

In recent decades there has been a constant evolution of the argot, which manifests itself in the growing penetration of argots into all spheres of life, it ceases to be a closed language and become part of the vocabulary of a significant number of French people.

Global informatization has a particular impact on the French language. Over the past decades, the Internet has evolved from a specialized computer network into an open source of mass communication. And here, its own electronic youth culture is being formed, which is reflected in the emergence of new grammatical, syntactic, punctuation, lexical and other norms.

The reasons for the formation of the modern youth's argot is the saving of time and efforts, which gives rise to a huge number of different abbreviations of words and phrases; belonging of young people to a particular social group and classifying information from outsiders, which leads to a large number of argot; the desire to avoid the use of obscene expressions, in an abbreviated form lose the element of vulgarity; a desire to express their emotions and provide expressions of expressiveness and emotionality.

Youth's argot is not just a desire to rebel against generally accepted norms or lack of literary baggage for codified communication. It is a completely linguistic creativity, which develops especially rapidly during the period of social upheavals, cultural shifts.

The author examines the content characteristics of youth's argot.

Key words: *argot, functioning, sphere of influence, linguistic creativity.*

DOI : 10.33274/2079-4835-2021-22-2-64-71

UDC 811.111'373.43:81'25

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NEOLOGISMS FORMATION AND USE IN THE NOVEL «1984» BY G. ORWELL

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УТВОРЕННЯ ТА ВЖИВАННЯ НЕОЛОГІЗМІВ У РОМАНІ ДЖ. ОРВЕЛЛА «1984»

Objective of the article is to analyze the peculiarities of the formation and use of neologisms in Orwell's novel «1984».

Methods. *The main scientific results are obtained using a set of general scientific and special research methods, namely: analysis, generalization and systematization of scientific*

and educational literature on literary studies, psychology, and linguistics; theoretical generalization, analysis and synthesis, as well as comparative, descriptive and analytical

Results. *Enrichment of language with new lexical units of any type and structure is a positive moment in the process of development and improvement of the language and language tools. It is the emergence of neologisms that indicates the development of society and humanity as a whole. Neologisms, on the one hand, are defined as words, meanings, or combinations of words that have appeared in a particular language over a period. On the other hand, neologisms are terms that are a new meaning of an existing word, or a word borrowed from another language, the novelty of which is still felt. According to linguists, neologisms are words of any period that are new to the previous period; not only new words, but also new meanings of words, as well as new phraseological or stable word combinations; units arising from the elements of the language existing in the language. Based on the study, we concluded that on the pages of his novel, J. Orwell manages to portray and recreate a world in which all generally accepted humane principles are reversed, universally recognized human values are absent, but still not defeated human nature itself, which inevitably seeks to break out, discovering ways to overcome unbearable shackles. In addition, the shackles that society as a whole and each individual are trying to envelop, the representatives of this inhuman regime with an unconditional dictatorship of power. It should be emphasized that there is no one correct way to translate neologisms, especially authorial ones. At the same time, the socio-political conditions in which the translator finds himself may limit the choice of a suitable translator for reasons of censorship or political expediency. To ensure the adequacy of the translation of works with a pronounced linguistic and cultural component, the translator must be aware of the realities of both cultures: the culture of the source text and the culture of the target one.*

Key words: word formation, neologism, translation, *Newspeak*, G. Orwell, «1984».

Problem statement. The neologisms created by G. Orwell are difficult for translators, as there is a need to select the means of the Ukrainian language that should be equivalent to the original, so as not to lose the author's idea of the novel. Taking into account the socio-cultural, psychological and other differences between the recipients of the source text and the translated text, is necessary to reflect the anti-utopian nature of the novel. However, neologisms are a reflection of anti-utopianism, which is actually the unreality of the future. But the analyzed literature does not necessarily contain all aspects of the research direction.

Recent research and publications. The theory of the study of neologisms is considered in the works of such linguists N. Shansky, N. Gak, D. Shmelev, P. Tsarev, Ch. Bally, M. Cohen; theory of potential and occasional lexical units are devoted researches of G. Vinokura, I. Manoli, V. Lopatina, A. Lykova, R. Namitokovoy; general patterns of the formation of new words are studied by E. Rosenom, R. Namitokovoy; the principle of economy of language means are illuminated at works of A. Martinet, Ch. Bally, N. Mitterand.

