

AUTHOR NEOLOGISMS IN J.R.R. TOLKIEN'S TRILOGY "THE LORD OF THE RINGS" (IN ORIGINAL AND TRANSLATION)

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Abstract: The paper dwells upon the ways of coining author neologisms in J.R.R. Tolkien's trilogy "The Lord of the Rings". There have been elicited ways of rendering author neologisms in the target language, i.e. the Ukrainian translation of the book. The instances from the source text and the target text have been provided and commented. As Tolkien's masterpiece is an epic high fantasy novel, difficulties in translating works of fantasy genre have been explicated in the present paper as well.

Key words: author neologism, word-formation, fantasy genre, transformation, translation, comparison

Introduction

Author neologisms occupy a conspicuous place in the trilogy "The Lord of the Rings". A book as a source of information has less feed-back from a recipient than, for instance, a journal, a newspaper or the Internet. Therefore, an author should choose language means very assiduously and he should encode his message in such a way that the reader, decoding it, could withdraw the information meant for him. Author neologisms embrace a wide layer of vocabulary: from obvious things and actions, which often have their names, to the names of new unreal things, fantastic personages, including those that are not important, that is, those about whom we know nothing but the names.

New lexical units are the witnesses of the language vitality. Every period in the development of a language produces an enormous number of new words or new meanings of established words. Author neologisms appear to convey the author's purpose. Most of them do not live long. They are not meant to live long. They are, as it were, coined for use at the moment of speech, and therefore possess a peculiar property – that of temporariness. The given word or meaning holds only in the given context and is meant only to 'serve the occasion'. Since author neologisms are of occasional character, they are sometimes referred to as 'occasionalisms' or 'nonce words'. They form the less explored group of innovative lexical units. Coining new words is a process of experimentation and a source of creative linguistic pleasure for authors. Let us look at the distinctive features of author neologisms : 1) occasional words are created in speech directly for a particular situation; 2) extraordinary and unfamiliar perception of occasional elements; 3) their appearance in a language is always unpredictable. They are facultative; 4) occasional elements are very expressive because of unaccustomed perception and because of special concentration of content. It is important to admit that creators of occasional units are known. Author neologisms are newly coined words, meanings of words, which are used once in any text, or process of communication. They do not tend to become the units of a dictionary.

1 Author Neologisms Formation

Depending on the word-formation process, neologisms are divided into lexical and semantic ones. Lexical neologisms are formed either according to the productive models or they are borrowed from other languages. Among lexical neologisms (by word building feature) one can point out nonce words coined by means of suffixes, prefixes, suffixes and

prefixes and those minted by means of word composition and abbreviations. Semantic neologisms appear as the result of acquiring new meanings by known words.

Author innovative lexical units as well as neologisms appear in the language in the following ways:

1) by means of word composition – a word formed from two existing words or combining forms.

2) by means of word building derivation – the coining of new words from existing in the language morphemes according to known (usually productive) models; the most widespread ways of forming neologisms are prefixation (to degnome is the verb which means “to get rid of gnomes”), suffixation (elfish is an adjective which is used to speak of the supposed language of elves, relating to, or like an elf or elves; charmingly mischievous or sprightly; unreal, phantasmal), prefixation and suffixation combined (degnoming is used to denote the process of banishing gnomes).

3) by means of semantic derivation, that is, when the existing word gains a new, secondary meaning.

4) by means of borrowing from other languages or subsystems of the language: a dialect, popular languages, jargons.

2 Author Neologisms Translation

According to Umberto Eco and some other scholars and translators, translation can be “source-oriented or target-oriented” (Eco 2006). The question rises: “What strategy should be preferred?” Eco states that “Translation is negotiation. The translator should hold negotiations with the ghost of the author who had deceased, with the obsessive presence of the source text, with the expected readership and sometimes even with the editor” (Eco 2006). According to that, the best option is presumably the combination of these two strategies.

The main difficulty in the process of translating author neologisms is ascertaining the meaning of the new word. It may occur that the translator, encountering a nonce word for the first time, has no clear-cut idea about its meaning. Then this meaning can be found out from the context. The analysis of the structure is not to be neglected either. New words, as a rule, appear on the basis of already existing words and morphemes. The analysis of these words and morphemes can be of great aid to a translator when he (she) tries to ascertain the meaning of the neologism. To do this one is to be well-versed in the ways of word building in the English language .

