TRANSLATING NEOLOGISMS AND PROPER NOUNS IN FANTASY FICTION FOR YOUNG ADULTS

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The paper deals with translation of genre fiction – fantasy, science fiction, children's and young adult fiction, and the issues associated with the translation of these genres. The main characteristics of each genre are presented, as are the major issues found in translating the said genres. The main subject of the research is the translation of proper nouns and neologisms, studied on the example of *His Dark Materials*, a children's science fantasy trilogy by Philip Pullman. Various procedures for translating neologisms and proper nouns are presented, based on which an analysis of the Croatian translation of *His Dark Materials* was made. The conclusions reached based on the results of the analysis are that there is no preference in the choice of strategy for translating neologisms, while copying is the most commonly used strategy for rendering proper nouns into Croatian.

Keywords: *neologism, proper noun, fantasy, science fiction, children's fiction, His Dark Materials*

1. *INTRODUCTION*

Translations have always represented an integral part of Croatian literary culture. In fact, even a cursory examination of the most read books lists published by the Zagreb City Libraries on their official website (listed under References) shows that readers, particularly younger ones, nowadays read more translated books than they do books written by Croatian authors.

Although some genres may seem less challenging to write, read, and are therefore easier to translate, especially children's and young adult fiction, fantasy and science fiction, that is not always the case. Each genre comes with its own specificities and it will usually take years of experience for translators to become comfortable with their preferred genre. In fact, translating fantasy and science fiction comes with many problems that translators of literary fiction almost never encounter. Moreover, translating

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children's and young adult fiction is perhaps an even more responsible task, since the translator of such books plays an active role in the development of the child or young adult reader. All translations should therefore be done with particular care, regardless of the genre or the intended audience of the works being translated, and all translations should be seen as equally important and valuable.

This paper will deal with the issues found predominantly in the translation of children's and young adult fiction, fantasy and science fiction, with particular attention devoted to the translation of neologisms and proper nouns appearing in Philip Pullman's *His Dark Materials*.

2. *TRANSLATION THEORY*

Recent translation theories and conceptual frameworks have provided new definitions of translation and subsequently changed the perception of the translator's role. Some of them, such as cultural politics, or the Skopos theory, view translation as either a form of intercultural interaction (cf. Venuti, 2004), or purposeful action (cf. Reiss, K. & Vermeer, H., 2013).

According to Nida (1964, 1997), who also introduced the concept of dynamic equivalence, which is concerned with the source meaning (Nida, 1964: 159), "[t]ranslating always involves a certain amount of loss and distortion" (Nida, 1997: 32). That is why the concept of equivalence still remains one of the major issues in the study of translation and why the equivalence paradigm persists. When it comes to the question of whether a translated text should be formally equivalent to the source text or accurately render the meaning, it is generally agreed today that accurately conveying the meaning of a source text is more important than preserving its form. Furthermore, the Skopos theorists Reiss and Vermeer (2013: 137), who classify the texts as informative, expressive and operative, claim that the type of text will force the translator to choose a particular translation strategy to be employed. It is also important to note that certain types of text, e.g. poetry, greatly value the form of the utterance. So while preserving the meaning in translation is generally more important than preserving the form, the translator usually has to find the right balance between the two.

The translator "mediates between an author and a reader of different language groups" (Sousa, 2002: 18). More and more theorists today claim that the translator should not focus on the text itself as much, but on the intended audience of the translated text (cf., e.g. Levý, 2011: 30). Since the translator is then expected to make choices regarding the translation based on who the target audience is, those choices become quite important.

One such choice has already been mentioned. Another choice a translator must make is between foreignization and domestication of a text. Depending on the perceived audience of the translated text, the translator will either

choose to preserve the culturally specific items typical for the source culture or replace them with items that will be more familiar to the reader (cf. Levý, 2011: 30; Venuti, 2004: 19-20).

Of the many choices a translator must make when translating a text, the most interesting ones appear in translation of literary works. This paper deals exclusively with literary translation, with particular focus on translation of works belonging to the fantasy, science fiction and children and young adult fiction genres. The basic problems in translating these genres will be explored in the following chapter.

3. GENRE TRANSLATION

3.1. Fantasy and science fiction and their translation

3.1.1. Characteristics of fantasy and science fiction

Fantasy and science fiction are genres that achieved peak popularity in the 20th and 21st centuries. Although they tend to be grouped together, there are quite a few distinctions between the two genres.

Fantasy first gained popularity as a genre during the 1950s and the 1960s, thanks to the works of J. R. R. Tolkien, C. S. Lewis and Ursula K. Le Guin (Bednarska, 2015: 21). A lot of the current popularity of the genre, however, is due to film adaptations of major fantasy works, such as Tolkien's *The Lord of the Rings* series (Bednarska, 2015: 21).

What sets fantasy apart from other genres of fiction is the fact that it "often take[s] place in imaginary worlds where magic and magical creatures are common" (Kolev, 2016: 4). Fantasy fiction draws most of its inspiration from "mythology and folklore" (Kolev, 2016: 4).

On the other hand, science fiction first gained major prominence in the works of authors such as Jules Verne and H. G. Wells, in the second half of the 19th century (Sterling, B. www.britannica.com/art/science-fiction), but reached new heights with the likes of Isaac Asimov and Ray Bradbury. Science fiction is nowadays also a popular genre of films and television shows.

When it comes to specificities of the genre, science fiction can be defined as "a form of fiction that deals principally with the impact of actual or imagined science upon society or individuals", with its major topics being "space travel, robots, alien beings, and time travel" (Sterling, B., www.britannica.com/art/science-fiction).