The objective of the article is to analyze the peculiarities of the formation and use of neologisms in Orwell's novel «1984».

The outline of the main research material. «1984», George Orwell's fantasy novel with elements of satire, published in 1949, is considered to be one of the most famous works in the genre of anti-utopia, alerting of the threat of totalitarianism. This book is an example of a warning that can happen to a society in which totalitarianism prevails independently, where the individual is unified, loses his individuality and freedom. According to the writer, the propaganda and planting of a totalitarian regime could inevitably lead to the creation of a faceless mass with the same people, thinking the same slogans, completely devoid of their own uniqueness.

On the pages of his novel, G. Orwell managed to portray and recreate a world in which all generally accepted humane principles are reversed, universally recognized human values are absent, but still not defeated human nature itself, which inevitably seeks to break out, discovering ways to overcome unbearable shackles and the shackles with which they try to envelop society as a whole and each person individually, representatives of this inhuman regime with an unconditional dictatorship of power [3]. The main question of the work is a question of philosophical, anthropological, psychological and, to some extent, religious plan. It sounds like this: can a human being be changed so much that a person forgets his desire for freedom, dignity, honesty, love; in short, can a person forget that he is a person? Or is human dynamism inherent in responding to the oppression of basic human needs by trying to change an inhuman society into a human one? The author argues that man has a strong desire for love, justice, truth, solidarity, and in this regard, they are significantly different from relativists [1]. The dramatic dialogue between the representative of the Party and the defeated insurgent, a dialogue worthy of comparison with the conversation of the Inquisitor with Jesus in Dostoevsky, explains the basic principles of the party. However, unlike the Inquisitor, the Party leaders do not even pretend that their system is designed to make man happier, because people, being miserable and timid creatures, want to avoid freedom and cannot face the truth. Leaders realize that they themselves have only one goal, and that goal is power. For them "power is not the goal, it is the end; power is an opportunity to inflict as much pain and suffering on another person as you want". Thus, power creates for them both reality and truth. Another point in the Orwellian discussion is closely related to "ambiguity", namely, that when a person's consciousness is successfully manipulated, the person does not say the opposite of what he thinks, but thinks the opposite of the truth. Thus, for example, if a person has completely lost his independence, honesty, if he feels like a thing, part of a state, party or corporation, then twice two is five, or «Slavery is Freedom», and he considers himself right, because she is no longer aware of the difference between truth and falsehood.

The negative of anti-utopia is associated with the reflection of the process of leveling society of the individual: the "I" of man is destroyed, erased under the pressure of the laws of the supposedly ideal social order. Reproducing the picture of the future, the authors of anti-utopias warn against the possible development of such socio-political systems. It is because of this ideological orientation that works of anti-utopia began to be called warnings.

Z. Savchenko, analyzing the influence of Orwell's worldview priorities on solving the main problems of the novel, emphasizes that the state apparatus in the work is aimed primarily at programming human thinking as subordinates should be a unified mass without past, without future, mass starving, humiliated, which every little thing perceives as a gift. Under such conditions, total rule has a real chance to last as long as possible. As a result, Orwell's work in comparison with other anti-utopias of the twentieth century. most impressive as in the world created by him, no one would want to live under any circumstances [3, p. 6]. L. Radzikhovsky believes that Orwell is the protagonist of the novel by Winston Smith, an Englishman who miraculously entered the Stalinist Empire. He is the only sighted among the blind [2, p. 71]. Based on the above judgments of critics, we can continue the idea of the author's content in the work.

This novel is clearly self-centered, despite the dominance of socio-political issues in the content. However, the phantasmagoria of this work has its origins not so much in the realities of the twentieth century (they are too changed by the forecast for the future), but in the unconscious of the author himself. This is a work is a caution to a person who, almost at the level of physiology, feels the danger that comes from the world and exposes every person, especially the vulnerable and creative, to inhuman testing.

