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**Rendering linguocultural and pragmatic potential of author
neologisms in children's literature (the case study
of J. K. Rowling's "Christmas Pig" and T. Fletcher's
"Christmasaurus")**

**Відтворення лінгвокультурного та прагматичного потенціалу
авторських неологізмів у дитячій літературі
(на прикладі романів «Різдвяна Свинка» Дж. Ровлінг
та «Різдвозавр» Т. Флетчера)**

Summary. Children's literature often incorporates imaginative and fantastical worlds created by authors to captivate young readers. When presented with phenomena, characters, and events that are beyond our understanding, it is common to seek explanations through the use of magic and other supernatural elements. However, mature readers may find it challenging to accept storylines that deviate from the norm, as the presence of magic, spells, and other mystical elements can complicate the plot, requiring a close and careful reading of the text. Conversely, young readers, with their vivid imaginations, are more able to become fully immersed in the storyline, making magic an almost essential element of children's literature. Moreover, children's literature authors frequently employ a number of author neologisms that are characteronyms and make up these magical worlds. Thus, decoding linguocultural information and pragmatic functions of such units is the key objective of the present study. Author neologisms serve significant aesthetic and pragmatic functions, albeit presenting a challenge for authors and translators alike. This challenge is due to the fact that texts often need to be modified to cater to different language variations, making them comprehensible to young readers who may not be familiar with certain terms or cultural references. J. K. Rowling's writing style is characterized by intricate character development, frequent use of literary devices, and the introduction of

neologisms that contribute to the creation of a vivid and imaginative world. Despite being intended for younger readers, her books address acute social problems, and author neologisms help the author underscore them in the text. Likewise, Tom Fletcher's "The Christmasaurus", first published in 2016, has become a beloved classic among a large number of young readers. It is a captivating story of a young boy named William, his father, and a prehistoric creature. To vividly portray his fancy Christmas world, the author made up a plethora of author neologisms. Thus, it remains imperative to ensure that the pragmatic and linguocultural potential of such units is preserved during translation.

Key words: children's literature, author neologisms, translation strategies, pragmatic potential, linguocultural potential.

Анотація. Дитяча література часто описує вигадані фантастичні світи, створені авторами, щоб зацікавити маленьких читачів. Такі явища, персонажі та події, які є поза нашим розумінням та існують у царині магії що робить чари майже невід'ємним елементом дитячої літератури. Позначаються авторськими неологізмами, що можуть становити труднощі під час перекладу. Крім того, такі номінації часто наділені неабияким прагматичним потенціалом, оскільки підкреслюють чи пояснюють створені автором надприродні елементи, відтак потребують дуже виваженого й ретельного підходу під час відтворення з метою збереження авторського задуму. Крім того, автори дитячої літератури часто застосовують колоритні авторські неологізми, які є іменами-характерними персонажів та творять ці чарівні світи. Таким чином, декодування лінгвокультурної інформації та прагматичних функцій таких одиниць є ключовим завданням даного дослідження. Для стилю Дж. К. Ровлінг характерні складні персонажі, застосування низки літературних прийомів і авторських неологізмів, які сприяють створенню яскравого магічного світу. Попри те, що її твори переважно націлені на молодшу аудиторію, твори Ровлінг порушують гострі соціальні проблеми, а авторські неологізми концентрують у собі авторський задум. Подібно, «Різдвозавр» Тома Флетчера, опублікований у 2016 році, став улюбленим різдвяним виданням маленьких читачів. Це захоплива історія про хлопчика Вільяма, його батька та уявну доісторичну істоту Різдвозавра. Щоб якнайяскравіше змалювати свій фантастичний різдвяний світ, автор вигадав безліч авторських неологізмів. Таким чином, вкрай важливим є збереження прагматичного та лінгвокультурного потенціалу таких одиниць під час перекладу.

Ключові слова: дитяча література, авторські неологізми, стратегії перекладу, прагматичний потенціал, лінгвокультурний потенціал.