In the process of translating a nonce word one usually distinguishes three stages which are equally important:

- 1) analysis of the meaning of the word;
- 2) determination of the author’s purport;
- 3) translation by means of the target language.

In the framework of the general notion of the context one differentiates narrow context (microcontext) and broad context (macrocontext). ‘Narrow context’ is understood as the context of a sentence, that is, linguistic units which form the environment for this unit, which does not go out of the limits of a sentence; ‘broad context’ is the totality of language units, surrounding this unit, in the framework of the adjacent sentences. It is impossible to point out to the exact limits of ‘broad context’ – it can be the context of a sentence group, a paragraph, a chapter or even the whole work. In the process of defining a neologism “it is very important to take into account macrocontext, since it may contain prompt” (Komissarov, 1990: 42).

Narrow context can be divided into syntactical and lexical ones. Syntactical context is that syntactical construction, in which a certain word, word combination or object sentence is

used. Lexical context comprises the specific lexical units, words and fixed word combinations, in the environment of which a certain unit is met.

When the translator takes into consideration syntactical context, it allows him (her) to determine the part of speech to which the nonce word belongs; however, it is stated by Retsker that “lexical context is decisive in the process of defining a neologism” (Retsker, 1974: 73) .

In the process of translating author neologisms a translator may resort to lexical transformations: transcoding (transcription and transliteration), loan translation (calque), functional substitutions. Transcription and transliteration are considered quasi-untranslatable ways of rendering. They are called so because the act of translating as such is omitted and it is replaced by the act of borrowing the sound (while transcribing) or graphic (while transliterating) forms of the word together with the meaning from the source language by the target language. The borrowed word becomes the fact of the target language and it is considered to be the equivalent of a foreign word, which is outwardly identical with it. Being one of the most ancient and most prevalent ways of translating on the level of natural language contacts it is still employed if need be. Transliteration was widely used by translators till the end of the nineteenth century. It is suitable for translating author neologisms when we do not know how the nonce word is pronounced. For example, in Tolkien’s “The Lord of the Rings” “eored” remains еored in the target language (Ukrainian). It is the denomination of the people, the translator transliterates it. Phonetic systems of Ukrainian and English differ, that is why transcription is widespread in the practice of translation. This way of translating is always conventional as it reproduces only some proximity to English pronunciation.

On the whole, a translator should always keep in mind that when he (she) uses transcription, the element of transliteration is present there as well. The elements of transliteration in the process of translation can be revealed in the following:

- transliteration of the sounds which are not pronounced
- transliteration of the reduced vowels
- double consonants rendering
- when there are several variants of pronouncing, the variant, which is close to the graphics, is chosen (Rozenal', 1995: 40) .

Loan translation holds the intermediate position between translatable and untranslatable ways of rendering neologisms. The inner form of a word remains unchanged. Loan translation presupposes the existence of bilateral interlingual correspondences between elementary lexical units, which are used as “building material” for reproduction of the inner form of the word which is under translation.

Loan translation is the way of forming an equivalent. The equivalent of the whole is formed by means of simple composing the equivalents of its constituents. In Tolkien’s work we find the nonce word Snowmane which is Сніжногривий/Snizhnohryvyj in the Ukrainian translation, formed with the help of composing two stems – snow – сніг and mane – грива. Since this word is a proper name the translator uses loan translation and some morphological changes are observed. Snowmane is a fairy personage, a horse in Tolkien’s trilogy “The Lord of the Rings”.

The advantage of the loan translation is laconism and simplicity of the received equivalent and its monosemantic correlation with the initial word. Calques “suffer” literalness (Rozenal', 1995: 42).

Functional substitution is the most frequently used way of translating author neologisms as it appears to be especially urgent in case of the so-called no-equivalent vocabulary. New words appear in the rapidly developing world, they exist to denote phenomena in the life of people. Neither new dictionaries nor appendices to them are able to

follow this constant flow of word building processes. Indeed, translators are the first who invent functional correspondences, which, in the long run, may enter different types of dictionaries. For instance, in Tolkien's work the word "Flourdumpling" is translated as "товстун"/ tovtun (a stout man). Functional substitution appeared the best way of translating the author neologism.