3.1.2. Translation of fantasy and science fiction

Translators who undertake the translation of science fiction and fantasy works have a formidable task before them.

A major staple of both of these genres is the concept of newness, originality and uniqueness. The stories usually take place in imaginary worlds or in alternate versions of our world and authors tend to use "neologisms, compounds and complex words" (Kolev, 2016: 1) to emphasise the difference between their creations and our own world. Translating such items is quite challenging for the translator.

Another problem a translator faces especially when translating science fiction is the blending of text types. "A science fiction book, being a work of imagination, falls into the category of literary texts, but at the same time it also has characteristics of a scientific text" (Kalliomäki, 2007: 16), such as lengthy descriptions of machines and non-existing technologies.

It follows from the above that the translator who decides to translate fantasy or science fiction might benefit from a rich imagination and lexical creativity. For science fiction, skills in other types of translation (preferably, the translation of scientific texts) might also be considered useful, as this sort of experience comes in very handy.

3.2. *Children's literature, young adult fiction and their translation*

3.2.1. *Characteristics of children's literature and books for young adults*

Children's literature is not easy to define. It is a broad concept whose target audience belongs to different age groups and which thus encompasses very different genres, from picture books to complex young adult novels. Children's literature as a whole, therefore, cannot be defined in terms of genre in a completely satisfactory way – but it can be defined in terms of its intended audience. The probably most accurate definition of children's literature is that it is "literature recommended to children, literature read by children and literature published for them" (Klingberg, 2008: 8).

An important aspect of children's fiction is the fact that "[c]hildren's books (…) can be used to shape identities, values, cultural expectations" (Fornalczyk, 2007: 94). The way children experience the world is quite different from the way adults do – "[a]dults have learned to see correlations, to reason (…) [whereas children] have no preconceived ideas" (Thomson-Wohlgemuth, 1998: 7). It is therefore very important for writers of children's fiction to remember that their target audience does not have the same skills and knowledge as they do.

Another aspect of children's fiction is that it usually includes "a child protagonist, an adult character, or a humanlike protagonist (…) with which a child can readily identify" (Gates, Steffel & Molson, 2003: 9).

A third important characteristic is the language used – children in real life do not always have the best command of language, and the language used by child characters must reflect that. These characters often use made-

up words and non-standard grammar because this is how children actually speak. These three aspects are perhaps the most important when it comes to differentiating children's fiction from fiction written for adults.

Bridging the gap between children's fiction and fiction written for adults, is the young adult literature, also known as adolescent, or teenage fiction. In addition to its own characteristics, it includes many that are typical of both genres. Although it has yet to be defined precisely and unambiguously, many existing definitions of young adult literature seem to focus predominantly on the audience and its age group. According to Donelson and Nilsen (2009: 3), young adult literature is "anything that readers between the approximate ages of twelve and eighteen choose to read either for leisure reading or to fill school assignments".

It is, however, important to note that there is another difference between the fiction written for children and/or young adults, and adult fiction – "[c]hildren's literature (…) is believed to be less demanding than literature for adults and, therefore, of less value and interest" (Thomson-Wohlgemuth, 1998: 3).

The next chapter will deal in more detail with the problems of translating children's and young adult fiction.

3.2.2. *Translation of children's and young adult fiction*

According to Ghesquiere (2014: 20), "[i]n almost all children's literatures translations play an important role". Children from less dominant cultures, such as the Croatian culture, tend to get most of their reading material from more dominant cultures, such as the English speaking cultures of the USA and the UK (cf. Aguilera, 2008: 4) or the German culture. However, translation of children's fiction is far from easy.

One issue all translators face is the need to keep the target reader in mind at all times. This is especially important in the case of children's literature since everything about the translation has to be appropriate for children – from the language and names to the structure and plot. Since children do not have the same knowledge of language and the world as adults do, the translator must choose their words carefully, depending on the age of the target audience (some words that are familiar to ten-year-olds are not familiar to six-year-olds).

Another issue is the translation of culture-specific items. Adult readers know how quintessentially British fish and chips are, but children lack the real-world knowledge that would help them to understand this. How much of the foreign culture should therefore be preserved in the translation and how much of it should be replaced with items specific for the target culture? The predominant view is that "[a]lthough 'foreignness' and "strangeness" may be expected in literary translation for adults, it is not so in translation

for children. Here, the tolerance for strangeness tends to be much lower" (Thomson-Wohlgemuth, 1998: 41) (cf. also Aguilera, 2008: 5; van Coillie, 2014: 133). This is the reason why many translators choose to domesticate items specific for foreign cultures, such as foreign names.

The task of the translator of children's and young adult fiction is to deal with the aforementioned issues in the optimal way, a task not to be taken lightly.

4. TRANSLATION OF NEOLOGISMS AND PROPER NOUNS IN HIS DARK MATERIALS

4.1. *Translation of neologisms*

Newmark (1998: 140) defines neologisms as "newly coined lexical units or existing lexical units that acquire a new sense".

There are several ways to classify neologisms. According to Bednarska (2015: 22), "neologisms can be divided into semantic and lexical ones (…). Semantic neologisms are the result of the acquisition of a new meaning by an existing word, whereas lexical neologisms are newly formed words". Muhvić-Dimanovski (1998: 496) adds that "the category of neologisms can also include revived Croatian words that were suppressed or forbidden to use for a longer period of time and for various reasons"[1].

