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NONCE WORDS IN THE UKRAINIAN TRANSLATION OF THE SHAKESPEAREAN TRAGEDY "KING LEAR" BY VASYL BARKA

The article presents the Translation Studies analysis of W. Shakespeare's tragedy "King Lear" in the Ukrainian translation by Vasyl Barka. The author concentrates on translator's usage of the nonce words, viewing such tendency not only as the reproduction of the style of the original author, but also as the reflection of translator's individual style.

Key words: nonce word, "King Lear", W. Shakespeare, Vasyl Barka.

Кравцова М. О. Оказіоналізми в українському перекладі Шекспірової трагедії "King Lear" пера Василя Барки. – Стаття. Статтю присвячено перекладознавчому аналізу Шекспірової трагедії "King Lear" в українському перекладі Василя Барки. Автор зосереджує увагу на використанні перекладачем okazіоналізмів, розглядаючи таку тенденцію не тільки як відтворення стилю оригінального автора, але й як відображення індивідуального стилю перекладача.

Ключові слова: okazіоналізм, "King Lear", В. Шекспір, Василь Барка.

Кравцова М. А. Оказионализмы в украинском переводе Шекспировой трагедии "King Lear" пера Василия Барки. – Статья.

Статья посвящена переводоведческому анализу Шекспировой трагедии "King Lear" в украинском переводе Василия Барки. Автор сосредотачивает внимание на использовании переводчиком okazіонализмов, рассматривая такую тенденцию не только как воспроизведение стиля оригинального автора, но и как отображение индивидуального стиля переводчика.

Ключевые слова: okazіонализм, "King Lear", В. Шекспир, Василий Барка.

The present research constitutes the Translation Studies analysis of W. Shakespeare's tragedy "King Lear" and its Ukrainian translation done by Vasyl Barka, so as to identify and analyse nonce words that occur in the target text.

Neology appears in the end of the 20th c. as the new branch of linguistics that studies criteria of identification of new words, their meaning, the reason for their coinage, the ways of their creation and their lexicographic processing. Such scholars as N.M. Solohub, N.A. Adakh, O.O. Zhyzhoma, H.M. Vokalchuk et al. research in this sphere. The subject of neology is new words that appear in a language, i.e. neologisms and nonce words. We consider a neologism to be a nonce formation that is occasionally used in the idiolect of the original author or a translator, be it written or oral (a nonce word), and that either remains in this language or parole or is fixed in the dictionary (a neologism proper). Thus, a nonce word belongs to the first stage of existence of a newly-created word, that enters the language, and then on the second stage it becomes a neologism. The same viewpoint is supported by O.O. Selivanova, who subdivides neologisms into "general linguistic" and "nonce words" that are also called "stylistic neologisms" [12, p. 504]. Moreover, the very term "nonce-word" was adopted in the preparation of the Oxford English Dictionary (1884) "to describe a word which is apparently used only for the nonce", i.e. for the time being. Thus, nonce words were the words registered in this dictionary, however the ones that experienced limited usage.

Nonce words can be of two types:

a) a word with a new lexical form, it is possible to view it as a lexical coinage;

b) a new meaning of an already existing word – a certain semantic change/shift.

The ways of creation of neologisms are: creation, derivation, claque and borrowings, while new senses are acquired by means of metonymization, metaphorization, semantic compression, pun as assimilation of words as to their motivators-homonyms [12, p. 504]. In Vasyl Barka's translation both types of nonce words can be met. Thus, for instance, the translator creates such words, as «*обдитинитись*» [22, p. 98], «*прибатькуватись*» [22, p. 98] as the equivalents to Shakespeare's "to child" [28, p. 908] and "to father" [28, p. 908]. Whereas the Ukrainian language does not have herein mentioned before lexemes, in A New English Dictionary on Historical Principles (NEDHP) we may find the words "to child" and "to father". The lexeme "to child" dates back to the 14th c. with the meaning "1. To bear a child; to be delivered. 2. To bring forth, give birth to (a child). 3. To bring out, bring forth" [15, V. 2, p. 343]. What we observe, is that in the NEDHP one may find the adjective "child-ed" meaning "provided with a child or children" [15, V. 2, p. 343] and with the illustration taken from "King Lear": "He child-ed as I father'd!" [28, p. 908] as the sample of the first usage of the meaning of the lexeme in question. In comparison, there is no adjective "father'd" registered in the NEDHP. Nevertheless, we are positive that in the source text the author referred not to an adjective, but to the verb used in the Past Simple tense with the meaning of the present lexeme "to receive ingratitude and be betrayed by one's own children". If it were an adjective, the line would be: "He is child-ed". Thus, W. Shakespeare encodes a new meaning into an already existing lexical form used in the play in the past tense. The translator of the target text also opts for the verb, thus creating the Ukrainian nonce word with a new lexical form and meaning. The lexeme "to father" is also considered to be a nonce word with an already existing lex-