Introduction. When developing a fictional world, the writer's idiolect is of paramount importance. This is because the imaginary or alternate reality is created based on the author's personal preferences and design. In the realm of literature, an author's choice of words and their respective meanings can provide readers with a deeper comprehension of the fictional world that has been crafted, along with the author's values and

beliefs. Neologisms are often employed by writers to establish a connection between the fictional world and the real world. Children's literature, in particular, is heavily reliant on the creation of fictional worlds, as children possess an active imagination and are capable of perceiving even the most unlikely scenarios as plausible. To imbue these fictional worlds with authenticity, authors create novel concepts that are given names through the use of neologisms.

Children's literature plays a fundamental role in shaping the character and expanding the intellectual horizons of young minds [4, p. 1]. The stories that children hear, read, and learn during their formative years exert a considerable influence on their lives. According to H. Klingberg's definition, children's literature encompasses books that are published specifically for children, recommended for them, and read by them [3, p. 8]. These fictitious realms are the manifestation of an author's creativity and can exist outside the boundaries of natural and physical laws. Despite their fantastical nature, these worlds are crafted to appear plausible and engaging to a young audience. [9, p. 2].

Data and Methodology. We compiled a research corpus of examples from two children's novels: "*The Christmas Pig*" by J. K. Rowling and "*The Christmasaurus*" by T. Fletcher. Through *the continuous sampling method*, we collected 226 author neologisms, used for creating a fictional world, which were subsequently subjected to analysis. We employed *the lexicographic verification method* and *contextual analysis* to ascertain the genuineness of each word as an author neologism. *Contextual analysis* also aided in categorising new words. *The word formation analysis* was utilised to gain further insight into the authors' intentions when coining new words. We unveiled that T. Fletcher's occasionalisms were mostly coined through compounding, whereas J. K. Rowling's neologisms were created by semantic derivation (attributing new meanings to existing words). *The critical discourse analysis* was employed to investigate the idiolects of the authors. We found out that Tom Fletcher uses onomatopoeia (was identified approximately 80 times) to create a humorous or dynamic effect. On the other hand, J. K. Rowling employs personification as a means to endow ordinary objects with human abilities. We analysed the rendering of neologisms and the extent to which all intended meanings by the author through *translation analysis*.

Results and Discussion. J. K Rowling's Idiolect in the Novel "*The Christmas Pig*". J. K. Rowling's literary contributions have earned her widespread recognition as one of the most prominent British authors of our time. Despite being primarily targeted at a young audience, her books incorporate a complex underlying structure and significant themes. Consequently, a thorough analysis of Rowling's latest children's novel,

"The Christmas Pig" (2021), would be of great interest to a broad audience. The narrative is presented in the third person and encompasses two distinct worlds: the real world and a fictional realm that the protagonist enters through a transformative ritual, leading him into a state of disorientation. The story adheres to a conventional structure that is commonly found in children's fantasy literature, where the protagonist embarks on a quest to fulfill a mission.

J. K. Rowling has demonstrated an exquisite talent for character creation through the use of language, rather than direct descriptions. A prime example of this is *Sheriff Specs* (*Шериф Лорнет*), a character who resides in the town of *Disposable* (*Марнівка*), which is reminiscent of a classic cowboy settlement, complete with low wooden houses and horseback transportation. To render character's name, the translator employs contextual substitution, which means that a literal translation of the text would not provide sufficient information to readers who are unfamiliar with the context. Sheriff Specs speaks informally, often employing abbreviations and words for humorous effect, which is typical of a cowboy sheriff character. The meaning of certain structures such as "ain't" and "em" cannot be preserved in the Ukrainian language due to linguistic differences, resulting in a loss of character portrayal. However, other colloquial expressions such as "Dearie," "Fellas," and "all righty" have been conveyed with precision in the translated text. It is worth noting that the Sheriff possesses a sense of humor, which is exemplified in his suggestion for the Scissors to visit a bar. In response, they agree with Specs and say, "...you've got the point." In the given dialogue, the sheriff responds by saying "And you've got two!", which can refer to a the meaning "point" as a sharp, cutting part of something. Unfortunately, the Ukrainian language does not have a word that encompasses both meanings. Thus, the translator uses the word 'горлянка', which is commonly used to refer to drinking, in stead of 'point.' This effectively retains the humor of the dialogue while slightly altering the target of the joke.

