

Correspondence in Translating English Neologisms into Persian: an Example from Children's FictionMaryam Panahi¹(MA), Nematullah Shomoossi²(PhD), Mohsen Samadi³(MA), Seyyed Amir Reza Mohammadian⁴¹ University of Isfahan, Iran² Sabzevar University of Medical Sciences, Sabzevar, Iran³ Farhangian University of Sabzevar, Sabzevar, Iran⁴ PhD Candidate, University of Hyderabad, India

Abstract: As translating for children requires special considerations, and due to the imaginative nature of neologisms in children's fiction, translation for children is indeed at the center of debates. The *Harry Potter* series used to capture the bookshelves of almost all children once they appeared in sequence, and they were translated to more than 60 languages. In the Persian community, six simultaneous but different versions appeared, and their dealing with the neologisms in the novel was the focus of this study. In fact, the purpose of the study was to examine the possible correspondence between English neologisms and their Persian equivalents. Surprisingly, it was observed that the neologistic feature of the words was revived in the process of translation only to some extent. The observations indicated that the highest percentage of formal equivalence (direct correspondence) had been achieved in the category of *New Collocations* (35.93%). However, in the category of *New Coinages*, *Blends* and *Derivations*, the six translators failed to revive the same type of neologism in Persian translation. The article will close with suggesting a number of cautionary guidelines for translators, and proposing a number of common procedures for practitioners, with implications for research and practice.

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1. Introduction

Translation is not always as easy as finding predetermined equivalents in glossaries or dictionaries and putting them in their syntactically appropriate positions in the target language. Many theorists have debated on the ways to cope with items which include problematic aspects in the source text. One such problematic area is the children's fiction because the contexts in which children's literature is produced and disseminated are usually dominated by a focus on content and theme; therefore, the language of children's literature has often received little explicit attention. In literary works, a controlled linguistic structure demands author's scrutiny of the diction. However, in non-fiction literature, the story is quite different (See Samadi, Shomoossi & Eslamirasekh, 2011, for legal translation). The author's deliberate choice of words in children's literature may lead to a "concentration of certain features" called "foregrounding" (Chapman, 1982: p. 51). Contained at the heart of foregrounding is the use of new words, or assigning new senses to the old existing words; and this we call *neologism* - one of the crucial devices in children's literature. This device has been effectively used in the works of eminent authors such as Joyce's *Ulysses*, Orwell's *Nineteen Eighty Four* and Rowling's *Harry Potter series* (See Eslamirasekh, Shomoossi & Panahi, 2009 for details). They have all benefited from

foregrounding and have established their own particular style of writing through application of *neologism* - which was the core of investigation in the present article.

1.1 Definition of Neologism

The term *neologism* originates from the Greek word *neos* meaning 'new', and *logos* meaning 'word'. The Oxford English Dictionary (OED) defines the term as 'a newly coined word or expression.' Also, Newmark (1988b) has defined it as 'newly coined lexical units or existing lexical units that acquire a new sense' (p. 140). Crystal (1992) views neologism as "the creation of a new lexical item as a response to changed circumstances in the external world, which achieves some currency within a speech community" (p. 264). In other words, a neologism is - literally - a new word.

1.2. Typology of Neologisms

Theorists have classified neologisms from different viewpoints. Four taxonomies are presented in what follows, beginning with Newmark (1988) whose contribution is commonly known to the field researchers due to the variety he has presented in his taxonomy of neologisms and the procedures offered. Then comes Delabastita (2004), and Silvia (2001) in chronological order.

1.2.1. Newmark's (1988a) Taxonomy

Newmark (1988a) classifies neologisms into following categories:

(1) *Semantic neologisms*: An instance from the Harry Potter series can be the word *snitch*, with a prototypical meaning in its nominal function 'an informer'. However, in the text, it is assigned to a golden ball in the Quidditch play.

