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BUILDING WORLDS WITH WORDS
Strategies of Translating Neologies into Finnish in
Brandon Sanderson's *The Final Empire*

ABSTRACT

Saara Kojo "Building Worlds with Words: Strategies of Translating Neologies into Finnish in Brandon Sanderson's *The Final Empire*"

BA thesis

Tampere University

Bachelor's Programme in Languages

April 2024

This thesis examines neologies in Brandon Sanderson's *The Final Empire* and the translation methods used for these neologies in the Finnish translation *Viimeinen valtakunta* by Mika Kivimäki. The purpose is to determine whether cognitive estrangement of the neologies has been retained in the translation to generate a generically fluid translation or recreated to render the translation less generically fluid, and thus less accessible for the Finnish readers to be immersed in the fantasy world. Cognitive estrangement means the characteristic duality of science fiction and fantasy neologies; they should have an estranging effect but remain cognitive as well for the fantasy world to be plausible to the reader.

The Final Empire is the first novel of Sanderson's fantasy series, the *Mistborn* trilogy. The story is set in a fictional universe with detailed worldbuilding, and it uses a plethora of neologies, since it is the first book of the series which introduces the world to the reader. I collected the first 62 neologies of the novel and their Finnish translations to determine which local and global translation methods were used. Based on this categorisation, I found that most of the translations were retentive, and thus generic fluency was retained, but a few cases were recreated. The recreated neologies include important words for the fantasy world, which can cause a considerable effect for generic fluency. Further, the neologies were translated using mostly direct translation for neosemes, and solely direct transfer for neologies. This could suggest that the methods were chosen automatically rather than judging each word individually.

Considering the importance of the estranging effect of neologies in the fantasy genre, the translation choices have a great impact on the reading experience. Unlike in many other genres, where estrangement is not a desired effect, in fantasy it is what the readers are expecting and what makes the immersion in the story world effective.

Keywords: neology, fantasy, worldbuilding, estrangement, translation

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TIIVISTELMÄ

Saara Kojo: Building Worlds with Words: Strategies of Translating Neologies into Finnish in Brandon Sanderson's *The Final Empire*
Kandidaatin tutkielma
Tampereen yliopisto
Kielten kandidaattiohjelma, englannin kieli
Huhtikuu 2024

Tässä tutkielmassa tarkastellaan Brandon Sandersonin romaanissa *The Final Empire* esiintyviä uudissanoja sekä niiden käännös menetelmiä Mika Kivimäen suomennoksessa *Viimeinen valtakunta*. Tarkoituksena on selvittää, ovatko uudissanojen suomennokset pysyneet genrelle tyypillisenä, vai ovatko ne muuttuneet käännöksessä niin, että genretyypillisiä ominaisuuksia on kadonnut, jolloin suomennoksen lukijoiden on vaikeampi syventyä fantasiamaailmaan. Tieteiskirjallisuuden ja fantasian uudissanoilla on tyypillisesti kahtalainen vaikutus; toisaalta niillä on lukijalle vieraannuttava vaikutus, mutta toisaalta niiden tulisi tuntua loogisilta, jotta fantasiamaailma olisi lukijalle uskottava.

Viimeinen valtakunta on ensimmäinen romaani Sandersonin *Usvasyntyinen*-fantasiasarjassa. Tarinan tapahtumat sijoittuvat fiktiiviseen universumiin, jonka maailma on yksityiskohtaisesti rakennettu. Romaanissa käytetään runsaasti uudissanoja, sillä sarjan ensimmäisenä osana sen tarkoitus on tutustuttaa lukija fantasiamaailmaan. Tutkimusta varten romaanista kerättiin 62 ensimmäisenä esiintyvää uudissanaa sekä niitä vastaavat suomennokset, ja niiden pohjalta selvitettiin, mitä käännös menetelmiä suomennoksessa on käytetty. Suurimmassa osassa suomennoksia genretyypilliset ominaisuudet oli säilytetty, mutta myös poikkeuksia löytyi. Niiden joukossa oli tarinan fantasiamaailmalle tärkeitä sanoja, joiden kohdalla vaikutus genretyypillisyyteen on suuri. Lisäksi suurimmassa osassa sellaisia uudissanoja, joissa sana on jo olemassa kielessä, mutta sen merkitys on uusi, oli käytetty menetelmänä suoraa käännöstä. Sen sijaan uudissanat, joita ei ollut lainkaan olemassa kielessä, käännettiin suoraan lainaamalla. Voi siis olla mahdollista, että käännös menetelmät ovat valikoituneet automaattisesti sen sijaan, että sopivaa menetelmää olisi harkittu tapauskohtaisesti.

Käännös metodin valinnalla on valtava merkitys lukukokemukseen, koska uudissanojen lukijaa vieraannuttava vaikutus on genrelle olennainen. Toisin kuin monissa muissa genreissä, joissa vieraannuttaminen ei ole toivottu vaikutus, fantasiassa lukijat odottavat sitä, ja sen ansiosta tarinaan on myös helpompi syventyä.