In her children's novel, "The Christmas Pig", J. K. Rowling has crafted a world of toys that is both relatable and comprehensible to young readers. The story introduces several five categories of author neologisms: 1) Anthroponyms (person names), 2) Toponyms (place names), 3) Status, 4) Entertainment, Holidays, Traditions, Customs, Actions, and 5) Local Institutions.

Characteronyms comprise names, surnames, nicknames, and aliases assigned to both human beings and fictional characters. In the ST the author crafted 67 distinct anthroponyms. However, during the translation process, in the TT the number of characteronyms is smaller. When it comes to translating toy character names, there are certain challenges

that must be taken into consideration. For instance, there exists a stuffed toy named *Dur Rig*, which was named after the author's childhood speech impediment. The name was translated to the phrase *Гална Слінка*, in order to align with the author's intention, as young children often find it difficult to pronounce the letter "r". Additionally, the main character creates an abbreviation for the pig's name, which is DP. This abbreviation [di:-pi:] carries an endearing and diminutive tone, reflecting children's tendency to soften names. However, the translator introduces their own abbreviation, *ГС* [ze-ec], based on the previous translation of the pig's name. Although it deviates from the author's original intention, it shares a similar form. The same issue arises with the abbreviation "CP" (*The Christmas Pig*), which also sounds affectionate [si:-pi:]. It nearly replaces the initial abbreviation, while the target version "PC" [ep-ec] lacks the same quality. Moreover, the translator alters the gender of the pig. In the original version, the protagonist's friend is male, whereas in the translation, the pig is portrayed as female. This discrepancy may arise from the fact that animal names in English do not inherently possess gender, requiring the author to assign it as a character trait. In contrast, the gender of animals in the Ukrainian language is indicated through word form, and the diminutive form "свинка" aligns better with the female gender.

The antagonist in the story is a monstrous creature that feeds on toys and is referred to as "*the Loser*". However, the term "*Loser*" presupposes a failure and simultaneously can mean someone who lost something. While the Ukrainian translation for "*Loser*" is "*невдаха*", the translator opted for the name "*Згубник*", which means "destroyer" and can be a play on words on "*загубити*". Although this name brings a more sinister undertone to the character, it unfortunately resulted in the loss of the intended humorous tone by J.K. Rowling.

Toponyms. In "*The Christmas Pig*", toponyms play an essential role in conveying information and setting the scene. However, when these novels are translated into different languages, finding equivalent place names can be challenging. One common approach is to use calques, which are neologisms created by adapting the original name to the TL norms. For instance, "*The Land of the Living*" was translated as "Країна Живих," while "*The Land of the Lost*" as "Країна Загублених."

Later, the protagonists arrive at a storage room, named *Mislaid* (*Забудькове*), where toys are waiting to be redistributed. The name *Mislaid* is derived from the verb "*mislay*" – to misplace something. In the target text, the translator creates a neologism based on the nickname "*забудько*", which means a person who quickly forgets everything, and adds the ending "-ве". This ending is frequently used in the names of

small Ukrainian villages. Similarly, the toponym "Bother-Its-Gone" implies something that causes anxiety and concern. The translator has opted not to preserve the original written form, which incorporates a hyphen, and instead has transformed the verb "занпропало" into the noun "Занпропалівка." This alteration incorporates the recognizable Ukrainian village-forming ending "-івка.". The utilization of calque stands as the most frequently employed strategy in rendering author's toponyms.