A distinction should be made between neologisms of the common language and authorial neologisms. "Lexical neologisms of common language are characterized mainly by their spontaneity" (Díaz Hormingo, 2012: 109). When it comes to neologisms found in literary works, Muhvić-Dimanovski (1998: 497) states that "it is perfectly evident that these are primarily aesthetic necessities dictated by the specific style of a certain writer"[2].

When it comes to translating neologisms, many theorists agree with Newmark's notion that "in a literary text, it is [the translator's] duty to re-create any neologism he meets on the basis of the SL neologism" (Newmark, 1988: 149). For fantasy novels, Kolev (2016: 7) states that the translator must be very careful, since "[if he] neglects to translate the full meaning potential of the word, readers may fail to experience the entire range of meanings, or at least some of the meanings, that were intended by the author of the source text".

As for specific procedures used in translating neologisms, different authors list different items. Newmark lists eleven procedures. These are

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[1] "[u] neologizme se (…) mogu ubrojiti i ponovno oživjele domaće riječi koje su zbog različitih razloga bile dulje vrijeme potiskivane ili zabranjivane za uporabu." (This quote originally in Croatian is translated into English by the authors.)

[2] "sasvim je jasno da se ondje radi ponajprije o estetskim potrebama koje diktira svojevrstan stil nekoga pisca" (This quote originally in Croatian is translated into English by the authors.)

transference (Newmark, 1988: 81), creation of a target language neologism, use of a target language derived word, naturalisation, recognised target language translation (Newmark, 1988: 150), functional term (Newmark, 1988: 83), descriptive term, literal translation, translation procedure combinations, through-translation and internationalism (Newmark, 1988: 150).

Bednarska (2015: 23), on the other hand, lists three types of neologism translation: borrowing, equivalency and creation of a new neologism. Borrowing involves "applying an original neologism to the target language without changes or with small phonetic changes" (Bednarska, 2015: 23), equivalency means "finding an existing term in the vocabulary of the target language" (Bednarska, 2015: 24), while creation of a new neologism is "the most interesting from the linguistic point of view" (Bednarska, 2015: 24).

In the next chapter, the translation of proper nouns will be explained in more detail.

4.2. *Translation of proper nouns*

Proper nouns are a linguistic concept that can be defined in several ways. Vermes (2001: 95) defines proper nouns by stating that "proper names lack 'meaning' in the sense that they do not have connotations". Nord (2003: 183) says that "[u]nlike generic nouns, proper names are mono-referential, but they are by no means mono-functional. Their main function is to identify an individual referent". Vermes divides proper nouns into the following categories: "names of persons; geographical names; names of institutions and organisations; titles of paintings, books, periodicals, newspapers, etc.; brand names; names of nationalities; names of events; names of temporal units and festivals; names of abstract ideas; names of animals; names of species; and […] other names" (Vermes, 2001: 121); a similar, though more condensed division will be used in this paper.

The question often asked when it comes to proper nouns in fiction is whether they are translated at all. Many believe that translation of proper nouns is "a simple automatic process of transference from one language into another" (Vermes, 2001: 90). However, there is actually no such thing as non-translation of proper nouns. Even if a character's name is simply copied into the target text without any changes, a change will still occur since the reader of the target text will pronounce that name in a different way than the reader of the source text (Nord, 2003: 185). Therefore, there is always a certain degree of at least phonological adaptation included in rendering proper nouns in the target text. This can be followed by another question – then, how are proper nouns translated?

Firstly, it should be stated that translation theorists disagree on whether proper nouns should be "translated", i.e. changed in some way, or simply copied from the source text into the target text. Newmark (1981: 70), for

instance, argues that names should not be translated, whereas many other theorists say that proper nouns can, should and sometimes even must be translated (cf. Aguilera, 2008: 4; Fornalczyk, 2007: 95). No definitive answer can be given to this question, since the category of proper nouns is widely varied and since translators of different fiction genres take different approaches to translating proper nouns. In fact, a single translator translating a single book will often make different choices regarding the proper nouns they encounter – some will be translated, while others will be copied without changes. As Thomson-Wohlgemuth (1998: 75) says, "translators have to seek an acceptable solution for every individual case".

Now that it has been established that proper nouns can be translated and that they often are, some translation procedures used for proper nouns will be listed. The classifications by Hermans and Fernandes were deemed most interesting for this paper, so they will be presented in the following paragraphs.

Hermans (1988: 13) presents four main procedures for proper noun translation. One of them is copying, which refers to the reproduction of proper nouns in the target text in the exact same form as they appeared in the source text. The next is transcription, which is explained as transliteration or adaptation "on the level of spelling, phonology, etc." (Hermans, 1988: 13). He then defines substitution, where "[a] formally unrelated name can be *substituted* in the target text for any given name in the source text" (Hermans, 1988: 13, emphasis in Hermans) and finally, the last procedure he lists is translation, which is possible so long as the name has meaning. He also mentions two additional procedures, non-translation or deletion and "insertion of the proper name in the target text where there is none in the source text" (Hermans, 1988: 14).

Fernandes (2006: 50-55) differentiates between ten different translation procedures. These are rendition, copy, transcription, substitution, recreation, deletion, addition, transposition, phonological replacement and conventionality. Of these procedures, the most interesting one is recreation, which is defined as "recreating an invented name in the SL text into the TL text, thus trying to reproduce similar effects of this newly-created referent in another target cultural setting" (Fernandes, 2006: 52).

