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**ИНТЕЛЛЕКТУАЛЬНЫЙ ПОТЕНЦИАЛ ВУЗОВ –  
НА РАЗВИТИЕ ДАЛЬНЕВОСТОЧНОГО РЕГИОНА  
РОССИИ И СТРАН АТР**

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## ОСОБЕННОСТИ ПЕРЕВОДА ОККАЗИОНАЛИЗМОВ С АНГЛИЙСКОГО НА РУССКИЙ ЯЗЫК НА ПРИМЕРЕ РОМАНА НИЛА ГЕЙМАНА «NEVERWHERE»

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*Статья посвящена окказионализмам, их видам и характеристикам, а также способам их образования. Примеры окказионализмов взяты из романа Нила Геймана «Никогда». В статье также проводится сравнительный анализ различных переводов романа.*

**Ключевые слова:** окказионализм, авторский неологизм, неологизм, Нил Гейман, Никогда.

## FEATURES OF THE TRANSLATION OF OCCASIONALISM EXPRESSIONS FROM ENGLISH INTO RUSSIAN ON THE EXAMPLE OF THE NOVEL «NEVERWHERE» BY NEIL GAIMAN

*The article is devoted to the occasionalisms, their types and signs, as well as methods of their formation. The examples of occasionalisms have been taken from Neil Gaiman's novel "Neverwhere". The author of the article also compares different translations of the novel.*

**Keywords:** occasionalism, nonce-word, neologism, Neil Gaiman, Neverwhere.

The topic of the article is occasionalisms. Our goal is to compare the translations of the author's neologisms, using examples from the novel by Neil Gaiman. To do this, first of all, it is needed to understand what occasionalisms and neologisms are and how to distinguish them. Then, using the examples presented, we will analyze which translation methods the translators used.

Neologism is a new word or expression, or a new meaning for an existing word [0]. New words and expressions (neologisms) occur when it is necessary to denote new concepts that appear in a particular culture.

Occasionalisms (from Lat. occasio – occasion, opportunity) as neologisms, appear to denote some concept. However, unlike neologisms that have entered the language and become commonly used, occasionalisms are created and exist only in a certain context.

The term «occasionalism» was first used by N.I. Feldman in her article «Occasional words and lexicography» in 1957. The term «nonce word» in this sense is due to James Murray, the first editor of the Oxford English Dictionary in the 19th century.

A.G. Lykov in his work «The Russian occasional word» identified the following signs of occasionalisms:

1) Belonging to speech. Occasionalisms contain a contradiction between the fact of speech and the norm of language. They express in special linguistic forms the utter specificity of the relevant situations. The fact of the creation and use of occasionalisms is a fact of speech, not language.

2) Non-reproducibility. Since occasionalisms are a speech phenomenon, they are created anew each time for some specific case of their use, and are not reproduced.

3) Non-normativity. Occasional words are justifiably incorrect words, which are one of the demonstrations of poetic speech.

4) Single-use. Occasionalisms are created for one-time use in speech.

5) Expressiveness. Occasionalisms have expressive qualities of speech that distinguish them from the ordinary (stylistically neutral) words and give them imagery and emotional color.

6) Belonging to a certain person. The very essence of an occasional word lies in its authorship.

7) Word-formation derivation. An occasional word by its very nature must necessarily be a word which can be pronounced, since an occasional word is the result of a relatively free combination of at least two word-forming morphemes, which inevitably leads to the derivation of an occasional word.

8) Optional. The occasional word is optional, not a necessary fact from the point of view of the nomination. None of the elements of such words is fixed [0].

There are several classifications of nonce-words.

N.G. Babenko divides the author's neologisms using the following structural classification:

1) Phonetic occasionalisms. Such occasionalisms are formed by combining sounds into a single complex, which, according to the author, contains some semantics.

2) Lexical occasionalisms. They are often created using combinations of various common roots and affixes in accordance with the norms of word formation.

3) Grammatical (morphological) occasionalisms. These are formations in which lexical semantics and grammatical form are in conflict.

4) Occasional combinations. This is the name of combinations of words that are impossible in the usage, since such compatibility contradicts the law of semantic agreement due to the lack of common semes in their lexical meanings.

5) Semantic occasionalisms. Semantic word formation consists in rethinking former words and in creating homonyms by dividing the word into parts. An independent lexical unit can be spoken of only in cases where semantic changes have led to the formation of a homonym.

6) Graphic occasionalisms. Such nonce-words are characterized by highlighting some part of the word in a larger and/or bold font [0].

Occasionalisms, like all neologisms, are created in three ways:

1) with the help of word-formation derivation – the formation of new words by adding morphemes already existing in the language, using well-known, mostly productive, models.