Status. These are the names of the objects that hold a significant role in the fictitious system creation. The toy world maintains a structured environment, as the Loser instills fear and establishes a dictatorship within the Land of the Lost. This development necessitates the implementation of strict object categorization and protocol adherence. Certain phrases cannot be translated word-for-word, and two such examples are *'The Bad Things' (Погані речі)* and *'The Bad Habits' (Згубні Звички)*. The former is calqued as the most common meaning of the adjective 'bad' connotes something negative. Conversely, the latter is translated using synonymous substitution. Toys that are deemed unnecessary are labeled *Surplus*, which literally translates as "something extra, excessive." The translator creates the word *Зайвук* derived from the adjective *зайвий*, carrying a similar meaning to its English equivalent. Entertainment, Holidays, Traditions, Customs, Actions. The world exhibits a distinct set of customs, entertainment forms, and rituals. Consequently, these peculiarities contribute to the rich tapestry of the toy world, making it all the more fascinating and enchanting for its audience. The expression "The night for miracles" is conveyed by compressing the article "the" and the preposition "for." This approach is due to the Ukrainian language's use of inflections instead of prepositions. To convey the phrase's second part, "lost causes," two transformations were employed – contextual substitution and antonymic translation. The term "lost" is translated as its antonymic adjective "found" (віднайдений), while the word "causes" does not necessarily imply loss, prompting the translator to select a context-based replacement. The phrase "lost causes" refers to a person or thing's inability to anticipate success or change. The translator replaced it with an expression with a more optimistic connotation. In «Christmas Pig», J. K. Rowling opted for a comparatively smaller number of author neologisms than in the Harry Potter series. Nevertheless, it remains imperative to ensure that the essence of the name of any given tradition or holiday is preserved during translation. The most frequently used approach is the literal translation of each word. Author neologisms for local institutions serve to denote venues to host events. The translator has highlighted an interesting challenge that arose in the translation process – the difficulty of accurately translating the word "Saloon" into Ukrainian. Due to the

word's culturally specific nature and the corresponding lack of an equivalent in Ukrainian, the translator opted for a more general term, "Bar," to describe the establishments that share similar functions to Saloons in the Western United States.

T. Fletcher's Idiolect in the Novel "The Christmasaurus". Tom Fletcher, a highly-acclaimed British author, achieved widespread recognition with his debut book, *The Christmasaurus*, which was first published in the year 2016. Since then, this heartwarming tale of Christmas has become a beloved classic among a large number of young readers. "The Christmasaurus" is a captivating story of a young boy named William, his father, and a prehistoric creature. The narrative delves into the essence of Christmas themes, presenting two distinct worlds: the real world where the protagonist leads his everyday life, and the magical land of the North Pole, home to Santa Claus and his diligent elf helpers. The story unfolds logically and gradually, transporting readers from one world to the next in a seamless manner. The worlds of William and Santa Claus remain separate until the moment when the iconic gift-giver receives a letter from a boy requesting a dinosaur as a Christmas gift. This masterpiece is a must-read for anyone seeking to immerse themselves in the magic of the holiday season. Tom Fletcher's "Christmasaurus" is structured in a quest-like fashion similar to J. K. Rowling's "The Christmas Pig", with William portrayed as a child with a physical disability, unable to walk, effectively emphasizing that children with disabilities share similar interests as their peers, and their lives are not defined solely by their conditions.

When reading the book, one cannot help but notice the distinct language used by the elves. These magical beings express themselves through rhyming in their speech, which presents a significant challenge for translation. Not only does it require finding an appropriate equivalent, but it also means preserving the poetic form. However, the translator was able to convey the meaning of the poems effectively, at times altering the structure of the lines. For instance, the phrase "the line didn't rhyme" was replaced with the metaphorical expression "рима гепнула дверима," which adds a comedic touch. The author utilized various stylistic techniques to enhance the overall quality of the writing. In TT certain changes were necessary to maintain the same level of stylistic flair, including modifications to word order, subject matter, and phrasing. For example, in the ST, the author employed alliteration to describe the process of digging, specifically "*dig diggedy, dig diggedy,*" whereby "*diggedy*" conveyed a sense of enthusiasm. During the translation process, the translator had to replace this phrase with the onomatopoeic expression "*кон-конай, кон-конай, коно-коно-кон-конай,*" which does not carry the same connotation but succeeds in retaining the stylistic coloring of the