ical form, but a new nuclear meaning actualized in the context. In the NEDHP the following definitions of the verb “*to father*” can be found: “1. To be or become the father of; to beget. 2. To appear or pass as, or acknowledge oneself, the father of; to adopt. 3. To act as a father to, look after; to carry out (a law)” [15, V. 4, p. 98]. W. Shakespeare also creates a nonce word “*to father*” with a different semantic change in “*Much Ado About Nothing*”: “4. a) To trace the father of. b) *To father oneself*: to indicate one’s paternity. 1599 Shaks. *Much Ado* 1.i.III The Lady fathers her selfe: be happie Lady, for you are like an honorable father” [15, V. 4, p. 98]. Thus, there is no registered definition in the NEDHP that can be attributed to the analysed context, i.e. “to receive ingratitude and be betrayed by one’s own father”. In his translation Vasyl Barka uses the Ukrainian nonce word (a verb) for the English nonce word, thus preserving the pun that is created in the original with the microtext meanings (microsenses) created by means of the verbal image, where Edgar draws the parallel between Lear’s fate and his own. Thus, the nonce words of the original belong to the second type, while the nonce words of the translation – to the first one.

As an example of the nonce word formation with a semantic change/shift in the source and target texts can be the following excerpt: “*Then let them anatomize Regan*” [28, p. 908]: «Тож нехай розітнуть лікарняно Редану» [22, p. 97], where the lexeme «лікарняно» acquires a new meaning, thus becoming a nonce word.

The rendering of nonce words poses a challenge for a translator, as far as the lingual correspondence of the source language unit in question does not exist in the target language. According to N.V. Hlinka and A.S. Khmara, the main difficulties that arise during the translation of new words created by an author lie in the understanding of these words, the meaning of which can be deduced from the context. The authors propose the following methods of their translation: transcoding, calque, explication, concretization and generalization [3, p. 243]. Nevertheless, we consider that herein one more method can be added: under the condition when the author transforms the already existing lexeme applying the word-forming rules of the source language, the same technique can be used by the translator, however he/she should subdue to the word-forming rules of the target language. In his work “A textbook of translation” P. Newmark states that “if it is a derived word it should be replaced by the same or equivalent morphemes; if it is also phonoaesthetic, it should be given phonemes producing analogous sound-effects” [7, p. 143]. Vasyl Barka mainly resorts to calque, explication, creation of a new lexeme by means of the word-forming rules of the target language and in certain places tends to use a nonce word in the translation as the equivalent to the stylistically neutral lexeme of the original.

According to the Oxford English Dictionary, over 2200 words are neologisms from W. Shakespeare. Adriana T. Damascelli provides the graph that shows the distribution of new words of Latin origin that were created and used by W. Shakespeare in his works over the period 1589–1613 [6]. Thus, it follows from it that out of 44 plays, “*King Lear*” occupies the fourth place after “*Hamlet*” (55), “*Troilus and Cressida*” (35) and “*Love’s Labour’s Lost*” (35), with 31 new lexemes of Latin origin used. However, it should be noted that but for Latin nonce words W. Shakespeare created other lexemes that were not registered in dictionaries of that period by skillfully applying methods of word formation of the English language, i.e. by means of affixation, conversion and composition. He also introduced into English borrowings from French (e.g. “*oeillades*”, that means “*tender looks*”) and the Germanic languages (e.g. the lexeme “*crants*” that is used in “*Hamlet*”, meaning “*wreaths*”). Thus, W. Shakespeare played with the language and in particular with the words so as to create specific effects for particular contexts. In “*King Lear*” the reader can find the following words and phrases coined by W. Shakespeare: “*full circle*”, “*to blanket*” (first use as a verb), “*to elbow*” (first use as a verb), “*epileptic*” (first use as an adjective), “*half-blooded*”, “*hot-blooded*”, “*noiceless*”, “*ungoverned*”, “*unpublished*” (in the sense “*still unknown*”), etc. Therefore, the translator of “*King Lear*” is not only to challenge himself/herself with the complexity of W. Shakespeare’s plot, allusions, metaphors, puns and other stylistic devices, but to decide on how to preserve author’s idiosyncrasy and his tendency to create new words.