3 High Fantasy Genre Translation Peculiarities

Nowadays many works, emerging in the world of literature, generate an indisputable interest by the originality of form and humane content. These pieces belong to the so-called fantasy genre. There is no unified opinion about their status. However, the point is that fantasy genre can be considered as a self-contained genre, possessing its own, inherent peculiarities. Existing at the boundary of scientific fantasy and the tale, this genre imbibed the elements of both of them. The work appears to be multilevel, philosophical. The specific feature of "fantasy" genre is its high, in comparison with other genres, degree of nationally peculiar elements which are brightly expressed in it.

It is possible to formulate some of the basic problems, rising before translators of "fantasy". Such texts are full of realia referring to the semantic field of the magic. Among the specific difficulties appearing in the process of translation one may distinguish:

- Lacunae and practical discrepancies in the national systems of fantastical images;
- Realia and realia - neologisms, based on allusions and associations in these systems;
- Quasy-proper names, that is the names, invented by an author for naming the objects which do not exist in reality.

The translator must be careful in order not to be trapped by the tendency of adapting a foreign national tradition to the native one. Let us take an example from J.R.R. Tolkien's trilogy. From the point of view of adequacy of translation the name "Mirkwood" corresponds to its analogue in the target language 'Морок-ліс'/ Morok-lis (Tolkien 2006). But it was not taken into consideration that in the mythological system of Scandinavians, whose legends became one of the sources of the trilogy, "Mirkwood" is associated not simply with the remote wood somewhere in the South, but with the boundary which separates one world from another, and even with the land of darkness, that is, the realm of the dead.

There are personages in the trilogy whose names were taken by the author from Scandinavian sagas, Welsh and ancient Icelandic epos. Their authentic meaning is not quite clear even to an English reader, for whom they turn into the additional exotic background of the magical world of Celts and Germans. Such name as Glorfindel, which becomes «Всеславур»/Vseslavur (Tolkien 2006) in the translation, might seem more exotic for the target language readership than for the source language readers if it had been transliterated.

Translating pieces of such a specific, self-sufficient genre as "fantasy", mistakes may occur at any of the three stages of translation mentioned previously.

They are mostly connected with the translator's wish to preserve the nationally peculiar components in the structure of magical images, which often appear the bearers of the author's philosophic and ethic outlook. All this requires a careful study of not only mythological concepts of the West European people but also the knowledge of the target language realia (Ukrainian) in order to find at least a partial equivalent in the native culture on the one hand, and, on the other hand, not to let the unjustified substitution of the realia by the image, existing in the target language happen.

Ways of solving the above-mentioned problems are seen in employing calques, semi-calques, approximate translation (generic-specific substitution), descriptive translation (explication), transliteration and transcription which, in their turn, belong to two global

categories – domestication and foreignization. Domestication includes the use of cultural adaptation (functional equivalents), approximate translation, explication, omission. Foreignization includes the use of transcription and transliteration (direct transfer), calque, addition.

4 Ways of coining and translating Tolkien's new lexical units in the trilogy

Scrutinizing the examples selected in the source language text of the trilogy one reveals that such new lexical units as *Snowmane* (it is formed by two words 'snow' and 'mane'), *Wormtongue* (formed by the words 'worm' and 'tongue'), *Watchwood*, *Windlord*, *Quickbeam* are coined by means of word composition. *Bywater* (prefix 'by' + 'water') and *Halfling* ('half' + suffix 'ling' which denotes little), *Easterlings* (three elements east + er + ling) are formed by means of affixation. We come across cases of coining semantic neologisms (their meaning has already been fixed in the dictionaries, but they gain other meanings (connotation) in the trilogy, e.g. you may find that in the translation *Men* are *Здоровили* (*Zdorovyly*), *Hill* is *Прузірок* (*Pryhirok*), *Bag End* is *Торбин Кут* (*Torbyn Kut*).