ST. The utilization of onomatopoeia in various parts of the book was employed by the author to accentuate not only the textual aspect of the work but also its visual component. To infuse the narrative with dynamism, italics were used during tense moments. In certain instances, direct calque was utilized, such as *Slice!* being translated as *Пи́зз!* or *Roar!* as *Па́рп! Bleep* can now be expressed as a short, loud sound produced by an electronic device. The Ukrainian lexeme *Пин!* still remains an exclamation without lexical meaning. In consideration of Tom Fletcher's idiosyncratic language, it is noteworthy that he has introduced a variety of dish names that encompass both original and traditional British cuisine. Bean ribbons hold distinct cultural significance across English fairy tales and Ukrainian agrarian culture. While English tales depict them in a magical context, they lack prominence in Ukrainian culture where they do not share the same connotation. Nonetheless, bean ribbons are still present in Ukrainian culture, and exploring their role in literary works could potentially captivate young readers. "The Christmasaurus" also showcases the translation of food names, as evident in the use of the slang term "slop" to describe poorly cooked food in a plate of green color that Brenda threw at William. The translator has chosen to retain the reference to color in the original text, but has substituted the word "slop" with "юшка", a lexeme commonly used in Ukrainian cuisine to describe transparent liquid dishes. This substitution is likely familiar to Ukrainian readers given its prevalence in school cafeterias. The author's intention in describing the dish in this way was to elicit negative connotations, as Ukrainian schoolchildren often consider this particular dish to be poorly made and unappetizing due to certain cultural and culinary factors. In "The Christmasaurus," T. Fletcher adeptly captures the festive ambiance of Christmas. To analyze the book, we employed A. Epindola and M. Vasconcellos's classification of culturally marked units [1]. However, owing to the author's idiosyncratic writing style, we found it necessary to include additional categories of neologisms. These categories comprise characteronyms, toponyms, local institutions, food and drink, fictional objects, gestures, rituals, celebrations, entertainment, species and parts of their body, and individual author epithets. We also applied this same analytical framework to J. Rowling's "The Christmas Pig".

Anthroponyms. The author predominantly utilized pre-existing terms to assign names to the characters, but skillfully imbued them with new associations and imagery. Considering the comical nature of the piece, an array of nicknames were employed, akin to the way children often invent such monikers for their teachers or classmates. The character *William Trundle* is distinguished by a "speaking name" that carries particular significance and refers to a wheel or the action of rolling, which is

particularly noteworthy as he relies on a wheelchair for mobility. The translation of the work into Ukrainian was carefully executed, with appropriate adaptations made to ensure that the text was not burdened by any awkward or unnatural-sounding surnames. Additionally, the character is known by several nicknames in addition to his given name. He was affectionately referred to as "*Willypoos*" (*Вілліпук*) by his father. This term was a portmanteau of two words: "*Willy*", and "*poos*," a colloquialism for excrement. The challenge for the translator was to identify a suitable replacement that would maintain the original meaning while being concise and easily understandable. Eventually, they opted for the Ukrainian word "*пук*," which is an onomatopoeic representation of the defecation sound. It is noteworthy that the protagonist's given name bears a striking phonetic resemblance to that of the popular literary character, *Winnie-the-Pooh*, created by A. A. Milne. This correlation suggests that the parents of the protagonist may have playfully coined a term of endearment for their child, inspired by the beloved bear. In Ukrainian, this wordplay may be preserved as '*Вілліпук*', which also bears a striking similarity to the Ukrainian translation of the name of the teddy bear toy. The name of the antagonist in the story is *Hunter*, which typically refers to someone who hunts animals. In order to find a proper equivalent, the translator utilised addition and added the word "*мисливець*" to the name. However, this approach is somewhat ambiguous as the story later reveals that the villain's real name is *Huxley* and the pseudonym is *Hunter*. A more appropriate translation would have been to use calque and translate *Hunter* as "*Мисливець*" to avoid any confusion.

Toponyms. There were only a few words in this category as the author used the familiar concept of Santa Claus' homeland and gave it new symbolism and imagery. A unique settlement located at the North Pole, is recognized as the *North Pole Snow Ranch* (*Снігове Ранчо Санті*), which follows a typical English structure of a noun cluster. However, when this expression is directly translated into Ukrainian, it appears inconsistent and requires the use of transposition. This process involves replacing the noun-noun pairing with a noun-adjective construction to maintain clarity and coherence in the translation.