(2) *New forms*: New forms include New coinages (e.g. *Kleenex*), Derived words (e.g. *chocoholic* as a blend of *chocolate* and *alcoholic*), Abbreviations (e.g. French *metro* as an abbreviation of *metropolitan*), Collocations (New collocations such as *Death Eater* from the *Harry Potter* neologisms), Eponyms (e.g., *Joycean*, *Hallidayan*, *Chomskyan*, *etc.*), Phrasal words (e.g. *work-out*), Transferred words (e.g. *cagoule*, a lightweight, hooded, thigh-length, waterproof jacket), and Acronyms (e.g. *UNESCO*).

1.2.3. Delabastita's (2004) Taxonomy:

Delabastita (2004; p. 884) suggests the following processes for creating different types of neologisms: *Borrowing*, *Shifts*, *Combining*, *Coining*, *Imitating*, *Blending*, and *Shortening*.

1.2.4. Silvia's (2001) taxonomy:

Silvia (2001) differentiates between *morphological neologisms* and *semantic neologisms*. Morphological neologisms are produced through the following mechanisms such as (1) Derivation, (2) Compounding, (3) Blending, (4) Acronymy, and (5) Borrowing. However, semantic neologisms result from such processes as (1) Expansion (i.e. a shift from the concrete to the abstract or from the abstract to the concrete), (2) Metaphor (examples can be borrowed from computer terminology of *master* and *slave* hard disk), (3) conversion of grammatical category where a word changes its class, as in Noun-to-Verb, Verb-to-Noun, Adjective-to-Verb, and Adjective-to-Noun (Bauer, 1983; p. 229). (4) Adoption from another field (e.g., the word *virus* has been adopted from medicine and is common in the field of computer security).

1.3. Strategies for Translating Neologisms:

The preceding section presented information on the definition and typology of neologisms. Now we need to survey the views and practical techniques in translating neologisms from one language into another, with a focus on the translation of the new words introduced in the *Harry Potter* series. Theorists have proposed different procedures for translating neologisms, three of which will be elaborated in the following sections.

1.3.1. Newmark's (1988a) perspective:

Below, we will discuss and elaborate on 15 procedures Newmark (1988a) has suggested for the translation of neologisms.

(1) **Transference**: Newmark (1988a) defines transference as 'the process of transferring an SL word to a TL text' (p. 81). It is almost the same as transliteration, and what Harvey (2000) calls "transcription" (p. 5).

(2) **The TL Neologism**: Recreation of any neologism on the basis of the SL neologism in literary texts is called the TL neologism (Newmark, 1988a).

(3) **TL Derived Word**: This procedure is used to form new words in the target language by adding productive affixes.

(4) **Naturalization**: As Newmark (1988a) puts it, "this procedure succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word forms) of the TL" (p. 82); one might consider 'radio' as the naturalization of 'radio'.

(5) **Recognized Translation**: Newmark (1988a) emphasizes that it is important to "use the official or the generally accepted translation of any institutional term" (p. 89) because changing the term may bring about confusions, especially in official or serious informative texts. For example, the English phrase *The Paradise Lost*, the title of Milton's novel, is translated into Persian by its generally accepted term devised by the first translators as *behešt-e gom-šod-eh'* (بهشت گم شده), and it is now regarded as the accepted equivalent for this term. Such recognized equivalents may not always seem the most accurate ones. Presumably, the most accurate equivalent for the phrase *Paradise Lost* can be conceived as '*behešt-e az dæst ræft-e'* (بهشت از دست رفته).

(6) **Functional Equivalence**: This is a common procedure (Newmark, 1988a) applied to cultural words. Neologisms can also be considered in this category since they do not exist even in the SL culture but just belong to the culture of the imaginative world created by the SL author (Hegedus, 2005). This procedure provides a culture-free word, sometimes with a new specific term; and accordingly, it neutralizes or generalizes the SL word.

(7) **Descriptive Term**: Newmark (1988a) believes that description can sometimes be weighed against function (p. 83), and that description and function are

essential elements in the explanation and therefore in translation (p. 84).

(8) Literal Translation: Newmark (1988a) defines this procedure approximately as a word-for-word representation of the original word which transfers the primary (isolated, out-of-context) meaning of the SL word; however, the syntactic structures of the target language are respected.

