

# Translating Neologisms in Fantasy: An Analysis of Patrick Rothfuss' The Name of the Wind and its Croatian Translation

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UNIVERSITY OF ZAGREB  
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**Translating Neologisms in Fantasy: An Analysis of Patrick Rothfuss' *The Name Of The Wind* and its Croatian Translation**

Diploma Thesis

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## **Abstract**

This paper deals with the creation and translation of neologisms in the fantasy genre on the example of the novel *The Name of the Wind* by Patrick Rothfuss and its Croatian translation. By extracting neologisms unique to the novel and isolating their creation processes and translation procedures, it aims to examine the amount of lexical creativity and innovation in the novel and its translation. In doing so, it investigates how and why neologisms are created and translated in fantasy literature and what challenges they entail. Drawing on theoretical models proposed by P. Stockwell, Algeo, Minkova and R. Stockwell, and Newmark, the study assumes that transference and naturalization are the least frequent translation procedures, while creations *de novo* or entirely new coinages are the most productive neologism creation processes. The results show the dominance of transference and naturalization and the dominance of compounded forms, as opposed to creations *de novo*. Although Rothfuss' highly inventive and creative language poses challenges to the translator, she manages to retain lexical creativity and innovation. These findings on neologisms as specificities of the fantasy genre can be expanded on and applied to other works by the author or other Croatian translations of fantasy novels.

## **Sažetak**

Ovaj se rad bavi stvaranjem i prijevodom neologizama u fantastici na primjeru romana *The Name of the Wind* Patricka Rothfussa i njegova hrvatskog prijevoda. Izdvajanjem neologizama koji se javljaju isključivo u tom djelu te određivanjem procesa stvaranja neologizama i njihovih prijevodnih postupaka, istraživanjem se želi utvrditi količina leksičke kreativnosti i inovativnosti u romanu i njegovu prijevodu. Cilj je doznati kako i zašto dolazi do stvaranja i prevođenja neologizama u fantastici te na koje se izazove pritom nailazi. Teorijski modeli P. Stockwella, Algea, Minkove i R. Stockwella te Newmarka predstavljaju temelj hipoteza da su prijenos i naturalizacija najmanje zastupljeni prijevodni postupci, a da su tvorenice *de novo* odnosno potpuno nove kovanice najproduktivniji procesi stvaranja neologizama. Rezultati pokazuju da su prijenos i naturalizacija najzastupljeniji postupci, dok među procesima stvaranja neologizama prevladavaju složeni oblici, a ne tvorenice *de novo*. Iako Rothfussov iznimno inovativan i kreativan način izražavanja prevoditeljici predstavlja mnoge izazove, ona ih svladava uz očuvanje leksičke kreativnosti i inovativnosti. Ova saznanja o neologizmima, posebnostima fantastične književnosti,

mogla bi se dalje proširiti i primijeniti u istraživanjima drugih Rothfussovih djela ili drugih hrvatskih prijevoda fantastičnih romana.

## **Keywords**

translation studies; neologisms; neologism creation; neologism translation; translation procedures; epic fantasy; literary translation

## **1 Introduction**

Literature has always been a prolific source of lexical creativity and innovation. Specifically, the highly inventive, rule-defying fantasy genre is known for building and expanding new fantastical worlds, while relying on the use of language and all of its potential. One of the devices most commonly used for this purpose of wor(l)dbuilding are neologisms, new coinages that lend the story its other-worldly credibility, but pose challenges to the translator. A successful translation of such a neological, fantastical system should take into account the world that exists in the author's imagination, but also the worlds that will be evoked in the minds of TT readers.

As this is no easy task, it is important to explore what it means to convey fantasy neologisms, how they even come to be, what concrete challenges arise in the process and finally, what a successful translation really entails. This paper analyzes the creation and translation of neologisms that appear in the fantasy novel *The Name of the Wind* by Patrick Rothfuss and its Croatian translation done by Petra Mrduljaš Doležal. On the basis of the models proposed by P. Stockwell (2000), Algeo (1980), Minkova and R. Stockwell (2009), and Newmark (1988), it aims to shed light on the frequency of creative procedures in conveying neologisms and the productivity of novel formations. The findings are then used to draw broader conclusions about the translation of fantasy literature in general and into the Croatian language in particular.

In order to achieve this, the paper is divided into six sections accompanied by an Appendix. The second chapter provides a brief theoretical background on neologism creation, neologism

translation, fantasy translation and the source material. The third chapter explains the aims of the study, its two hypotheses and the methodology applied. The fourth then presents the findings related to the hypotheses and the fifth discusses them, while trying to place them in a more general context. Finally, a conclusion is given based on the results of the research.

## **2 Theoretical Background**

This chapter will give a brief overview of the theoretical background related to neologism creation and translation, as well as to fantasy translation. The theoretical concepts in this section form the basis of the analysis presented in the following chapters.