The author introduced a coffee shop in the story that had an elven theme. The coffee shop was named after a well-known coffee chain, but with slight changes to its logo, to create a distinctive impression in the reader's mind. The name '*Starbucks*' was divided into two parts: '*Star*' represented Christmas, and '*Bucks*' symbolized a male deer, which directly referred to the festive season. When translated into Ukrainian, the name of the coffee shop was culturally modified to fit the local context. It was renamed as "*Данкін Поларіс*" which drew inspiration from another

international chain, *Dunkin Donuts*. The new name still retained the magical essence of the original name, as the English term "*Polaris*" refers to the North Star. However, this decision could be confusing for Ukrainian readers who are unfamiliar with this information.

Food. The author has provided a number of examples of dishes, primarily focusing on confectionaries. The most notable dish is the combination of pancakes with a side of waffles. The origin of the term "side of" is intriguing, as it originates from the meat industry and refers to a specific portion of meat as if it were "half of something". As such, it becomes evident that the pancakes featured a filling composed of half of the waffles. This meaning is lost in the Ukrainian language, as the name of the dish was modified to align with Ukrainian customs. The author has innovatively crafted their own distinct dishes by amalgamating familiar ingredients, thereby rendering word-for-word translation impractical. Another instance is *Cosmos Converting Candy Canes* or *Космічно Перевтілювальні Карамельні Тростинки*, rendered through calque.

Fictional Concepts. We have introduced a category for neologisms that are particularly challenging to translate into tangible concepts. This decision was made due to the absence of a designated subcategory for such cases. One such example is the phrase "un-meltable North Pole snow," which requires descriptive translation, as the verb-noun combination involved is not common in the Ukrainian language. Although the alternative translation of "північнополюсний сніг, що не тане" captures the meaning intended by the author, it also adds to the book's volume. Other instances include *giganterrific* (*гігантсько-страхітливий*) and *fat-tastic* (*фантовстичний*)

Gestures, Rituals, Celebrations, Entertainments. One noteworthy example of this is the phrase "*to give High-threes*," which offers valuable insights into the fictional characters called elves. This phrase is derived from the popular gesture of giving high-fives. However, in this particular fictional universe, it is evident that the elves only have three fingers. While the gesture itself resembles that of humans, it has its own distinct characteristics. Ukrainian readers are already familiar with this concept, and thus, the translator opted for a literal translation «Дай три!». Species and Parts of their Body. The author has ingeniously created new species by combining the names of existing animals, which serve to illustrate the extent of Hunter's hunting endeavors. These combinations were deftly translated through the calque method, for instance the translation of *horseshark* into *кінякула* (horse + shark) and *pandaroo* into *пандару* (panda + kangaroo), among others. Individual Author Epithets This category holds significant importance in our study as it constitutes a notable feature of T. Fletcher's idiolect. The use of epithets in the text serves to

diversify the written content and endow it with dynamism. In the portrayal of gift-making, Santa employed magical glasses, which the writer aptly coined as "au-toy-magic (*автомагічні*).". This neologism comprises three parts, wherein the wordplay within "auto" transforms into "au-toy," signifying the addition of toy as a component. The term "matic" is then substituted with "magic," preserving a similar sound. In the Ukrainian context, the form of the neologism could be retained, but the inclusion of the word "toy" and its association with glasses for creating toys were lost. Also, there is an epithet "*dinosawesome (динозаворожуюче)*" that conveys admiration through its combination of two components. This category of epithets proved to be one of the most challenging to translate due to its criticality in preserving the writer's distinct style. Despite this challenge, the translator was able to accomplish this task successfully, either by calquing or contextually replacing most of the lexemes

