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IS THIS BEAN TALKING SLUSHBUNGLE?
Translation Strategies of Neologisms
in Roald Dahl's *The BFG*

ABSTRACT

Mirva Niininen: Is This Bean Talking Slushbungle? Translation Strategies of Neologisms in Roald Dahl's The BFG
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In this thesis I examine neologisms and their translation strategies in Roald Dahl's (1982) children's fiction *The BFG*. It has been translated into Finnish as *Iso kiltti jätti* (*IKJ*) by Tuomas Nevanlinna (1989). There are few previous studies considering literary neologisms in the light of translation strategies, and therefore I try to define a theoretical and practical approach for translating new words. My research question is in two parts: first, what translation strategies are used in translating neologisms and, second, which of them are the most frequently used. In the thesis, also discuss the concepts of equivalence and adaptation.

The BFG is a novel for school-age children where a little girl Sophie becomes friends with a gentle giant who blows dreams into the bedroom of sleeping children. The giant has not been to school from which results his distinctive idiolect that logically explains the use of neologisms in the narrative. My material consists of the fifty most frequent neologisms in *IKJ* and their equivalents in the source text. The method is qualitative comparative analysis by which I examine what global and local translation strategies are used in the translation.

My hypothesis, supported by the findings, is that various strategies are applied to translating neologisms. In the material, the overall global strategy is domesticating. The most frequent local strategies are semantic strategies (21). The next frequent strategies are pragmatic (15), and the least used strategies appear syntactic (14). The most frequent of individual local strategies are abstraction change, information change (addition or omission), literal translation, and substitution. I also discuss in the findings possible relations between the global and local translation strategies such as domestication and cultural adaptation.

Keywords: neologisms, translation strategies, equivalence, adaptation, children's literature

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TIIVISTELMÄ

Tässä tutkielmassa tarkastelen uudissanoja ja niiden käännösstrategioita Roald Dahlin (1982) lasten fiktiossa *The BFG*. Tuomas Nevanlinna (1989) on suomentanut teoksen nimellä *Iso kiltti jätti* (*IKJ*). Kirjallisuuden uudissanoja käännösstrategioiden näkökulmasta tarkastelevia aiempia tutkimuksia on toistaiseksi vähän, joten pyrin määrittelemään uusien sanojen kääntämiseen soveltuvaa lähestymistapaa teoriassa ja käytännössä. Tutkimuskysymykseni on kaksiosainen: ensiksi, mitä käännösstrategioita on käytetty uudissanojen kääntämiseen, ja toiseksi, mitkä niistä ovat käytetyimpiä. Käsittelen tutkielmassa myös ekvivalenssin ja adaptaation käsitteitä.

The BFG on kouluikäisille lapsille suunnattu romaani, jossa pieni Sophie-tyttö ystävystyy unia lasten makuuhuoneeseen puhaltavan kiltin jättiläisen kanssa. Jättiläinen ei ole käynyt koulua, minkä vuoksi hänellä on omintakeinen idiolekti, joka loogisesti selittää uudissanojen käyttöä tarinassa. Tutkimusaineistoni koostuu viidestäkymmenestä toistuvimmasta uudissanasta käännöksessä ja niiden vastineista lähtötekstissä. Menetelmänä on laadullinen vertaileva käännösanalyysi, jonka avulla selvitän, mitä globaaleja ja lokaaleja käännösstrategioita käännöksessä on käytetty.

Oletukseni on, että uudissanojen kääntämiseen sovelletaan monenlaisia strategioita, kuten myös tutkimustulokset osoittavat. Aineistoa määrittävä globaali strategia on kotouttava. Yleisimmät lokaalit strategiat ovat semanttisia (21). Seuraavaksi yleisimpiä strategioita ovat pragmaattiset (15), ja vähiten käytettyjä ovat syntaksiset strategiat (14). Yleisimmät yksittäisistä lokaaleista strategioista ovat abstraktiotason muutos, informaation muutos (lisäys tai poisto), sanan korvaaminen ja suora käännös. Tarkastelen tutkimustulosten yhteydessä myös mahdollisia yhteyksiä globaalien ja lokaalien strategioiden, kuten kotouttamisen ja kulttuurisen adaptaation, välillä.

Avainsanat: uudissanat, käännösstrategiat, ekvivalenssi, adaptaatio, lastenkirjallisuus

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TABLE OF CONTENTS

1 Introduction

In this study, I examine neologisms and their translation strategies in Roald Dahl's (1982) *The Big Friendly Giant* (*The BFG*). Tuomas Nevanlinna's (1989) translation *Iso kiltti jätti* (later titled *IKJ*) is so far the only Finnish version of the original. I had the opportunity to listen Nevanlinna lecturing on the translation of *IKJ* at Tampere University in autumn 2018. The lecture was an interesting insight into the translation of neologisms in the context of children's literature. Children's literature regularly introduces neologisms, wordplay, and other creative uses of language. This, and the fact that Dahl's language is recognisably colourful, *The Oxford Roald Dahl Dictionary* been compiled of the words he invented, is the background for this study. I also find that the topic crystallises the challenges and creative choices translators are facing in their work. There are few previous studies about literary neologisms and their translation strategies in English-to-Finnish translations. Therefore, more study is needed to define a theoretical and practical approach for translating neologisms.