According to N.A. Adakh, Vasyl Barka “went down in history of contemporary literature and language as an audacious experimentalist not only in the sphere of thematic spectrum of a text, but also in the sphere of author’s lexical nomination” [1, p. 2]. He made a significant contribution to the enrichment of the poetic lexicon of the 20th c. In his translation of “*King Lear*” he was trying to preserve the style of W. Shakespeare, creating new and fresh coinages. If to compare his translation with those made by P.O. Kulish, Panas Myrnyi, M.T. Rylskyi and O.A. Hriaznov, we will see that the translation done by Vasyl Barka is the one that preserves the author’s idiosyncrasy in reference to the usage of nonce words to the greatest extent. Thus, for instance W. Shakespeare’s nonce word “*fen-suckt fogs*” from *King Lear*’s address to his daughter Regan: “*You fen-suckt fogs, drawn by the powerful sun, / To fall and blast her pride!*” [28, p. 901] is translated in the following ways: «важка та мокра пара <...> з озер гнилих та багон» [26, p. 579], «тумани» [24, p. 280], «тумани, що вас всисають багна» [25, p. 62], «болотно-виссані тумани» [22, p. 71], «пара <...> із болота» [23, p. 49]. Thus, what we observe is that only Vasyl Barka used the nonce word in his translation that is considered to be equivalent to its source

language correspondence both in its meaning and form. In all other cases the translators used already existing words only partly reproducing the meaning of the original lexeme, some of them applied the method of descriptive paraphrase. The same situation can be met in the following examples:

W. Shakespeare's phrase "*Thy tender-hefted nature*" from "*No, Regan, thou shalt never have my curse: / Thy tender-hefted nature shall not give / Thee o'er to harshness: her eyes are fierce; but thine / Do comfort and not burn*" [28, p. 901] is translated as: «*Душа твоя, предобра й жаліслива*» [26, p. 579], «*ти вродилась / Незлобною*» [24, p. 280], «*бо природа / У тебе ніжносерда*» [25, p. 62], «*ласкавно-складна вдача*» [22, p. 71], «*ти лагідної вдачі*» [23, p. 49]. Thus, only P.O. Kulish and Vasyl Barka preserve the SL nonce word opting for the word-composition. Another lexeme "*unbonneted*" [28, p. 903] that also occurs in W. Shakespeare's "*Othello*" – "*May speak, unbonneted, to as proud a fortune / As this that I have reacht*" [28, p. 820] – is rendered as follows: «*без шапки*» [26, p. 588], «*з некритою <...> головою*» [24, p. 285], «*простоволосий*» [25, p. 72], «*босоголовий*» [22, p. 78], «*простоволосий*» [23, p. 56]. Herein Vasyl Barka uses the method of composition of lexemes «*босий*» and «*голова*», applying the same method that W. Shakespeare opted for in his plays "*A Midsummer Night's Dream*" and "*Macbeth*" creating the similar English neologism "*barefaced*": "*Some of your French crowns have no hair at all, and then you will play barefaced*" [28, p. 282], "*and though I could / With barefaced power sweep him from my sight*" [28, p. 869]. Another nonce word "*oak-cleaving*" in the line "*Vaunt-couriers to oak-cleaving thunderbolts*" [28, p. 903] has the following translations: «*Троїте на скінки дуб'я то височенне*» [26, p. 590], «*що ламають / Дуби в лісах*» [24, p. 287], «*що дуби скіпає*» [25, p. 74], «*дубокрушних*» [22, p. 80], «*Що спляють дерева*» [23, p. 57]. It is only Vasyl Barka who introduced a corresponding nonce word into the translation, preserving both the meaning and the form.

