which translates as «...йдуть по двадцять за штуку...» (ЛЖБ, с.4), we can assume that this refers to narcotic substances in the form of pills or capsules, from which the translator's answer is obtained: «колеса із Фріско».

The translator ignores the name of the city "Co-Op City" (BR, p. 27), where the main character lives. It is not entirely clear why. Even if there is a problem with contextualisation and understanding of subtleties, it should at least be

translated as "Co-Op city" and even though it is not the best answer, it is still better than simply omitting the name of the city. "Co-op" is most likely a contraction of the word "Cooperative" and an illusion of the real place with the same name. The best translation of this name would be "Corporative City".

"Dokes" (BR, p. 28)

«Доукси» (ЛЖБ, с.4)

Dokes is another name for a narcotic substance (marijuana), translated as "docks". "Rich Blokes Smoke Dokes" (BR, p.28), «Хто гроші має, той «Доукси» вживає» (ЛЖБ, с.4).

"Rent-A-Pigs" (BR, p. 28).

«Наймани полісмени» (ЛЖБ, с. 5).

The term "Rent-A-Pigs" is used to describe store security guards, which is already included in a slang dictionary and therefore is not considered neologism or quasi-qualification of the author, but was not included in such a dictionary at the time of publication of the translation. It is of the fourth order. Correspondence to the text of the translation: «Наймани полісмени» (ЛЖБ, с. 5).

. "Network Games Building" (BR, p.28)

«Будинок розважальних телепрограм». (ЛЖБ, с. 5)

This is an important name for the city, because this building will still play its role. It is the headquarters of a television network of shows broadcast on free-to-air TV on BTV. The first-order quasi-question, translated in the translation text as: «Будинок розважальних телепрограм». (ЛЖБ, с. 5)

"3-D Pervert Mag" (BR, p.34)

«Об'ємний порножурнал» (ЛЖБ, с. 9).

The second-order question "3-D Pervert Mag" (BR, p. 34) consists of the following parts: 3-D - meaning: three-dimensional space, something with three dimensions, surround sound; Pervert - meaning: (outdated) one who has turned to a twisted sense of values or morals, (modern) A person whose sexual habits are not considered acceptable; Mag - magazine. All this gives us the following phrase combination: A magazine that has a three-dimensional (3-D) image of unacceptable erotic material. The text of the translation gives us the equivalent of a "three-dimensional magazine". However, given that the word voluminous can be perceived as a large, many-page magazine, the best choice would be to use semantic analogues with partial calquing, namely: "3-D magazine", in which case the word volumetric would be perceived in the sense of "three-dimensional".

"Fun Guns" (BR, p.35).

«Весела стрілянина» (ЛЖБ, с.14).

The quasi-question "Fun Guns" (BR, p. 35) is a second-order question that has a clear meaning, being the title of one of the many shows on BTB. The text of the translation provides us with the variant «Весела стрілянина» (ЛЖБ, с.14).

From the point of view of adequacy, the translation is more than successful, fitting perfectly into the setting of the novel.

"Dig Your Grave" [BR, p.36].

«Викопай собі яму»[ЛЖБ, с.14].

The title of another show, "Dig Your Grave" [BR, p.36], is a case study of the second order. The text of the translation gives us an adequate translation «Викопай собі яму»[ЛЖБ, с.14] The translation uses the semantic analogue of the phrase, which fully reveals its original explicit meaning.

"Teleport" [BR, p.55].

«Вигулькнути» [ЛЖБ, с.33].

The quasi-realm of "teleport" [BR, p.55] has long been included in dictionaries and has become a commonplace in science fiction, the term has become so popular that it is even used in everyday speech. But we are interested in its counterpart in the translation. "Richards wished he could teleport himself through the phone..." [BR, p.55] was translated as *«Річардс шкочував, що не може вигулькнути на другому кінці дроту...»*[ЛЖБ, с.33]. Considering the nature of the word teleport, it can be attributed to the first order quasi-realia. It does not require transformations, is transparent and quite popular. But here, the author of the translation obviously gave preference to a good literary translation instead of a dry transliteration, This did not affect the mood of the main character and did not reflect the main idea, but again sacrificed the exoticism of the original scientific fiction text.