I started from these questions: what is translating for children, what is the language in children's books like? I assume that translating for a specific audience affects the translation as a process. Riitta Oittinen (2000, 69) who has studied translation for children also emphasises this in her research. The much-discussed concept in translation is (formal) equivalence, which is interestingly contrastive as regards translating neologisms. How to find an equivalent for a word neither existing in the source language nor in the target language? Other theoretical concepts I consider in this study are adaptation, and translation strategies. Translations for children are often adapted due to cultural differences, and the concept of adaptation resembles dynamic and functional equivalence that aim at inducing same reactions in readers as the source text. Seija Haapakoski (2011, 87–89) has defined these concepts in the context of translating humorous, ironical, or anarchistic texts such as Dahl's (see Section 2.1).

Translation strategies describe the choices translators make during the translation process. These choices can be either conscious or intuitive, but they have in common that they relate to problem-solving (Chesterman 2016, 87–89). Researchers distinguish global and local strategies that answer to problems on a different level as Andrew Chesterman explains. Global strategies represent the general level of decision making, and they are typically fewer by number. Local strategies answer to problems of a more specific nature, and their classifications differ by definition, terminology and the number of categories depending on the researcher. Neologisms

being a heterogenic group of words, I hypothesise that various strategies be applied to their translation. Opposite to utilising strategies, translators should solve each word separately. This approach appears quite unproductive in translation whereas in linguistics, a word-by-word analysis could be the purpose of a study.

The research question is in two parts: (1) what translation strategies are used in translating neologisms, and (2) which of them are the most frequently used. My aim is to locate neologisms in the two texts and examine how they are translated into Finnish by using a qualitative comparative method. I study in detail which global and local translation strategies the translator has used, and I classify them by category. Andrew Chesterman (2016, 89–91) has a broad categorisation of local strategies, and I use his approach for studying neologisms. Chesterman defines strategies under syntactic, semantic, and pragmatic categories with sub-categories in each. I have added two local strategies of my own definition to Chesterman's categories and one global strategy to the discussion in Section 2.3 and Section 4.1 based on theory and empirical observations. A quantitative method is also used to describe the frequency and distribution of different strategies.

The material for this study consists of the fifty most frequent neologisms in the translation and their equivalents in the source text. These comprise the key words of neologisms in *IKJ*, and they are thus focal elements in the narrative as well. The words are chosen solely by the criterion of their frequency, and consequently they represent a variety of different types of words and word classes. My interest is lexis as I focus on the word level excluding, for example, any idioms and anomalies of syntax in the choice of translation strategies. The study is divided into three main sections which are the theory, the material and methods, and the findings. First, I discuss the theoretical concepts of equivalence and adaptation in the context of translating children's literature. In this section, I also define neologisms and nonsense after which I move on to discuss the categorisations of global and local translation strategies. Next, I briefly introduce the material, *The BFG* and its translation, and I explain the methods used and the conduct of the study. Lastly, I present the findings and discuss the findings.

2 Theoretical background

2.1 Translation and adaptation

In translation theory, the relationship between the translation and the source text is often defined by the concept of equivalence. Formal equivalence aims at preserving the characteristics of the source text, as in word-for-word translations, whereas dynamic or functional equivalence aims at a natural or functional target text. Dynamic and functional equivalence are close to each other by definition, and they can also refer to inducing the same reactions in readers of the target text as in readers of the source text (Haapakoski 2011, 87–89; Toury 2012, 111–112). For example, texts with verbal humour are expected to induce smiling and laughter. Equivalence is also related to the choice of translation strategies (Haapakoski 2011, 88) which I discuss in Section 2.3. As for neologisms, the concept of equivalence is contrastive as translators seldom try to find equivalents for individual words but have a more holistic approach to text. There are also some reservations about the appliance of the concept due to the novelty of neologisms.

Literal translations of neologisms are seldom possible, whereas dynamic and functional equivalents are more achievable. This can be illustrated, for example, by the literal translation of the word *fridging* ('jääkaapittaa') in *The BFG* that is translated as *tutinoida* (*shiver with cold*) in *IKJ*. This illustrates that the literal translation of the word would appear incomprehensible in its context for readers. In some other contexts it could be comprehensible, but I leave that possibility outside this discussion. The choice of word, *tutinoida*, can be considered conveying a meaning semantically closer to the source text than its literal translation would be. It thus becomes meaningful for readers, and only after that the word can induce same kind of reactions in readers as the source text. When readers become emotionally attached to translations with recognisable elements such as words and meaning, translations live on in the target language (Oittinen 2000, 84, 99; Pedersen 2014, 59).

