THE GLOSSARY AS AN INTERPRETER OF ARTLANG IN TRANSLATION (A CASE STUDY OF R. ADAMS`S NOVEL AND GRAPHIC NOVEL "WATERSHIP DOWN")

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The article is devoted to the study of glossaries as a specific paratextual form that provides interpretative foundations for the study of constructed languages in works of fiction. Based on the novel and graphic novel Watership Down by R. Adams, the article analyzes the lexical and grammatical features and functional principles of the Lapin language, which marks the animal-centered narrative. A review of heterogeneous approaches to the conceptualization of artificial languages in linguistic, literary, and translation studies is provided.

The scientific research distinguishes between the terms conlang and artlang. Following J. R. R. Tolkien, the fundamental aspects of language creation are presented. The scope of the novel is outlined from the perspective of the genealogy of narrative works. An etymological analysis of the taxonomy "Lapinsky" is conducted, which directly reflects the unity of the composition of the literary work and the proposed language system.

The artlang glossary is examined in terms of the constitutive factors of language, taking into account R. Jakobson's systematics. Using the method of continuous sampling of factual material, as well as descriptive and inductive methods, a lexical-grammatical analysis of the linguistic means of the specified art language was carried out. Particular attention is paid to the study of the derivational models of the Lyapinsky construct, which contributes to a deeper understanding of the linguistic potential.

The results of the study confirm the importance of reproducing the glossary as a paratextual integrity that forms a correlative pair with the main text and contributes to preserving the sense of unevenness of the textual fabric, making it possible to avoid explication or generalization through the use of the technique of alienation. At the same time, a number of paratextual shifts and para-translation decisions in the Ukrainian versions of the work are highlighted, in particular, the subordination of art language lexical units to the norms of the target language is traced, and inaccuracies in the representation of honorifics, etc., are emphasized. The study deepens the study of translation strategies in the context of reproducing artificial languages and justifies the glossary as a legitimate way of preserving the linguistic features of the original in the target culture.

Key words: *artlang, conlang, literary translation, glossary, translation studies, paratranslation, fiction, adaptation, translation strategies.*

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ГЛОСАРІЙ ЯК ІНТЕРПРЕТАТОР АРТЛЕНГУ В ПЕРЕКЛАДІ
(НА МАТЕРІАЛІ РОМАНУ ТА ГРАФІЧНОГО РОМАНУ Р. АДАМСА «WATERSHIP DOWN»)

Статтю присвячено вивченню глосарію як специфічній паратекстовій формі, що становить інтерпретативні основи для дослідження конструйованих мов у художніх творах. На матеріалі роману та графічного роману Р. Адамса «Watership Down» проаналізовано лексико-граматичні особливості та функційні засади ляпінської мови, яка маркує звіринноцентричний наратив. Здійснено огляд гетерогенних підходів до концептуалізації штучних мов у лінгвістичних, літературознавчих та перекладознавчих студіях.

У науковій розвідці розмежовано терміни конленг та артленг. Услід за Дж. Р. Р. Толкіним наведено засадничі аспекти для створення мови. Окреслено простір дії роману з погляду генеалогії повістевих творів. Проведено етимологічний розбір таксонома «ляпінський», що безпосередньо відображає єдність композиції художнього твору і запропонованої мовної системи.

Глосарій артленгу розглянуто у ключі конститувних чинників мови, з огляду на систематику Р. Якобсона. Послуговуючись методом суцільної вибірки фактичного матеріалу, а також описовим та індуктивним методом, здійснено лексико-граматичний аналіз лінгвістичних засобів означеного артленгу. Особливу увагу відведено вивченню дериваційних моделей ляпінського конструкту, що сприяє глибшому розумінню мовного потенціалу.

Результати дослідження засвідчують важливість відтворення глосарію як перітекстової цілісності, що становить корелятивну пару із основним текстом, і сприяє збереженню відчуття нерівномірності текстової тканини, даючи змогу уникнути експлікації чи генералізації завдяки використанню прийому очуження. Заразом висвітлено низку перітекстових зсувів та параперекладацьких рішень в українських версіях твору, зокрема простежено підпорядковування лексичних одиниць артленгу нормативам цільової мови, акцентовано неточності у репрезентації гоноративів тощо. Студія поглиблює вивчення перекладацьких стратегій у розрізі відтворення штучних мов та обґрунтовує глосарій як легітимний спосіб збереження лінгвістичних особливостей оригіналу в цільовій культурі.

Ключові слова: *артленг, конленг, літературний переклад, глосарій, перекладознавство, параперереклад, художня література, адаптація, стратегії перекладу.*

Introduction. Artificial languages are often treated separately as specific linguistic models, without considering their capacity to penetrate the domain of natural languages and become part of diffuse texts that combine features of lexical units of different nature and origin.