(9) Combined Procedures: Couplets, triplets and quadruplets combine two, three or four of the procedures respectively for dealing with a single problem.

(10) Through-Translation: Vinay and Darbelent (1995) (cited in Venuti, 2000) has defined the term as *claque* (his preferred term) which is a special kind of borrowing whereby a language borrows an expression from another, but then translates each of its elements literally. The result is either a lexical *claque*, which respects the syntactic structure of the TL, whilst introducing a new mode of expression; or another type known as a structural *claque*, which introduces a new construction into language (p. 85). For instance, ‘*superman*’ is translated into Persian as ‘*æbær-mærd*’ (ابر مرد) adopting the structural *calque* procedure (See also Eslamirasekh, Ghoorchaei & Shomoossi, 2008 for borrowing examples).

(11) Componential Analysis: According to Newmark (1988a), this procedure involves analysing or splitting up the various senses of a word into its sense-components often one to two, three or four terms.

(12) Modulation: The term “modulation” was coined by Vinay and Darbelnet (1995) to define “a variation through a change of viewpoint, of perspective and very often of category of thought” (p. 88). For instance, a change in the viewpoint has occurred in the case of *nur-e mæ’refæt* (نور معرفت) when it has been rendered as ‘the light of heaven’. This procedure comprises several other categories elaborated as follows:

- a) Concrete for abstract
- b) One part for another
- c) Reversal of terms
- d) Active for passive
- e) Change of symbols

(13) Transposition or Shift: A ‘shift’ (Catford, 1965) or ‘transposition’ (Vinay & Darbelent, 1995) is

a translation procedure involving a change in the grammar from SL to TL. (Newmark, 1988a; p. 85).

(14) Cultural Equivalence: Cultural equivalent is “an approximate translation where an SL cultural word is translated by a TL cultural word” (Newmark, 1988a; p. 83). It is sometimes accompanied by dominance of a certain culture in translation (Shomoossi & Marzban, 2010).

(15) Synonymy: Synonymy is used as a compromise when there is no precise one-to-one equivalent between the TL and SL words. Faced with a word not important in the text, particularly adjectives or adverbs of quality, the translator can use a “near TL equivalent” called synonymy.

1.3.2. Delabastita (2004)

Delabastita (2004) proposes five procedures for the translation of neologisms, and they will be discussed below in brief.

- 1.9.1. *Neologism to Neologism*
- 1.9.2. *Direct copying of the original neologism*
- 1.9.3. *ST neologism to TT neologism*
- 1.9.4. *ST neologism to TT equivalent*
- 1.9.5. *Compensation*

1.4. Children’s Literature in Translation

While literature is often contended to be most influential in bringing about big changes to the society, and associated with emergence of remarkable schools of thought, Toury (1995) claims that translations (of even literary works) usually occupy peripheral positions in the target literary system. Accordingly, the more peripheral a text (or its genre) seems to the target culture, the more adjustments will the translator need to make in order to adapt it to the norms of the receiving culture. Far earlier than Toury (1995), Shavit (1981; p. 171) argues that translators of children’s fiction have a much greater degree of freedom in relation to the source text, and this may allow great liberties regarding the text because of the peripheral position of children’s literature. Therefore, such literature needs to be critically deconstructed and translated so as to further acculturate the fictional world to the world of readers. This is the case with the *Harry Potter* world where many messages about gender, race, and class are transferred implicitly and explicitly to the child reader (Eslamirasekh & Shomoossi, 2008). Also, it must be noted that the translator of children’s fiction is one person considering all aspects, while in other areas (e.g. medicine, law, etc) the final output cannot be satisfactory unless a joint effort is made by the translator and the technical practitioner (Shomoossi, 2013).