This brings in the question of translation as adaptation, and adaptation as change and recreation (Oittinen 2000, 80, 99). In translation theory, the concept of adaptation refers to translation as variation the translation still being recognisable version of the source text (Oittinen 2000, 5–6, 83–84; Sanders 2016, 26–27). When translating for a child audience, adaptation of is often considered necessary due to cultural differences. Translators need to transfer text from the context of the source language to the context of the target language in order to make, for example, the verbal wittiness and the jokes function. In other words, translators need to adapt

the cultural nuances in text to meet the expectations of readers (Pedersen 2014, 60). Reader-orientation not necessarily always guides the choices of translators, but their personal or the prevailing child image in the target culture along with the expectations of publishers and consumers of children's books also affect the decisions (Oittinen 2000, 4–5; Haapakoski 2011, 97).

Nevanlinna himself describes the translation process of *IKJ* as semantically and etymologically analytic (Virtanen 2016). He states having added naughtiness ("tuhmuutta") to the words he invented. In the context of Dahl, and children's literature in general, I interpret this as a culturally adapted approach as "tuhmuus" can refer to both humour and anarchism. Conveying these meanings to target-culture readers can necessitate cultural adaption, because the same things do not necessarily provoke humorous reactions or disapproval everywhere. However, the translator's self-reflection on the translation process is insufficient in explaining exhaustively all the translation choices made in a text. In addition, it can be stated that equivalence and adaptation are neither distinct nor parallel concepts but, according to Oittinen (2000, 6) "all translation involves adaptation, and the very act of translation always involves change and domestication".

2.2 Neologisms and nonsense

Neologisms and nonsense are typical of children's literature, and for that reason, it is necessary to make a difference between them. Laakso (2014, 26) states that in everyday language, nonsense is associated with talking nonsense, being irreal and untrue. Similarly, the *Oxford English Dictionary* defines nonsense as "spoken or written words that have no meaning or make no sense". A classic study, *An Anatomy of Literary Nonsense*, defines nonsense as balancing and creating tension between meaningful and meaningless, and this paradox of presence and absence of meaning is essential for it (Tigges 1988, quoted in Laakso 2014, 26). As I find it, neologisms are meant to be understood in their context, but nonsense may lack this quality. They both are playing and twisting with language but, as Laakso defines it, nonsense deliberately sets language in the forefront. Nonsense sometimes does this in a way similar to formal art – preferring form before content.

Unlike nonsense, neologisms establish a semantically meaningful relationship with their context (Cabré 1999, 205; Cheetham 2016, 104–106). Although it may be difficult to separate a neologism from nonsense, as they share similar qualities, the linguistic function becomes

useful in differentiating them. For Cabré (1999, 204–205), lexical neology refers to the appearance of new words at a given time in language that could constitute a dictionary entry. Following that, a neologism is a new unit or usage of language whose form or meaning is yet not established. Cabré also defines four conditions to be applied to neologisms, and if any of them prevails, then the word is a neologism. The conditions are (1) diachrony, the recentness of a unit, (2) lexicography, a unit is not in dictionaries, (3) formal or semantic instability of a unit, and (4) psychology, speakers perceive a unit as a new unit.

There are also different techniques writers can use to make neologisms comprehensible for readers. Cheetham (2016, 105–107) has studied these techniques in Dahl's works, and he distinguishes explanation, repetition, pairing with known words, grammatical positioning, placing in context, (phonological) word likeness, and a combination of these. For example, Cheetman points out *frobscottle* from *The BFG*, a semantically opaque word, that is explained as a drink of pale green colour, with good taste and downward flowing bubbles. He continues that the meaning of *jumbly* is unknown to us, but in describing this drink both *sweet and jumbly* we as readers understand that it means something good. This tendency to explicate new words also facilitates their translation as translators have something to begin to work with and can base their translation on existing language.

That still leaves the question of how to locate neologisms in text. Besides dictionaries, corpuses, and spell-checking software, one can take advantage of the sense of language. As Cabré (1999, 205) lists, the sense of language or the intuitive ear helps discerning neologisms. Neologisms can also be based on onomatopoeia, sound-patterning, and then the knowledge of phonology becomes useful. On the other hand, between some languages invented for fantasy fiction and real languages there may not necessarily exist formal equivalence (Smith 2009, 5, 9–10). In addition, there is some ambiguity concerning the interpretation of neologisms. When is the question about mistakes in language, compound words, or just a creative way of using language? I leave this question outside this study and define as neologism a word that (1) is a new usage of language, and (2) is not found in dictionaries.

2.3 Translation strategies for neologisms

Translation strategies answer to problems emerging from and during the process of translation. Translators become aware of a problem after which they choose the most applicable strategy as a solution. The choices they make can be either conscious or intuitive, but the term translation

strategy usually refers to the former (Gambier 2010, 414; Haapakoski 2011, 86–87; Chesterman 2016, 87–89). The terminology being as yet unestablished, other terms such as technique and method are also used (e.g., Albir & Albir 2002, 507–508). In translation studies, it is usual to distinguish two approaches that can complement each other: global and local strategies (Haapakoski 2011, 87). Global strategies answer generally to the question of how to translate a text whereas local strategies answer to problems of more precise nature (e.g., Haapakoski 2011, 87; Chesterman 2016, 88).