5. MATERIAL AND METHOD

5.1. Material

The use of language of *His Dark Materials* is specific in its use of archaisms, obsolete terms, neologisms, foreign names, etc. in rendering objects and geographical terms. In the trilogy, "[f]amiliar concepts are given new names, further distancing the fictional world from our own" (Horobin, 2015). As

such, it is quite interesting and presents a challenge for both the translator, but also for the analysis.

5.1.1. *Philip Pullman's* His Dark Materials

The following chapters will deal with the translation of *His Dark Materials* in more detail; in particular, with the translation of neologisms and proper nouns.

    His Dark Materials is a series of science fantasy books written by Philip Pullman for older children and young adults. The series consists of three novels titled *Northern Lights* (1995), *The Subtle Knife* (1997) and *The Amber Spyglass* (2000), as well as two companion books, *Lyra's Oxford* (2003) and *Once Upon a Time in the North* (2008). Croatian translations of *His Dark Materials* appeared not long after the release of the original books; the translation of the trilogy was published under the name *Njegove tamne tvari*, the first book of which was translated as *Polarno svjetlo* (1998), the second as *Tanki bodež* (2000), and the third as *Jantarni dalekozor* (2002). All three novels were translated by Snježana Husić. The companion books have not yet been translated into Croatian.

    As Pullman (2011) states in the preface of *Northern Lights*, *His Dark Materials* contains a story that moves between several universes; one that is just like ours, one that is different from ours and is first introduced in *Northern Lights*, and many other universes that are similar to ours, but also differ from it in many ways. "One of the ways Pullman achieves this eerie sense of similarity yet strangeness is through his use of language" (Horobin, 2015).

5.2. *Method*

While reading *His Dark Materials*, every neologism that was encountered was written down, after which their translations were found in the Croatian version of the books. The neologisms were subsequently divided into three groups named 'neologisms', 'onomatopoeic neologisms' and 'foreign neologisms'. The group called 'neologisms' consists of 64 words. The group of 'onomatopoeic neologisms' contains 14 words and includes words of onomatopoeic origin, mispronunciations uttered by child characters and one eponym. The final group, 'foreign neologisms', contains two words, both of which are authorial neologisms coined in languages other than English. Following this division into groups, neologisms were analysed according to the method used for their translation.

    As none of the divisions of translation procedures consulted for this article fully fit the translation procedures used by Snježana Husić, a combination of four procedures mentioned by different theorists was used for the analysis.

The first and second procedure, borrowing and equivalency, were taken from Bednarska, and are defined in the same way that she defines them. An example of the procedure of borrowing would be the rendering of 'Mordor' as 'Mordor' in the translations of Tolkien's works, whereas equivalency would be the rendering of the race 'Elf' as the equivalent 'Vilenjak'. The third and fourth procedure were taken from Newmark and are called literal translation and creation of a target language neologism. Another few examples from translations of *The Hobbit* and *The Lord of the Rings* would include the rendering of 'Witch-King' as 'Kralj vještac' as literal translation and the translation of 'Oakenshield' as 'Hrastoštit' as creation of a target language neologism. The use of these four procedures in the translation of neologisms in *His Dark Materials* will now be presented for each group separately.

6. RESULTS

6.1. *Translation of neologisms in* His Dark Materials

The neologisms that appear in *His Dark Materials* are quite interesting in that they are a mixture of authorial and non-authorial neologisms. Alongside original neologisms he himself created for new concepts appearing in the book, Pullman also uses many archaic, obsolete and old-fashioned terms for familiar concepts (Horobin, 2015), as well as many words with Greek and Latin roots.

6.1.1. *Translation procedures used for the group 'neologisms'*

The results of the analysis are listed in Table 1 below.

Table 1. Procedures used in the translation of 'neologisms'

Procedure used	Number of items
Borrowing	13 (20%)
Equivalency	16 (24.61%)
Literal translation	22 (33.85%)
Creation of TL neologism	14 (21.54%)
Total	65

As we can see from Table 1, no single procedure can be said to dominate the translation of neologisms in this trilogy. It is somewhat surprising that perhaps the "easiest" method of neologism translation, borrowing, is also the one used the fewest times. It is also somewhat surprising that there are so many examples of creation of target language neologisms, since this is seen as the most difficult translation procedure for the translator. Literal

translation is encountered in the largest number of cases, which is perhaps due to the fact that many of the source language neologisms translated using this procedure are new collocations or compounds, so the easiest way to render them is to translate the components literally. Finally, the number of times equivalency is used is also slightly surprising, as it is a more commonly used procedure than previously thought. The most interesting examples from each group will be discussed below.

For the procedure of borrowing, the word 'dæmon' will be discussed. It is rendered in Croatian as two words, 'dæmon' for the masculine gender and 'dæmona' for the feminine. According to Pullman's note found at the beginning of *Northern Lights*, the word is pronounced like the English word 'demon', while in Husić's translation, the note reads that the word should be pronounced as 'daemon' and 'daemona'. What is interesting about this translation is the fact that, although the word was adapted to Croatian grammar in the sense that two different word forms were created for different genders, the foreign letter 'æ', once characteristic of Latin and nowadays typically found in Scandinavian languages, was preserved in the translation and not simply turned into 'ae'. This can perhaps be explained by the fact that the 'æ' symbol is as foreign to the present-day English audience as to the Croatian audience, so the translator chose to preserve the degree of foreignness for the target audience.

As for the equivalency procedure, one translation that could perhaps have been handled differently is the translation of the word 'Aërodock', which denotes something like an airport in the world of *Northern Lights*, as 'zračna luka'. While 'Aërodock' implies that the craft landing there will be something other than an airplane as we know it, the Croatian translation of the word using the existing 'zračna luka' evokes airplanes immediately, which makes the effect of the translation different from the effect of the source neologism. Perhaps translating it as 'aerodok' would have been better.