"How Hot Can You Take It" [BR, p.59].

*«Вам не жарко?»* [ЛЖБ, с.36].

This is another case study of the second order, the name of one of the shows. Its original name contains a description of the show, literally translated as "How much heat can you take?". Such a title provokes the reader's imagination, drawing pictures of the show and its mechanics. In the text of the translation, we have the answer *«Вам не жарко?»* [ЛЖБ, с.36]. Unlike in the case of Treadmill to Bucks, the reader is not given a description of the rules of the game, so the title of the show must be prominent and speak for itself. By using the question *«Вам не жарко?»* we do not want to encourage the reader to have any opinions about the show or its rules, so from the point of view of translation adequacy, the best option would be to use the semantic analogue "How much heat can you take?".

It is a common phenomenon that death shows have their own currency. More precisely, certificates for new dollars, something like bills. This phenomenon has a name in the rumour mill:

"Games Certificate"[BR, p.69].

*«Сертифікатах Будинку розважальних програм»*[ЛЖБ, с.31]

This is a second-order quasi-question. Game means "game" and refers to a show on ВТВ. Certificate corresponds to certificates for cash withdrawals. Using the literal translation technique, we get the word combination Game Certificate, which is equal to ten new dollars. The translation text is provided by the following provider: *«Сертифікатах Будинку розважальних програм»*[ЛЖБ, с.31] Indeed, the Gaming Certificate does not express any connection with the House of Entertainment. Given that the name Network Games Building was previously translated as the House of Entertainment, the translation is adequate.

"3-D weeklies" [BR, p.79].

*«Стереоскопічні журнали»* [ЛЖБ, с.38].

As is usually the case with titles, "3-D weeklies" [BR, p.79] is a quasi-realism of the second order. It consists of the term 3-D (three-dimensional) and the word weekly, which in the role of a noun translates as "weekly" - in this case, a magazine published weekly. The issue is similar to "3-D Pervert Mag", but translated differently by the translator. This time, he chose the term *«Стереоскопічні журнали»* [ЛЖБ, с.38]., which is much more appropriate in terms of adequacy of translation than "surround". Together with the context "...your picture on a hundred 3-D weeklies..."[BR, p.79], it fits perfectly into the picture: *«Твій портрет прикрашатиме обкладинки сотень стереоскопічних журналів.»* [ЛЖБ, с.38]. The list of illegal services that could be obtained for the new bucks includes:

"styroflex pseudo-woman" [BR, p. 81].

*«штучна жінка із стирофлексу»* [ЛЖБ, с. 43].

This is a second-order quasi-quasi-speak that has an explicit meaning. The phrase consists of the following words: styroflex, which is the name of one of the types of plastics; pseudo, which means false, fake; woman in its direct sense of a



woman. Based on these words and their meanings, we conclude that it denotes a false (pseudo) woman, made of stereophlex. The following context reveals her meaning: "...a styroflex pseudo-woman, a real whore if you were too strapped to afford styroflex..." [BR, p. 81]. The text of the translation gives us the following answer: «...*штучну жінку із стирофлексу, живу повію, якщо не вистачало грошей на штучну...*» [ЛЖБ, с. 43]. The translation was made with the help of semantic analogues and partial calcuquing.

The translation of this quazi realia is more than successful. It is a good example that preserves both a transparent hint of the term's meaning and its exoticism. Ruzhytskyi understood the essence of the term in the original and successfully translated it into Ukrainian. However, he did not feel able to reveal the setting of the rum in the following example, which was another missed opportunity to use his own neologism:

"Voice-Radar" [BR, p 273].

«*Радар*» [ЛЖБ, с. 156]

Voice Radar - would be a good answer in the Ukrainian language, but the whole complexity of this radio, the fact that it is voice-activated and makes queries with the help of artificial intelligence was omitted, as in many examples before it. Little things like this ruin the already precarious atmosphere of Stephen King's novel *The Running Man*.