According to M.M. Morozov, "W. Shakespeare created many words by adding suffixes, esp. "en", "un", "out" to already existing ones" [5, p. 5]. The same method of word formation can be observed in the play "*King Lear*", where the author with the help of affixation creates various nonce words. Moreover, it is often that Vasyl Barka in his translation not only creates a new lexeme adding a prefix to the already existing word, but also substitutes prefixes so as to create a new word. Here the reader can find such lexemes as: "*superserviceable*" [28, p. 897] :: «*виставніжковий*» [22, p. 59], "*superflux*" [28, p. 905] :: «*надстаток*» [22, p. 88], "*out-frown*" [28, p. 919] :: «*розхмурити*» [22, p. 137], "*out-face*" [28, p. 899] :: «*зустріну*» [22, p. 65], "*out-paramour'd*" [28, p. 905] :: «*перемурював*»

[22, p. 89], "*outlaw'd*" [28, p. 906] :: «*навіженить*» [22, p. 92]. In some lines the translator uses this method for the ordinary lexemes of the original what can be considered as the method of compensation, as well as the reflection of translator's idiosyncrasy, e.g. «*вмінитися*» [22, p. 143] :: "*to shift*" [28, p. 922], «*всильний*» [22, p. 23] :: "*strain'd*" [28, p. 887], «*встидна*» [22, p. 27] :: "*ashamed*" [28, p. 887], «*вречений*» [22, p. 37] :: "*condemn'd*" [28, p. 891], «*вскородять*» [22, p. 46] :: "*stamp*" [28, p. 894], «*впастковану*» [22, p. 49] :: "*caught*" [28, p. 894], «*вранив*» [22, p. 56] :: "*lanced*" [28, p. 896], «*вколодкувавши*» [22, p. 63] :: "*stocking*" [28, p. 898], «*вренетувавши*» [22, p. 65] :: "*with roaring*" [28, p. 899].

According to N.A. Adakh, there are a great number of nonce words that denote people, especially their professions in Vasyl Braka's works, e.g. «*вбивник*», «*документник*», «*образотворник*», «*проявник*», «*турботник*» [1, p. 9]. In the process of our analysis we have encountered the nonce words of the same category that are used as the counterparts for the neutral lexemes of the source text, what we also consider as the reflection of translator's idiosyncrasy in the translation, namely: «*корончий*» [22, p. 18] :: "*one bearing a coronet*" [28, p. 885], «*рабець*» [22, p. 39] :: "*slave*" [28, p. 892], «*служівник*» [22, p. 89] :: "*servicing-men*" [28, p. 905], «*мордерник*» [22, p. 147] :: "*murderer*" [28, p. 923], «*сподарець*» [22, p. 41] :: "*sirrah*" [28, p. 892], «*сподінька*» [22, p. 96] :: "*mistress*" [28, p. 907] and others.

W. Shakespeare created many nonce words by means of composition (juxtaposition), what was preserved in the target text. For instance: "*hell-black*" [28, p. 909] :: «*пекельно-чорний*» [22, p. 101], "*milk-liver'd*" [28, p. 911] :: «*кислопечінковий*» [22, p. 110], "*lily-liver'd*" [28, p. 897] :: «*бліднопечінковий*» [22, p. 59], "*dog-hearted*" [28, p. 912] :: «*собакосердий*» [22, p. 113], "*shrill-gorged*" [28, p. 914] :: «*дзвінкогорлий*» [22, p. 118], "*toad-spotted*" [28, p. 921] :: «*жабоплямний*» [22, p. 142], "*empty-hearted*" [28, p. 886] :: «*порожньосердий*» [22, p. 23], "*marble-hearted*" [28, p. 893] :: «*камінносердий*» [22, p. 46], "*worsted-stocking*" [28, p. 897] :: «*шерстянопанчоховий*» [22, p. 59] and others. In some places Vasyl Barka used this method for the neutral lexemes of the original: «*король-безумець*» [22, p. 101] :: "*lunatic king*" [28, p. 909], «*рід-корінь*» [22, p. 109] :: "*origin*" [28, p. 911], «*королик-пташка*» [22, p. 120] :: "*wren*" [28, p. 915], «*маніжно-всмішний*» [22, p. 120] :: "*simpering*" [28, p. 915], «*шкельця-очі*» [22, p. 122] :: "*glass eyes*" [28, p. 915]; «*дружеслужко*» [22, p. 40] :: "*friendly knave*" [28, p. 892], «*мисколизний недоїдковець*» [22, p. 59] :: "*eater of broken meats*" [28, p. 897], etc.