Avainsanat: uudissana, fantasia, maailmanrakentaminen, vieraannuttaminen, käännös

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1 Introduction

Neologies are new, invented words that occur regularly in languages for different purposes. In speculative fiction, neologies are used to describe phenomena the author has invented and thus have no pre-existing words to describe them. As Korpi (2021) argues, neologies are essential in science fiction, they are the voice of the genre, and readers expect to encounter neologies in science fiction stories – which can be said for the fantasy genre as well. They are descriptives of the unfamiliar worlds and have an estranging effect integral to these genres (*ibid.*). This makes the translation of neologies crucial for retaining the essence of the genre. *Irrelia* is a term describing this translation problem; irrelia are the culturally coded words of fantasy – the words relating to the fictional culture and world of the story, other fictional worlds, or conventions of the genre (Loponen 2009). If the irrelia are recreated to sound too familiar for the target language audience, they lack the estranging effect and fail to convey the voice of fantasy genre, or in other words, lack generic fluency (Korpi 2021). Further, if the irrelia lose their credibility or connotations of the real cultures, realia, the cognitive element of the neology is lost. These two elements together device cognitive estrangement, the dual effect of strangeness and credibility of irrelia (Loponen 2009; Suvin 2016).

Furthermore, neologies are used to describe the new world that the writer has created, and which the readers bring to life. Worldbuilding is especially important in immersive fantasy, where the reader's immersion in the imagined world from the start is a crucial part of the reading experience (Mendlesohn 2008). Worldbuilding can be seen as a rhetorical act rather than ontological creation, since the fantasy world is communication between the text and the reader; the text cannot be a complete description of the world, but rather it always contains gaps that the reader then fills in (Roine 2016). These gaps are important for readers' immersion since they allow room for imagination (Wolf 2012). A fully fledged fictional world should have a sense of history, which is possible only if not everything is spelled out – we do not expect to be able know everything of the history of our own world either. As neologies are the representatives of the inventions of the fantasy world, they too should have a sense of history, an implication of etymology behind them (*ibid.*). This brings us back to cognitive estrangement, which includes the plausibility of the neology; it is especially effective if the word has this sense of a strange history, a history different from our world.

In this thesis, I will examine neologies of a fantasy novel, *The Final Empire*, by Brandon Sanderson, and their Finnish translations in *Viimeinen valtakunta* by Mika Kivimäki, to describe the translation strategies used and whether they retain the cognitive estrangement of the neologies. *The Final Empire* is the first part of a fantasy series, *Mistborn*, situated in a completely different universe, offering a lot of creative neologies to study. In the Finnish translation, the neologies are mostly translated with the method of retention, thus most of the translation is generically fluent. However, there are also a few exceptions where the neologies are recreated, leading to a degree of reduction of generic fluency, and affecting the readers' immersion in the story. I will use similar research methods as Korpi (2021) used in their study of translations of several science fiction television series, with a few adjustments to better suit the literature medium. For background information, I will examine the characteristics of the fantasy genre; worldbuilding, novums, cognitive estrangement, and neologies. I will also discuss the word formation patterns in the English and Finnish languages. Further, I will look at the translation problems specific for neologies, and which methods are used in translation. Finally, I will analyse the neologies from *The Final Empire* and discuss their translation methods to see whether the Finnish translation is generically fluent.

2 Characteristics of the Fantasy Genre

Mendlesohn (2013) categorises fantasy into four types: portal-quest, intrusion, liminal, and immersive fantasy. In the first three categories the events are situated in the real world, whereas immersive fantasy takes place in a fictional world. The main defining factor for Mendlesohn's categorisation is the reader's position in relation to the fantastic: in portal-quest fantasy, the reader is slowly familiarised to the fantasy world, whereas in intrusion fantasy the familiarisation does not occur, liminal fantasy leaves the fantastical element obscure and distant to the reader, and in immersive fantasy the reader is part of the fantasy world from the beginning of the story and expected to share the norms of the world (*ibid.*, 14). Thus, in immersive fantasy, such as *The Final Empire*, the reader is immersed straight into the fantasy world alongside the protagonist(s), for whom the magical world is already familiar. This prevents the author from introducing the world to the reader by explaining the unfamiliar aspects to the protagonist, and in consequence to the reader as well, as is usual in portal quest and intrusion fantasy (*ibid.* 69-70). Since the protagonist is expected to already know how their world functions, the explanations would feel excessive. This can make the new ideas and terms feel more estranging for the reader, since the explanations for them are often not given immediately, but rather their

meanings are slowly unravelling when the reader gets more familiarised with the fantasy world. *The Final Empire* has elements of portal quest fantasy as well, since one of the protagonists is introduced to the magic system by a mentor, but since the fictional world and culture are known to all protagonists, I would still categorise the novel as immersive fantasy. According to Mendlesohn (*ibid.*, 62), immersive fantasy is inseparable from science fiction, which is noteworthy for this thesis, since many theories and methods I use are primarily utilised for science fiction rather than for fantasy.