In the Ukrainian academic space, among other phenomena, artificial languages as a linguocultural phenomenon are the focus of research by L. Lysenko, who studies a posteriori languages (those arising on the basis of existing ones) and a priori languages (those emerging without reference to a specific language). The scholar pays particular attention to the universal language Esperanto, which emerged as a means of facilitating understanding among nations (L. Zamenhof); Solresol, created on the basis of musical notes by musician J. Sudre. She briefly mentions the languages of the fictional world of J. R. R. Tolkien [7]. Careful attention to the linguistic innovations of J. R. R. Tolkien is given by L. Kushnir, whose work provides an analysis of the Ukrainian renderings of lexical units belonging to various artificial languages created by the author, based on phonology [5].

Art-language (artlang), a term coined by J. R. R. Tolkien (used during his 1931 lecture "*A Secret Vice*," which reveals the author's aspiration toward glossopoeia, that is, language creation [17]), is the subject of I. Rebrii's dissertation research, which examines the linguistic constructs of G. Orwell (Newspeak from the dystopian novel "*1984*"), Nadsat from A. Burgess's dystopian novel "*A Clockwork Orange*," as well as Hlab-Eribol-Efkordee from C. S. Lewis's "*Space Trilogy*" [8]. It should be noted that in general terms, artlang should be considered as an artistic device designed to distinguish the otherness of a series of characters in a fictional world, united by locus, corresponding realia, and sociocultural conventions.

According to J. R. R. Tolkien's assertions, the key elements for language invention are as follows: 1) creation of word forms that sound aesthetically pleasing; 2) a sense of "fitness" between symbol (word form and its sound) and meaning; 3) construction of complex and inventive grammar; 4) creation of a fictional historical foundation for the artificial language, including its imagined development over time [17, p. XV–XVI]. Despite the existence of a number of scientific studies related to the study of constructed languages (conlang) and artlang as its branch primarily aimed at functioning in the space of works of art, the connection between artificial language and paratextual elements requires thorough research.

The relevance of this study is determined by the growing interest of modern linguistics and translation studies in artificial languages as a complex linguistic, cultural, and text-creating phenomenon that functions in the space of the main text of a literary work and its peritextual environment. Despite the existence of a number of scientific works devoted to artlang and conlang, the role of the glossary as the main mechanism for interpreting artificial language and a legitimate way to preserve the linguistic features of the original in the target culture remains understudied.

The aim of the study is to conduct a comprehensive analysis of Lapine artlang in the novel and graphic novel Watership Down by R. Adams, which involves studying lexical and grammatical categories and the functioning of artificial language means in the paratextual space of the original and in the Ukrainian translation. Achieving the goal of the article involves solving the *following tasks*: to outline the lexical coverage of the Lapine artlang glossary and determine its linguistic potential as an autonomous language system; to trace lexical and grammatical equivalents between natural and artificial languages; to analyze the correlative paradigm of text and paratext as complementary planes of a literary work.

Research Methods and Methodology. To conduct the outlined research based on the novel and graphic novel Watership Down by R. Adams, factual material covering the lexical units of Lapine artlang contained in the main text, notes, and glossary was collected using the sampling method. Using descriptive and inductive methods, the lexical-grammatical, word-formation, and semantic parameters of the artificial language were identified, and its potential as a language system was determined. Methods of morphological and semantic analysis made it possible to identify derivation models, affixal structures, and the multifunctionality of individual lexemes. Paratextual analysis was used to study the glossary as a paratextual formation, which is determined by the main text and is in a correlative pair with it. The combination of these methods contributed to the appropriate interpretation of Lapine artlang as a linguistic and paratextual phenomenon in the discursive conditions of a work of art.

Results and Discussion. The migratory nature of the peritext belongs to the markers of its multimodality. Another characteristic we observe is polymorphism, that is, the property of a paratextual formation to be represented in various ways depending on the edition. This can be traced, among other things, through the example of complex authorial neologisms, whose exoticization or defamiliarization allows for the transmission of the semantics of linguistic realia. Thus, a transcoded word is accompanied by sequential explication in the text, which is

considered an intratextual intervention; or it receives a definition in the notes section. When multiple instances of the author's proprietary lexical layer are recorded, the question arises regarding the feasibility of forming a separate glossary, which appears either in the original or in the translated edition. The compilers may be the writers themselves, editors, or translators.

