

LINGUISTIC AND CULTURAL SPECIFICS OF RENDERING ENGLISH OCCASIONAL WORDS INTO UKRAINIAN

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Introduction. The translation of occasional words in literary works is a complex and multifaceted process that requires taking into account not only linguistic, but also cultural factors. Lexical innovations that appear within the framework of modern prose are not limited to the nominative function – they become a means of reflecting social realities, cultural codes and worldview features of American society. The authors form a unique artistic space in which the word carries not only meaning, but also a cultural and symbolic load. Therefore, the task of the translator is not only to reproduce semantic accuracy, but also to preserve the cultural specificity that stands behind each such innovation [1, p. 63-64; 3, p. 163-164].

The aim of the work is to study the linguistic and cultural specifics of the reproduction of authorial occasionalisms in modern American works of art in the Ukrainian language.

The novel "The Hunger Games" by Suzanne Collins was chosen as the research **material**.

The methods of the research: the method of inductive and deductive analysis and synthesis for theoretical generalization, formation of conclusions; component analysis for elucidation of lexical features of occasional words; the method of continuous sampling for selection of relevant material; the method of classifying and systematizing occasional words and their translation equivalents.

Results and discussion. In S. Collins' novel "The Hunger Games", occasional words play a special role in shaping the world picture of Panem. They reflect the political structures, social groups, mythology, and even the value system of this fictional world. Such novelties as the names of events, titles, or symbolic images

have no direct analogues in the real world, so their translation requires finding a balance between accuracy and comprehensibility for the Ukrainian reader.

The translator should pay special attention to how these occasionalisms fit into the context of the work and interact with the general stylistic and emotional tone of the text. Often, they not only name specific objects or phenomena, but also convey the author's intention, create an atmosphere of tension or emphasize certain traits of characters. In the translation process, it is important to preserve these nuances, because even minor changes in the form or sound of a word can affect the reader's perception of the artistic world and its social and cultural contexts [2; 5]. Thus, the translation work becomes a kind of cultural mediation that allows the Ukrainian reader to feel the multifacetedness and specificity of the original text.

Political and social realia a literary text represent cultural information, as they form the reader's idea of the social structure of the fictional world. In Suzanne Collins' novel *The Hunger Games*, occasional words often perform the function of designating political structures, official institutions, social groups and laws, thanks to which it is possible to create a picture of the dystopian world of Panem. When translating such units, it is important to preserve not only the nominative, but also the stylistic and symbolic function, since they set the tone of the narrative and reflect the social hierarchy. One of the striking examples is the lexeme *Capitol*, which in the Ukrainian translation is reproduced as "Капітолій". The choice of this option is not accidental: the word refers to a real historical and cultural tradition, because "Capitol" is a hill in Rome, where the main state institutions were located. Thus, the reader's mind is associated with the center of power, a symbol of political control. The translation preserves the solemnity and sense of monumentality that the author intended to represent.

Another example is *Peacekeepers*, translated as "Миротворці". In English, the lexeme has a double meaning: formally it is a neutral term associated with peacekeepers, but in the context of the novel it takes on an ironic tone, since it refers to cruel executors of the Capitol's orders. The Ukrainian translation reproduces the literal meaning, but it is the combination of form ("мир") and content (репресії,

покарання) that creates a contrast that enhances the satirical effect. Thus, the translator preserves the ambivalence of the original. Thus, the reproduction of political and social realia in *The Hunger Games* is based on the principle of preserving solemnity and officiality, while allowing the reader to feel irony or ideological subtext. This approach ensures the recreation of the atmosphere of Panem's social life, bringing the Ukrainian reader closer to the cultural context of the original.

The names of characters and objects in literary works carry a significant cultural load, forming an associative series in the reader and influencing his perception of images [4, p. 4-5]. This is especially noticeable in youth and fantasy literature, where authors create their own lexical units that combine sound form and semantic meaning. In such cases, the translator must take into account national and cultural associations: symbolism, associations with real objects, which helps the reader feel the specific features of the world created in the novel.

The name of the main character Katniss comes from the name of the plant *Sagittaria*, known as water arrow, which has edible roots. In the text, the phytonyms Catnip and Katniss are phonetically similar and function as anthroponyms, creating the effect of paronomasia. The Ukrainian translation leaves the name unchanged, which preserves the authenticity of the character and phonetic similarity, and the additional comment of the translator U. Hrygorash “Рослина, на честь якої мене назвали, – це стрілолист, а “катніс” – стара індіанська назва” compensates for the semantic losses and allows the reader to feel the symbolism of the plant, its connection with the survival and vitality of the heroine.

In S. Collins' novel, social inequality and the contrast between the rich Capitol and the poor districts are conveyed not only through the description of living conditions or the behavior of the characters, but also through linguistic markers – local names of places that reflect the social status of their inhabitants. Such toponyms and neologisms form in the reader's mind an idea of the specifics of social stratification in Panem and at the same time act as peculiar cultural codes that require careful reproduction in translation.

For example, the name of a poor neighborhood in the 12th district *the Seam* is translated as “Скиба”. The original word means “шов”, “рубіж”, “межа”, which symbolically indicates the marginal position of the neighborhood and its isolation from the rest of the district. The Ukrainian version of “Скиба” reflects the image of a piece of land that can be cultivated, emphasizing the rural, labor-intensive nature of the life of its residents, as well as their belonging to the lower social stratum. Such a translation conveys the geographic and social position of the neighborhood, emphasizing its simplicity, isolation and conditions of survival in contrast to the wealthy neighborhoods and the Capitol.

Conclusions. The analysis of the linguistic and cultural specificity of the translation of occasional words Suzanne Collins' novel *The Hunger Games* proved that the successful rendering of these units into Ukrainian requires a comprehensive approach. The translator must preserve not only the linguistic form, but also cultural connotations, associations with nature, social stratification and symbolism. Examples of character names, names of places of stylistically marked units demonstrate that the Ukrainian translation is able to convey both the political, social and cultural-symbolic meanings of the original. Thus, the reproduction of the linguistic and cultural features of occasional words allows the Ukrainian reader to feel the atmosphere of *Panem* and perceive the artistic world of the work in the same way as an English-speaking reader.

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