### **2.1 Neologism Creation and Translation**

In order to present previous research into neology, it is important to first define the linguistic phenomenon that plays a central role in the research area and is the focus of this paper. The term in question is *neologism*, which is derived from the Greek words *neo* and *logos* and can be literally rendered as *new word* (Merriam-Webster.com). This novelty aspect inherent to neologisms is, however, not a straightforward matter and has been examined from a number of different angles over the years. On the one hand, the newness refers to the form of the lexical unit and on the other, to its meaning. As Newmark (1988:140) suggests, neologisms can either be defined as “newly coined lexical units” or as “existing lexical units that acquire a new sense”. This distinction is also proposed by Pavel and Nolet (2001:20-21), who distinguish between *morphological* and *semantic* or *sense neologisms*. A different approach, however, is taken by Peter Stockwell (2000:119), for whom *neologisms* are words with new forms, *neosemes* “new meanings attached to existing words” and *neosemy* the process of meaning shift. Apart from the terms *neologism* and *neoseme*, there have been various others used by researchers in the field. So-called *author* or *authorial neologisms* have been singled out by many as a distinctive literary feature that serves as an especially productive device in the fantasy genre. Martseva et al. (2017:270) define author neologisms as “words which do not exist in the language”, but are “created by a definite author for specific purposes” and have been called *individual neologisms*, *occasional words*, *verboids* etc. While

neologisms have a nominative purpose, author neologisms that are common in fiction have a purely aesthetic function and rarely take root in the common lexicon (Ibid.). In analyzing the Lord of the Rings trilogy, Litak (2013:25) concludes that they are indeed of a temporary character, and are thus sometimes referred to as *occasionalisms* or *nonce words*. Halskov and Jarvad (2010:405) also touch upon *occasionalisms* and *nonce-formations* and describe them as “infrequent, often idiosyncratic and highly transient” candidate neologisms. In literature, the term *neologism* is used in the most general, all-encompassing sense.

The variety of approaches to defining neologisms mirrors the variety of views on the word formation \* mechanisms used in creating them. P. Stockwell (2000:113-120) focuses on neologisms in science fiction and proposes six formation “processes”: creation, borrowing, derivation, compounding, shortening and inflectional. His definition of creation, namely, the invention of an entirely new word (2000:123), is also found in Minkova and R. Stockwell (2009:12), where it is referred to as “creation *de novo*”, or the coinage of an entirely new word that is not based on “some pre-existing word or part of a word”. Borrowing from other languages is mentioned both in P. Stockwell (2000:125) and Algeo (1980:271). Derivation, or, in Algeo’s model (1980:270), affixation, is the process of adding “morphemic elements” to the front, middle and end of a word (P. Stockwell 2000:127). Compounding is the process of joining two words together into a single word (e.g. doublespeak) or a multi-word lexical item (e.g. artificial intelligence, shuttlecraft) (2000:128). Algeo’s compound forms (1980:275) follow the same pattern (e.g. think tank). Both P. Stockwell and Algeo speak of shortening, which P. Stockwell (2000:129) defines as the reduction of words to “an atomistic form”, for example through abbreviation (e.g. multiverse from multidimensional universe). The final process for P. Stockwell (2000:130), inflectional extensions, is not always purely neologism-related. Two additional categories that should be mentioned are blending and shifting. Blending is a category mentioned in Algeo (1980:270), as well as in Minkova and R. Stockwell (2009:13), where blended forms are called *portmanteau words*. Algeo (1980:270) defines it as “both omission and combination”, an example being *slurb* from *slum* and *urban*. Finally, shifted forms are “words that have been used in a new meaning and sometimes as a new part of speech, usually without any change in form” (Ibid.).

When it comes to the translation of neologisms, there have been many different procedures put forth by researchers. One of the most extensive models of neologism translation was introduced

by Newmark (1988:150), who proposes the following procedures: transference, creation of TL neologism, use of a TL derived word, naturalization, recognized TL translation, functional term, descriptive term, literal translation, translation procedure combinations, through translation and internationalism. Transference, which refers to both transcription and transliteration, is the process of transferring an SL lexical item to the TL text without modification (1988:81). Newmark (Ibid.), however, believes that “the names of SL objects, inventions, devices, processes to be imported into the TL community”, if they are neologisms, should generally be creatively translated and not merely transferred. It is a translator’s right and, in literary texts, his duty to recreate neologisms (1988:149), and to do so “systematically and ingeniously” (1988:143). The next category is the use of a TL derived word, or the formation of a new word through affixation (Ibid.). Naturalization is the adaptation of the SL word to “the normal pronunciation” and “morphology” of the TL (1988:82). A recognized TL translation is “the official or generally accepted translation of any institutional term” (1988:89). The usage of functional terms, usually applied to “cultural words”, implies neutralizing or generalizing the SL word by using a “culture-free word” or a “specific term” (1988:83). Employing a descriptive term means providing a(n) (economic) description of the SL word at hand (1988:83-84), which is to be used in the case of non-existent extralinguistic referents (1988:142). Literal translation is in principle the “basic translation procedure” (1988:70), or a word-for-word rendering of the ST word which transfers its primary meaning (1988:46). Combinations of procedures are recognized as their own category. Through translation, also known as calque or loan translation, is the literal translation of common collocations and components of compounds (1988:54). The final procedure is the usage of internationalisms, or words that “keep the same meaning and the same form in many languages” and are normally technical terms (1988:283). Other translation procedures that he explores are synonymy, transposition, modulation, translation label, compensation, componential analysis, reduction and expansion, paraphrase and notes. Modulation, which he adopts from the model put forth by Vinay and Darbelnet, refers to a change of “perspective” (Newmark 1988:88), for example abstract for concrete, part to whole, negation of the opposite, one part for another, active to passive (Vinay and Darbelnet 1995:250-252). As such, they present a potential productive procedure in situations where not all of the semantic features of a neological item are fully transparent and deducible from the context or other source material.