2.1 Worldbuilding

Especially in immersive fantasy, where the story takes place in another world, fantasy worldbuilding is essential for the reader's experience and engagement. Roine (2016) defines fantasy worldbuilding as a rhetorical or communicative practice aiming to engage the reader. This means that rather than regarding it as an ontological process, as in *creating* an imaginary world, fantasy worldbuilding can be seen as a communicative act persuading the reader to accept the strange world, requiring interpretation and engagement from the reader to be realized (*ibid.*). As Wolf points out in a similar vein, the fantasy worlds do not need to rely on narrative structures, since they "extend beyond the stories that occur in them" (2012, 17). The readers build and add to the worlds in their imaginations, and the worlds can be expanded with new stories long after the publication of the original work that introduced the world. Wolf mentions as an example the world of *Star Trek*, which has been extended by multiple television series, films, and novels over decades (*ibid.*, 44).

It seems impossible to talk about fantasy worldbuilding without mentioning Tolkien's *Lord of the Rings*, which normalised the idea of a secondary world in fantasy literature (James 2012). The world of *The Lord of the Rings* has incredible depth, and the history of the world spans way beyond the actual story narrative (*ibid.*). For speculative fiction to be engaging, it needs to have some gaps and allusions to the history of the world beyond the narrative – these gaps need to be frequent enough to leave room for readers' speculations, but not too frequent to seem like inconsistencies from the author (Wolf 2012). As an example from *The Lord of the Rings*, Tom Bombadil is a character that Tolkien deliberately left as an unexplained mystery for reader engagement, and rather successfully, since fans have kept on speculating about the character's role and background (*ibid.*, 60). Often, especially in immersive fantasy, neologies initially represent these gaps in readers' knowledge. Many of them are of course clarified later on, but

their initial strangeness can catch the readers' attention and allow room for speculation and thus engage the readers.

2.2 Novums

An integral part of worldbuilding is the novum – a piece of something new and unexpected that separates the fictional world from the world we live in (Csicsery-Ronay 2008). As often suggested, fantasy worlds mirror the real world, exploring real phenomena through fiction – which can be argued for all fiction in general (Mendelsohn 2008; Roine 2016). Csicsery-Ronay explores the relationship of fantastical and real-life novums: “The novum in fiction is based on analogy with the known. To be articulated in language and image, changes and discontinuity are always based on the known” (2008, 59). Thus, novums in general can be seen as ruptures from what is known and expected, and on the other hand, fictional novums can be regarded as representatives or extensions of “real life” novums, giving them a sense of history and credibility. Csicsery-Ronay (2008, 55) defines the novums in terms of “fictive history”:

To recognize something as being new (as opposed, say, to a miracle or a religious epiphany) already requires a full-scale model of historical time, involving pasts, presents, and futures. The concept depends on the seeming paradox that recognizing the new involves placing it in the past, after it has been recast in a new containing paradigm. The new is a disjunctive analogy, not only to the “old,” but to a past that has experienced its share of now-obsolete newness.

This impression of previous history of the fantasy at the same time separates the fantasy from reality and links them together – the novum should be simultaneously separate enough from the ordinary world to feel strange, and also possible to be plausibly regarded as a part of history. My interpretation of Csicsery-Ronay's idea is that the history of the fantasy can be thought of as completely separate from the actual history, meaning fictional history implied in the story, or it can be seen as an alternative continuum of the real history – or these can be true at the same time. For example, in *The Lord of the Rings*, there are hints that the fictional world could be situated in the prehistory of our world, but finally this connection is not sustained, and the world can only be understood as entirely separate from our world (James 2012). The same is true for *The Final Empire* as well.

According to Suvin (2016, 79), novums are the genre-defining elements of science fiction: “SF is distinguished by the narrative dominance or hegemony of a fictional “novum” (novelty, innovation) validated by cognitive logic.” In other words, for a text to be regarded as science fiction, it needs to introduce a sufficient number of new ideas that are still logical – which can

be extended to immersive fantasy as well. Westfahl (1993, 295) has even suggested an optimum number of neologies/novums for a science fiction novel, roughly once every 800-900 words. The number is based on their study where this was found to be the average number of neologies in seven science fiction novels. As Westfahl notes, although it is certainly not possible to generalise an average number of neologies in all speculative fiction based on a study of seven novels, nevertheless the study gives an idea of the prevalence and thus the importance of novums in the genre.

2.3 Cognitive Estrangement

While being linked to reality, novums offer the speculative fiction reader a sense of estrangement integral to the genre. This effect of novums and neologies in fantasy worldbuilding is known as cognitive estrangement (Suvin 2016, originally published in 1979). According to Suvin, science fiction is based on the human curiosity of the unknown. Cognitive estrangement depicts how the reader is estranged from reality when encountering a new phenomenon in speculative fiction, while the strange element is still cognitive, as in plausible enough (Korpi 2021, 90). Adams defines estrangement as “a literary illocutionary act that invites epistemological doubt or wonder or both” (2017, 333). Thus, the reader is balanced between feeling estranged from the fictional world and accepting the strangeness of that world. According to Adams (*ibid.*, 332), cognitive estrangement challenges the readers’ sense of knowledge, imagination, and morality when encountering fictional worlds, and these challenges have illocutionary force, an effect in the reader produced by the author, or rather by the text itself – returning to the idea that the fictional world is finally created in the mind of the reader.