Literal translation is used mostly for translating neologisms in the form of new collocations and compounds from the original, e.g. 'bearsmith' is translated as 'medvjed kovač', 'coal-silk' as 'ugljena svila' and 'bloodmoss' as 'krvava mahovina'.

The final procedure, creation of a target language neologism, has many interesting examples, a few of which will be explicated here. One such example is the rendering of 'gyropter', which is Pullman's word for helicopter, as 'rotopter'. This translation accurately conveys the meaning of a helicopter-like aircraft and is a great solution. The second example is one of the best and most creative solutions in the entire translation. It is the translation of the new collocation 'intention craft', meaning an aircraft powered by a person's intentions, as 'naumoplov'. This translation corresponds to existing words in Croatian, 'zrakoplov' (airplane) and 'vremeplov' (time machine)

and conveys the meaning of the original neologism in its entirety. It is a very elegant solution and is quite possibly a better and more imaginative neologism than the original phrase.

6.1.2. *Translation procedures used for the group 'onomatopoeic neologisms'*

An overview of the procedures used in the translation of 'onomatopoeic neologisms' is presented in Table 2.

Table 2. Procedures used in the translation of 'onomatopoeic neologisms'

Procedure used	Number of items
Borrowing	4 (30.77%)
Equivalency	3 (23.08%)
Creation of TL neologism	6 (46.15%)
Total	13

Creation of a target language neologism was the most commonly used procedure in translating neologisms in the group of 'onomatopoeic neologisms', followed by borrowing. Equivalency is somewhat less common. The most interesting examples will be discussed here.

One interesting example of the use of the borrowing procedure is the rendering of a name into Croatian. At a certain moment in the series, the protagonist, Lyra Belacqua, is captured by a Tartar soldier. She gives her name as 'Lizzie Brooks', which the Tartar in his Russian accent pronounces as 'Lissie Broogs'. This mispronunciation is preserved as such in Croatian, even though a more accurate rendering of the Russian accent in Croatian would have been 'Lisi Brugs'.

Equivalency is found when translating existing onomatopoeic expressions, e.g. '*whiz*' is rendered as '*fiiiju*'.

Creation of a target language neologism is most commonly used for this group, although it should be noted that onomatopoeic expressions were first literally translated and then merged together or adapted so as to form a new onomatopoeic expression in Croatian (e.g. 'anku', meaning 'thank you', becomes 'falati' from 'hvala ti'). However, a few examples of mispronunciations uttered by child characters are translated into Croatian quite well; e.g. 'cannaboles' ('cannibals') is rendered as 'ljudožderovi', which preserves the childishly inaccurate use of language. Likewise, the aurora becomes 'Roarer', which is translated as 'urlaona'. This solution preserves both the phonemic similarity to 'aurora' and the connotative meaning of loudness.

6.1.3. *Translation procedures used for the group 'foreign neologisms'*

Borrowing is the procedure used for both neologisms belonging to this group. The words themselves are quite interesting. *Panserbjørn* is a commonly used word in the novels, denoting armoured polar bears inhabiting Svalbard, and is a neologism made from the Danish words 'panser' ('armour'), and 'bjørn' ('bear'). The original Danish indefinite plural ending –e is replaced with the Croatian plural ending –i in translation, so the word becomes '*panserbjørni*'. The other example, *teleutaia makhaira*, is a Greek collocation meaning 'the last knife of all' and is preserved as such. Both nouns are always written in italics.

6.1.4. *Summary of the findings*

Of the 80 neologisms found and analysed, 19 of them or 23.75% were translated using the procedure of borrowing. Another 19, 23.75%, were translated using equivalency. 22 words or 27.5% were literally translated, and 25% or 20 neologisms were rendered into Croatian by the translator's creation of a new target language neologism.

This shows us that, at least by this particular translator, there is actually no preference for any one procedure. The slight advantage of literal translation can be partly explained by the predominance of source text neologisms in the form of new collocations and compounds, which are most easily translated literally.

6.2. *Translation of proper nouns in* His Dark Materials

Proper nouns found in Pullman's *His Dark Materials* are quite specific in that many of them are also neologisms. Pullman often uses archaic spellings of place names to depict the differences between his fictional world and our real world.

Proper nouns were written down while reading the original text and their translation was found in the Croatian version of the books. The nouns were then divided into four main categories – 'names of humans and other sentient beings', 'geographical names', 'names of institutions, organisations and acts' and 'other proper nouns'. The first two categories are divided into several subcategories. The category of 'names of humans and other sentient beings' is subdivided into 'names of humans and other sentient beings of English origin', 'names of humans and other sentient beings of non-English origin', 'names of dæmons', 'names of saints and religious figures' and 'meaningful names and wordplay'. The category of 'geographical names' includes 'names of geographic locations' and 'names of peoples'.

As with the analysis of neologism translation, it was found that none of the existing categorisations of translation procedures could be used for this particular text; therefore, a combination of procedures defined by different

authors was used for the analysis. Seven different procedures were chosen for the analysis – copying, transcription, substitution, translation, deletion, insertion and recreation. The first six procedures were taken from Hermans' (1988) classification, while recreation was taken from Fernandes' (2006) typology. For the purposes of this analysis, the procedures are defined in the same way as in the theorists' classifications.

The findings of the analysis will be presented and discussed in the next four chapters, followed by a summary of the results.