## 2.2 Wor(l)dbuilding in Fantasy

As has been mentioned in the previous section, neologisms play an important role in literature and consequently, in literary translation. The creation of neologisms in literary works, especially those of the fantastical kind, is a way of building new worlds populated with novel objects, creatures and concepts that are markedly unique and foreign. Fantasy is indeed a literary genre that relies heavily on the “effect of strangeness of setting (such as other worlds or times) and of characters (such as supernatural or unnatural beings)”, while drawing on legend, myth and magical elements (Kuiper 2011:66-67). The novel *The Name of the Wind* belongs to the subgenre of epic fantasy, which denotes multivolume works that “gradually build up detailed historical and geographical images of secondary worlds, within which elaborate hero myths are constructed” (Stableford 2009:131). The language of literature in general and of fantastical works in particular is a frequent source of “intentional neologisms” that serve “an affective function” and are used to introduce “items from a reality proposed by an author” (Lewandowska-Tomasczyk 1985:297). Newly created lexical items and semantic shifts of existing ones, therefore, enrich the story and further reinforce the mythical, heroic and fantastical in the text. This type of lexical creativity and innovation poses certain problems when it comes to its rendering in the TT.

Issues that translators of fantasy neologisms are faced with include unclear extralinguistic referents, opacity of motivation and meaning and the possible unavailability of additional support and advice in the case of ambiguity (especially when it comes to the first novel in a series), which can lead to the loss of connotations, allusions, specific phonological, morphological or stylistic properties, as well as to the non-adherence to the economy principle. Even if the translator is not able to derive the meaning of a lexical item from its internal composition, from the context, co-text or other source material, according to Newmark (1988:183), s/he can never “‘abandon’ an unfindable word”, but is rather advised to make a compromise “between the most likely contextual meaning of the word” and the meaning “suggested by the morphology or form of the word”. In doing so, the translator of a fantasy text is building a new TT world populated with its own unique objects, creatures and concepts that has an internal coherence on a semantic, phonological and morphological level, while trying to retain and maximize the semantic and stylistic potential of the ST.

Another challenging aspect of fantasy translation that should be briefly mentioned here because of its close relation to neologism creation is literary onomastics. According to Algeo (2001:252), fantasy is “potentially the richest of all genres of literature for onomastic analysis focusing on a connection between the name and the named“, since fantasy authors as name-givers are completely free to impose “whatever playfulness, symbolism or mystery“ they wish on the names given (2001:249). Algeo (1982:59) even refers to character names in fantasy as “charactonyms” or “characterizing names” because of their tendency to be semantically loaded. Apart from serving to identify individuals on a basic level, they provide additional information, such as their key physical or personality attributes, they place characters geographically or socially and can also produce certain effects, for example evoke a humorous response, shroud a character in mystery or elicit negative connotations. Since the search for etymological meaning can prove elusive, it is of utmost importance that translators delve deeply into the source material, familiarize themselves with character traits, histories, motivations and inter-character relationships.

It can be concluded that the translation of fantasy in general and particularly the translation of neologisms in such literary works requires not only a great deal of creativity and a rich imagination, but also extensive knowledge of word-formation processes in both the SL and the TL, along with, as Litak (2013:28) puts it, knowledge of the source-culture “system of fantastical images” and its mythological tradition.

### **2.3 Wor(l)dbuilding in *The Name of the Wind***

After the introduction to the theoretical framework of neology and fantasy, this section will briefly introduce the novel used as the primary source material for the study.

*The Name of the Wind* is the first novel in the epic fantasy series *The Kingkiller Chronicle* written by American author Patrick Rothfuss. It was first published in March 2007 and translated into Croatian under the name *Ime vjetra* by Petra Mrduljaš Doležal in the year 2012. Its 2011 sequel *The Wise Man’s Fear* has a Croatian version, *Strah mudraca*, also translated by Mrduljaš Doležal. The book follows the story of Kvothe, a young, mysterious and highly clever innkeeper with a legendary past. As he recounts his life story to a traveling scribe, the readers are taken back to the days of his childhood when he travelled with a troupe of well-respected performers. His idyllic

boyhood, however, is cut short when the mythical Chandrian kill his entire troupe, including his parents. Now traumatized and an orphan, he spends three years alone in a sprawling city as a beggar and pickpocket. He then becomes resolute to get into the University and find out more about the people who killed his family. The remainder of the novel follows his heroic acts and quest for the name of the wind, but also his deep poverty, trauma and interpersonal conflicts, while constantly alternating to the present day scenes at the inn (Giebert 2013:106-108).

The story is set in a fictional world called *The Four Corners of Civilization*, which consists of seven countries with their own specific nationalities, currency systems, social hierarchies, religions and languages (Giebert 2013:106). Particular attention in the novel is paid to the use of language, the act of naming and the names themselves. There is such a thing as the true name of things, which allows one to have power over the named entity, whether it be a natural element or a person. Rothfuss' mastery of language and its subtleties can be seen in his attention to detail and allusive power when it comes to fictional languages, dialects, poetry and songwriting. In his literary pursuits, he makes use of semantically loaded proper and common nouns, authorial and non-authorial neologisms, words borrowed from other languages, words with Greek and Latin roots, fictional expressions, as well as archaic and obsolete terms and other stylistic devices used to enrich the story.