Suvin, who coined the terms cognitive estrangement and novum in relation to science fiction, argues that it is not applicable to fantasy (2016, 20). However, Suvin’s description of fantasy would exclude many essential works of fantasy, and especially immersive fantasy, which, as Mendlesohn notes, is indivisible from science fiction (Adams 2017; Korpi 2021; Mendlesohn 2013). Suvin’s argumentation is that the cognition separates science fiction from fantasy, since fantasy is “just a subliterate of mystification” where everything is possible, whereas SF evades mystification, and the fantastical elements do not contradict the scientific laws of our world (2016, 21). However, many fantasies, especially since *The Lord of the Rings*, create worlds which instead of relying on unexplainable myths rely on coherent, innate history and

laws of nature designed in the process of worldbuilding, thus constructing the fantasy worlds in a “cognitive” manner.

3 Neologies and Word Formation

The Oxford Dictionary defines *neology* as “the coining or use of new words or phrases” and *neologism* as “a newly coined word or expression”. Neologies can be created intentionally or not, and they consist of new words and other new coinages, including giving new meanings to existing words (Eronen 2007, 23). Cabré Casttelví (1999, 206-7) divides the ways of neology formation into four categories: neologies in form, functional neologies, semantic neologies, and borrowed neologies. Neologies in form include derivations, compounds, phrases, and shortenings; for example words from *The Final Empire* like a derivation *obligator*, and a compound *mistwraith* belong to this category. Mattiello calls these morphological neologies (2017, 33). Functional neologies include cases where an inflected word form becomes lexicalised, such as *misting*, and syntactic conversions, where a word moves to a new word class, for example a noun becomes a verb (Cabré Casttelví 1999, 206-7). In semantic neologies the word’s meaning broadens, narrows down, or changes (*ibid.*). Semantic neologies are also known as neosemes (Csicsery-Ronay 2008, 19). An example of a neoseme from *The Final Empire* would be the *mist*, which in the story has a similar meaning to the dictionary definition but is also clearly separate from it since the mist in the story has unique abilities and behaviours. Cabré Casttelví’s (*ibid.*) final category is borrowed neologisms, including borrowings, or direct transfers, where the word form stays the same, for example *Luthadel*, a name of a city in *The Final Empire* in the original as well as in the Finnish translation, and loan translations, which are direct translations, as for example *obligator* to *velvoittaja*. Further, new words can be categorised by their function; Mattiello (2017) defines nonce words or occasionalisms as new words that have a temporary rather than a permanent function. Fictional neologies belong to this category, since they are typically used for stylistic purposes and not for entering into the lexicon of a language, as other neologies often eventually do (*ibid.*). Mattiello does not speak of occasionalisms under the umbrella term neologies, but they are often used synonymously (e.g. Csicsery-Ronay 2008; Korpi 2021; Vermes 2006).

Neologies follow regular word-formation patterns, and they are often based on existing words (Mattiello 2017, 28-29). This is clearly the case in morphological neologies, which use existing words as their base, but Mattiello argues that all kinds of new words are based on analogy

(*ibid.*). As an example of analogy, Mattiello mentions *knee-mail*, which is analogous to *e-mail*, and means prayer (2017, 29). Similarly, Newmark (1988, 142) explains that new words are never completely new but have at least phonaesthetic or synaesthetic meaning – conveying meaning through the connotations of phonemes or other associations of senses. As Csicsery-Ronay (2018, 19) describes the fictive occasionalisms, they have “pseudo-evolutionary connections between the familiar and the imaginary new meanings”, as in they play with the naturally occurring semantic shifts of words, giving the meaning of a word a sense of evolution. In speculative fiction especially, the neologies imply a conception, they are creative poetic constructions, but the most successful neologies have an illusion of history to them (*ibid.*, 13). This is achieved if the reader can imagine a history behind the fictional creation of the neology in its context.

Word formation in Finnish operates with similar means as in English but with some of its own peculiarities. Vesikansa (1978) lists the possible ways of neology formation in Finnish: affixation, compounding, adopting a vernacular word into standard language, borrowing a word from another language, or creating a completely new word. In addition, Vesikansa differentiates new words adopted into the Finnish language by direct translation, as an example they mention the word *huuli* from American English *lip*, as in a quip or a joke (*ibid.* 80). In Finnish, compound words are the most common way of creating new words, and they are used more often in Finnish than in many other languages (Eronen, 2007, 31). Eronen argues that longer compounds are understandable when the meaning can be deducted from its morphemes, as in the translation from *The Final Empire, Keskusvaltapiiri*, when in English the compound words are more often written as separate words, in this case *Central Dominance*. Another difference between the languages is that in English the use of capitalised letters is more common than in Finnish; *Steel Inquisitor* becomes *teräsinkvisiittori*.