Haapakoski (2011, 87–88) defines global strategies as domestication and foreignisation. The main difference between them is related to reducing or retaining the cultural differences of the source text and the translation (Oittinen et al. 2018, 8). In the context of children's literature, the often-used strategy is domesticating which can also be considered as cultural adaptation (Leppihalme 2001, 142). In children's literature, a global strategy can also be reader-oriented as Oittinen (2000, 69) states. A creative strategy refers to translation as creative adaptation or transcreation (Pedersen 2014, 59). There is always creativity involved in translating literature, but some translations presume more creativeness than others. Then, based on the discussion in Section 2.2, I titled a new category as comprehension strategy. I argue that if the writer has intended neologisms to be understood, then the translator has no reason to ignore this but may, in fact, aim at transparency (instead of opacity).

The choice of global strategies affects the choice of different local strategies (Leppihalme 2001, 140). Chesterman (2016, 89–91) formulates a single overall strategy of "change something" by which he illustrates how strategies operate between source and target texts. As for local strategies, he further distinguishes syntactic, semantic, and pragmatic strategies. By his definition, syntactic strategies manipulate form, semantic strategies manipulate meaning, and pragmatic strategies function to manipulate the message itself (Chesterman 2016, 104). There are several subcategories to each of these classes, and the subcategories are presented in Section 3.2 on methodology. Albir & Albir (2002, 509–511) also have a detailed categorisation applicable for the examination of neologisms. Delabastita (1996, 134) has classified strategies for translating wordplay but only on a general level, and they are mostly applicable for longer segments of text than individual words, which is outside the aim of this study.

3 Material and methods

3.1 The BFG

The BFG is a novel for school-age children by a British author Roald Dahl (1982) with original black-and-white illustrations by Quentin Blake. The narrative is about an encounter between a small orphan girl Sophie and a kind-hearted giant who blows dreams into the bedrooms of sleeping children. The BFG sweeps Sophie from her bed in the middle of the night and takes her to Giant Country where other giants are eating children except for the BFG. The two become friends and make plans to capture the child-eating giants with the help of Queen. The BFG has not been to school from which logically results his distinctive idiolect evident in neologisms and other anomalies of language. Or, as the giant says: "What I say and what I mean is two different things" (Dahl 1982, 41). The inner logic of the narrative also explains the use of new words such as *snozzcumber* and *frobscottle* by the fact that they have no equivalents in the human world.

The research material for this study is collected from Roald Dahl's original work and Tuomas Nevanlinna's (1989) translation *IKJ*. Being very popular, *The BFG* has been translated into various languages and made in a feature film in 2016. It has the highest frequency of neologisms of Dahl's novels, 339, but rises to 473 when all lexical creations are included (Cheetham 2016, 97). My material consists of the most frequent neologisms in the translation and their equivalents in the source text. In other words, the keywords that occur more than once in *IKJ* were analysed (most of the words are found only one time). This adds up to a total of fifty words. The names of giants and places are excluded from the corpus in order to keep the entire data in a reasonable size (this brought the total of neologisms to approximately 360). Also, repetitions of words were collected only if they reappeared in the text as words of another word class.

The most frequent neologisms differ between the source text and the target text, but these differences were not compared in this study. My initial choice of having *IKJ* as a starting point resulted from the fact that I wanted to concentrate on the translation as there is more research on neologisms from the linguistic point of view such as word formation. In unclear or ambiguous cases, as in one-letter changes, I interpreted the words whose meaning was not inferable outside their context as neologisms. As discussed above, there were also other types of words such as mistakes in language, compound words, or creative uses of language in the

text. The Finnish and English words were collected as written with inflections and conjugation, but before the analysis, the words were converted into their basic form.

3.2 Methods

The method is qualitative comparative analysis. The aim is to compare neologisms in the translation and their equivalents in the source text to examine how they are translated into Finnish. In other words, to examine what global and local translation strategies are used in the translation. I also had available two Tuomas Nevanlinna's interviews about the translation of *IKJ* (Virtanen 2016; Kuntonen 2018). To begin with, I digitised the two texts after which I located and recorded all the neologisms in the translation. Then, I tabulated the most frequent neologisms, their equivalents and "literal translations" (as translated by me). I consider the literal translations useful in analysing the changes made between the texts. In addition, a quantitative method is used to clarify in what relation the different local strategies are used and what is the most common among them by category. That is to describe the frequency and distribution of different strategies in the material.

I analyse the global strategies defined in Section 2.3 (domestication, foreignisation, reader-oriented, creative, and comprehension strategy). As for local strategies, Chesterman (2016, 91–109) has classified them thematically under syntactic, semantic, and pragmatic categories. The categories have thirty subclasses which I have reduced to thirteen as most of them are inappropriate for the study of lexis, or they are inexistent in the material. The syntactic strategies are literal translation, calque, transposition (change of word class), unit shift (e.g., from singular to plural), and scheme change (rhetoric change). The semantic categories are synonymy, abstraction change, distribution change (expansion/compression), and other semantic change (e.g., a word and its translation have a different referent). The pragmatic strategies are cultural adaption, explicitness change, information change (addition or omission), and interpersonal change (e.g., less formal).