He sublimated and embodied in a vivid form the fears that formed in the minds of humankind the terrible twentieth century. The work was written in the first person, which imposed a certain framework on the way Orwell presented his ideas. The interaction of man and the system of power is conveyed in the form of personal experience of the protagonist. The structure and functions of the state and the international situation are known to Winston only superficially, despite the fact that according to the plot he is a member of the ruling party and an employee of the «Ministry of Truth», which is responsible for the media. However, the manipulation of information in Oceania is a matter of public policy, and no one but the ruling elite can know for sure about the situation in the world. Here Orwell used the technique of «book in book». The protagonist gets a “book” of an unknown resistance organization, which exposes the policy of the “INGSOC” regime. On the pages of this book, Orwell expresses global ideas about the state power of Oceania, which the hero of the novel could not realize on their own.

Orwell’s novel often uses internal monologues. In the conditions of “INGSOC”, when every extra word can lead to a terrible death, Winston is forced to be silent and alienated. Without sharing the existing state ideology, he has the opportunity only to be free in thought, and only to be honest with himself. With the help of monologues, Orwell better reveals the deep inner world of the protagonist helps us to look into his thoughts and emotional experiences, informs about circumstances that cannot be shown. Often in these monologues the sincere voice and deep suffering of the author sounds. Winston is a “transparent” character, which is studied by the author.

George Orwell’s novel «1984» on many formal grounds belongs to modernism. There is a certain diversity characteristic of the works of late modernism. There is the experience of expressionism in the foreground. It is a novel-caution, a novel — exclamation about the danger of totalitarianism, depopulation and destruction of the individual. In his work, the author expresses strong feelings about social, global problems.

The author achieves this effect by injecting the atmosphere, describing how human souls mutilate propaganda and lies that pretend to be true. A week of hatred, parades in giant stadiums, day and night marches with flags, torches, slogans, posters, portraits of leaders, constant demonstrations of loyalty and devotion to power all this turns people into a depersonalized crowd to glorify the Big Brother: “Retrenchment was under way and they were preparing for a week of hatred”.

Orwell tries to predict probable trends in modern society and his forecast is very pessimistic. “The spasm is over. He put the white horse back in place, but could not concentrate on the task. Thoughts went aside again. Almost unconsciously, he pointed to the dusty table cover: $2 + 2 = 5$. “They can’t get on you”, Julia said. Nevertheless, they were able to climb. “What is being done to you here is being done forever”, O’Brien said. The right word. There were things, your own acts, from which you could never recover”. The concept of Newspeak, created by G. Orwell in the novel “1984”, is usually understood as a symbol of totalitarian language, i. e. the language of society in which all spheres of social and spiritual life are subject to ideologize. In defining the most important features of the Newspeak, we adhere to the position of O. Zemska “high degree of cliché, euphemism, violation of basic postulates of communication used for linguistic manipulation, ritualized use of language, desemantization not only of individual words but also large fragments of discourse. Cliché of Newspeak, as a rule, are focused either on an abstract, conditional referent, or on a referent who is absent in reality” [6, p. 23]. The bearers of totalitarian (for example, communist or fascist) ideology in the national language mentality are elements of socio-political vocabulary (such as proletarian, bourgeois, hegemonic class, Gestapo, nation), which displace in the linguistic picture of the world previous designations of spiritual values from the position of higher authority.

In the sphere of mass consciousness, as the positions of the Newspeak are consolidated, there is a gradual “substitution of concepts”, brought to the extreme limit when the literal meaning of a word becomes the exact opposite of the contextual one. For example, the convict camp in the Newspeak is called «радлаг» (англ. — joycamp), a camp of joy, the same pattern is seen in the designation of ministries and departments: *Minipax* (англ. — Мінісвіт укр.): *Міністерство світу, тобто військове міністерство* — *the Ministry of Peace*; *Thought Police* — *Поліція Думок*; (*the Fiction Department* — *Художній відділ*).

In the ideolexicon the undifferentiated value connotation is actualized, the common denotative-significant relation is eliminated. The evaluative function of the ideolexicon is so enhanced that in the mass consciousness it acquires a negative semantics, in particular, a large number of complex words (*unperson* — *неособистість*; *facecrime* — *злочинник*; *prolefeed* — *рабкорм*).