Also, the translation of children's literature is subject to certain constraints distinguishing it from translating for adults. Interestingly, O'Connell (2003) points out that children have their own culture into which adults, among them the translator, have limited insight. Moreover, there is a significant difference "between the knowledge and linguistic skills of the translator as an adult and those of the children who make up the TL audience"; also in translating for adults, the translator can "expect the target readership to have approximately corresponding levels of linguistic skills, general knowledge and world experience" (ibid; p. 229). Therefore, the translator is expected to look for the appropriate norms and style which can effectively help him/her communicate with the child-audience.

1.4.1. Norms of Translating Children's Books:

Shavit (1986) argues that "unlike contemporary translators of adult books, the translator of children's literature can permit himself great liberties regarding the text, as a result of the peripheral position of children's literature within the literary polysystem." In his opinion, the translator is permitted to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it (p. 112). Nevertheless, all these translational procedures are permitted as far as the translator can prove his adherence to the following two principles on which translation for children is based: (1) an adjustment of the text to make it appropriate and useful to the child, in accordance with what society regards as educationally "good for the child"; and (2) an adjustment of plot, characterization, and language to prevailing society's perceptions of the child's ability to read and comprehend (Shavit, 1986; p. 112).

Nowadays, the emphasis has unsurprisingly shifted; although to a certain degree the first principle still dictates the nature of the translations, the second principle is more dominant. It is, however, possible that the two principles might not always be complementary; sometimes they might even contradict each other. For example, it might be assumed that a child is able to understand a text involved with death, and yet the text may be regarded as harmful to his mindset. In such cases, the translated text might totally eliminate one aspect in favor of another, or even include contradictory features, because the translator could resolve between the two principles. In any case, these seemingly complementary principles determine the progression of the translation process. However, in order to be considered as an acceptable translated fiction for children, and to be affiliated with the children's

system, the final translated manuscript must adhere to these two principles, or at least not violate them.

1.4.2. Rowling's Works

Joanne Kathleen Rowling published the first *Harry Potter* novel on 30th June, 1997 when no one, including Rowling herself, could imagine what a big success it would be. The sequel - *Harry Potter and the Chamber of Secrets* - was published in June 1999a, and later that same year, the third book in the series was released, *Harry Potter and the Prisoner of Azkaban* (1999b). By the time her fourth book appeared in 2000 - *Harry Potter and the Goblet of Fire* - the series had become an international phenomenon. Three years after the publication of the fourth volume, Potter fans were rewarded for their patience with the release of *Harry Potter and the Order of the Phoenix* on 21st June, 2003.

1.4.3. The *Harry Potter* Series from a Translation Perspective:

While problems in translating Joanne Kathleen Rowling's novels are not seriously addressed, numerous translations of the works appear day by day in all, including minority, languages. In the first attempts to translate the series, remarkable changes were even made when translating the 5 British English into American English (Chaudhuri, 2005; quoted in Nygren, 2006). While disapproving of this "forced cultural shift" and arguing that the novels be kept in their original language, she believes that the reason for making an American version (published in the States in 1998) was to make the book user friendly for the American child, sparing him/her any jolt or distress in negotiating alien British terrain. Changes even included the title, so that *Harry Potter and the Philosopher's Stone* in Britain became *Harry Potter and the Sorcerer's Stone* in the USA. There were also vocabulary changes, so that *post* became *mail*, *lorry* became *truck*, *fortnight* became *two weeks*; and going a step further, *crumpets* became *muffins*. Besides, *colour* became *color* and *grey* became *gray* (Nygren, 2006).

With made-up words, regional accents, and descriptive names, the language of *Harry Potter's* world is fraught with challenges for translators. Invented words, including the magical objects, spells, incantations, the names of people, places, and things of Harry's magical world invariably evoke powerful imagery and thus create immensely difficult problems for translators. The series even introduced new words into the language, words like *muggle*, *quidditch*, etc. (Booth & Booth, 2003). These words require extreme creativity and sensitivity in an attempt to duplicate or at a minimum, approximate the associations of the native English. According to the Spanish translator, it

can take a month to translate one of Rowling's invented words with the degree of humor and subtlety of association contained in the original. Also, a Brazilian Portuguese translator, Lia Wyler (2003), ended up coining over 400 words to re-create Harry's expansive and magical universe.