Having compared the selected source language units with the target language units one may find out various ways of their translating. The word 'Bracegirdle'-*Чепец*- is the personage's name, which is formed by two stems 'brace'-**n** (support), **v** (to make firm); **v** to make smth stronger by supporting it; **n** smth that is used to strengthen, stiffen or support smth (Summers 2006); and 'girdle'- **n** (a cord or belt fastened round the waist to keep clothes in position) (Summers 2006). Yet as a noun 'girdle' means a piece of women's underwear which fits tightly around her stomach, bottom, and hips and makes her look thinner (Summers 2006). Taking into account the semantics of the constituent elements of the word, the translator decides to employ functional substitution as the most suitable way of translating the unit. Since in the context of the trilogy the hero is quite a fat man, and the belt is meant to wear for supporting one's stomach, the translators offer such variant of translating this word.

For the collection of Hugo Bracegirdle, from a contributor; on an (empty) book-case. Hugo was a great borrower of books, and worse than usual at returning them (Tolkien, B1.VI., 2002: 86).

Для колекції Гуго Череса від жертводавця – на (порожній) книжковій шафі. Гуго часто позичав книжки, але не повертав їх вчасно (Tolkien, 2006: 45).

Yet in colloquial speech we use the word "черево" (cherevo) in Ukrainian to denote "stomach" (Zahnitko and Danylyuk 2006). We may assume that the translator joined 'чере' (from черево) and the final letter 'с' (from пояс). So it came out "Чепец".

The word 'Halfling' becomes "дрібнолюдник" (dribnolyudnyk) in Ukrainian, which means 'a little creature'; Hobbits are called Halflings in the trilogy. Hobbits are unusual, very little fairy men, concocted by the author of this work. The word is formed by means of affixation. In the English language suffix 'ling' means 'little' (Summers, 2006) or 'a person' – in slang. The word 'half' means половина/polovyna (Zahnitko and Danylyuk, 2006).

'Kill all but not the Halflings; they are to be brought back alive as quickly as possible' (Tolkien, B3. VI., 2002: 72).

"Убити всіх, окрім дрібнолюдників, їх доправити живцем, і чим швидше, тим краще" (Tolkien, 2006: 419).

Very likely, the translation "половинчастий" or others would have been inappropriate.

Semantic neologism 'Men' is rendered as 'здоровили' (zdrovyly). The word "man" can be found in any English dictionary. It is the plural form of the noun man which is translated чоловік/male person; людина/person; людство/humans; слуга/servant; pl солдати/soldiers; чоловік(жонатий)/husband; приятель/friend (Zahnitko and Danylyuk,

2006). Functional substitution was used for the translation of the author neologism. ‘Здоровило’ (zdrovylo) is a tall person of heavy build who is physically strong (Busel, 2001). Perhaps, the translator sees analogy in the fact that chiefs are usually surrounded by people of this appearance and character, those who belong to the guard.

The Chief doesn't hold with beer. Leastways that is how it started. But now I reckon it's his Men that has it all (Tolkien, B6. V2., 2003: 60)

Начальник не любить пива і, між іншим, із цього все й почалося. Щоправда, тепер здоровили н'ють досхоchu... (Tolkien, 2006: 929)

Semantic neologism ‘Bag End’ becomes Торбин Кут (Torbyn Kut) in the translation, it is the name of the part of Hobbiton, the country where hobbits live. “Bag” is translated as мішок/mishok or торба/torba (a sack); сумка/sumka ; валіза/valiza (Zahnitko and Danylyuk 2006), and it is a container made of plastic, paper, cloth which usually opens at the top (Summers 2006); the word ‘торба’/torba is explained as ‘вид дорожнього мішка, що його носять звичайно за плечима; торбина is ‘невелика торба, мішечок або сумка’ (Busel, 2001). In the translation “End” is ‘кінець; межа; край; границя (Busel, 2001). “End” is the part of a place that is furthest from its beginning or centre (Summers, 2006). So, the translator uses functional substitution. Furthermore, even in the village of Shchaslyve (Mukacheve district) the villagers use the word “кут” meaning the remotest part of the locality where their countrymen live.