4 Translating Fictive Neologies

Newmark (1988, 140) defines neologies as perhaps the translator’s biggest problem, since their meanings are easily fluctuating, and the words can be very short-lived creations. The situation is slightly different in fiction, where the translator has more control over the word’s meaning at least in the text at hand. Nonetheless, considering the genre-defining property of neologies for science fiction, they remain an important translation problem in the context of speculative fiction as well (Suvin 2016, 79). However, as Pym (2008, 314) speculates regarding the law of

growing standardisation first proposed by Toury (1995), translations tend to use more common language than the original texts. Pym (2008, 314) notes that “a source-text feature in some way specific to that text will tend to be replaced by a feature from the stock held in waiting in the target-language genre”. This normalisation of language can lead to the speculative fiction texts becoming less estranging. Korpi (2021) discusses this issue of the generic fluency of science fiction, and how it can be retained in translation. According to Korpi, generic fluency is achieved when the science fiction neologies are retained as cognitively estranging, making it as accessible for the reader of the translation to immerse into the world as for the readers of the original text. On the other hand, if the neologies are normalised towards common every-day language of the target language – in Korpi’s terms *recreated* – they lose the cognitively estranging element, and thus the text becomes less accessible (*ibid.*, 93). The ways in which generic fluency is retained or lost will be further discussed in chapters 5 “Data and Methods” and 6 “The Neology Translation Methods in *The Final Empire*”.

In their study on science fiction neologies, Vermes (2006, 29) notes that the fictional neologies present similar problems to translation as realia do. Realia is a term used in translation studies to represent culture-bound concepts, which can be difficult to translate if the concept is unfamiliar to the target language’s cultural context. Realia can be seen as representing Pedersen’s (2011) Extralinguistic Cultural References (ECRs), specific instances of cultural references, which I will utilise in my analysis later on. Loponen (2009) introduces a term regarding the fictional references, irrelia, as a counterpart for the term realia. Realia “tie the texts to a specific culture, period or location” (*ibid.*, 166), and similarly Loponen’s irrelia tie the texts to the fictional counterparts. Irrelia are “the signs through which a fictional world establishes its fictionality” (*ibid.*, 166); they can be a reference to a specific genre or a previously created fictional world, relate the fictional world to the real world, or define the breaking points from the real world. For example, in *The Final Empire* the fictional world has a lot of similarities with the real world in the Victorian age, but includes myriad differentiations from it, such as brown vegetation instead of green. Further, the world of *The Final Empire* is referenced in later works of Sanderson. Thus, it presents all three types of references to irrealia. Similarly to Korpi’s (2021) idea of generic fluency, Loponen notes that the irrelia in the translation can be regarded as relevant, when the reference is retained, or non-relevant, when it is domesticated or recreated (2009, 169).

On the other hand, fictional neologies, especially neosemes, often have connotations to existing concepts, pieces of realia, which are also important to consider in translation. The estranging effect of neosemes can be less noticeable than that of “actual” neologies since they are words already familiar for the reader. Rather than catching the reader’s attention with the strangeness of the word, neosemes can be seen as relying on the sense of alternative history. They allow the reader to imagine what has occurred to create this shift in the familiar meaning to the new concept or novum (Csicsery-Ronay, 2008). Since these types of shifts in meaning happen in all languages, this can give credibility and sense of history to the fictional neosemes. Further, as Korpi (2021) notes, the cognitive element – references to realia that make the neology plausible – of the cognitive estrangement are important to retain as well. If the connotations are lost in translation, the neology is recreated, and no more cognitively estranging or generically fluent, and if the connotations in addition to the cognitive estrangement are preserved, the neology and generic fluency are retained (*ibid.*).

5 Data and Methods

The data of this thesis includes the 62 first appearing neologies from Sanderson’s *The Final Empire* (2006), and their Finnish translations in *Viimeinen valtakunta* by Mika Kivimäki. *The Final Empire* is the first novel of the first *Mistborn* series. The *Mistborn* world, at the time of writing this, consists of two series: Era One, including *The Final Empire*, *The Well of Ascension* (2007), and *The Hero of Ages* (2008), and Era Two, which consists of four novels. The *Mistborn* series also includes a novella, *Mistborn: A Secret History* (2016). Further, some of Sanderson’s other novels, such as *The Stormlight Archive* series are set in the same fictional universe, Cosmere. Thus the series and the fictional world of *Mistborn* are extensive, spanning over fictional centuries, and providing interesting material to study worldbuilding and neologies. I chose the first novel of the first series, since it can be assumed to contain a lot of neologies and their explanations as the reader’s first introduction to the world of *Mistborn*, and 62 cases provided enough material for the purposes of this thesis.

The events are set in a dystopian Final Empire ruled by a god-like tyrant Lord Ruler and his Canton of Inquisition. The population is divided into enslaved skaa and noblemen. Many of the neologies are connected to the magic system of the world called Allomancy. Individuals known as Allomancers are able to “burn” ingested metals, giving them abilities specific to each allomantic metal; Mistings can burn one metal, giving them one specific ability, whereas the

rare Mistborns are able to burn and thus utilise all of the allomantic powers. As the words related to mist suggest, the mist is regarded as the original source of these powers.

I collected the neologies from *The Final Empire* by using categorisation methods from previous studies, discarding the words that did not qualify as neologies. Then I categorised the translations of these neologies into local categories by determining the translation method used in each case. I used Pedersen's (2011) method with some adjustments Korpi (2021) has introduced. Further, I divided the translations into two broader global categories by Holmes (1988) depending on whether the translations were retentions or recreations, and applied Korpi's (*ibid.*) method to further classify them by generic fluency; retentions are fluent, recreations are not.