He has spoken about his writing style and “the perils of translation” on his blog several times over the years (Rothfuss 2008a, 2008b). His first post is a response to the many queries he receives from translators about the etymological roots of words and the correct way of translating his names and puns. He recognizes the difficulty of translation in general and of his works in particular, emphasizing that some subtle references made in the first book are not revealed fully to the reader, but will prove important later, so if they are “accidentally left out or changed, the series as a whole will suffer” (Rothfuss 2008a). In order to provide some insight and guidance, in 2008 he put together a comprehensive, private FAQ page for translators with explanations of common issues. The ones he acknowledges to be problematic are his names, his “odd turn of phrase” and his heavy use of “implication” (Rothfuss 2011a). In 2011, he revealed that he communicated with 30 of his translators via a forum with about 300 threads and a FAQ page that was at that point, eight years ago, more than 60 pages long (Rothfuss 2011a).

### **3 Aims, Hypotheses and Methodology**

This chapter includes the general and specific aims, the hypotheses and the methodology of this study.

#### **3.1 Aims and Hypotheses**

The general aim of this study is to explore how neologistic formations are created in fantasy, how translators go about rendering them in the TL and what challenges they encounter in doing so. Specifically, the study aims to examine how much lexical creativity and innovation is present in the fantasy novel *The Name of the Wind* and its Croatian translation by analyzing neologism creation processes and neologism translation procedures. These classifications are an attempt at isolating the most frequent processes and procedures, the reasons behind their usage and the issues they entail.

The first hypothesis states that transference and naturalization are the least frequently used translation procedures in the Croatian translation of *The Name of the Wind*. This is based on Newmark's stance that neologisms are to be rendered through creative means and not through mere copying and adaptation, as well as on the view that neologism translation leads to lexical innovation. The second hypothesis proposes that creations *de novo* are the most productive neologism creation processes in *The Name of the Wind*. Since research into fantasy translation views new coinages as a frequent and necessary literary device, it is examined whether they are as prolific in Rothfuss' novel.

#### **3.2 Methodology**

In order to test these hypotheses, a series of steps were taken. The first step was reading the book *The Name of the Wind* and its Croatian translation *Ime vjetra* and extracting the neologisms and their translations, if they met the previously defined criteria. In this study, neologisms are defined as new lexical items that can either have an entirely new form or be based on existing linguistic material, but with a shift in meaning. They can be single-word units, as well as multi-word formations where the units are separated by a space or a hyphen. The analysis focuses on

common nouns as a prolific source of neology in the novel, while proper nouns, defined as nouns that refer to “particular individual entities” and are capitalized (Ling.Upenn.edu), are not included in the study. An example of a proper noun in the novel is Baedn-Bryt. The defining criterion is the uniqueness of the neologisms, which means they can only be found in the novel *The Name of the Wind* by the author Patrick Rothfuss. The uniqueness of form and meaning of the original neologisms, as well as the new translated coinages, was established through the usage of the online dictionaries *Cambridge Dictionary* and the *Croatian Language Portal (Hrvatski jezični portal)*. The search engine Google was also used to make sure there were no non-dictionary definitions or usages of the lexical items, other than references to the books themselves.

When the neologisms and their translations were compiled, they were defined according to word and neologism formation processes, translation procedures and broad semantic categories. The neologism creation processes that were chosen, namely creation *de novo*, borrowing, affixation, compounding, shifting and combined processes, are based on models proposed by P. Stockwell (2000), Minkova and R. Stockwell (2009) and Algeo (1980). The translation procedures in the paper are based on Newmark’s (1988) classification. They are as follows: transference (without formal modification, possibly with the use of italics), naturalization (morphological or phonological adaptation of the given neologism), TL neologism (which includes TL derived words that function as new coinages, as well as creations *de novo* without known etymological roots), functional term (a generic or specific equivalent that neutralizes or deletes certain semantic components), literal translation (transference of the primary meaning of the SL lexical item, as well as through translation, or literal translation of the individual elements of compounded items), modulation (change of perspective) and combined procedures. When the TL item is a morphologically or phonologically adapted SL form, it is not classified as a TL neologism, even when it is a new coinage, since it is considered to be transferred from the original with slight modifications.

Finally, the neologisms were also divided into several semantic categories, as shown in Table 1.

Table 1. Semantic categories

Semantic Category	Quantity	Neologisms
Flora and Fauna	13	roah, sagebeard, itchroot, paterroot, straightrod, orangestripe, selas, forth horse, banerbyre, brownbur, clip eel, denner tree, verian
Occupations, Social Positions and Titles	8	chill-charmer, spara-thain, sweet-eater, scriv, giller, gaelet, shim-gall, let
Objects	8	drawstone, laystone, catwhistle, bluedown, tentbone, billow-boat, stockle-cap, half-harp
Drugs and Poisons	7	nighmane, mhenka, lacillium, denner resin, nahlrout, tennasin, ophalum
Fictional language	6	gilthe, blac, quetentan, mahne, selhan, anhaut-fehn
Magical creatures	5	scrael, draccus, shamble-man, dennerling, skin dancer
Currency	4	jot, shim, drab, strelaum
Chemicals and Metals	4	star-iron, bone-tar, bassal, sky-iron
Academic and Social Concepts	4	sygaldry, decrepication, septagy, sympathetic binding
Food and Drink	3	scutten, cut-tail, keveral
Games	3	bassat, dogsbreath, corners
Pejorative terms	2	shim, ravel
Body Parts and Diseases	2	nemserria, medial-poloni
Nonsense words	1	eggoliant
	<b>70</b>	

## 4 Findings

### 4.1 Translation Procedures and Commentary

According to the first hypothesis, transference and naturalization are the least frequently used translation procedures in the novel. Table 2 lists all of the translation procedures, the frequency with which they occur and their corresponding percentages.