I have added a semantic strategy of substitution to describe invented words that replace words in the source text. The substitution could also be called transcreation, which means approximately same as creative adaptation (see Pedersen 2014, 58–60). Transcreation combines translation and creation, and thus it describes the process of substituting a word. Nevertheless, I have chosen the term substitution instead of transcreation as it is more descriptive for the purpose of this study. I have also added a pragmatic class of recreation describing an imitation

of a word in the source text. This concerns matters of physical shape such as length, form (e.g., compound word or not), or phonemes used (see similarity with poetry translation Jones 2011, 118–119; Boase-Beier 2020, 195). The translation aims at maintaining these characteristics as closely as possible in order to produce same kind of reactions in readers as the source text.

4 Findings

4.1 Global strategies

The overall global strategy in *IKJ* is domestication which refers to replacing culture-specific elements with elements of the target culture (Oittinen et al. 2018, 83). This strategy is also how the translator himself describes the translation process (Kuntonen 2018; Nevanlinna 2018). Consequently, domestication concerns the text as a whole but also affects the choice of individual words. This is exemplified by the choice of changing the word queen (*Queen*) into a version of the word president (*dresipentti*) to correspond the Finnish form of government. In addition, the names of people and places are domesticated so that instead of London the narrative is situated in Helsinki. As global strategies are involved in choosing distinct local strategies (Leppihalme 2001, 140), I discuss the links between them in Section 4.3. Turning now to other global strategies, I discuss how they can explain the translation choices.

Foreignisation is not used in the material except for loan words such as *dillion.* The word possibly signifying an unknown number beyond million is as foreign in English as it is in the Finnish language. Foreignisation is generally considered as an opposite strategy for domestication (Chesterman 2016, 104). However, there can be alteration in the degree of domestication or foreignisation as a translator can retain some culture-specific elements and reduce some others (Oittinen et al. 2018, 8). It could be considered that foreignisation in *IKJ* involves neologisms that belong to the world of the giants but are foreign to human experience. Thus, opaque words such as *poplimo* (*frobbscottle*, 'viuhtimo' = green drink) stay foreign even after the translation. Another category of words is foreign (but known) animals such as *marsukkokotilo* (*quogwinkle*, 'kvokkotilo' / quokka = a wallaby) and *krokokolliaattori* (*crockadowndilly*, 'krokokokotiili').

The reader-oriented strategy is least discernible if we consider an imaginative child audience. The concept comes close to reception that refers to how the translation is received among children (or adults who choose what children read). The question is, for example, is the translation appropriate for children, and, who defines what is suitable for them? On the other hand, do children as readers find the translation humorous or childlike in other ways? And, are the cultural elements understood by children, is the text adapted adequately to their needs? The difficulty is in how to evaluate these aspects in the translation. However, I discovered that despite the frightening child-eating giants in *IKJ* the words chosen for the translation were more

child-friendly than in the source text. For example, the word *murderful* (murderous) referring to child-eating giants is changed into *turhanhimoinen* (too/unnecessary greedy).

The creative strategy is present in all translations of neologisms except for literal transfers and calques. There is creativity particularly in the words invented for the translation to replace words in the source text. By these I refer to semantically opaque or almost opaque words that have no equivalents in the target language. The solution is frequently a word or a part of a word (in compounds) that is also opaque in Finnish. However, it could be asked if these words are translations, or if they are just new inventions. I illustrate another case of creativity with the word *pahnarääkkä* (*trogglehumper*, 'hyyrykyyry') meaning nightmare in English. Even though the parts of the words are comprehensible (*pahna* = bedding, *rääkkä* = a bird / *troggle* = a bird (trogon), *humper* = carrier) their combination is creative and new. Pedersen (2014, 59) also argues that a translation is creative if it has adapted words to the target language.

The comprehension strategy is used when neologisms or their parts are explained, or when the context (or illustration) is insufficient for their comprehension. For example, the word *poksutuhnu (whizzpopper*, 'viuhupoksu') explains the bodily function more explicitly than the source text which concentrates on sounds. Another instance of the kind is *kielipoppi* (*langwitch*, 'kielivelho') with additive information referring to *kielioppi* (language + grammar in English). As for missing context, *puheenparsa* (*beanstalk*, 'pavunvarsi') referring to speech is adapted to increased comprehension, and there also exists a connotation of *parsi* which refers to a saying or speech habit. Nonetheless, the translation also tends to move away from the comprehension strategy as in the word *klunksauttaa* (*guzzle*, 'ahmia, hotkia'). While the word *guzzle* is an existing verb, the translation is more abstract although it refers to the sound of swallowing food.

4.2 Local strategies

This section is divided in three parts according to the categorisation by Chesterman (2016, 91–109). I begin with syntactic strategies, proceeding then to semantic strategies, and describing lastly pragmatic strategies. In addition, I also discuss the combinations of overlapping strategies in the material. After each category, I present the frequency and distribution of different strategies under each category. After the findings, I present the frequency of local strategies in the entire material. In Section 4.3, I also compare phenomena emerging from the material that are not included in the categorical presentation.