"3-D foldout girl" [BR, p. 278].

«*об'ємну фотографію дівчини*» [ЛЖБ, с. 158]

Another word combination with "3-D", which was translated into Ukrainian by the translator using the word "об'ємну".

## **2.2. Means of reproducing the author's neologisms in the translation of S. Collins "The Hunger Games"**

"The Hunger Games is a series of anti-utopian novels for young people written by the American writer Suzanne Collins. The first three novels are part of a trilogy about the main teenage heroine Katniss Everdeen, and the fourth book is a prequel set 64 years before the original. All four books were translated into Ukrainian in 2010-2012 and 2021, respectively[38].

The action takes place in a post-apocalyptic world where, after an unknown global catastrophe, the anti-authoritarian state of Panem has been formed on the territory of what was once North America. Its capital, Capitol Hill, is located in the Rocky Mountain region that once divided the United States and Canada, and it is divided into twenty (originally thirty) districts, which provide the capital with various raw materials.

Panem's class divide is very characteristically described: the rich residents of the Capitol are at the expense of the poor, hungry and oppressed residents of the districts (the higher the district in number, the more distant it is from the Capitol and the poorer it is). Thirty-three Districts had revolted 74 years before the events described in the novel, dissatisfied with this state of affairs. The rebellion was brutally suppressed, twelve Districts came under the full control of the Capitol, and the 13th District (because it produced nuclear weapons) was officially destroyed. To commemorate this war (and to teach the other districts a lesson), the Capitol organises an annual tournament, the Golden Games.

1) Geographical names:

Name in the original: "District" (HG, p.5)

Translation by Tamara Marchenko: Дистрикт (ГІ, с. 8)

In this case, it was decided not to provide an equivalent translation, which already exists in the Ukrainian language (district), but to use transcriptions/transliterations to emphasise the fantastical, alien reality of the non-existent post-apocalyptic world. We consider this option to be optimal.

Original title: "Panem" (HG, p. 6)

Translation by Tamara Marchenko: Панем

Panem (Latin for bread) is the name of the country in which the play is set. The name was given in honour of a famous saying: "Panem et circenses!" - «Хліба та видовищ!» which perfectly describes the state system and the mechanism of the Grand Prix. In this case, transcription/translation is the only possible translation option.

Original title: "The Capitol" (HG, 15)

Translation by Tamara Marchenko: Капітолій (ГІ, с. 27)

In this case, the technique of transposition was used, since the Capitol is a well-known and well-established equivalent.

The name in the original: "The Meadow" (HG, p. 12)

Translation by Tamara Marchenko: луг (ГІ, с. 16)  
Marchenko resorted to deonymisation, but we believe that in this case it is important to clarify that it is a specific place where important events are taking place.

Original title: "The Seam" (HG, p. 25)

Translated by Tamara Marchenko: Шлак

The Seam is the name of the poorest district in District 12, where the main heroine lives. In this case, the translators used a lexical substitution: not finding a suitable analogue among the meanings of the word seam, they decided to use the word that most accurately and vividly describes the situation in the context of the work. We take this option as optimal.

Original title: "Victor's Village" (HG, p 29)

Translation by Tamara Marchenko: Селище Переможців (ГІ, с. 32)

Marchenko used a calquing and conveyed the essence of the name of the village.

2) Names of events, wars, holidays, festivals, etc:

The name in the original: "The Hunger Games" (HG, p. 9)

Translation by Tamara Marchenko: Голодні Ігри (ГІ, с. 13)

The basic reality of the trilogy has been conveyed by means of calquing, which in this case seems to be the best option.

Original name: "Quarter Quell" (HG, p. 25)

Translation by Tamara Marchenko: : Ювілейні Триумфальні Ігри (ГІ, с. 36)

In this case, Marchenko's publishing house has used a descriptive translation that conveys the essence of the original quite clearly.