Table 2. Translation procedures and their frequency

<b>Translation Procedure</b>	<b>Frequency</b>	<b>Percentage</b>
transference	15	21.5%
naturalization	12	17.1%
TL neologism	12	17.1%
functional term	13	18.6%
literal translation	10	14.3%
modulation	0	0%
combined procedures (total)	8	11.4%
naturalization + literal translation	3	4.3%
literal translation + modulation	2	2.9%
literal translation + functional term	1	1.4%
transference + literal translation	1	1.4%
functional term + modulation	1	1.4%
<b>Total</b>	<b>70</b>	<b>100%</b>

As can be seen from the table, transference and naturalization are productive translation procedures that, when applied individually, make up 38.6% of the procedures used and amount to 44.3% when combined with literal translation. The least frequently used procedures are literal translation (14.3%), combined procedures (11.4%, with the combinations literal translation + functional term, transference + literal translation and functional term + modulation accounting for only 1.4%) and finally, modulation (0%), which is only used in combination with other procedures. This disproves the first hypothesis. Possible reasons for this will be elaborated on in the Discussion.

A commentary on the individual translation procedures is given below. The full table containing all of the neologisms, their translations and classifications can be found in the Appendix.

### **Transference**

The neologisms that have been transferred without modification or with the sole addition of italics are all new coinages that are etymologically non-decipherable. Among them, all the instances of words belonging to a fictional language (*gilthe*, *blac*, *quetentan*, *mahne*, *anhaut-fehn*) have been copied. Since fictional language is a common stylistic device used in works of fantasy literature, which lends the story a sense of foreignness by helping build a new world populated

with different countries, continents and nationalities, the translation benefits from the practice of reproduction. Moreover, fictional words are sprinkled throughout the novel as opposed to being elements of an elaborate linguistic system, so there is no semantic loss or a lack of consistency and cohesiveness when they are not translated through other means. The view emphasizing foreignness can also be applied to the categories Magical creatures, Drugs and poisons, Currency, Food and Drink, which are culture-specific elements of an imaginary, fantastical culture. Translating them by means of transference creates a geographical, temporal and cultural distance that lets readers know they are taking part in an imaginary world significantly different from their own. However, the referents of the transferred neologisms are not wholly unknown, since they are either explicitly stated or defined through the context. For example, *scutten* is labelled as a type of wine and *strehlaum*, a type of currency, is linked to the money-related word *tuition*.

### **Naturalization**

Neologisms that have been naturalized, or adapted morphologically and phonologically primarily belong to the group of creations *de novo* (9 out of 12), but also include shifted and borrowed forms. Words like the currency-denoting *jot*, which in its recognized every-day usage refers to something so small it is almost non-existent, and the drug *lacillium*, the etymology of which is unknown, are transformed into the semantic neologism *jota* and the Croatian-sounding word *lacilij* that can be seen as analogous to, for example, the pair *cadmium-kadmij*. Common TL morphemes, both inflectional and derivational, can, therefore, be added by the translator to make new coinages seem integrated into the Croatian linguistic system. However, elements can also be removed. For example, words with double consonants, like *eggoliant*, *tennasin*, *bassat* and *bassal*, are turned into *egoliant*, *tenasin*, *bazat* and *basal*. The words *roha* and *spara-thain*, on the other hand, are replaced with graphical representations of their pronunciations, *roja* and *sparatan*. Naturalization is a helpful tool and a form of compromise when the translator wishes to adopt the foreign reference, but at the same time, wants to mold it to the familiar linguistic framework of the TL.



## TL neologism

The creation of neologisms, which in the given examples are words derived from existing linguistic material, is a highly creative and innovative use of language. It requires a knowledge of word-formation processes and literary devices, such as word play, allusion, irony, metaphor, personification and alliteration, to name a few. However, the translator is not always expected to follow language rules and norms, but is sometimes required to break them in the name of literary expression, especially that of the fantastical kind.

In the novel *Ime vjetra*, the majority of TL neologisms have been modelled on lexical items that were originally shifted and compounded forms. The semantic neologism *shim* is an interesting example because it is used in two separate contexts. On the one hand, shims are coins of low value made of “rough iron” (Rothfuss 2014). On the other, as they fall under the Cealdish currency system and are not worth much, they are also used as a derogatory term referring to people of Cealdish origins that speak the language Siaru. The neologism *sitnjak*, by using the stem *sitan* (extremely small) and the suffix *-njak*, thereby forming an analogy to other Croatian words denoting coins, such as *srebrnjak* and *bakrenjak*, conveys the semantic feature “low value”. *Siarlija*, the pejorative designation based on *shim*, makes its implicit reference explicit and does away with the original opaqueness that the reader of the ST is faced with. Another instance of explicitation and an analogy to Croatian words denoting coins can be observed in the neologism *drab*. Drabs are a currency made of iron, which is emphasized in the translation *željeznjak*, but not identifiable in the original, except when it is added as a descriptor.