4.2.1 Syntactic strategies

As listed above, the syntactic strategies include literal translation, calque, transposition, unit shift, and scheme change (Chesterman 2016, 91–98). A literal translation is, for example, the verb *mullinmallintaa* (*higgling*, 'sekoittaa') whose referent remains unchangeable. The only calque, also known as loan translation, in the material is the number *diljoona* (*dillion*, 'diljoona'). As the material comprises words that can appear in more than one part of the text, for some words it can mean a change of strategy. An example of this type of word is *kuorsia* (*snozzling/snortling*, 'kuorsailla') that appears in the source text as a verb alone but in the translation both as a verb and a noun *kuorsiminen*. In that case, the strategy has been literal translation in one place and transposition in another place. I assume that the choice is reasoned by the difference between the languages; a translation may become more fluent if a word is changed into another word class.

A unit shift is evident in the noun *syömelö* or *syömelöaika* (*eats*, 'syönnit') that refers to either food or mealtime. The word also appears in the plural form *syömelöt* in another part of the text. The referent of the word appears to decide between the two translations as it is convenient in Finnish to refer to food by the shorter form and to mealtime by adding the word *aika* (time). A scheme change is the noun *kölihopteri* (*bellypopper*, 'kupupoksuja') which refers to a helicopter. The translation changes the rhetoric scheme as it is missing the alliteration of the source text. In the material, there are 28% syntactic strategies, and the most frequent among them is literal translation by 43% (12% of all the strategies) (see Table 1).

Table 1. Syntactic strategies by number and percentage

Strategy	Literal translation	Transposition	Scheme change	Unit shift	Calque	**Total**
Number of instances	6	3	2	2	1	14
Percentage	43%	21%	14%	14 %	7%	99%[1]

4.2.2 Semantic strategies

The semantic strategies are synonymy, abstraction change, distribution change, other change, and substitution (Chesterman 2016, 98–104). An example of synonymy is the compound noun

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[1] The percentages are rounded up to the closest whole number.

loromöhelö (*slushbungle,* 'sohlosählä'*)* which refers to speaking nonsense or gibberish with the same semantic content as the source text. I have also chosen this word for the title of this thesis (*Is this bean talking slushbungle?)* as it illustrates the discussion in Section 2.2 between neologisms and nonsense. An abstraction change is the verb *klunksauttaa* (*guzzle,* 'ahmia, hotkia') that includes an onomatopoeic beginning unlike the source text. The choice of word interestingly illustrates how the translator has changed some ordinary words into neologisms in the translation. There are other examples of this such as *korvatäry* (*earache,* 'korvasärky') which includes other semantic change as the two words have a different referent, tremble, or pain.

A distribution change (compression) is practised in *huikoiso* (*whopping big*, 'huikean iso') which is a contamination comprising of blended words. In linguistics, contaminations are also called portmanteaus. Other change is the word *myräluikku* (*flushbunking*, 'hutustavedetty') with a different referent than the source text, and *purhonen* (*butteryfly*, 'perhovoinen') which has no referent (*buttery*, 'voinen') unlike the source text. As for substitution, there are two types: semantically opaque and semantically transparent translations. Their equivalents in the source text can also be semantically either opaque or transparent. The difference has affected the translations in a way that opaque words are systematically replaced by opaque words, and replacements for transparent words are also transparent. Substitutions are *pahnarääkkä* (*trogglehumper*, 'hyyrykyyry' = nightmare) and *poplimo* (*frobscottle*, 'viuhtimo' = green drink). In the material, there are 42% semantic strategies, and the most frequent among them is substitution by 33% (14% of all the strategies) (see Table 2).

Table 2. Semantic strategies by number and percentage

Strategy	Substitution	Abstraction change	Other change	Distribution change	Synonymy	Total
Number of instances	7	6	4	3	1	21
Percentage	33%	29%	19%	14%	5%	100%

4.2.3 Pragmatic strategies

The pragmatic strategies are cultural adaption, explicitness change, information change, interpersonal change, and recreation (Chesterman 2016, 104–109). For example, a cultural adaptation is *ihmisparsa* (*human bean*, 'ihmispapu'). The name of a vegetable part in the latter part of the compound word is retained; however, *parsa* (asparagus) associates better with

human being in Finnish as the word *parsa* has a connotation of *parka* (poor). Thus, the effect of the source text is humorous whereas the translation is humorous verging on tragic. Oittinen et al. (2018, 83) suggests that if a translator considers specific cultural elements unknown for target culture readers, a probable choice is to use a cultural adaptation strategy, an explanatory strategy of that element, or an omission strategy (see example below).