2) using semantic derivation. An existing word is endowed with a new, secondary meaning, which arises on the basis of the similarity of an already known phenomenon with a newfound one.

3) by borrowing words from other languages or from the native language in which the work is written, but from dialects, jargons, colloquialisms [0].

To compare the author's neologisms with their translations, we chose Neil Gaiman's novel «Neverwhere».

Right on the cover of the book we can see the nonce-word from Neil Gaiman. The word «Neverwhere» [0] consists of two parts: never and where. This word has the same structure as words «everywhere», «somewhere», «elsewhere», «nowhere» and so on. This word refers to the imaginary world from this book. The main idea of this world is that it exists at the same time and place with the real world, but people from the imaginary world can't be seen, people from a normal world don't pay attention to them as if they have been «never» existed, and they can be found «nowhere». Not only people from this world, but also the world itself doesn't exist until something particular happened in your life. There are two translations of this book and the title has been translated differently. The first variant is by M.A Melnichenko, and it sounds like «Никогда» [0]. It's a calque translation and it contains the same idea that the author put in it. The other variant is by A.A Komarinets and she has translated the title as «Задверье» [0]. A.A Komarinets has invented this word by herself, but it refers to the different world, as the original title does. It also fits perfectly with the idea of how one gets into the underworld.

We noticed that Neil Gaiman likes to use two-part words (mostly adjectives). Some of such words he has come up with himself. For example, the word «street-blackened». It is used in a sentence «The man took the card in his **street-blackened** hands...» [0]. M.A Melnichenko has translated it as «Мужчина взял карточку своими черными от грязи пальцами» [0] and A.A Komarinets has translated it as «Незнакомец повертел кредитную карточку в грязных от жизни на улице пальцах...» [0]. Both variants are quite similar, translators haven't made up words, they have used a descriptive translation.

Another two-part word made up by Neil Gaiman is «fiance-wise». This word has been formed in the semblance of the words «otherwise», «manwise» and so on and means «in the manner of fiancé». Here is the sentence «Now, I do want you to make a good impression, **fiance-wise**.» [0]. M.A. Melnichenko divided one sentence into two and added expressiveness to show that it was so important for the character to show that her fiancé was nice: «Так вот, я хочу, чтобы ты произвел хорошее впечатление. Ведь ты мой жених!» [0]. A.A. Komarinets translated the sentence as it was, changing the word order: «Я хочу, чтобы как жених ты произвел благоприятное впечатление» [0].

Neil Gaiman also created three-part words, for example, «purple-gray-green». The sentence is «There was a flutter of wings, and the **purple-gray-green** sheen of a pigeon.» [0]. Translations are different. M.A. Melnichenko decided to separate the word into 3 independent adjectives. «Послышалось хлопанье крыльев, и на подоконник сел сизый голубь с перьями, отливающими красным и зеленым.» [0]. She

used some grammatical transformations: embedding and replacement. A.A. Komarinets saved this word as it was «Сверху захлопали крылья, и на крышу приземлился лоснящийся, отблескивающий пурпурно-серо-зеленым голубь» [0].

There is a word consisted of more than three parts. It is «orange-and-white-and-black». The sentence is «...trimmed with fur – **orange-and-white-and-black** fur, like the coat of a calico cat.» [0]. As you can see now, Neil Gaiman do love combining words into one unit of speech. Comparing with the previous example, here the translators exchanged translation methods. M.A Melnichenko translated the word as one unit, and A.A. Komarinets divided it. «...отороченной мехом, – оранжево-бело-черным, как у леопарда» [0] (M.A Melnichenko's variant) and «...оторочена мехом – рыжим, белым и черным, точь-в-точь как шкурка домашней пестрой кошки.» [0] (A.A. Komarinets' variant)

Another combined word is «peace-on-earth-goodwill-unto-men». The sentence is «The angels I have in mind are all wings, haloes, trumpets, **peace-on-earth-goodwill-unto-men**» [0]. Gaiman used it as a noun, single unit of speech. M.A. Melnichenko used omission and got rid of this word – «Я про тех, которые с крыльями, нимбами, сидят на облаках и играют на арфах» [0]. A.A. Komarinets tried to translate it «У тех, кого я имею в виду, есть крылья, нимбы, трубы и благая весть всему человечеству.» [0].

In this Gaiman's story, the «rat-speaker» [0] is a person who can communicate with rats and worship them. He combined words «rat» and «speaker» to emphasize special skill of these people. M.A. Melnichenko translated it as «крысит; крыситка» [0] using the root «крыс» and adding the suffix «ит» which under stress, when added to the base of a noun, forms a noun with the meaning "a person characterized by an attitude to what is called a motivating noun". A.A. Komarinets used the same method as Gaiman did, she combined words «крыса» and «слово» and the result was the words «крысослов; крысословка» [0].