2. Methods

2.1. DTS Framework:

This study follows a descriptive framework, building on the theory of Descriptive Translation Studies (DTS) which was proposed by James S. Holmes (1988) and mainly involves "describing the phenomena of translating and translation as they manifest themselves in the world of our experience" (p. 71). Within the DTS framework, the present study specifically enjoys adequate translating strategies as a methodological tool, which was proposed by Toury (1995) (cited in Crisafullio, 2001) to shed light on the actual translations. The source-oriented and target-oriented strategies are two components of this tool. Source-oriented strategies seek to find out how texts can be and should be translated, while target-oriented strategies are primarily concerned with how a text is translated as an empirical phenomenon.

2.2. The Research Question:

Is the novelty of neologisms preserved in the process of translation by the six Persian translators of *Harry Potter and the Order of Phoenix*? Or are there any possible correspondence between types of English neologisms and their Persian equivalents?

2.3. Materials

The scope of the present study was the neological lexical items which emerged in the full text of *Harry Potter and the Order of Phoenix* (Rowling, 2003). The study data were collected by analyzing six Persian translations of *the novel*. The translators are listed as follows:

- 1) Shahnaz Majidi (2003)
- 2) Baharak Riyahi Poor (2003)
- 3) Parto Eshragh (2003)
- 4) Ahmad Akbari (2003)
- 5) Vida Eslamiyeh (2003)
- 6) Maryam Shabani (2003)

2.4. Procedures

In the current study, the following steps were taken for obtaining and analyzing the data. Firstly, the full text of *Harry Potter and The Order of Phoenix* was perused. Secondly, the neologisms in the original (English) text were identified. At the third step, each word in the source text was paired

with the corresponding word in the target text. That is, the corresponding equivalents for these terms were detected in the six Persian translations. For each word, only the first occurrence in the text was recorded, in order to make the data collection easier. At the fourth stage, the neologisms were classified into different types according to the classification recommended by Newmark (1988a). The reason for selecting his framework was its variety in the classification of neologisms and procedures. At the fifth stage, procedures (strategies) of translation for each term were determined. Finally, the distribution of the translators' preferred procedures for translating neologisms were summarized in separate tables for discussion.

3. Results

3.1. Typology of Neologisms

The extracted neological items have been classified in the present study on the basis of Newmark's (1988a) taxonomy. Different types of neologisms and their frequency of occurrence in the SL text are presented below (Table 3-1).

Table 3.1- Types of neologisms and their frequency in the SL text

No	Type of neologism	Frequency
1	New collocation	33
2	Old word with a new sense	15
3	Coinage	16
4	Acronym	4
5	Derivation	4
6	Eponym	1
7	Blend	7

3.2. Are there any correspondence between SL and TL neologisms?

This section discloses whether the procedures adopted by the six translators have resulted in reproducing neological equivalents in Persian. Since neologisms are the product of the author's intention and not simply a means of decoration, and since these new words enhance the exotic and imaginative flavor of the text universe in the *Harry Potter* novels, it is of utmost significance to keep this flavor by preserving the novelty of these neologisms in the process of translation. Focusing on the seven major types of neologism (See Table 3.1), seven tables were produced on the basis of correspondence of the equivalents rendered by the six translators with the original neologism, as well as their frequency (Tables 3-1 to 3-8).

Table 3.2- Variations in typology of new collocations in the process of translation

SL Type	TL Type	Example	Percentage
New collocation	New collocation	Death Eater / mærg-xār / مرگخوار	35.93
New collocation	Derivation (Suffixation)	Bowtruckle: deræxt-bān / درخت بان & dār-bod / داربد	2.08
New collocation	Old word with a new sense	Firebolt / āzæræxš / آذرخش	5.20
New collocation	Derivation (Blending)	Heliopath / xor-xæt/ خورخط	0.05
New collocation	Transferred word	Fliterbloom/fliter-bloom/ فلیتر بلوم	11.97
New collocation	non-neologism	Butterbeer/Nušābe / نوشابه	29.16
New collocation	Not translated		2.60
New collocation	Erroneous term	Exploding snap: شکلات محترقه / šokolāt-e mohtæræqe	6.77