...before even the removal of the new mill, was the cleaning of the Hill and Bag End, ... (Tolkien, B6. V2., 2003: 100)

...навіть іще перед тим як знести новий млин, стали наводити лад на Пригірку й у Торбиному Куті... (Tolkien, 2006: 948)

The following examples, demonstrating the use of loan translation, draw our attention:

The word ‘Snowmane’ is rendered by the translator as ‘Сніжногривий’/Snizhnohryvuj, which is the name of the horse that possessed unusual beauty. The word consists of two parts ‘snow’ сніг/snih; білизна/bilyzna (whiteness); сивина/syvuна (grey hair); сніжний/snizhnyj (snowy) and ‘mane’ is ‘грива’/hryva (Zahnitko and Danylyuk, 2006). Сніжногривий sounds like гнідий/hnidyj (a bay horse) in the local manner. The translator uses the ending ‘ий’ to show that it is male.

Snowmane snorted and reared, eager to follow; but only a swift bird on the wing could have overtaken him (Tolkien, B3. V2., 2002: 47).

Сніжногривий захропів і став дибки, готовий бігти слідом; але того міг би наздогнати хіба що прудкокрилий птах (Tolkien, 2006: 495).

The neologism ‘Longbottom’ is rendered as Довгодонне/ Dovhodonne. It is the name of the place in Tolkien’s “The Lord of the Rings”. The word is coined by means of word composition: “long” is translated as довгий/dovhyj and “bottom” – дно/dno, днище/dnyshe; низ/nyz (Zahnitko and Danylyuk 2006). Both elements were translated by way of loan translation. Only slight morphological changes take place (the translator adds the ending ‘e’ to the word, like in the names of some Ukrainian villages, for instance, Середне/Serednye, Глибоке/Hlyboke.

It was Tobold Hornblower of Longbottom in the Southfarthing, who first grew the true pipe-weed in his gardens, about the year 1070 according to our reckoning (Tolkien, B3.V2., 2002: 107).

Першим виростив справжній тютюн на своєму городі Тобольд Дудар із Довгодонного, що в Південній Чверті, 1070 року за нашим літочисленням (Tolkien, 2006: 521).

The phenomenon of transcription lies in conveying sound content of the word, but when we are not certain about the proper pronunciation of the word it would be expedient to consider the following examples from the point of view of transliteration.

In the process of studying the translation of Tolkien's neologisms one comes across many cases of transliteration. These are mainly the names of fairy folks and places. Here are some examples:

The word 'Hobbiton' is the country where Hobbits live. It is clear that this word was transcribed.

...there was much talk and excitement in Hobbiton (Tolkien, B1. V1., 2002: 48).

...весь Гобітон захоплено загомонів (Tolkien, 2006: 29).

The word "mumaki" translated as 'мумаки' is the denomination of the folk.

...the mumaki of the Harad dragging through the lanes amid the fires huge towers and engines (Tolkien, 2001: 111).

...мумаки з Гараду, тягнули з-за вогняних ровів величезні вежі та машини (Tolkien, 2006: 770).

'Orks' are 'Орки'/Orky in Ukrainian, they belong to the folks of the world invented by the author in his trilogy.

And these are Men not Orks, or my eyes are all wrong (Tolkien, B6. V1., 2003: 56).

Це люди, а не орки, якщо очі мене не зраджують (Tolkien, 2006: 856).

The following example:

"Galenas" is presented as 'галенас' in the Ukrainian version of the book; it is the name of a medicinal herb, used in "The Lord of the Rings" as the potion which makes one stronger and treats wounds.

...and galenas by the noble, and other names in other tongues more learned (Tolkien, 2001: 166).

...а по-науковому галенас, і згадає інші назви різними мовами... (Tolkien, 2006: 809).

There are cases when the translator resorts to mixed translation.

The author neologism "Wormtongue" is suggested in Ukrainian as 'Червослов'/Chervoslov, that is the name of one of the personages, who is a traitor, a scoundrelly man who wanted to appropriate the ill-gotten chattles. The word is coined by two stems "worm" which can be translated as черв'як / cherv'jak, хробак / khrobak; глист / hlyst or ница людина/nonentity and "tongue" is язык/jazyk; мова/mova (language); манера говорити/manner of speaking (Zahnitko and Danylyuk 2006). The first component is translated by means of loan translation; concerning the second component of the word the translator chooses functional substitution: this personage always said out abominable things in order to exculpate himself. Besides, Saruman was the teacher of Wormtongue.

But Wormtongue only shot a glance of his bleared eyes full of terror at Gandalf; and then shuffled quickly past behind Saruman (Tolkien, B6. V2., 2003: 23).