On the basis of the analysis conducted, the following classification was outlined that describes the specificity of nonce words in the Ukrainian translation of "*King Lear*" by Vasyl Barka:

1. Nonce words that are used exclusively in the Ukrainian translation of W. Shakespeare's "King Lear" by Vasyl Barka.

2. Nonce words that are used both in the Ukrainian translation under research and in Vasyl Barka's poetry and prose.

3. Nonce words that are used first in the Ukrainian translation under research and later in the artistic literature that was published after 1969.

Thus, we come to the following conclusion: the translator not only managed to preserve the idiostyle of W. Shakespeare one of the features of which is the tendency to use nonce words. In his translator's interpretative position that resembles the principles of imagism and neoromantic conception by W. Benjamin, Vasyl Barka also "remained faithful to his principle to search for the words, that is free from semantic formalism of the established word usage, not impeded by the habit, prompted by the intuitive feeling" [4, p. 61]. The reflection of translator's speech personality formed by his own writings is visible in the usage of nonce words created by the Ukrainian writer in his poetry and prose in the Ukrainian translation of "King Lear". Moreover, certain nonce words coined by Vasyl Barka in the process of translation of W. Shakespeare's tragedy did not enter the dictionaries, however were later used by Ukrainian men of letters.

So as to illustrate the items of our classification, let us consider the following samples.

"O, how this mother swells up toward my heart! / *Hysterica passio*, – down, thou climbing sorrow, / Thy element's below!" [28, p. 900].

«О, як же матеріця-неміч душить серце! / Нападний плач, геть – забереуце горе, / від горла вниз спадай!» [22, p. 67].

In this example the stylistically neutral SL lexeme "mother" is substituted in the translation by a nonce word «матеріця-неміч» that is formed by means of composition of lexemes «матеріця» and «неміч». The English lexeme "mother" was a Renaissance term for an illness that felt like suffocation, characterized by light-headedness and strong pain in the stomach, its symptoms resemble those of emotional trauma, grief, and hysteria. The NEDHP provides the following definition for the present lexeme: "11 b. *Rising (suffocation, swelling upward, etc.) of the mother*: Hysteria <...> 12. Hysteria: equivalent to the phrases in 11 b. Also *fits of the mother*" [15, V. VI, Part II, p. 692], moreover, as the illustration of the 12th meaning, the herein mentioned before line from "King Lear" is provided. The Church-Slavonic lexeme «матеріця» has the same meaning as the lexeme "mother-in-law" («теща») [10, p. 299], possessing slight negative connotations in the recipient ethnoculture what preserves the implied negative meaning of the original line. At the same time the original meaning is preserved by means of addition of the lexeme «неміч» defined as: "1. Insufficiency of

physical strength; weakness. <...> 3. *coll. The same as the disease*" [14, V. 5, p. 337]. Therefore, what we observe in the translation is the substitution of the stylistically neutral SL lexeme with a nonce word in the TL. Due to the differences in the parallel diachronic development of the meanings of the lexemes "mother" and «мати» in the source and target languages in question, and as a result absence in the TL of the meaning actualized in the SL text, as well as the association of the lexeme «мати» in the Ukrainian ethnoculture with the cult of mother [8, p. 355-357], the translator was forced to opt for the dynamic equivalent (by E. Nida) and decode the implied meaning aiming at the understanding of the recipient audience. Another nonce word that appears in the translation is the adjective «заберуцій» that is the modification of the verb «забиратися» created by means of affixation, what means "to climb somewhere".

"*Fortune, that arrant whore, / Ne'er turns the key to the poor. – / But, for all this, thou shalt have as many dolours for thy daughters as thou canst tell in a year*" [28, p. 900].

«Фортуна: лярва на побри́дстві, / дверей не відмика для бідних. / Але, щодо цього, матимеш стільки скарбованців скорби від твоїх дочок, що не зможеш почислити за рік» [22, p. 67].