Table 3.3- Variations in typology of new coinages in the process of translation

SL Type	TL Type	Example	Percentage
New coinage	New collocation	Auror: hāle-bin/ هاله بین & Crup / dom-ĉængāli/ دم چنگالی	4.166
New coinage	Derivation	Niffler / bærq-æk / برقف	3.125
New coinage	Old word with a new sense	Muggle / æšæng / مشنگ	7.29
New coinage	Transferred word	Kneazle / nizel / نيزل	64.583
New coinage	non-neologism	Auror / Kārāgāh / کارگاه	13.541
New coinage	Not translated		4.166

Table 3.4- Variations in typology of old words with new senses in the process of translation

SL Type	TL Type	Example	Old Meaning	New Meaning	Percent
Old word with a new sense	Old word with a new sense	Boggart Tævæhhom / توهم	a mischievous spirit	an insect which causes illusion for the beholder.	25
Old word with a new sense	Derivation	Doxy šeytun-æk / شیطونک	a mistress, prostitute	an insect with shiny beetle-like wings and fairy-like body covered with thick black hair	2.8
Old word with a new sense	Transferred word	Sickle Sikl / سیکل	a short-handled tool with semicircular blade used for cutting corns	wizardry currency, a silver coin	44.44
Old word with a new sense	New Collocation	Dismember divāne-saz / دیوانه ساز	to tear or cut the limbs from	creatures who draws one's soul and make him mad by kissing	1.38
Old word with a new sense	non-neologism	Snitch(n) tupe tælāyi / توپ طلائی	informer	a ball in the quidditch play	23.61

Table 3.5 - Variations in typology of blends in the process of translation

SL Type	TL Type	Example	Percent
Derivation (Blend)	New collocation	Penseive / qædæh-e ændiše / قدح اندیشه	26.19
Derivation (Blend)	Transferred word	Animagus / ānimāgus / انیماگوس	35.8
Derivation (Blend)	Old word with a new sense	Remembrall / yād-āvær / یادآور	4.8
Derivation (Blend)	non-neologism	Wizengamot: hey'æt-e bærresi-e jādu/ هیات بررسی جادو	31

Table 3.6 -Variations in typology of derivations in the process of translation

SL Type	TL Type	Example	Percent
Derivation	New collocation	Dementor: šeyātīn-e jonun / شیطین جنون / & Dementoid: divune-nēmā / دیونه نما	30
Derivation	Old word with a new sense	Bludger: dærvāze-bān / دروازه بان	3.33
Derivation	Transferred word	Arithmancy: ārtimānsi / آرتیمانسی	43.33
Derivation	Non-neologism	Arithmancy: Riyāzi-yāt / ریاضیات	23.33

Table 3.7 - Variations in typology of acronyms in the process of translation

SL Type	TL Type	Example	Percent
Spelling Acronym	Spelling Acronym	N.E.W.T : ا.ج.ش.ا. (ازمون جادوگری شدیداً از پا/ا.ج.ش.ا. در آورنده)	25
Word Acronym	Word Acronym (Old word with a new sense)	SPEW : (تشکیلات هواداری و عمرانی /تهوع /جنهای خانگی)	12.5
Acronym	Transferred word	DA : دی ای	25
Acronym	non-neologism	OWL: امتحان متوسطه جادوگری	25
Word Acronym	Spelling Acronym	SPEW : ا.ب.ر.ج.	8.33

Table 3.8 - Variations in typology of eponyms in the process of translation

SL Type	TL Type	Example	Percentage
Eponym	Eponym	Umbridgeitis / āmbrij-zæd-eh / امبریج زده	16.7
Eponym	Transferred word	Umbridgeitis / امبریجیتیس	50
Eponym	Non-neologism	Umbridgeitis / بیماری امبریج	33.33

4. Discussion

Having considered the procedures opted for by the six translators, we would like to base our discussion on the frequency of these procedures, to answer the research question, and finally to propose some common procedures for Persian translators.