Pragmatic potential of author neologisms in the novels. The works of J. K. Rowling, while addressing acute social problems, place considerable emphasis on Christian values such as love and self-sacrifice. Additionally, the fictional world she creates aligns with the biblical concept of the afterlife, with hell, purgatory, and paradise playing significant roles. The allusions to intertextuality within her work, particularly with Dante's "Divine Comedy," underscore the idea of dividing the world. While the three realms are not explicitly named, their descriptions allow readers to infer their nature. For instance, hell is portrayed as a descending place engulfed in fire, ruled by a malevolent entity. In contrast, paradise is a tranquil and blissful location, evoking imagery of a tropical island, where *Santa* symbolizes wisdom. The *Loser* in Rowling's work fulfills a similar role to Dante's Devil, tormenting sinners with three mouths, while *Loser* gnaws worthless toys. Dante's representation of the devil's appearance, attributed to Lucifer's desire to surpass God and being consumed by envy and greed, is also evident in Rowling's work. Both Virgil and *CP* serve as guiding companions for the protagonists, leading them through transformative journeys that are designed to impart valuable truths. Both the *Divine Comedy* and *The Island of Beloved (Острів Улюблениців)* share a common theme of true love, which serves as a unifying thread between them. In *The Island of Beloved*, DP finds herself in the heaven-like place, thanks to the unwavering love that the boy holds for her. This is explicitly expressed in the text: "*You made that happen, by loving me so much...*" the story unfolds gradually as the protagonist journeys through inhospitable places and dreamlike cities. The boy finds himself in *The City of Missed (Місто Тьму)*. Here, highly coveted objects and possessions that people pine for in the real world exist. However, as later revealed, these things can lead to disaster and self-indulgence instead of serving for good

purposes. Often, power, beauty, and ambition fuel an insatiable desire for more. Similarly, in "The Christmas Pig," the *Power* (*Влада*) seeks to expand its domain. Dante's Purgatory also features a circle for thieves who are dissatisfied with their possessions and seek purification from this vice as their final path to Paradise. Therefore, it can be inferred that the loss of these possessions, though challenging, is often necessary for personal growth. The practice of separating people and things into distinct worlds is a common one, albeit with varying implementations. In Dante's Divine Comedy, individuals are granted the opportunity to select their own life paths, whereas in "The Christmas Pig," the distribution of objects appears to be dependent upon their owners and perceived value. The narrative suggests that unique and purposeful objects hold greater value than those without a clear function. As such, the story portrays hell as being populated predominantly by small and insignificant objects, often given away for free, while heaven is depicted as containing toys that have served their owners dutifully over an extended period of time.

Tom Fletcher effectively strikes a balance by utilizing a simplistic and slightly humorous narrative style to address significant social issues that children frequently face: physical disabilities, single-parent families, feelings of isolation, instances of bullying, acts of selflessness, crises of faith, and the quest for self-discovery. As previously mentioned, the central character in the story is unable to walk, which highlights the issue of inclusivity. This issue is not commonly addressed in children's literature, making it crucial for the author to portray the character in a manner that invokes admiration rather than pity. At the beginning of the narrative, Tom Fletcher refrains from explicitly pointing out the protagonist's disability. Instead, he presents a picture of an ordinary, cheerful child who has a fascination with dinosaurs. The author's unique idiolect, which includes stylistic devices like enumeration and tautology, conveys this information. For example, the original text states, "...*William had dinosaur pajamas, dinosaur socks, dinosaur pants, a dinosaur-shaped toothbrush, and dinosaur wallpaper...*" The school is a relatable theme in literature catered towards children. Regrettably, schools are also known to foster an environment where bullying can take place due to some students' difficulties in regulating their emotions. This problem is further compounded by factors such as an unfavorable family environment, limited exposure to positive role models, lack of life experience, and external influences. The lack of adequate supervision during recess or in the cafeteria by school staff can also exacerbate the issue. A clear example of this issue is illustrated in the following passage: "*Although lunchtime was monitored by Old Man Wrinkleface – the school caretaker – he could usually be found snoozing in the corner with his feet on an upturned bucket, his hand clasping a flask*