In this sample the SL adjective "arrant", i.e. "wandering", is substituted with the noun «побри́дство» – a nonce word that is the modification of the Ukrainian verb «побродити». In the dictionary by A. Krymskyi and S. Yefremov there is the similar, but still not identical lexeme «побри́дки» [11, V.1, p. 60]. In the presented excerpt the Fool warns the King that for everything he gave to his daughters, i.e. his lands, belongings, etc., he will have "as many dolours" as he "canst tell in a year". The lexeme "dolours" means "money", "wealth" as used in its direct meaning, and simultaneously the word is used ironically, meaning that the King will have "nothing". Applying the method of composition Vasyl Barka creates portmanteau words «скарбованці скорби» thus explicating the implied meaning of the original. The lexeme «скарбованці» is most probably the combination of the lexemes «скарб» and «карбованці». Both words bear the direct meaning of the original. However, the usage of the lexeme «карбованці» can be viewed as the method of domestication, as far as it is a currency unit that was used in Ukraine. The lexeme «скорби» is the composition of «скорбота» and «скарб» where the meaning implied by the original author is inferred by the translator.

"*Now, Edmund, where's the villain?*" [28, p. 896].

«Де ж, Едмунде, той бусоркан?» [22, p. 55].

In the next sample under analysis the neutral SL lexeme "villain" is rendered as a TL nonce word «бусоркан» that can be either the composition of «босоркун» – "a vampire" [9, V. 1, p. 41] or the "mountain spirit" and «бусурман» – "1. the one

of different religion. 2. Is used as a swear word” [14, V. 1, p. 264]: on the one hand, nothing is being said directly either about any vampires, or about the different religion of Edmund, on the other hand some religious shades are heard in his voice in many lines of the original, what is more, the text of “King Lear” contains a hidden allusion to the “Declaration” by S. Harsnett that deals with the very issue. Moreover, the second meaning of the lexeme «бусурман» is actually actualized in the SL text.

In the following examples, the nonce words that are used both in the Ukrainian translation under research and in Vasyl Barka’s poetry and prose can be found. Even though the word is not registered in a dictionary, it still occurs in more than one artistic work. The supposition can be made that translation activity influenced Vasyl Barka’s own works and, vice versa, his own creativity influenced his translation.

“*Sir, I love you more than words can wield the matter; / Dearer than eyesight, space, and liberty; / Beyond what can be valued, rich or rare*” [28, p. 885].

«*Мій пане, я люблю вас більше, ніж слово виразити може, / милиші ви над посвіт ока, простір і свободу, / над все, що варте, скарбність або рідкість*» [22, p. 19].

In the herein provided above sample of the original text the consonance of the letter “r” in the lexemes “rich or rare” constitutes the euphony of the passage. Vasyl Barka did not reproduce the consonance, however he preserved the euphony by the repetition of the suffix -ість: «скарбність або рідкість», thus creating a nonce word «скарбність» by means of suffixation. Vasyl Barka also used this word later in his writing published after the appearance of the translation: «найвищу скарбність громадського та особистого життя» [27, p. 32]. The present nonce word resembles another one applied by the translator in the Ukrainian text of “King Lear”, i.e. «скарбованці», as well as a newly-created lexeme «скарбничність» in the verse «Будяк» (“Thistle”): «коли скарбничности дарів солодких / світові досить» [27, p. 36] that was also written on August 8, 1981, after the appearance of the translation.

“*Vengeance! plague! death! confusion!*” [28, p. 900].

«*Возмездя, моровиця, смерть, розбивство!*» [22, p. 68].

In the present sample the lexeme «возмездя» can be considered the modified borrowing from the Russian language, as far as there is no such lexeme in the Ukrainian language and the Russian word «возмездие» is translated into Ukrainian as «відплата, віддяка, заплата, (за хорошее) нагорода, (за преступление) кара» etc. The lexeme was used in Vasyl Barka’s novel «Рай» (“Paradise”): «щоб не образити судних сил возмездя» [18, p. 192]. Another stylistically neutral lexeme “confusion” is substituted with the lexeme «розбивство». According to N.A. Adakh, the Ukrainian nonce word is

formed by means of prefix and suffix word-formation. The lexeme was used in Barka’s play «Господар міста» (“The Master of the town”) published in 1980: «*А розбивство! – як мені в серці*» [17, p. 60]. Nevertheless, we consider that it is also possible that the present lexeme is formed by means of the composition of the lexemes «розбійство», i.e. “robbery” and «вбивство», i.e. “murder”.