An exceptional foundation for a glossary is constituted by a collection of lexical units belonging to *conlang ("constructed language")*, an artificial language created by the author to enhance the aura of immanent realia of the fictional world. The space of the novel "Watership Down" by English writer R. Adams is interpreted by R. Grandi as post-anthropocentric [15]. However, this designation of a work in which rabbits occupy the central place is rather an alternative name for an established concept whose origins lie in the fairy tale. In M. Hrushevsky's genealogy of narrative works, the term "animal tales" is employed, where characters (animals) are endowed with supernatural abilities and may be friendly toward humans or resolutely opposed to them [3, p. 332–333]. The animal plot dominant prompts the differentiation of otherness and identity through a set of additional linguistic means that reflect their biorhythms, directly connected with nature, beliefs regarding the world structure, and modes of existence.

The linguistic parameters of the specified work encompass the vocabulary of the so-called "Lapine language." The deadjectival adjective "lapine" derives from the French word "lapin" (m.), which denotes a rabbit ("lapine" (f.) – female rabbit) [9, p. 354], and is a derivative of the Latin lexeme "lepus," which verbalizes a hare [6, p. 108]. The cognate word "*Leporidae*" (Leporid family) [4, p. 124] generalizes the family of mammals to which the rabbit belongs. Thus, the Lapine language is an imaginative taxonym for describing the language of rabbits, who are the main characters of the work.

Positioning the Lapine glossary as a separate language is an extremely ambitious task, since in the corresponding paratextual form of the novel there are only 42 lexical units [1, p. 602–603], whereas in the graphic novel (illustrated by J. Sturm and J. Staffin) there are 33 [11, p. 378–379]. We deliberately avoid the formulation "graphic adaptation," because this concerns not only the change in visual representation of the initial edition, but also the creation of another text based on the motifs of the previous one.

Such a formulation sounds particularly bold against the background of N. Chomsky's statement in an interview with M. Aronoff that even Esperanto does not qualify as a language [12]. Although this international language, constructed by L. Zamenhof at the end of the 19th century [14], has developed to such an extent that the Great Esperanto–Ukrainian Dictionary has codified approximately 100,000 words and word combinations [2].

The glossary of the artlang, located in the post-textual space [1, p. 602–603] [11, p. 378–379], can be interpreted from the perspective of the constitutive factors of language following R. Jakobson [16, p. 353], since:

– the addresser is the author as encoder of the message;
– the addressee, or decoder, is identified with the recipient of the edition;
– the context, in other words, the referent, encompasses the realia of the fictional world;
– the message is directed toward the addressee;
– the message code has partial characteristics, since certain lexical units denote in a new way objects and phenomena familiar to the addressee, while others designate concepts initially comprehensible only to the addresser;
– contact is actualized through reading.

The potential of the Lapine glossary is represented by a series of linguistic indicators, among which are parts of speech:

Noun: "*глао*" ("*hlao*") means a depression or hollow in the grass that retains moisture [1, p. 602]; this lexeme also undergoes onomastic transformation, giving a name to a rabbit.

Adjective: "*нарн*" ("*narn*") characterizes food that is pleasant to taste, while "*тарн*" ("*tharn*") [1, p. 603] has a polysemantic nature. Depending on the linguistic situation, this word can describe a creature frozen from ignorance or fear, or one that appears unintelligent.

Adverb: "*сільф*" ("*silf*" indicates things or actions that occur "outside, that is, not underground" [1, p. 603], or, as follows from the context, above ground.

Verb: "*сільфлей*" ("*silflay*" can be represented through a two-component derivative construction, as it was formed from the adverb "*silf*" and the noun "*flay*" ("*флей*"), which conveys the meaning of food in general, as well as grass or other green fodder [1, p. 603]. Thus, "*silflay*" expresses an action related to consuming food, grazing above ground.

Cardinal numeral: "*грайр*" ("*hrair*") indicates a large quantity of something greater than four. In turn, "U Hrair" is equivalent to the phrase "a thousand enemies" [1, p. 9]. It should be noted that this word combination is incorrectly rendered in the glossary section as "*У Грайр*" [1, p. 602], but is adequately reproduced as "*Ю грайр*" in the subtextual note [1, p. 9], if one disregards the change in capitalization of the letter "Г."

Pronouns: In Lapine artlang, it is difficult to isolate pronouns. Their presence is recorded through the linguistic component "*M'saion*" (transcoded equivalent "*М'сайон*"), which represents a two-part sentence "We meet them" [1, p. 603].

Separately, it is worth highlighting lexical polyfunctionality, evidenced by the word "*зорн*" ("*zorn*"), which can be interpreted as an adjective – destroyed, killed, or as a noun – catastrophe.