5.1 Categorisation: What Counts as a Neology

Since neologies follow the same word formation rules as any other words, and in the case of neosemes are even already existing words in the lexicon, it can be difficult to discern whether a word is a neology or not. Cabré Castellví (1999, 205) has introduced four criteria for identifying neologies: *diachrony*: has the word arisen recently; *lexicography*: is it found in dictionaries; *systematic instability*: does it occur in different forms; and *psychology*: do speakers perceive it as a new unit.

I utilised characterisations of neology formation mainly by Cabré Castellví (*ibid.*) and Mattiello (2017), introduced in the chapter 3 “Neologies and Word Formation”, and Cabré Castellví's (1999) parameters to differentiate the neologies of *The Final Empire*. I excluded systematic instability from the consideration since it is not relevant for fictional neologies where the word form is controlled by the author. I collected 70 words from the novel and disregarded eight of them as they did not qualify as neologies, and thus my final data consists of 62 neologies. Since I am aiming for a qualitative rather than a quantitative analysis, this number of words proved sufficient. A few examples of unclear cases for which I applied these methods include words like *Steel Inquisitor* and *prelan*. The word *Steel Inquisitor* is a compound word which combines two existing words – is it still considered a neology? According to Mattiello's (2017) categorisation, *Steel Inquisitor* would be an example of a morphological neologism, a neology formed by compounding or affixation. Consequently I categorised similar derivations, that also follow Castellí's criteria, as neologies, such as *mistwraith*, *duelling cane*, and the *Canton of*

Orthodoxy. The word *prelan* I considered to be an unclear case because the word is similar to an existing word *prelate* both in form and meaning. However, the form *prelan* was not found in the Oxford Dictionary of English, and according to the Google Ngram Viewer it had arisen recently – more specifically at the time of the publication of *The Final Empire*. In the context of the novel it is also psychologically perceived as its own unit, describing the specific prelate in the world of the novel, thus differing from the dictionary meaning.

5.2 Methods of Translation

Pedersen's (2011) categorisation for Extralinguistic Cultural Reference (ECR) translations in subtitles can be used to study the local method of translation; the strategy used in each individual case. ECRs are references "attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process." (*ibid.*, 43) They are words that have cultural denotations or connotations which the source language audience is expected to recognise but the audience of the translated text might not be familiar with. ECRs include fictional extralinguistic entities as well, and thus they suit for the purposes of this study since the translator faces a similar problem with fantasy neologies, or *irrelia*, as with ECRs of the "real world", *realia*. Previously Korpi (2021) has used Pedersen's method for studying translations of neologies in science fiction subtitles.

Pedersen's categorisation includes six categories: Retention, Direct Translation, Specification, Generalisation, Substitution, Omission, and Official Equivalent. Retention means that the ECR is left unchanged, or slightly adapted for the target language requirements. I will use Korpi's (2021) term Direct Transfer for this category instead of Retention to avoid confusion with the global strategy. Direct Translation means solely changing the language without making any semantic alterations to the word. Specification means adding information that is not present in the ECR. For the purposes of this study, I extended the Specification category to cover words that are more explicit in their nature, even if there is no added information as such. Generalisation is the opposite, where the translated word is less specific than their equivalent in the source language. Substitution means replacing the ECR with another ECR more familiar to the target language audience; this could mean changing it into something completely different that has similar connotations, for example changing a reference to a film to a completely different film more familiar to the target language audience. The last two categories, Omission and Official Equivalent I excluded from this study. Omission is more relevant for

subtitling, where the ECR might be omitted if it is visible on the screen – which in literature is not possible. Official Equivalents are already existing equivalents by common use or by an administrative decision, and as such, they are not expected to be found from fantasy translations, especially from the first novel of a series.

Holmes (1988, 54-55) has created a global, broader, categorisation method of translation. Rather than focusing on specific, “micro-level” translation problems, the global method considers the “macro-level”; Holmes talks about the macro-level in the context of a poem, but it can arguably be extended into the context of a novel or even of a genre. The two categories by Holmes are retention and recreation. Retention includes “exoticizing” and “historicizing”: retaining the unfamiliar element and the historical context of the source language. Recreation on the other hand includes “naturalizing” and “modernizing”: bringing the translation closer to the target language audience. Korpi (2021) has adapted Holmes’s categories for science fiction neologies. In this context, retention means retaining the cognitive estrangement of a neology, and thus retaining generic fluency, whereas in recreation either aspect from cognitive estrangement is not retained and the translation is generically non-fluent. A word translated by any of the local strategies can fall either into retention or recreation category depending on the context.