“*Poor Tom; that eats the swimming frog, the toad, the tadpole, the wall-newt and the water; that in the fury of his heart, when the foul fiend rages, eats cowdung for sallets; swallows the old rat and the ditch-dog; drinks the green mantle of the standing pool; who is whipt from tithing to tithing, and stock-punisht, and imprison’d; who hath had three suits to his back, six shirts to his body, / Horse to ride, and weapon to wear; / But mice and rats, and such small deer; / Have been Tom’s food for seven long year. / Beware thy follower*” [28, p. 906].

«*Хома-бідак, що їсть плавучих жаб, ропавок, пуголовків, стінних ящірок і водяних; що в шаленстві свого серця, коли казить нечиста сила, їсть кров’янку як салат; глітає старого цура і собаче падло, н’є жабуриння на ковбані. Хто від селища батожений до селища, колодкований і тюрмлений. Хто мав три вбрання до спini, шість сорочок до тіла, коня – їхати, і зброю – носити. / Проте мишва, цурня, мільга сама: / все – їв довгих сім літ Хома. / Бережіться мого слідоступа*» [22, p. 91].

In this sample there is only one nonce word in the source text (“stock-punished”) and, on the contrary, six of them in the target text with one used in Vasyl Barka’s own work «Правда Кобзаря» (“Kobzar’s Truth”) in 1961 – «слідоступ за плечима росіян» [16, p. 30], and later in the translation of “King Lear”. Herein the following methods were used so as to create the nonce words: “stock-punished” and «Хома-бідак» – juxtaposition; «батожений», «колодкований», «тюрмлений» – by means of suffixation the translator creates adjectives from the already existing nouns «батіг», «колодки», «тюрма» correspondingly. Another lexeme «цурня» is formed according to the word-forming rules of the Ukrainian language, where the suffix -ня is used so as to form collective nouns. The noun «слідоступ» is formed by means of composition of the noun «слід» and the verb «ступати».

Another item of our classification is illustrated by the samples provided herein above, when nonce words that were used in Vasyl Barka’s translation interweave with the original Ukrainian artistic literature that was published after 1969, i.e. after the publication of the Ukrainian translation of “King Lear” produced by Vasyl Barka.

“*To shake all cares and business from our age; / Conferring them on younger strengths, while we / Unburden’d crawl toward death*” [28, p. 885].

«Наши загад – / всі клопоти і справи скинути з свого доліття, / їх сповіряючи на міць молодшу, та тоді / до смерти легкома хилити» [22, p. 18].

In the present sample the Ukrainian equivalent of the SL lexeme “*unburden'd*” is the lexeme «*легкома*» that is not registered in any dictionary to which we had access. The word is formed by means of suffixation, where the suffix -ома is used in the Ukrainian language for the formation of adverbs, for instance: «*крадькома*», «*тайкома*». Nevertheless, the adverb «*легко*» is considered to be the conventional one that is registered in the dictionaries having the meaning “1. Without physical strength, without much effort. <...> With smooth passing over; gracefully (to walk, dance, etc.)” [14, V. 4, p. 463]. The lexeme «*легкома*» was used in the verses by D. Pavlychko – «*Ти навчаєш ходити легкома / Попід хмари навислі*» [19] and V. Romanovskyi – «*І зимний холод крався крадькома*» [20].

“*Nor are those empty-hearted whose low sound / Reverbs no hollowness*” [28, p. 886].

«<...> та й не порожньоюсерді – ті, у кого тиха мова дуплиння не відлунює» [22, p. 23].