The title is in the original: Reaping (HG, p. 42)

Translation by Tamara Marchenko: Жнива (ГІ, с. 57)

In this case, the translators used a direct word-for-word correspondence, which, in our opinion, is the best fit for the reality (Harvest - the process of selecting participants in the Grand Prix; metaphorically, "harvesting").

Original title: Tribute Parade (HG, p. 64)

Translation by Tamara Marchenko Парад трибутів (ГІ, с. 68)

In this case, the calquing is the only possible option.

The name is in the original: Victory Tour

Translation by Tamara Marchenko: Тур перемоги

In this case, the translators agreed on the calquing

The original title: Dark Days (HG, p 5)

Translation by Tamara Marchenko: Темні Дні (ГІ, с. 8)

In this case, we lean towards the variant "Book Chef", since in Ukrainian "days" do not imply a very long period of time, but in the context of the work it is a whole era, so the variant "Dark Times" seems more accurate.

Original title: "The Harvest Festival" (HG, 45)

Translation by Tamara Marchenko: Свято врожаю (ГІ, с. 49)

In this case, calquing is the only possible option.

Original title: "The Treaty of Treason" (HG, 56)

Translation by Tamara Marchenko: Договір [в якому...] (ГІ, с. 59)

In this case, de-anonymisation was carried out along with explication. The choice of translators is quite understandable, since the final result in the calquing bears little resemblance to what is meant in the context of the work (The Treaty of Treason - an agreement with the rebel districts on peace and the introduction of the annual Grand Slam; the alternative is a treaty of statecraft or a treaty of betrayal). We lean towards the option presented by the translators.

3) Names of animals and plants:

Original name: "Muttation (mutt)" (HG, p. 68)

Translation by Tamara Marchenko: мутація, мутант (ГІ, с. 74)

Mutations are artificially bred animals that are usually deadly. S. Collins created this neologism by adding an extra "t" to the existing word "mutation". Translators have reflected this reality by creating a neologism in Ukrainian, which captures the essence quite well, and Marchenko has also introduced the option of transliterating it as a synonym. However, we are inclined to convey this reality through the already existing word correspondence "mutant" with an additional "t",

as in the original - "mutant". Thus, the reality will look and sound quite alien and fantastic to the Ukrainian reader without losing its recognisability. For the short version, we find Marchenko's version, a mutation, acceptable.

The name in the original: "Mockingjay" (HG, p. 33)

Translation by Tamara Marchenko: пересмішниця (ГІ, с. 36)

In this case, calquing is the only possible option.

The name is in the original: "Jabberjay" (HG, p. 33)

Translation by Tamara Marchenko: сойка (ГІ, с. 36)

In this case, calquing is the only possible option.

Original title: "Tracker jacker" (HG, p. 34)

Translation by Tamara Marchenko: полювальничий жалонос (ГІ, с. 37)

In this case, the translators resorted to a descriptive translation due to the difficulty of rendering the original name by calquing (Tracker - hunter, seeker, jacker - to destroy, hunt). In addition, there is a rhyme in the original that I would like to convey. Since it is practically impossible to create an adequate analogue by calquings, and transcription/translation would sound too incomprehensible even for the genre of fiction, we are inclined to the descriptive variant proposed by the translators.

Original title: "Nightlock" (HG, p. 94)

Translated by Tamara Marchenko: нічні ягоди (ГІ, с. 99)

Nightlock is a variety of artificially bred poisonous berries. The name was created as a hybrid of two varieties that exist in the real world: Deadly nightshade (belladonna, odur, mad berry, mad cherry) and Hemlock (hemlock, omega). Tamara Marchenko proposes a simple descriptive variant, we propose to follow the

original and create a neologism by merging two existing words: bellagio (quite similar to "boligol", which is known for its poisonousness and therefore immediately creates the right impression in the reader).