4.1. Answering the Research Question

With regard to the research question (*Are there any correspondences between the types of English neologisms and their Persian counterparts?*), and based on the analysis of the selected material, it was inferred that there were either direct or indirect correspondences between the SL neologisms and their TL equivalents. Therefore, the novelty of SL lexical items was preserved only to some extent. The observations indicated that the highest percentage of formal equivalence (direct correspondence) had been achieved in the category of new collocations (35.93%). This implies that Persian is also rich with the facility of creating compounds and new collocations. In the other categories, the exact formal equivalence was sustained across the equivalents to some extent (Old words with new senses 25%, spelling 25%, acronyms 12.5%, and eponyms 16.7%). In other cases, the neologistic feature of the words was manifested by using a different type of neologism in the TL. Furthermore, it is notable that in the category of new coinages, blends and derivations, the six translators failed to build any direct correspondence, and were not able to revive the same type of neologism in Persian translation.

4.2. Suggested Procedures

After reviewing the strategies and procedures that the six selected translators had used in the process of translating neological terms in *Harry Potter and the Order of Phoenix*, the following procedures can be recommended to Persian

translators in dealing with such terms in children's fiction.

4.2.1. TL Neologism: This procedure produces a term which enjoys the novelty of a neologism and maintains the exotic feature of the magical text universe in terms of its content. As Newmark (1988) puts it, word formation is the highest degree of semantic translation and requires the translator's strong imagination, acquaintance with both SL and TL cultures, as well as the word formation rules in both languages. Therefore, it seems to be a hard task to adopt this procedure, as in the current study, it was observed to be employed just in 3.75 percent of the cases.

4.2.2. TL Derived Word: Provided that the derived word consists of familiar and productive affixes and that they are perceptible by children, this procedure can maintain the novelty in the form and content of the neologism.

4.2.3. Literal Translation: This procedure is mainly SL oriented and, therefore, it maintains the local and imaginative flavor of the source language, and TL children can get an impression of the primary sense of the word. Literal Translation seems to be a helpful procedure particularly with respect to the category of *Old Words with a New Sense*, e.g. *sickle* rendered as "داس" (*dās*) which is a common word in Persian but represents a new meaning.

4.2.4. Through-Translation: This procedure can lead to the creation of new collocations in Persian due to new concepts they introduce into the language. Recognition of a collocation as a new one based on its meaning and frequency of occurrence in the language are the criteria introduced by Firth (1957). It can be inferred that the procedure of through-

translation functions the same as a TL Neologism with regard to the category of new collocations.

4.2.5. Transference followed by a footnote: This procedure preserves the strangeness of the word form due to its foreignness, and the explanation containing the etymology of the word and its meaning in the footnote provides clarity. This procedure seemed to be useful with regard to the Latin spells and incantations in the *Harry Potter* series.

4.2.6. Functional Equivalence: This procedure and the procedure of Descriptive Equivalence are very closely described in Newmark's (1988) framework. The former provide a clear and culture-free equivalent with the highest degree of comprehensibility for children; however, it may lack the property of novelty in form.

4.2.7. Cultural Equivalence: This procedure can be fruitful for the culture-bound neologisms which may contain loads of meaning in contrast with the norms of the TL society to adjust the term according to what is regarded as 'good' for children by the TL society.

5.3. Implications

The findings of the present study provide a number of cautionary guidelines for translators dealing with one of the salient categories of unfindable words, generally known as neologisms (Newmark, 1988a). It is hoped that the findings could be useful for those engaged in teaching and studying translation, particularly for those involved in literary translation and children's fiction (Eslamirasekh et al., 2009). By offering insights into strategies utilized in translating neologisms from English to Persian, this study would, hopefully, shed light on the problems existing in translating this stylistic feature in children's literature. This would let both instructors and practitioners experience and realize different strategies in translating neologisms. Specifically, the combined approach to procedures can get them acquainted with the ways in which an appropriate equivalent can be offered for solving the problems of neologisms.

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