An interesting example is the neologism *teturavci* denoting *shamble-men*, or zombie-like creatures. Rothfuss addresses the neologism in a blog post and emphasizes that the term is a creation *de novo* that actually does not sound “particularly scary” in English, but is (and is supposed to be translated as something) “vaguely menacing” with “creepy overtones” (Rothfuss 2008b). This is partly because of the old meaning of the word *shambles* as a place where one butchers animals. To shamble would be to have “a slow slightly unsteady walk”, while dragging the feet a little (Rothfuss 2008b), which is also the literal translation of the verb *teturati*, the basis of the neologism *teturavac*. The Croatian verb is usually linked to the way drunk people walk, but in this context, as a reference to a potential monster stumbling and staggering in one’s direction, it does evoke a threatening mental picture.

## Functional term

The usage of functional terms is among the most frequently applied procedures in the TT, since it is helpful in conveying words with no familiar extralinguistic referent. A functional replacement, however, implies a certain semantic loss, since its purpose is to generalize, neutralize and erase through the usage of a generic or specific equivalent. Part of the reference is conveyed, but the foreignness is lost along with the uniqueness and allusive meaning.

Examples of such neutralizations and omissions are the neologisms *scriv*, which denotes a student working in the University Archives, but is translated with the neutral *knjižničar* or *librarian*; *giller*, which refers to an arcanist who stays at the University, but is translated with the generalized *kalfa* or *journeyman* who has completed an apprenticeship; *forth horse*, *clip eel* and *half harp*, which are special types of animals and a specific kind of instrument, but are translated as *at* (a literary expression for a riding horse with noble features), *jegulja* (eel) and *harfa* (harp), omitting the specificity in the process.

An interesting example is that of *ravel*, a pejorative neologism that is used to characterize the travelling troupe Edema Ruh and is not further elaborated on in the book. Its etymology is explained only in the novel's sequel *The Wise Man's Fear*. Namely, *ravel* was shortened from the word *rabble*, denoting people of low social position, through a process called "metaplasmic enclitization" (Rothfuss 2011b:90). The translator decided to translate the neologism using the Croatian pejorative word *potucalo*, which refers to a person who wanders from place to place, just like the Edema Ruh do. In the translation of the second book *Strah mudraca*, however, *traveling rabble* is translated as *putujuća družina*, or travelling troupe, and *ravel* as *ružina*, having removed the first consonant (Rothfuss 2016:93). Such examples where (more or less) relevant concepts, such as etymological roots of words, are revealed later in a series of books is a common phenomenon in fantasy and a very challenging aspect of its translation.

## Literal translation

Literally translating a neologistic lexical item transfers its primary meaning and preserves its form, but may entail the loss of subtle nuances that an SL word may have, but its TL equivalent does not. In the examples from *The Name of the Wind* there was not much semantic loss, as the

original lexical items were straightforward in form and meaning. Nine out of the ten instances of literal translation are linked to compounded forms and have been translated accordingly, for example *star-iron* as *zvezdano željezo*, *bluedown* as *plavi mašak*, *cut-tail* as *režirep*, *dogsbreath* as *Pseći dah*. *Skin dancer* is translated as *plesač u koži* ('dancer in/side the skin') which includes additional spatial specification and as such, contains one more element than the original. The translation of *limestone* also does not follow the economy principle and produces a generalized expression *polegnut kamen*. However, since this lexical item is only used once as part of a song, it is assumed that the translator aimed to preserve the fluency and rhythm, and less so the form.

### **Combined procedures and modulation**

A combination of procedures has been used mostly for the translation of compounded forms where each of the elements is translated through a different procedure. The most frequent combination is naturalization + literal translation. For example, the neologism *denner resin* contains the authorial neologistic component *denner*, which is naturalized into the attributive adjective *denerska*, while *resin* is literally rendered as *smola*. The second most frequent combination consists of the procedures literal translation + modulation, which has not been applied on its own. Examples are *catwhistle* or *mačji zov* (literally, 'cat's call') and *bone-tar* or *zubati katran* (literally, 'toothed tar'). The *whistle* component in the first compound is translated using the component *function of whistling*, to call someone. The shift that occurred is one of action to function. The *bone* component in the second compound is replaced by the component *effect on the bone*, or by the feature of the bone-tar, a chemical substance that, when in contact with skin, eats through to the bone in a matter of seconds, as if with teeth. The shift is one of object to consequence. The last three combined procedures are used once, respectively. Modulation is combined with the usage of a functional term in the example *shim-gall* or *novčarski lešinar* ('money vulture'). *Shim*, the meaning of which has been clarified within the category TL neologism, is replaced by the generalized *novčarski*, derived from *novac* or *money*, while *gall*, as something irritating and vexing, is replaced by the person-designating noun *lešinar*. The shift is one of feature to person. Literal translation is applied in combination with a functional term, as well as with transference. The plant *orangestripe* is conveyed as *narančasta vlasulja*, in which case *vlasulja* or fescue is a functional replacement for the invented type of plant that is not followed by any additional description.

Finally, *tentbone* is rendered as *tentokost*, where the unfamiliar component *tent* is transferred without modification and *kost* is translated literally.