A change in explicitness is, for example, *poksutuhnu* (*whizzpopper*, 'viuhupoksu') that is more explanatory than the expression in the source text. I detected no change towards implicitness which suggests that explanation could be the preference of the translator. The study of translation universals supports this idea as translations tend to be more explicit than the source text (Haapakoski 2011, 11). The omission of the other word in *myryköllinen* (*septicous venomsome*, 'verenmyrkyllinen') represents information change. An addition is, for example, the word *huikohyvä* (*whoppsy*, 'huiko'). There is only one omission in the material, and five additions which makes addition more frequent of the two. An interpersonal change is practised in *perskurkkana* (*snozzcumber*, 'mähmäkurkku') that is more vulgar than the word in the source text. Related to this, I noticed that the humour of the translation is in places more objectionable with words such as *kännibaali* (drunken + suffix for 'eater') and *virtsapepofuntti* (combining urine + bottom + elephant) compared with the humour of the source text (*cannyball*, 'ovela pulla' for cannibal, and *rhinostossteriss*, 'virtaheposteri' for rhinoceros).

Recreation is a category I anticipated would include more instances than it eventually did. The category could also be called imitation or minimal lexical change as discussed in Section 3.2. I assume that the reason why there is almost no likeness between English and Finnish words is their different phonetic systems. For example, Dahl uses a lot of the voiced phoneme /z/ that is practically not used in the Finnish language. For example, such words as *gunzleswiped*, *guzzle*, *snozzcumber*, *snozzling*, *squizzly*, and *whizzpopper* are found in the material. However, there is one example of recreation in the material, the word *yökkömyökköloppu* (*ucky-mucky end*, 'öllömöllöloppu'). In the material, there are 30% pragmatic strategies, and the most frequent among them is information change by 40% (12% of all the strategies) (see Table 3).

Table 3. Pragmatic strategies by number and percentage

Strategy	Information change	Adaptation	Explicitness change	Interpersonal change	Recreation	Total
Number of instances	6	3	3	2	1	15
Percentage	40%	20%	20%	13%	7%	100%

4.2.4 Overlapping strategies

When strategies overlap, more than one strategy at a time is being used in the translation. Chesterman (2016, 90) also argues that syntactic, semantic, and pragmatic categories can overlap and co-occur to some extent. In my material, there were seven examples of overlapping strategies in all three categories (see Table 4). All the words representing compounds consisted of two or three words. An example of this is *kölihopteri* (*bellypopper*, 'kupupoksuja') where in addition to a change in the syntactic scheme there could be a change in semantic abstraction. This is because the translation is more concrete than the source text based on "phonological funniness" and word-likeness making it sound English (Cheetham 2016, 107). The combinations of overlapping strategies of this type were scheme change + abstraction change, adaptation + substitution, and abstraction change + substitution.

In four words, the overlap concerns the latter part of the compound which is translated differently than the first part. I interpreted that there was a governing strategy in each of the compounds; however, another strategy was also discernible. An example of this is the word *marsukkokotilo* (*quogwinkle*, 'kvokkotilo') where the beginning of the word *quokka* (wallaby) is substituted by *marsukko* (referring to a guinea pig in Finnish), and the latter part is translated literally. Another example is the word *ihmisparsa* (*human bean*, 'ihmispapu') where a literal translation is combined with a semantic change as the referent of the latter part differs between the word and its translation (see also Section 4.2.3). This type of combinations of strategies were adaptation + other semantic change, substitution + literal translation, unit shift + information change (addition), and recreation + literal translation.

Table 4. Frequency of overlapping strategies

Strategies	SY + SE	SY + PR	SE + PR	SE + SE	Total
Number of instances	2	2	2	1	7
Percentage	29%	29%	29%	14%	101%[2]

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[2] The percentages are rounded up to the closest whole number.

4.3 Discussion

I hypothesised in the beginning that various strategies are applied to translating neologisms. This was supported by the analysis, but I furthermore discovered connections between different strategies. I discovered not only that global strategies are related to the choice of local strategies, but that the decision on global strategies affects the decision on other global strategies. For example, domestication is related to the reader-oriented or to the comprehension strategy if either of them involves cultural adaptation. On the other hand, domestication excludes to some extent the use of foreignisation, and vice versa. Domestication and the comprehension strategy may also reduce creativeness if elements of the target culture including syntax and semantics of language are emphasised more than novel creations. The global strategies also combine in a way that it can be difficult to distinguish between some of them such as reader-orientation and domestication.

The relation between global and local strategies is apparent between certain of them but is not clear in all cases. As domestication defines the translation, semantic strategies obviously are the most often used in *IKJ* (see Table 5). Semantic strategies aim at the conveyance of meaning in the target language in different ways. The translator has also played with the meaning of words by replacing them with more abstract and colourful choices which I consider inherent in children's literature. The pragmatic strategies such as cultural adaptation and other strategies that aim at explaining and clarifying the translation are also closely related to domestication. I consider that syntactic strategies are least connected to domestication as the most frequent of them is literal translation (related to foreignisation). The finding can also result from the fact that the choice of syntactic strategies for this study poorly indicates the relation between them.