Neil Gaiman also created a phonetic occasionalism. To portray the speech of a pigeon, he used the word «Стрррлрр» [0]. Even such simple word was translated in two ways: «Крррпллрр» [0] by M.A Melnichenko with calque translation and «Чиррлпп» [0] by A.A Komarinets who has changed the word a little bit to refer to Russian word «Чирик» which we use to imitate a bird.

One of the main characters of this novel is named «Door» [0]. Her name was translated as «Дверь» [0] by M.A Melnichenko and as «Д'Верь» [0] by A.A Komarinets. It is also a nonce-word because it hasn't been used as a name before. Neil Gaiman gave the girl such name because of her family's power of opening every door. And every family member has a name somehow referring to an entrance, some of them are occasionalisms too. For example, names «Ingress», «Arch», «Portico» [0] which can be translated as «вход», «арка» «портик, галерея», but since the words aren't used in their first meaning, translators have translated it as «Ингресс», «Арк», «Портико» [0] (M.A Melnichenko's variant) and «Арочка» «Брод» «Портико» [0] (A.A Komarinets' variant).

Gaiman also created a metaphor. He used the camel-hair coat as a name of a person. «"You will?" said **the camel-hair coat.**» [0]. M.A. Melnichenko used embedding adding the word «тип» – «Правда? – уточнил тип в верблюжьем пальто.» [0]. A.A. Komarinets translated it as it was. «Берете? – переспросил Верблюжье Пальто.» [0].

The normal London Neil Gaiman named «London Above» [0] in this story. M.A. Melnichenko translated it simply as «Верхний Лондон» [0], and A.A. Komarinets translated it as «Над-Лондон» [0]. The translators chose different parts of speech to translate the word «above». The same happened to the imaginary London, called «London Below» [0]. M.A. Melnichenko translated it as «Нижний Лондон» [0] and A.A. Komarinets translated it as «Под-Лондон» [0].

Neil Gaiman made up some semantic nonce-words. One of them is «Underside» [0]. Most common meaning of this word is «the bottom or lower side or surface of something», but Gaiman used it to give another name to London Below. M.A. Melnichenko translated it as «Нижний мир» [0] to show the resemblance to London Below, so she used the word «Нижний» again. A.A. Komarinets tried to save the structure of Gaiman's word and translated it as «Подмирье» [0].

Another semantic nonce-words are «Temple and Arch» [0]. Temple is the old district where the Royal Court of London and other judicial institutions are located. Arch is a part of The Court of Arches which is today the court of appeal of the Province of Canterbury in the Church of England. In the novel these words are names of some Gods. M.A. Melnichenko used transcription and translated names as «Темпл и Арка» [0]. A.A. Komarinets used transliteration and translated them as «Темпл и Арч» [0].

Neil Gaiman also created some occasional combinations. For example, «green silk whirlwind». It was used in a sentence «She was moving around the room like a **green silk whirlwind.**» [0]. He used this combination to show that the character wearing green drees was nervous and couldn't stay still. M.A. Melnichenko translated it as «Она носилась по комнате, похожая на зеленый вихрь» [0]. She re-

moved the word «silk» from the sentence but it didn't affect the meaning. A.A. Komarinets translated every word – «Джессика закружила по комнате, точно шелковое зеленое торнадо» [0].

There's also graphic occasionalisms in this novel. Neil Gaiman used the word «Richardrichard-mayhewdick» [0] to show that the girl named Door who was from London Below wasn't familiar with names of people from London Above, so she misinterpreted the name of the main character. The translators used different methods to express the same thing. M.A. Melnichenko wrote «Ричард-ричард-мехью-дик» [0] and A.A. Komarinets wrote «Ричардричардмейхьюдик» [0].

It was just some of examples of Neil Gaiman's nonce-words to show how these words looked, how they were created and why, how they could be translated. We should mention that it is hard to translate this Gaiman's novel because the whole plot is based on London and its history, and only a true resident of London can understand every detail. So, translators have used different methods to make the story readable for Russians who has never been in London. As we can see from the given examples, A.A. Komarinets tried to translate most of the Gaiman's nonce-words as close to the original meaning as she could using the same structures. However, she adapted some of them to Russian language to make it easier for the reader to understand the context. M.A. Melnichenko was a little bit less creative and most of her translations were simpler than other translator's variants, but she added more footnotes. Both of the translators translated occasionalisms using according to N.G. Babenko's classification either a calque translation or descriptive translation. Usually, these types of translation are used, but if a translator is competent enough, he or she can create their own nonce-words which meaning are so close to the original nonce-word.

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