4) Names of professions, fields of activity, position in society, etc:

Name in the original: "Avox" (HG, p. 83)

Tamara Marchenko: авокс (ГІ, с. 86)

Avox (formed by merging the ancient Greek prefix ἀ- - "not, without" and the Latin word vox - "voice") is a term for state criminals who have had their speech cut off as punishment. Tamara Marchenko preferred to use transliteration. This variant cannot be called unsuccessful (its incomprehensibility and alienness fits perfectly into the genre of fantasy).

The original title: Career (HG, p. 85)

Translation by Tamara Marchenko: профі (ГІ, с. 88)

Career is a term for the category of Grand Slam participants who have been training for the game since childhood. The translators believe that in this case the best solution would be neither to transliterate nor to create a neologism based on the same principle, (karyer is an existing word in the Ukrainian language that has nothing to do with this reality), but to find a semantic analogue. We believe that the "pro" version fully and accurately expresses the original idea.

The name in the original: "Gamemaker" (HG, p. 43)

Tamara Marchenko: розпорядник ігор (ГІ, с. 46)

Gamemakers are the people who are responsible for creating the arena of the Main Games. In this case, we believe that the direct translation from English (game creator) does not fully reflect the essence and importance of this profession, so we consider the slightly less accurate but close in meaning analogue to be optimal.

The name is in the original: Tribute (HG, p. 36)

Tamara Marchenko: трибут (ГІ, с. 39)

Tribute is a participant of the Grand Prix. Both translations have been transliterated to emphasise the fantastical nature of the book universe and its structure. We find this option to be the most successful.

5) Technologies, inventions:

The name is in the original: Morphling (HG, p. 58)

Marchenko's tastes: морфлій (ГІ, с. 63)

Morphling is an artificially created painkiller. The name is clearly inspired by the real-world morphine. Tamara Marchenko created her own neologism based on a similar principle to the original. Despite the fact that Tamara Marchenko's version cannot be called original and acceptable, since "morphlius" is so similar in spelling.

and the sound of the word "morph", and the reader may consider this a common mistake. Morphing sounds quite distant from morphing, but in such a way that a parallel can still be drawn.

Original title: "Propo" (HG, p. 75)

Tamara Marchenko: «агітка» (ГІ, с. 80)

Propos (also known as propaganda shots) is a campaign material in the form of commercials, interviews, etc. created by the campaigners. The translators launched their analogue based on the context. Despite the fact that the regional character of the reality disappears in this case, we consider such a translation to be an optimal option.

Other:

Original title: "Tessera" (HG, p. 67)



Tamara Marchenko: тесцепа (ГІ, с. 75)

The tessera is an item in exchange for which a resident of the districts can receive a year's supply of oil and grain, but in return the resident's name will be entered in the Harvest several times, increasing the chances of being chosen as a tribune. The name is borrowed from Latin (in the ancient Romans, tesserae were coins given to poor citizens to receive bread or money from the treasury). In this case, the direct equivalent that already exists in the Ukrainian language seems to be optimal.

When analysing the science fiction terminology of Stephen King's novels

"The Running Man" and "The Hunger Games", there is a clear tendency of increasing the number of quasirealities of the second order (50.00%) relative to the others, namely: 12 first-order (23.08%), 8 third-order (15.38%) and 6 fourth-order (11.54%) categories. The reason for this trend is explained by the nature of the second-order casireals. These are often proper names of fictitious cities, enterprises, brands, etc., which are frequently used in the text.

This correlation has led to a corresponding tendency to use

stylistic and lexical means of translation. Most often, in the translation of Man,

Running Man by Viktor Ruzhytskyi and The Hunger Games by Tamara Marchenko used full and partial quotation and semantic analogues, as well as the technique of approximate translation (Appendix . It is also important to note here the style of the translators, who mostly neglected the exoticism of the word in favour of its meaning, and translated even mild neologisms (such as first- and second-order quasi-relatives) by means of descriptive translation instead of translation or transcription.