6.2.1. *Translation procedures used for the group 'names of humans and other sentient beings'*

The category 'names of humans and other sentient beings' comprises five subcategories; each one will be discussed in turn.

The first subcategory, 'names of humans and other sentient beings of English origin', contains names of various characters appearing throughout the series, 97 in total. The analysis of translation procedures used for this subcategory can be seen in Table 3 below.

Table 3. Procedures used in the translation of 'names of humans and other sentient beings of English origin'

Procedure used	Number of items
Copying	96 (98.97%)
Transcription	1 (1.03%)
Total	97

As can be seen in Table 3, the procedure used for translation of proper nouns of English origin is predominantly copying. Of the 97 nouns found in this category, only one proper noun was translated using a different procedure. What can be concluded from this is that the translator opted for the strategy of foreignization, i.e. preservation of source language names, probably because English names occur very frequently in Croatian culture and are not traditionally translated or adapted unless they are meaningful.

The one proper noun that was transcribed appears in *The Amber Spyglass*, and is the name 'Martha', mentioned only once. This name was rendered into Croatian as 'Marta'.

The second subcategory, 'names of humans and other sentient beings of non-English origin', includes 41 different proper nouns referring to some humans and to characters belonging to various other species. In order to distinguish these characters from the characters belonging to the first subcategory, who are predominantly English-speaking humans, Pullman used proper nouns from other languages and proper nouns he himself created, the latter particularly when referring to characters belonging to

species that do not exist in our world. The procedures used in rendering the proper nouns belonging to this category are presented in Table 4 below.

Table 4. Procedures used in the translation of 'names of humans and other sentient beings of non-English origin'

Procedure used	Number of items
Copying	32 (78.05%)
Transcription	7 (17.07%)
Recreation	2 (4.88%)
Total	41

The situation when it comes to the translation of proper nouns belonging to the second subcategory is slightly different from the previous subcategory. While copying remains by far the most commonly used procedure, transcription is used more often and there are also two examples classified as recreation.

There are a few interesting examples of copying. The one that will be mentioned here is the name 'Adèle Starminster'. The foreign letter 'è' found in her name is preserved in translation, and thanks to that, so is the foreign appearance of the proper noun.

The procedure of transcription is used exclusively for Russian- and Chinese-sounding names. Some examples are 'Semyon Borisovitch', who becomes 'Semjon Borisovič', and 'Emperor K'ang Po', who is rendered as 'car Kang Po', omitting the apostrophe in his name. A half-copying, half-transcription procedure is found in rendering 'Will Ivanovitch' as 'Will Ivanovič', where the last name is transcribed in accordance with the traditional transcription used for Russian names in Croatian, but the first name of the English character is preserved as 'Will' instead of becoming 'Vil'.

The final two examples to be discussed here were both tentatively categorised as recreated since no other category, either chosen for this analysis or suggested by the authors consulted for this research, could be used to accurately describe the changes made in these two proper nouns. The nouns in question are 'Father Gomez' and 'Fra Pavel Rasek', which are rendered into Croatian as 'otac Gómez' and 'fra Pavel Rašek', respectively. When dealing with these two proper nouns, the translator chose to add an element that was not present in the original in both of these nouns. In the first example, she added the accented 'ó' to the Spanish-sounding name even though both Gomez and Gómez are valid Spanish last names. A similar change occurs in rendering 'Rasek' as the common Czech last name 'Rašek'.

The third subcategory to be discussed is the subcategory called 'names of dæmons'. It includes 17 proper nouns. The procedures used in translating these nouns are presented in Table 5 below.

Table 5. Procedures used in the translation of 'names of dæmons'

Procedure used	Number of items
Copying	16 (94.12%)
Transcription	1 (5.88%)
Total	17

We can see in the table above that copying is again the most commonly used procedure. Sixteen dæmon names were translated using that procedure, while only one was transcribed.

Among the proper nouns belonging to this subcategory that were copied, the most interesting example would be 'Ratter'. Although the connotation of this name is obvious and even realised in the fact that the said dæmon prefers taking the form of a rat, the name is rendered into Croatian as 'Ratter', without preserving the rat connotation. Since all the other dæmon names except one are also copied, this can be seen as simply sticking to the same procedure in rendering the proper nouns referring to the same kind of creature.

The only example of transcription found in this subcategory is the dæmon 'Castor' being rendered as 'Kastor'. This was perhaps done because the eponymous figure from the Greek mythology is called 'Kastor' in Croatian, but it would have been better to preserve this as 'Castor' even in Croatian since none of the other dæmon names were transcribed.

The fourth subcategory belonging to this category is 'names of saints and religious figures', which includes eight proper nouns. The translation procedures used for these nouns are shown in Table 6.

Table 6. Procedures used in the translation of 'names of saints and religious figures'

Procedure used	Number of items
Copying	1 (12.5%)
Transcription	4 (50%)
Substitution	3 (37.5%)
Total	8

As we can see from the table, transcription is the procedure that is most used in this subcategory, followed by substitution and copying.

The name 'Jared' is simply copied into Croatian.

The names of angelic beings and certain nuns are transcribed and adapted to Croatian phonology; thus the angel 'Baruch' becomes 'Baruh'.

Three proper nouns are substituted. The most interesting example is 'Pope John Calvin', which is rendered as 'papa Ivan Calvin' in keeping with the tradition of translating the names of popes (cf. Newmark, 1981: 70). His last name is copied in order for the Croatian reader to realise that in the world of *Northern Lights*, John Calvin became the pope.

The final subcategory, called 'meaningful names and wordplay', includes seven proper nouns. The procedures used for their translation are shown in Table 7.