The importance of preserving the glossary as an autonomous paratextual integrity that interacts with the main text correlates with the translation method, as it sets parameters for foreignization of the text, rather than explication or generalization, for the sake of preserving the sensation of uneven texture of the textual fabric, language within language.

The diversity of Lapine artlang is also declared by other linguistic features, among which is the presence of the honorific "*pa*" ("*rah*"), used for hierarchical distinction, emphasizing the identification of someone who occupies a respected place in the ranking (prince, leader, or chief rabbit) [1, p. 603]. The affix "*rah*" is presented as a component of zoonyms, in particular:

• *Threarah* ("*Lord Rowan Tree*") [10, p. 22] – *Треара* "*Повелитель горобини*" [1, p. 16]. In the glossary, we see only the appellative "*треара*," which means "*rowan*" [1, p. 16] and graphically duplicates the honorific. The discrepancy lies in the fact that rowan is transliterated as "*треар*" ("*Threar*") [11, p. 379], but this intervention can be explained by linguistic adaptation, since the suffix -ar, which is productive in the Ukrainian language, largely expresses the grammatical category of masculine gender, while "*горобина*" ("*rowan*") belongs to the feminine gender. The normalization of the lexeme "*треар*" ("*trear*") apparently occurs through the addition of the ending -a, which, it should be noted, leads to the diffusion of the appellative and the onym.

• *Frithrah*! [10, p. 67] – *Фрит-ра* [1, p. 603]. In the Ukrainian version, the honorific is only reflected in the glossary, which indicates a parallel translation decision, or more precisely, an attempt to unify the variants "*Фрит*" (Sun) [1, p. 603] and "*Фритра*" (Lord Sun), which is incorrectly reflected in the glossary due to technical errors. The word "*Повелитель*" is presented as a nominal sentence (without punctuation) at the end of the line, which is the definition of "*Фрит*", while "*Фритра*" is simply explained as "Sun" [1, p. 603]).

Moreover, in the main text, other combinations of the affix -ra with zoonyms are attested, for example, in the address

(*Ліщино-ра*): *« – Аякже, – відказав Ожинчик. – Бачте, а я ж то казав, що Ліщина – справжнісінький Верховник. А, знаєш, Ліщин-ра…»* [1, p. 78].

The diminutive-affectionate form of a name in Lapine artlang is conveyed through the suffix – *ру* (*roo*), for example, in the diminutives *Грай-ру* or *Глао-ру* [1, p. 602–603].

The presence of singular and plural forms signals in its own way the rudimentary state of the language, which may tend toward development as a dynamic system. Thus, the grammatical category of number is determined by the affix *–іль* (*il*), which indicates plurality. Haplosemy can be traced through examples of such lexical units:

• *"ґрудуду"* (*"hrududu"*), sing. (tractor or other vehicle with an engine) – *"ґрудуділь"* (*"hrududil"*), pl.;
• *"йона"* (*"yona"*), sing. (hedgehog) – *"йоніль"* (*"yonil"*), pl.;
• *"ґлессі"* (*"hlessi"*), sing. (rabbit that does not live in a burrow and frequently changes its territory) – *"ґлесіль"* (*"hlessil"*), pl. [1], [10].

The invariable ending proposed in the glossary, which conforms to English norms, is modified in the text of the translated edition under the influence of the laws of the target language: *"У кращому випадку він вестиме шайку ґлессілів, що шастають на роздоллі і, либонь, кролиць із малечею на додачу"* [1, p. 200].

Due to the multi-stage nature of the paratranslation process, it is difficult to delineate the motives for certain paratextual shifts. However, when analyzing the edition, we discover the absence in the glossary of the word *"боб-стоун"* (*"bob-stones"*), which is preserved in a note and conveys an exceptional realia of the fictional zoocentric world – a game with stones.

Conslusions. Thus, the artlang of the novel and graphic novel Watership Down lays the foundation for the exceptional narrative of the works, exoticizing it and deepening its fictional dimensions, which are properly deciphered thanks to the glossary as a significant accompaniment to the text, supporting the organization of the publication and acting as a mechanism for interpreting not only individual words, but also the entire art language, legitimizing it.

What distinguishes the so-called Lapine language from isolated authorial neologisms is a series of grammatical and syntactic features that attest to a higher level of comprehension of connections between lexical units and the interpretive influence of the peritext on the text.

The **examination** of the Lapine glossary as an interpretant of artlang confirms its status as a comprehensive component of paratextual and paratranslational analysis. Future research perspectives lie in investigating glossaries of diverse artlangs, which will foster a more profound understanding of the linguistic potential of authorial language systems and facilitate the refinement of translation strategies focused on paratextual transfer.

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