## Conclusion

The analysis of the translation of science fiction on the example of Stephen King and Susannah Collins' works has revealed several key conclusions. First of all, this study has emphasised the importance of adapting the unique aspects of fantasy worlds for the target language audience. Particular attention was paid to the transformation of quasi-realities and author's neologisms, which are characteristic elements of science fiction. The study has shown that there is a variety of approaches to translating such terms, including descriptive translation, transliteration and transcribing.

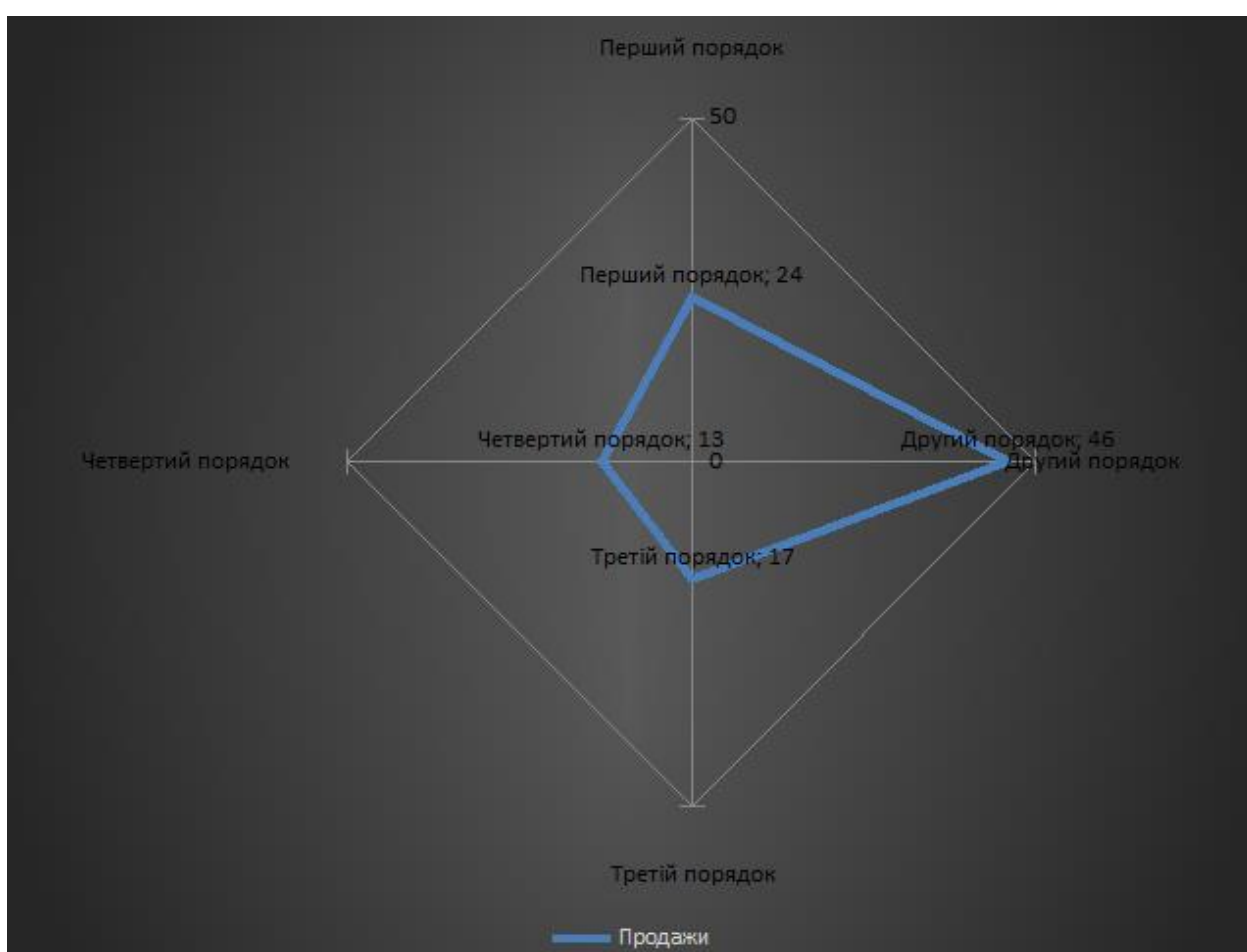
Furthermore, the importance of preserving the style and individual voice of the author during translation is highlighted. It is important to understand and convey the peculiarities of each writer's style in order to preserve the integrity and authenticity of the text.