Looking into the translation, I also unexpectedly discovered that the translator has used neologisms in the target text that are not found in the source text. Consequently, I examined if this was unintentional or erroneous, as some English words in the text were rather rare, or the etymology of certain word parts was only vaguely discernible resulting with multiple options. A closer look at the choices of Finnish words confounded the possibility of unintentional error. In fact, the neologisms in the target text convey the same meaning as the words in the source text, but they are more colourful choices. From this perspective, considering that this way there are also added neologisms in the translation, it is worth noticing that there are still fewer other lexical creations in the target text than in the source text. However, I was unable to examine this difference further in the framework of this study.

I assume that the phenomenon described here could partly result from the translator's ability to be absorbed by the text. This returns the discussion to the concept of dynamic equivalence that aims at inducing the same kind of reactions or effect in readers of the target culture as the source text has on its readers. In 2.3, I made a point that "translators seldom try to find equivalents for individual words but have a more holistic approach to text". Here the holistic approach means adopting a similar approach to the text as the writer has had to his text, meaning playing with language and meanings, and considering the dynamics of the whole text. As a result, the translation, *IKJ*, could be considered stepping away from the expectation of the formal equivalence (aiming at replicating the source text) and becoming an adaptation, a version of the source text.

Table 5. Frequency of local strategies in all material

Syntactic strategies	Number of instances	Percentage
Literal translation	6	12%
Calque	1	2%
Transposition	3	6%
Unit shift	2	4%
Scheme change	2	4%
Semantic strategies		
Synonymy	1	2%
Abstraction change	6	12%
Distribution change	3	6%
Other semantic change	4	8%
Substitution	7	14%
Pragmatic strategies		
Adaptation	3	6%
Explicitness change	3	6%
Information change	6	12%
Interpersonal change	2	4%
Recreation	1	2%
Total	50	100%

5 Conclusion

In this study, I examined the application and frequency of translation strategies in translating neologisms. The two-part research question was what translation strategies are used in translating neologisms, and which of them are the most frequently used. Roald Dahl's fiction for children, *The BFG*, and its Finnish translation, *IKJ*, by Tuomas Nevanlinna offer abundant material for the examination of neologisms. The study indicated that a variety of global and local strategies were used in translating new words. It also indicated that the translation combines these strategies aiming at dynamic instead of formal equivalence. The dynamic equivalence means that the translation aims at inducing the same kind of reactions in the target language readers as the source text; to do that, it is aimed at specific readers at a specific time. In the context of *IKJ*, and as far as the neologisms are considered, I consider these reactions to be humorous.

In the material, the overall global strategy for translating neologisms is domesticating. The most frequent local strategies discovered in the material are semantic strategies (42%). The next frequent strategies are pragmatic (30%), and the least used strategies appear syntactic (28%). The distribution of the different strategies being reasonably even, the latter two categories are not clearly distinctive. Out of the syntactic strategies, the most frequent strategy was literal translation (43%), of the semantic strategies it was substitution (33%), and of the pragmatic strategies it was information change (40%). The most frequent of individual local strategies was substitution which constituted 14% of all the material. Two of the neologisms were considered opaque in both the source language and in the target language, and it could be argued whether these words are in fact translations or new creations.

The findings also indicated that translation strategies only partly describe the choices made by translators. For example, the neologisms invented by Dahl are largely founded on the phonetic form meaning how they sound like when read aloud. The phonetics can often appear more important than, for example, syntactic or semantic characteristics. The translator of *IKJ*, Tuomas Nevanlinna, has acknowledged this among other things by using rhetoric devices such as alliteration. In literature, translating neologisms admittedly also requires creativity. More so in Dahl's case, as his neologisms appear "out of nowhere" meaning that they can be any words in the text, and they do not have a predefined context such as a technical context or other. This can be challenging for translating but not for locating them as I discovered that I anticipated finding them in a certain textual context defined by the writer.

In this perspective, answering the research question was challenging as there are no previous studies about Dahl's neologisms and their translation strategies in Finnish translations. Nevertheless, I found in this study that it is useful to study how neologisms are translated by using different global and local translation strategies. It would also have been interesting to be able to compare two translations of *The BFG*, which usually means that there is some chronological distance between the original translation and the retranslation. In as small a language area as Finland, and considering the marginality of children's literature, there was no opportunity for doing that. By retranslating the neologisms for the purpose of this study, my intention was still to illustrate, however, how differently neologisms can be translated and what decisions affect their translation (see Sections 4.1 and 4.2).

For further research, it would be interesting to acquire the material from *The BFG* by using the same method as above. Then, it would be fruitful to compare the most frequent neologisms in the source text and their translation strategies with the findings of this study. I base this assumption on the preliminary notion that *The BFG* contains fewer neologisms than the translation. Another subject of study from a slightly different perspective would be the other lexical creations than neologisms in *The BFG* and their translation strategies. Even if the translation has more neologisms than the source text, it appears to contain fewer other lexical creations. I assume, for example, that the frequency of omission strategy would increase if lexical items of the source text and their equivalents in the target text were examined. It would be interesting to examine if the difference results, for example, from the application of the domestication strategy in *IKJ*.

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