The Newspeak was specially developed in accordance with the ideological needs of INGSOC — English Socialism [3], in Orwell’s novel it is formed from the English language by significantly reducing and simplifying its vocabulary and grammar rules. In J. Orwell’s 1984, morphemes both root and subordinate, always have a single and unchanging meaning. For example, the prefix *un* — always denotes an objection and can be used only when the speaker needs to object to something, to create an antonym: *good* — *ungood* [1, p. 243], *free* — *unfree* [1, p. 243].

Words with the negative prefix *un-*, at the direction of the author, should be translated in an antonymous way, for example: *ungood* [1, c. 245] — поганий, *unfree* [1, p. 243] — позбавлений.

Therefore, the above examples have already demonstrated the phenomenon of prefixation. Its essence is that the author adds a suffix to the root, thus changing its semantics. Here are more examples: *plus-*, *doubleplus-*, *post-*, *up-*, *down* — and others, which, according to the author, could be used to form a new word with almost all words of Newspeak: *doublethink* [1, p. 244], *unlight* [1, p. 245], *unperson* [1, p. 40].

In “1984” this phenomenon is seen only in the transposition of nouns or verbs into adjectives with suffixes *-wise*, *-ful*: *speedful* [1, p. 243], *goodwise* [1, p. 243].

An interesting feature of the Newspeak is the ways of creating the past tense and comparative degrees of the adjective: they are simplified and do not contain any exceptions. Thus, to create the past tense of any verb, you only needed to add a suffix *-ed*: *stealed* [1, p. 244], *thinked* [1, p. 244]. Suffixes *-er*, *-est* must be added to form the comparative and superlative degrees of comparison: *gooder*, *goodest*; *bader*, *badest* [1, p. 243–244].

Compilation of bases is a way of forming new words that can be transferred to the model «root + root» resulting in the formation of a complex word. Only simple basics can be used by the author under the process of compiling the basics: *thoughtcrime* [1, p. 19], *bellyfeel* [1, p. 241].

Note that the original words may belong to the same or to different parts of speech. We meet such models of word formation of neologisms in English:

— seven words of the Newspeak are formed from two nouns (N + N): *facecrime*, *sexcrime*, *joycamp*, *Eastasia*, *thoughtcrime*, *mouthpiece*, *dayorder*:

— one word of the Newspeak is formed of two verbs (V + V) *speakwrite*;

— one word of the Newspeak, formed of two adjectives (Adj + Adj): *blackwhite*;

— nine words of the Newspeak, formed from two words that belong to different parts of speech, such as: adjective + noun (Adj + N): *ownlife*, *goodsex*: noun + verb (N + V): *duckspeak*, *crimethink*, *prolefeed*, *bellyfeel*, *crimeslop*; adjective + verb (Adj + V): *doublethink*, *oldthink*.

G. Orwell's Newspeak is also characterized by words created by merging two words, one or both of which are abbreviated. Reduction of one element is observed in words *artsem*, *miniplenty*, *minitrue*, *misprints*, *prolefeed*, *telescreen*, *thinkpol*, *upsub*, and the reduction of the word completely occurs in neologisms: *prole*, *ref* and *sec*. Regarding neoplasms *INGSOC*, *bb*, *yp*, *miniluv*, *minipax*, *pornosec*, *recdep*, *ficdep*, then they have reduced both elements.

Interesting, from a morphological point of view, is the phenomenon of conversion, i. e. the transition of a word from one part of speech to another, which occurs during the merging of two words. For example, two verbs or two adjectives combine to form a noun: *speak* (N) + *write* (V) = *speakwrite* (N), translation — *мобонув*.

To create derivatives of Newspeak words, G. Orwell often uses the method of forming forms by analogy with the words available in the English language. For example, from the noun-neologism *thoughtcrime* created an adjective *thoughtcriminal* (by analogy with the existing noun + adjective in English: *crime* — *criminal*). This neologism reflects the government's attempt to control not only the language and actions but also the opinions of its subjects. *Thoughtcrime* it not only serves to replace the notion of "illegal thought", but depicts a criminal act, the essence of which lies in unspoken beliefs or doubts that exist only in human thoughts, but could call into question the actions of the government.

It is also necessary to distinguish phrases composed of two separate words of the English literary language, which together denote a single new concept in which the constituent words acquire a new meaning.