## 4.2 Neologism Creation and Commentary

The second hypothesis proposes that creations *de novo* are the most productive neologism creation processes in *The Name of the Wind*. Table 3 lists all of the processes used in neologism creation, the frequency with which they occur and their corresponding percentages.

Table 3. Neologism creation processes and their frequency

Neologism creation process (ST)	Frequency	Percentage
creation <i>de novo</i>	27	38.6%
borrowing	1	1.4%
affixation	0	0%
compounding	24	34.3%
shifting	6	8.6%
combined processes (total)	12	17.1%
compounding + creation <i>de novo</i>	2	2.9%
creation <i>de novo</i> + affixation	1	1.4%
borrowing + affixation	2	2.9%
compounding + borrowing	1	1.4%
compounding + affixation	5	7.1%
affixation + shifting	1	1.4%
<b>Total</b>	<b>70</b>	<b>100%</b>

Creations *de novo* are the most frequent types of neologism in the novel *The Name of the Wind* when viewed in isolation. As can be seen in Table 3, they account for 38.6% of all of the processes by themselves, and for 42.9% when combined with others. However, compounded forms account for 34.3% of all the processes when viewed individually and for 45.7% when combined. The second hypothesis postulating that creations *de novo* are the most frequent category, is, therefore, disproved.

Creations *de novo* have the following features: 1) they can only be found in the ST; 2) their etymological meaning is not transparent to the reader (or the translator); 3) they add a foreign

element to the ST and can be found in all semantic categories except in Objects (a category consisting of compounds formed by means of existing linguistic material) and Pejorative terms (a category made up of two shifted forms that function as semantic neologisms); 4) they are products of lexical creativity and innovation. These are thought to be reasons why the preferred procedures for their translation are transference and naturalization. Both individually and in combination with other procedures, creations *de novo* have been translated using transference and naturalization in 86.6% of cases.

Compounded forms are the most productive neologism creation process and have the following features: 1) since they allow the author to integrate both neologistic elements and existing linguistic material into a multi-word lexical item, they contain multiple referents, meanings and connotations; 2) most of the compounds in the novel are combinations of noun + noun (*dogsbreath*) and adjective + noun (*straightrod*); 3) they fall under all of the semantic categories except Currency (mostly shifted forms), Pejorative terms (all shifted forms) and Nonsense words (one creation *de novo*); 4) constructing and translating compounds entails lexical creativity and innovation. The most frequent translation procedure applied on compounded forms is literal translation, which also entails through-translation, or the literal translation of each component of a compound.

## **5 Discussion**

Newmark (1988:97) has stated the following: “Where a writer deliberately innovates, the translator has to follow him”. There are many reasons why translators choose to follow the author down the path of lexical innovation or on the contrary, why they (are forced to) decide to avoid it completely.

As the testing of the first hypothesis has shown, transference and naturalization as the least creative processes are among the most frequently used ones, both on their own and in combination with others. One of the reasons for this might be the fact that both of them enable the translator to introduce the author’s idiolect into the fantasy TT with or without minor modifications. It is the idiolect, a fantasy author’s unique use of language, after all, that sets a story and an author apart from the rest. Another reason is potentially the opacity of meaning that does not allow translators to conduct a morphological or componential analysis and frequently leaves them making

presuppositions. It is a challenge to grasp the full semantic potential of a lexical item when the source material bases a lot of its expressiveness on implicature. This can be seen in countless examples of the most frequent new coinages confirmed through the second hypothesis. Unknown etymological origins, especially in creations *de novo*, can be linked to folk etymology, the phenomenon of giving “a semblance of meaning” to “otherwise incomprehensible words” (Lieberman 2005:46). An ever-growing number of posts on Internet fan forums and threads discussing the hidden meanings behind an author’s coinages can be viewed as part of this phenomenon.

Faced with these challenges, translators have a choice to make. They can decide to strive for accuracy and transparency, a precise denotation and a specific connotation, if it is even available to them, or, if it is not, err on the side of caution and preserve the foreignness and opacity or introduce a neutralizing referent. Sometimes they need to be ready to sacrifice economy, precision, the novelty element, allusions, intentional obscurity, or transparency. In order to do this, one has to define the purpose of the neologism in the context and the story in general. It is crucial to know what one stands to lose or gain by adding, deleting or maintaining semantic features. Newmark (1988:150) emphasizes the awareness of the value of a neologism and its linguistic justification, the type of text and readership, as well as the translator’s authority.

It can be concluded that the translator of *The Name of the Wind* dealt with these issues through a number of different approaches. While transference and naturalization were the most frequently applied procedures, both in general and for creations *de novo*, it is not to be overlooked that the translator also created novel coinages using both new and existing linguistic material and successfully introduced approximate equivalents where neology was not necessary. The Croatian language has proven to be flexible enough to embrace all kinds of formations and contribute to the building of a fantastical story.

## **6 Conclusion**

The study presented in this paper deals with the creation and translation of neologisms in the fantasy genre on the example of the novel *The Name of the Wind* by Patrick Rothfuss and its Croatian translation by Petra Mrduljaš Doležal. By analyzing neologism creation processes and

translation procedures, its aim was to explore the lexical creativity and innovation present in the novel and its translation, as well as to examine the reasons behind neologism creation and translation in fantasy and the many challenges they entail.