In addition, the study revealed the difficulty of translating scientific and technical terminology with a fantastic connotation. Translating such terms requires a translator to have in-depth knowledge of the field and the ability to maintain scientific accuracy and convey a fantastic context.

Overall, the analysis highlighted the complexity and importance of the science fiction translation process, as well as the role of creativity and deep knowledge of the language and culture as key factors in successful translation.

The analysis of terminology in the science fiction novels *The Running Man* and *The Hunger Games* shows that second-order quasirealities (45.65%) are the most common in comparison with other levels. This is due to the fact that these quasi-realizations often include fictitious names of cities, enterprises, brands, etc., which are important elements of the text. This tendency influences the choice of stylistic and lexical devices in translation. In the translations by Viktor Ruzhytskyi and Tamara Marchenko, full and partial quotation, semantic analogues and

approximate translation are most often used to convey the features of the quasirealities into the target language.



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## APPENDIX

### Running Man

	Оригінал	Переклад	Спосіб перекладу
1	Free-Vee	Безплатне телебачення – БТБ	Функціональні аналоги
2	Oldbucks	Старі бакси	Семантичні аналоги
3	Network	Мережа БТБ	Створення перекладацьких неологізмів
4	Treadmill to Bucks	Колесо	Семантичні аналоги + опущення
5	New Credit Dollar	Нові долари	Семантичні аналоги
6	Frisco Push	Колеса із Фріско	Семантичні аналоги
7	Co-Op City	південь від Каналу	Перекладацький неологізм
8	Dokes	Доукси	Транслітерація
9	Rent-A-Pigs	Наймані полісмени	Функціональні аналоги

			+ створення перекладацьких неологізмів
10	Network Games Building	Будинок розважальних телепрограм	Створення перекладацьких неологізмів
11	3-D Pervert Mag	Об'ємний порножурнал	Семантичні аналоги з частковим калькуванням
12	Fun Guns	Весела стрілянина	Контекстуальний переклад
13	Dig Your Grave	Викопай собі яму	Семантичні аналоги
14	Teleport	Вигулькнути	Функціональний аналог
15	How Hot Can You Take It	Вам не жарко?	Функціональний аналог
16	Games Certificate	Сертифікатах Будинку розважальних програм	Семантичні аналоги
17	3-D weeklies	Стереоскопічні журнали	Семантичні аналоги
18	styroflex pseudo- woman	штучна жінка із стирофлексу	Повне/часткове калькування + семантичні аналоги
19	airthrusters	Реактивний двигун	функціональні аналоги + створення перекладацьких неологізмів
20	Speed shuttle	Швидкісний літак	Семантичні аналоги
21	Air cars	Машини на повітряних подушках	Створення перекладацьких неологізмів
22	high-intensity	прямий зв'язок	Семантичні аналоги

	broadcast		
23	artificial filters	фільтри	Семантичні аналоги
24	Otto	Автик	Створення перекладацьких неологізмів
25	Voice-Radar	Радар	Відповідник + опущення
26	3-D foldout girl	об'ємну фотографію дівчини	Семантичні аналоги
27	newsie airtruck	машина	Опущення
28	pneumo bus	пневмоавтобус	Повне/часткове калькування й семантичні аналоги
29	air station	станція для заправки машин на повітряній подушці	Створення перекладацьких неологізмів
30	Jay	Сигарета з марихуаною	Описовий метод
31	A-62 tank	танком А-62	Калькування + семантичні аналоги
32	one-quarter-megaton shells	снарядами потужністю у чверть мегатонни	Семантичні аналоги
33	Lockheed/G-A Superbird	Локхід/Дж. А. Супер- берд	Транскрибування
34	gas cylinder	респіратор	Семантичний аналог

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