The grammatical rules of the Newspeak strive for unification and regularity. This has led to the creation of newer grammatical forms to replace the established ones, if they are exceptions to the rules. To do this, the forms of words already available in English are formed according to improved rules, which does not allow the existence of any exceptions or ambiguities:

- irregular forms of the past tense are replaced by forms with the ending — *ed* (*stealed* — instead *stolen*);

- introduce new plural forms for the noun (*mans* — instead *men*, *oxes* — instead *oxen*):

- create new forms of degrees of comparison for the adjective (*gooder*, *goodest* — instead *better* and *best*).

Conclusions. It should be emphasized that there is no one absolutely correct way to translate neologisms, especially authorial ones. At the same time, the socio-political conditions in which the translator finds himself may limit the choice of a suitable translator for reasons of censorship or political expediency.

Studies of neologisms show that new vocabulary is formed mainly from one's own material through word-formation operations and rethinking of existing units. Affixation, abbreviation, telescoping, word formation and conversion remain the main ways of creating morphological neologisms. The appearance of semantic neologisms is regulated by the law of economy of linguistic means, which reduces the quantitative increase of lexical units and directs nominative activity to the secondary nomination, which leads to a rethinking of nominative means already available in language. Undoubtedly, the enrichment of language with new lexical units of any type and structure is a positive moment in the process of development and improvement of language and language tools. It is the emergence of neologisms and indicates the development of society and humanity as a whole.

George Orwell's novel "1984" on many formal grounds belongs to modernism. There is a certain diversity characteristic of the works of late modernism. In his work, the author expresses strong feelings about social, global problems. The concept of Newspeak, created by G

Orwell in the novel "1984", is usually understood as a symbol of totalitarian language, i. e. the language of society in which all spheres of social and spiritual life are subject to ideologizing.

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Дата надходження рукопису 16.04.2021

Мета статті — проаналізувати особливості формування й використання неологізмів у романі Оруелла «1984».

Методи. Основні наукові результати отримано з використанням комплексу загальнонаукових та спеціальних методів дослідження, а саме: аналізу, узагальнення та систематизації наукової та навчально-методичної літератури з літературознавства, психології, мовознавства; теоретичного узагальнення, аналізу та синтезу, а також порівняльного, описового та аналітичного.

Результати. Збагачення мови новими лексичними одиницями будь-якого типу і структури є позитивним моментом у процесі розвитку й удосконалення мови і мовних засобів. Саме поява неологізмів і свідчить про розвиток суспільства і людства в цілому.

Неологізми, з одного боку, пояснюються як слова, значення або сполучення слів, які з'явилися у певній мові протягом певного періоду часу. З іншого боку, неологізми — це терміни, які є новим значенням уже існуючого слова або слова, запозиченого з іншої мови, новизна якого все ще відчувається. На думку лінгвістів, неологізми — це слова будь-якого періоду, що є новими відносно до попереднього періоду; не лише нові слова, але і нові значення слів, і навіть нові фразеологічні або стійкі словосполучення слів; одиниці, що виникають із існуючих у мові елементів певної мови.

На підставі проведеного дослідження ми дійшли висновку, що Дж. Оруелу на сторінках свого роману вдалося зобразити і відтворити світ, в якому всі загальноприйняті гуманні принципи перевернуті, загальноновизнані людські цінності відсутні, але, все ж, не переможена сама людська природа, яка неминуче прагне вирватися назовні, відкриваючи для себе шляхи подолання нестерпних пут і кайданів, якими намагаються огорнути суспільство в цілому і кожну людину окремо представники цього нелюдського режиму із беззастережною диктатурою влади.

Слід наголосити, що не існує одного абсолютно правильного способу перекладу неологізмів, особливо авторських. Водночас суспільно-політичні умови, в яких перебуває перекладач, можуть обмежити вибір відповідника перекладу з міркувань цензури або політичної доцільності. Для забезпечення адекватності перекладу творів із вираженою лінгвокультуральною компонентою перекладач має усвідомлювати реалії обох культур: культури тексту-оригіналу та культури перекладу.

Ключові слова: словотвір, неологізм, переклад, новомова, Дж. Оруелл «1984».