In the next sample W. Shakespeare’s nonce word “*empty-hearted*” is rendered by Vasyl Barka with the Ukrainian lexeme «*порожньоюсердний*». In both cases the method of composition is used. Let us compare other Ukrainian translations of the excerpt: «*Повірі мені, що не без серця той, / Хто змалу не навчивсь базікати цікаво*» [26, p. 519], «*І не жорстока та, чії слова / Хоч тихі, та від повного йдуть серця*» [24, p. 242], «*Ще не порожнє серце в тих, що стиха, / Не як гучна порожнява, говорить*» [25, p. 9], «*Бо не бездушні ті, хто мовчазні, – / Лиш почуття ховають непритворні*» [23, p. 9]. Thus, it is only in Vasyl Barka’s translation that one encounters the nonce word that has the same meaning and corresponds to the same method of word-building as the original one. The only dictionary in which we have found the Ukrainian lexeme «*порожньоюсердний*» was the “*Dictionary of poetic language of Vasyl Stus*” compiled by L.V. Olifirenko. Herein the lexeme under analysis is registered as an “*individual author’s word*” [13, p. 57], meaning that it was a nonce word created by V. Stus: «*Порожньоюсердний вибільшився світ, / мов простору запрагло німування*» [21, V. 3, p. 59]. However, it should be mentioned that the poet used this lexeme in his verse that belongs to the verses written within 1973–1979, therefore, cannot be ascribed to him. Most probably, the word was introduced into the Ukrainian language by Vasyl Barka as a calque of the English lexeme “*empty-hearted*” in the Ukrainian translation of “*King Lear*” published in 1969 and done even earlier.

On the basis of the Translation Studies analysis conducted, the conclusion can be drawn that in his translation Vasyl Barka skillfully reproduced the idiosyncrasy of W. Shakespeare, preserving his tendency

to create nonce words. As well as an original author, the translator also applied the methods of affixation and composition, however the method of conversion was not used in the translation as far as this method of word building is not very much productive in the Ukrainian language. Not only did Vasyl Barka reproduce the forms of the original nonce words, but he also explicated the implied meanings that might not have been understandable to a target reader due to the historical distance or absence of the necessary cultural background knowledge. The contrastive analysis of Vasyl Barka’s translation with the texts created by other Ukrainian translators helped us to make an assumption that Vasyl Barka was the only Ukrainian translator of W. Shakespeare’s tragedy “*King Lear*” who managed to reproduce the style of Shakespeare-neologist to the greatest extent. The acquaintance with Vasyl Barka’s own creativity helped us to presume that his own idiosyncrasy, here we mean his tendency to create new words, not only facilitated better reproduction of the original, but highly influenced the target text with the overuse of nonce words. This tendency is also visible if we compare the results presented in Figures 1 and 2. Figure 1 presents the frequency distribution of nonce words in the Ukrainian translation of W. Shakespeare’s “*King Lear*” by Vasyl Barka according to the parts of speech. The present chart shows the outcome of our analysis. If to compare our results (Fig. 1) with those received by N.A. Adakh (Fig. 2) [2, p. 8], we will see that both charts bear similarity. This, to our viewpoint, can serve as the evidence to the fact that even though a translator is dependent on author’s style, his/her individuality is inevitably reproduced in the translation.

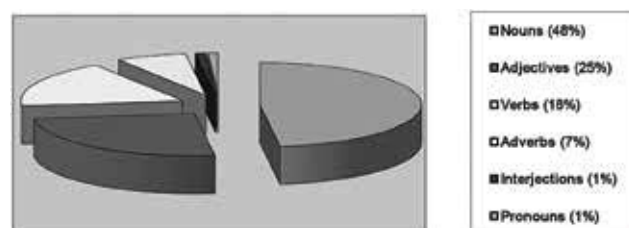


Fig 1. Frequency distribution of nonce words in the Ukrainian translation of W. Shakespeare’s “*King Lear*” by Vasyl Barka according to parts of speech

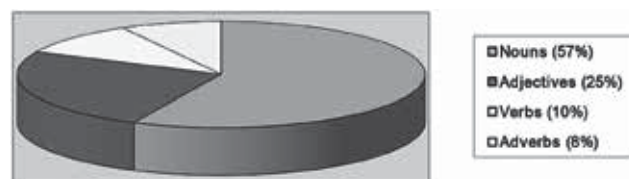


Fig. 2. Frequency distribution of nonce words in Vasyl Barka’s poetic works (1931–1991) according to parts of speech. The quantitative analysis was conducted by N.A. Adakh

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