Table 7. Procedures used in the translation of 'meaningful names and wordplay'

Procedure used	Number of items
Translation	7

As can be seen above, all proper nouns belonging to this subcategory were translated.

Good examples include rendering Pullman's name for the angel who claims to be God, 'Authority', as 'Moćnik' instead of 'Autoritet' and the harpy 'No-Name', who is given the nickname 'Gracious Wings' by Lyra, as 'Bezimena' and 'Dobrokrila', respectively. A great example of wordplay preserved in translation is found in the part of the book when harpies scream Lyra's name and the sound becomes distorted, so it sounds as if they were shouting 'Lyra' and 'liar' simultaneously. The translator manages well and translates this as 'Lyrica', 'lajavica' and 'lažljivica', using the diminutive form of Lyra's name in order to make it sound similar to the two words meaning 'liar'.

6.2.2. *Translation procedures used for the group 'geographical names'*

The category of 'geographical names' is divided into two subcategories, 'names of geographic locations' and 'names of peoples'. These subcategories will be discussed separately.

The subcategory of names of geographic locations includes proper nouns referring to countries, cities, buildings, etc. Focus was placed on fictional geographic locations, so geographic locations referring to places that are called the same in our world were not included in the analysis.

Fifty proper nouns are included in this subcategory; the procedures used in their translation are shown in Table 8.

Table 8. Procedures used in the translation of 'names of geographic locations'

Procedure used	Number of items
Copying	16 (32%)
Transcription	10 (20%)
Substitution	4 (8%)
Translation	16 (32%)
Insertion	1 (2%)
Recreation	2 (4%)
Transcription or substitution[3]	1 (2%)
Total	50

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[3] The word 'Corea' appeared in the genitive case as 'Koreje'; it is unknown whether the nominative would be Korea (transcription) or Koreja (substitution).

It is visible in Table 8 that the process of rendering geographic locations into Croatian is not dominated by a single procedure.

Sixteen proper nouns were copied into Croatian, so, e.g., 'river Isis' became 'rijeka Isis'.

Ten proper nouns were transcribed. Here we find Russian- and Chinese-sounding place names again ('Semyonov' becomes 'Semjonov' and 'Sungchen' is 'Sungčen'), but also some English names; 'Brytain' is replaced with the word 'Brytanija', in which the spelling of the country's name is not adapted to the Croatian phonological and orthographic system, as is traditionally done. However, if it were adapted, the name 'Britanija' would be indistinguishable from the name of the existing country.

Four examples of substitution were found. One would be the rendering of 'Muscovy' as 'Moskovija', which is basically the replacement of an English historical exonym with a Croatian historical exonym, since the former territory of Russia called the Grand Duchy of Moscow was also known as 'Muscovy' and 'Moskovija' in English and Croatian, respectively.

Among the 16 examples of translation, the most interesting ones are rendering 'High Brazil' as 'Gornji Brazil' (instead of the literal 'Visoki Brazil') and 'Peacable Ocean' (i.e. the Pacific) as 'Mirni ocean'. For some proper nouns that were translated, the capital letter was removed in the translation, although the meaning was translated – thus, e.g., 'Eelmarket' became 'tržnica jegulja'.

One example of addition of a proper noun was also found. This was the case with rendering the phrase 'the city of magpies' into Croatian as 'Svrakograd'.

Two examples of recreation can also be seen in this translation. One example is 'Eireland' becoming 'Eirska'. The word was first translated as the root word, 'Irska', and then a foreignising element was added in front of the standard toponym, making it sound more like the original proper noun.

The second subcategory, 'names of peoples', contains ten proper nouns and consists of the names of both real and fictional peoples appearing in the novels, as well as the name of one language. The analysis of different procedures used for the translation of these proper nouns is shown in Table 9.

Table 9. Procedures used in the translation of 'names of peoples'

Procedure used	Number of items
Copying	1 (10%)
Transcription	3 (30%)
Substitution	3 (30%)
Translation	2 (20%)
Recreation	1 (10%)
Total	10

The procedures are also heterogeneous in this subcategory. Each will be briefly discussed in turn.

The one example of copying is translating 'Skraelings' as 'Skraelinzi'.

An example of transcription is rendering the fictional people 'Gallivespians' as 'Galivespijanci'.

Substitution is found in translating the tribe 'Tartars' as 'Tatari' without preserving the 'r' in the middle.

The name of the fictional language placed in this subcategory, 'Fen-Dutch' is translated into Croatian as 'holandske riječi iz Velikih Močvara', with both elements being translated literally.

Finally, the most interesting example from a linguistic viewpoint is the recreation of the noun 'gyptians', a noun referring to the Roma people of Lyra's world (and for which, for some reason, Pullman decided not to use a capital initial letter), as 'Gipćani'. The name 'gyptians' comes from the word 'Egyptians', which is 'Egipćani' in Croatian. The noun was thus recreated in Croatian by substituting the English word with the existing Croatian term and subsequently removing the first letter in order for it to match the original. The translator also added the capital letter to mark it as a proper noun.

6.2.3. *Translation procedures used for the group 'names of institutions, organisations and acts'*

This category has no subcategories; it includes the proper nouns referring to fictional institutions, organisations and acts and contains 10 proper nouns. Translation procedures used in the Croatian translation are shown in Table 10.

Table 10. Procedures used in the translation of 'names of institutions, organisations and acts'

Procedure	Number of items
Copying	1 (10%)
Translation	9 (90%)
Total	10

Since this category includes names consisting of multiple words, most of which are meaningful, it was expected that the majority of proper nouns belonging to this category would be translated.