6 Neology Translation Methods in *The Final Empire*

Viimeinen valtakunta shows clear trends on which translation methods were used to translate the different types of neologies. Most of the translations use the global method of retention, meaning that the generic fluency is retained; 49 out of 62 cases. From the retention category, neosemes and morphological neologies are translated with direct translation as the local method, whereas with neologies, direct transfer is used. The cases that are recreated rather than retained show slightly more variation in their local translation methods. There are two cases where specification is used, and three cases where the word changes in translation from neology to neoseme or the other way around. Otherwise these translations follow the same pattern – direct translation for neosemes and morphological neologies, and direct transfer for neologies. Based on this, I divided the translations into three categories: 1. Neosemes and morphological neologies with the local method of direct translation and global method of retention, 2. Neologies with the local method of direct transfer and global method of retention, and 3. All cases where the global method is recreation.

Table 1. Retention – Neosemes and Morphological Neologies

Word	Translation
The Final Empire	Viimeinen valtakunta
obligator	velvoittaja
The Canton of Inquisition	Inkvisitiokantoni
Steel Inquisitor	teräsinkvisiittori
mists	usva
hazekiller	Sumusurmaaja
Mistborn	usvasyntyinen
Soothe	Tyynnyttää
Riot	Yllyttää

Table 1 shows examples of the cases where the global method was retention, local method direct translation, and the words were neosemes or morphological neologies (MN). This type was the most prevalent in my data, with a total of 40 cases. Most cases are rather straightforward since they are direct translations but nevertheless have required consideration to retain the language style and word connotations, as for example the translation of *mist* as *usva* rather than *sumu*, and *hazekiller* as *sumusurmaaja*, where alliteration is utilised in the translation. As another example from this category, the *Final Empire* is translated as *Viimeinen valtakunta* rather than *imperiumi*, for example. This retains the connotations to the Roman Empire, since in Finnish the common equivalent expression is *Rooman valtakunta*. In addition, *Viimeinen valtakunta* utilises the alliteration again, which is a typical literary device in Finnish literature. Furthermore, this category includes all of the neologies that are verbs, such as *Soothe* and *Riot*, which are allomorphic abilities. There were very few verbs in the data, and all of them were either neosemes or morphological neologies.

Table 2. Retention – Neologies

Word	Translation
Luthadel	Luthadel
prelan	prelan
Terris	Terris
Kredik Shaw	Kredik Shaw
Arguois	Arguois

Table 2 shows examples of cases where the global method is still retention, but the words are neologies rather than neosemes or MNs; in total there are nine cases. The words of this category are all translated with the direct transfer method. Most of the words belonging to this group are fictional place names, the only exception being *prelan*. In my data, other proper names, such as characters' names, were almost always translated by the direct transfer method as well. Many of these words have connotations which are not necessarily tied to English, and as such are retained in direct transfer. For example, *Terris* is a state from which a race of humans, *Terrismen*, are originated. They have their own culture and language, and they are “keepers”, they gather and store information. The word *Terr* is said to mean “preserve” in their language. Outside the *Mistborn* world, *Terris* could originate from the Latin word *Terra*, often used in science fiction, meaning the earth, or the Greek *θερίζω*, *therizo*, meaning harvest, which would both be consistent with the meaning of the neology (MOT Dictionaries). Another example is *Luthadel*, which could be a reference to *citadel*, a “fortress, typically on high ground above the city” (The Oxford Dictionary). The word in Finnish is *sitadelli*, and thus the translation has similar connotations in Finnish than in English, although the Finnish word is probably not as well known or as clear of a reference. There is a citadel in *Luthadel*, *Kredik Shaw*, the word in the story originating from the Terris language. *Shaw*, according to the Oxford Dictionary, is an archaic Scottish word referring to a thicket or the stems of the potato plant, which could be a reference to the shape of the castle, consisting of many spikes (also known as the *Hill of a Thousand Spires* as “translated” from the Terris language). As it is an archaic word, the connotation probably goes unnoticed by most English readers, and thus I categorised this direct

transfer as retention. *Kredik* here seems to be intended as an estranging element, since there do not seem to exist very clear connotations for the word.

Table 3. Recreation

Word	Translation	Neology/Morphological neology/Neoseme	Local Method
skaa	skaat	Neology	Direct Transfer
koloss	kolossi	Neology to Neoseme	Direct Transfer
boxings	boxing	Neoseme to Neology	Direct Transfer
Allomancy	allomantia	Neology	Direct Transfer
Allomancer	allomantikko	Neology	Direct Transfer
Misting	usvalaisjäljittäjä	Morphological neology	Specification
clip	klipping	Neoseme to Neology	Specification

In Table 3, I collected the cases in which the global method is recreation rather than retention. There were not many cases of recreation, 11 out of 62, which implies that the generic fluency has been taken into consideration in the translation. However, in these 11 cases the cognitive estrangement is lost in translation. For example, the word *skaa*, which is an enslaved population, resembles the word *scum*, but with a plural suffix -a. The neology is translated to *skaat* by direct transfer, where the connotation is lost in Finnish. Another example is the neology *Allomancy*, word for the magic system, in which metals and their alloys can be used to gain specific powers. The word *Allomancy* comes quite clearly from *alloy*, a mixed metal, and *-mancy*, divination. The Finnish direct transfer *allomantia* does not have the same connotations. These two neologies and the novums behind them are integral to the story, mentioned frequently throughout the novel. Further, these kinds of details give the neologies a sense of etymology: combining familiar words and using regular word formation methods to create words for new concepts is how words normally enter into language lexicons. Thus the effect on generic fluency is substantial when cognitive estrangement is lost for these words.