of lukewarm tea, and his hearing aid switched off. Lunchtime belonged to the kids!" Although the author does not explicitly mention the degree of control over the children, certain phrases such as "he could usually be found snoozing in the corner" and "his hearing aid switched off" suggest the lack of discipline. Eventually, even the caretaker himself acquired a nickname based on his appearance – "Old Man Wrinkleface" – which indicates a lack of respect. Brenda subjected William to various forms of bullying, ranging from name-calling to physical harm. The impact of the attack was further intensified by the creation of a song. Translating verse forms poses a challenging task, as the imagery and dimensions of the poem significantly differ between the two languages. In the original language, a prominent stylistic device employed was anaphora, with almost every line beginning with the repetition of the words *Wheely William* and *He*: "*Wheely William can't walk around! // Wheely William just rolls along the ground! // He can't kick a ball! // He can't run fast.*" This device highlighted the simplicity of the song and conveyed that it was crafted by a child unburdened by literary knowledge. Replicating such a tendency in Ukrainian proved challenging, as the omission of pronouns was often necessary to maintain rhythmicity. Brenda subjected William to different forms of bullying, ranging from verbal abuse to physical harm, which made the impact of the attack even more severe. The situation was further exacerbated by the creation of a song, which presented a significant challenge in translation due to the differences in the imagery and structure of the verses between the original and target languages. In the original language, the stylistic device of anaphora was prevalent, with almost every line beginning with the repetition of the phrases "*Wheely William and He: 'Wheely William can't walk around! // Wheely William just rolls along the ground! // He can't kick a ball! // He can't run fast.*", highlighting the simplicity of the song and conveying a childlike perspective. However, maintaining the rhythmicity of the song in Ukrainian required the omission of pronouns, which presented a challenge.

The issue of bullying, which initially seemed to be the main concern, is just a symptom of a deeper problem that is rooted in the family. Interestingly, despite their differences, William and Brenda share a common struggle; both come from single-parent households. William's father is portrayed as a caring parent who is determined to protect his child from external difficulties and is mindful of his well-being. In contrast, Brenda's mother is portrayed as a parent who is consumed by her own personal problems, as the author overtly expresses. Additionally, the author suggests that Brenda's hurtful words are a reflection of her own insecurities and her mother's burdens. To balance the portrayal of family relationships, the author introduces The Hunter, William's father's brother, as the primary antagonist. Although

The Hunter and Bob Trundle, William's father, grew up in the same environment, they have chosen different paths in life. The narrative of the story centers around the theme of self-confidence, akin to a customary Christmas tale. The author skillfully interweaves this concept in the context of Christmas, Santa Claus, and flying reindeer. However, the philosophy of self-confidence bears significance in real life and serves an educational purpose. The author demonstrates that the Christmasaurus was capable of flying by placing his faith in himself. In the beginning, the child expresses his confidence in the creature through the phrase, "*I believe in you.*" The story centers around the concept of a true dream and takes place over several years, with the events happening during a particular Christmas. Through the boy's love for the North Pole and fascination with dinosaurs, we see a character who is yearning for comfort in a world that is harsh and unyielding. With bullying as his constant companion, he turns to his imagination as a respite, clinging to the idea of owning a dinosaur for years. The story is a touching reminder of the importance of compassion, empathy, and selflessness in a world that can often seem cruel and unforgiving.

Despite the fact that the translators mostly opted for foreinization in both works, the target texts turned out to be easy to read and reproduce almost all the pragmatic intentions of the authors.

Conclusions. After a thorough examination, it has been determined that the translations of "The Christmas Pig" by J. K. Rowling and "The Christmasaurus" by Tom Fletcher have successfully conveyed the authors' design. Both works have created a world that is relatable to humans, albeit with differences in character names, locations, status, customs, and other cultural specifics. The translators have done an admirable job of maintaining the function of the names and adapting some neologisms to fit Ukrainian traditions, which effectively conveys the emotional context of the story. Additionally, the authors' use of familiar words has facilitated the translation process by allowing for equivalent translations. Upon conducting a thorough analysis of the translation transformations, we meticulously examined the text to ensure that the author's original intent was preserved. In almost all cases, the key ideas were successfully retained. The compared works demonstrate the following trends:

Both literary works deal with the theme of family, which is a reflection of the rising incidence of divorces compared to the preceding century. Consequently, there is an increasing demand for literature that addresses such issues. The novels examine contemporary socio-cultural issues, including inclusivity, garbage sorting, and bullying, thereby rendering them pertinent to the present-day readership.

In both novels, author neologisms contribute to exploring the theme of sacrifice and substitute heroes. The main characters in these works

demonstrate the ability to let go of their beloved characters and gain a new perspective on life. The stories impart the lesson of viewing people from multiple perspectives and attempting to understand their backgrounds. Both narratives feature characters who have caused harm to the main protagonists (brenda and holly) which prompts readers to consider the complexity of individuals and their actions. This valuable lesson can be applied in various settings and provides insight into the importance of empathy.

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