The one example of copying refers to 'Jordan College', which is rendered as 'koledž Jordan', where the common noun is translated, and the proper noun is copied, with a structural change involving the word order in the noun phrase.

From the nine examples of translation, one should be explained in more detail; the translation of the organisation known as 'General Oblation Board' and its nickname 'Gobblers' (from the acronym of the organisation's full name) is 'Pričesni odbor' and 'Proždrljivci', respectively, in Croatian. The

wordplay in this example was excellently preserved – at one point in the series, the child characters hear rumours that the 'Gobblers' are cannibals. This meaning is perfectly preserved in the translation as 'Proždrljivci', which is a nickname that could also be taken from the first few letters of the organisation's name.

6.2.4. *Translation procedures used for the group 'other proper nouns'*

This final category of proper nouns has no subcategories and contains twenty proper nouns that could not be classified as belonging to any of the previous three categories. They include certain terms from physics, names of non-intelligent fictional species, proper nouns of foreign origin and proper nouns referring to objects. The procedures used for their translation are listed in Table 11.

Table 11. Procedures used in the translation of 'other proper nouns'

Procedure used	Number of items
Copying	3 (15%)
Translation	17 (85%)
Total	20

Most of the proper nouns in this category have some sort of meaning, which is why the dominant procedure was translation. Those that do not have a straightforward meaning were copied.

An example of copying is the foreign word for the subtle knife, 'Æsahættr', which remains 'Æsahættr' in Croatian, since it sounds equally foreign to Croatian and English readers.

Seventeen proper nouns were translated into Croatian. An example is 'Dust' becoming 'Prah'.

6.2.5. *Summary of the findings*

Of the 260 proper nouns in this trilogy, 166 or 63.85% were copied into Croatian. Another 27 or 10.38% were rendered using transcription. Substitution was used for 9 or 3.46% proper nouns. An additional 51 or 19.62% were translated. Deletion was not used as a separate procedure in any of the proper nouns but was combined with other procedures in the form of deletion of proper noun markers (capital letters). Insertion was used once, in 0.38% of all cases, and 1.93% or 5 proper nouns were recreated in the target text. The remaining 1 proper noun (see note 3) could not be categorised on the basis of the data provided in the text and makes up 0.38% of the total number of proper nouns.

Based on the figures, we can see that the most frequently used translation procedure for rendering proper nouns into Croatian is copying. It is followed by translation, then by transcription, substitution, recreation and finally insertion, with no recorded cases of deletion as the sole procedure used.

This shows us that in this trilogy, the translator most commonly opted for preservation of foreign elements instead of replacing them with elements that would be more familiar to the Croatian reader. This is partly because many elements are foreign to both Croatian and English readers, since Pullman's goal was to make the world he created seem distant, and partly because Croatian culture is not as globally dominant as English-speaking cultures, so English names are familiar to readers. When proper nouns carried meaning, they were mostly translated, although sometimes the connotative meanings were ignored in order to preserve the forms. Recreation was used sparingly, though well when there was occasion for it.

7. CONCLUSION

The research presented in this paper dealt with the topic of translating neologisms and proper nouns in fantasy, science fiction, children's and young adult fiction, based on the translation of Philip Pullman's trilogy *His Dark Materials*.

From the analysis conducted on 80 neologisms and 260 proper nouns found in *His Dark Materials*, it can be concluded that Snježana Husić, the translator, predominantly used the procedure of copying for rendering proper nouns into Croatian, and that she had no clear preference in the choice of procedure for the translation of neologisms. This research has also hopefully illustrated the fact that the genres of fantasy, science fiction and children's and young adult fiction are complex and raise many issues that need to be thoroughly thought about and analysed in order for their translations to be successful. Since *His Dark Materials* is a combination of all these genres, it cannot be considered as a typical example of any single one of them. Thus, the results of this study, while interesting, are by no means indicative of the situation in translation of the above genres.

With that in mind, more research conducted on other literary works, perhaps some that represent more typical examples of the above genres, is needed if we are to make any general conclusions in regard to the treatment of neologisms and proper nouns in translations of the said genres. This paper can hopefully serve as a starting point for such further research.

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PREVOĐENJE NOVOTVORENICA I VLASTITIH IMENICA U FANTASTIČNOJ KNJIŽEVNOSTI ZA MLADE

U radu se govori o prevođenju žanrovske proze – fantastične književnosti, znanstvene fantastike i književne proze za djecu i mlade – te o problemima koji se javljaju u prevođenju navedenih žanrova. Navode se glavne karakteristike svakog od analiziranih žanrova, kao i glavni problemi koji se javljaju pri prevođenju tih žanrova. Glavni predmet istraživanja prijevod je vlastitih imenica i novotvorenica, proučen na primjeru trilogije Philipa Pullmana *Njegove tamne tvari*, koja sadrži elemente svih navedenih relevantnih žanrova. Navode se različiti postupci i strategije koji se mogu upotrijebiti za prevođenje novotvorenica i vlastitih imenica, dok se njihova uporaba analizira u hrvatskom prijevodu *Njegovih tamnih tvari*. Na temelju rezultata analize donosi se zaključak da ne postoji preferencija u izboru postupaka za prijevod neologizama. Za vlastite se imenice zaključuje da se u prevođenju na hrvatski najviše upotrebljava postupak kopiranja.

Ključne riječi: *novotvorenica, vlastita imenica, fantastična književnost, znanstvena fantastika, proza za djecu i mlade, Njegove tamne tvari*