Further, this category includes three cases where a neoseme is translated into a neology or the other way around. *Koloss* is one example of this, since it is a neology in English, and the direct

transfer, *kolossi*, is a Finnish neoseme; an original neology has become generalised. However, the connotations are similar, since *koloss* is a reference to colossal, and *kolossi* in Finnish essentially means colossal as well. Why this translation is recreation rather than retention, is that the estranging element is lost, since *kolossi* is a familiar word for Finnish speakers, whereas *koloss* is estranging for English speakers. The effect of the lost estrangement is again substantial, since the word *koloss* is introduced to the reader much earlier than the actual meaning of the word, thus giving the reader room to speculate what it could mean, whereas *kolossi* in Finnish might not have quite the same effect since the word's connotation is clear. An example to another direction is the neoseme *clip*, a currency unit, which is translated by the local method of specification into a neology, *klipping*. This makes it align with the other currency unit, *boxing*, but in doing so loses the connotations of *clip*, which in the story is seen as unimportant, such as a clip in the sense we know it, and is thrown around by the Allomancers to help them use their powers.

7 Conclusion

This thesis has discussed the role of neologies in fantasy worldbuilding and how cognitive estrangement of the neologies can be retained or recreated in translation. Worldbuilding as a communicative practice requires details to persuade the reader to accept the world, but also gaps – the fictional world is engaging for the reader if there is room for speculation and a sense of implied history of the world extending beyond the story at hand (Roine 2016; Wolf 2012). Neologies are the building blocks of worldbuilding, representing novums, the new ideas in the fantasy world (Csicsery-Ronay 2008). They should be estranging in speculative fiction, which is a genre that relies on readers' feeling of estrangement, but at the same time they should also be cognitive for the readers to be able to make sense of and construct the world in their imagination (Korpi 2021). The readers of science fiction or fantasy expect the experience of cognitive estrangement, and thus if the neologies of the text have that quality, the text is fluent in its genre (*ibid.*). Hence, studying neology translations reveals whether generic fluency is retained in the target language text or not.

For the method of this thesis, I used the same categorisation methods as Korpi (2021) has used in their study previously. Korpi examined several science fiction TV shows and their translations into Finnish. They categorised the translations of the neologies into Pedersen's (2011) local categories and Holmes's (1988) global categories and based on these determined

whether they were generically fluent or not. Korpi's results are similar to mine regardless of the different medium and genre: direct translation and direct transfer were the most used as the local methods, and retention as the global method. Further, in Korpi's study, direct translation resulted in recreation less often than direct transfer did. There were no cases of generalisations or substitutions in my data, and only two cases of specification, which could suggest that another categorisation method might suit better for literature. However, in Korpi's data these were less frequent methods as well, and since my data was significantly smaller than Korpi's, bigger data could reveal more cases suitable for these categories in literature as well. Thus, although the categorisation method was created for subtitles and the science fiction genre, it seems to be suitable for fantasy literature as well.

My results show that in most cases cognitive estrangement was retained in the translations, but there were 11 exceptions where the cognitive estrangement was recreated. The local method used was direct translation for neosemes and morphological neologies in all cases except in two. This is the logical choice since the words, or their parts, already exist in the source language, and thus usually have existing equivalents in the target language as well. The two exceptions were specifications, and for these, the global method was recreation. Further, direct transfer was used for neologies that did not already exist in the source language. In most cases, this also resulted in retention as the global method. Direct transfer could have been used this often as an attempt to retain the words' estrangement, since the original neologies are estranging in both the source language and the target language. This was successful for example in the cases where the source language neologies were words of fictional languages, such as the Terris language. In these cases, direct transfer usually resulted in retention, as was the case for *Terris* or *Kredik Shaw*, for example. However, the rather systematic use of direct transfer raises the question whether it was an automatic choice for all neologies that did not already exist in the source language, since in some contexts this method does not seem to be the ideal choice. Other methods could have been more suitable especially in cases such as *koloss*, where the estranging effect could be deemed more substantial, since this was an important novum in the story, mentioned often, and its explanation came much later than the first mention of the neology. Further, in words like *Allomancy* and *skaa*, the effect of the direct transfer is different but still substantial; while the estranging effect is retained, the connotations are lost. Even if fantasy is sometimes deemed as not maintaining the cognitive element as much as science fiction does, this does make the reading experience different, and perhaps less immersive, for the reader of the translation.

To conclude, in *Viimeinen valtakunta* the cognitive estrangement is in most cases taken into account when translating neologies, despite of some cases of recreation. This results in the story and the fantasy world being immersive for the translation readers, as they are for the English readers. As has been demonstrated, the neologies in *The Final Empire* can have multiple connotations and (fictional) historical details to them, as well as describe imaginative, estranging novums. Undoubtedly, sometimes there is no perfect translation available to account for all the connotations and to simultaneously retain the word estranging for the reader. Nevertheless, the translation method should be considered individually for all neologies to make the translation as accessible and engaging for the readers as possible.

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