Але Червослов лише перелякано зиркнув на Гандалфа вицвілими очима, а тоді швидко почовгав за Саруманом (Tolkien, 2006: 912).

"One thief deserves another" said Saruman, and turned his back on Merry, and kicked Wormtongue, and went away towards the wood (Tolkien, B6. V2., 2003: 24).

«Злодій злодія врятує», - сказав Саруман, обернувся спиною до Мері, копнув Червослова та пішов до лісу (Tolkien, 2006: 912).

The author's new lexical unit "Brandybuck" sounds 'Брендіцап'/Brenditsap in the target language; it is the surname of a personage. It consists of two components: "brandy" бренді /an alcoholic drink or коньяк/cognac and "buck"/самець/the male of various animals (the goat, hare, reindeer); its obsolete meaning is 'dandy' (Zahnitko and Danylyuk 2006). The translator found it correct to transcribe the first component of the word. As to the second component, she uses a calque. In some Ukrainian villages «цап»/tsap is a special equipment where the firewood is sawn.

Indeed Cousin Brandybuck is going in front now (Tolkien, B3.V1., 2002: 99).

Але тепер на правду черга кузена Брендіцана (Tolkien, 2006: 431).

Conclusion

Thus, means of author neologisms translation are predetermined with:

- character of the text;
- the importance of it in the context;
- nature of author neologisms;
- the expected readership

Hence, as the text under study belongs to high fantasy genre, the translator (Olena Feshovets), dealing with the author neologisms, has taken into account the author's comments, purport and the context. It should be underscored that about 50 author neologisms were examined. In the process of studying Tolkien's innovative lexical units (which are prevalingly the names of localities – toponyms, names of people – anthroponyms, names of animals –zoopoetonyms), names of herbs (phytonyms) it has been revealed that word composition (it holds the 1st place), affixation (it holds the 2nd place) and the formation of semantic neologisms (it holds the 3rd place) are the most widespread and productive ways of forming the author neologisms.

O. Feshovets resorts to various transformations. It was found out that the most frequent way of translating the author neologisms is loan translation. This is because the elements of the words are comprehensible and may be easily translated. The second place is taken by transcription and transliteration. Nowadays it is probably the leading way of translating proper names. Transcription and transliteration are often combined in the process of translation. These are also employed when it is hardly possible to make out the meaning of the coined words. The third place is shared by functional substitution and mixed translation.

To put it in a nutshell, I can definitely state that the translator coped with the task and performed a high-quality translation of the selected nonce words. She kept the golden mean while choosing ways of their translation. Her “negotiation” was successful.

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Tom Shippey is the author of *JRR Tolkien: Author of the Century*, a companion to Tolkien's work and a spirited defence of fantasy writing, which puts Tolkien in the context of the legendary storytelling tradition. Buy *JRR Tolkien: Author of the Century* at Amazon.co.uk. Tolkien's fame rests on *The Hobbit* and *The Lord of the Rings*. When these books first appeared, they were completely without precedent, but have created a whole literary genre of imitations: the heroic fantasy trilogy, set in the world of fairy tale. Since his death in 1973, much of Tolkien's previously unpublished Subject matter: "Author neologisms in the Goerge R. R. Martin's book "A game of thrones" Author: Shaoeva L.K. Scientific supervisor:: Aganesov. V.S. Information about the sponsor organization: Pyatigorsk State Linguistic University; 9 Kalinin St., Pyatigorsk, Stavropol Krai. Topicality of the research. It is well known that nowadays the genre of fantasy is very popular. Writing the work author is to create the names for objects and phenomena of the imaginary world. And translators have some problems translating these autor neologisms. Objective of the research is the analysis of author neologi... Moreover, basic methods applied for translation of author's neologisms were elaborated. JRR Tolkien came up with the race and name hobbit and invented many words to describe the different aspects of his Middle Earth. As a linguist who used to make up new languages as a hobby, his invented words can be enjoyed on several levels, often belonging in a specific language and having an (invented) etymology. Acronymic words are of course popular in SF and author Larry Niven uses 'tanj' as futuristic expletive in his 'Known Space' stories (eg Ringworld). He explains 'tanj' as being a abbreviation of the phrase 'there ain't no justice'.