The findings showed that transference and naturalization, considered the least creative of the group, are among the most frequently used procedures in conveying neologisms, which disproves the first hypothesis. However, it is concluded that the translation as a whole preserves the author's lexical creativity and innovation by making use of various creative approaches to both formation and translation. The category creations *de novo*, which, although proven not to be the most productive category, is a prolific one that best showcases the author's creativity. Although broader conclusions about fantasy translation and the flexibility of the Croatian language are tentatively suggested, this is a study based on a single book and a single translator. For this reason, the findings cannot be generalized. Researching multiple works by different authors may yield more generally applicable results.

Moreover, this study could be further expanded. Specifically, the creation and translation of both proper and common noun neologisms in the *The Name of the Wind*, its sequel, *The Wise Man's Fear* and the accompanying novella *The Slow Regard of Silent Things* could be investigated. A reception study looking at the translation solutions from the readers' point of view could be conducted. Finally, some of the more general research topics that could also be pursued are translator skills required for successful neologism translation, as well as questions of authorial style, the importance of fantasy as a source of lexical creativity and the interaction between translator and author in the process of translation.

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## Appendix

### 1. Transference (15)

English neologism and sample sentence <sup>1</sup>	Neologism creation process	Croatian translation and sample sentence <sup>2</sup>	Neologism creation process	Translation procedure	Semantic category
<b>scrael</b> ' <b>Scrael</b> ,' he said distractedly. 'I'd thought the mountains-' ' <b>Scrael</b> ?' Jake broke in. Blackened body of God, Kote. You've seen these things before?' (7)	/ creation <i>de novo</i>	<b>scrael</b> " <b>Scrael</b> ", zamišljeno reče. "Mislio sam da planine..." " <b>Scrael</b> ?" prekine ga Jake. "Crnog ti tijela Božjeg, Kote. Već si vidao ovakve stvari?" (18)	/	transference	Magical creatures
<b>mhenka</b> Bast thought briefly. 'Nighmane?' ' <b>Mhenka</b> .' Bast raised an eyebrow, but nodded. (29)	/ creation <i>de novo</i>	<b>mhenka</b> Bast razmisli. "Noćurak?" " <b>Mhenka</b> ." Bast podigne obrvu, ali kimne. (41)	/	transference	Drugs and Poisons
<b>gilthe</b> 'That is a true <b>gilthe</b> . Or guilder if you prefer,' Abenthy explained with some satisfaction. 'It's the only sure way to be certain of who is and who isn't an arkanist.' (67)	/ creation <i>de novo</i>	<b>gilthe</b> "Ovo je pravi <b>gilthe</b> . Ili medaljon ako ti je draže." Zadovoljno objasni Abentije. "To je jedini sigurni način za utvrđivanje tko jest, a tko nije arkanist." (83)	/	transference	Fictional language
<b>blac</b> <b>Blac</b> meant 'battle' in the language of the time (...). (716)	/ creation <i>de novo</i>	<b>blac</b> <b>Blac</b> znači „bitka“ na jeziku onoga doba (...). (202)	/	transference	Fictional language
<b>strehlaum</b> 'My tuition was sixty-eight <b>strehlaum</b> ,' he said indignantly. (242)	/ creation <i>de novo</i>	<b>strehlaum</b> "Školarina mi iznosi šezdeset i osam <b>strehlauma</b> ", uvrijeđeno reče. (272)	/	transference	Currency
<b>nahlrout</b> He nodded and I pointed to the nearby apothecary. 'Go buy me two scruples of <b>nahlrout</b> .' (274)	/ creation <i>de novo</i>	<b>nahlrout</b> Kimuo je pa sam mu pokazao obližnju ljekarnu. "Idi mi kupi dva grama <b>nahlrouta</b> ." (306)	/	transference	Drugs and Poisons

<sup>1</sup> Rothfuss, Patrick. 2007. *The Name of the Wind. The Kingkiller Chronicle: Day One*. London: Gollancz.

<sup>2</sup> Rothfuss, Patrick. 2012. *Ime vjetra. Kronike kraljosjeka: prvi dan*. Zagreb: Algoritam.

<b>gaelet</b> I needed a <b>gaelet</b> , one of the dangerous men who lend money to desperate people. (324)	/ creation <i>de novo</i>	<b>gaelet</b> Trebao mi je <b>gaelet</b> , jedan od onih opasnih ljudi koji pozajmljuju novac očajnicima. (360)	/	transference	Occupations, Social Positions and Titles
<b>scutten</b> Simmon gave in to Wilem's taunting and began to drink <b>scutten</b> , a powerful black wine (...). (361)	/ creation <i>de novo</i>	<b>scutten</b> Simmon je popustio Wilemovu nagovaranju i počeo piti <b>scutten</b> , jako crno vino (...). (401).	/	transference	Food and Drink
<b>nemserria</b> 'Instead I'll assume it translates directly into the name of the disease: " <b>nemserria</b> ", thus preventing any unnecessary strain on our friendship.' (399)	/ creation <i>de novo</i>	<b>nemserria</b> „Ali ja ću samo pretpostaviti da to valja prevesti izravno u naziv bolesti: ' <b>nemserria</b> ', te tako izbjeći nepotrebne napetosti u našem prijateljstvu.” (437)	/	transference	Body Parts and Diseases
<b>selas</b> ' <b>Selas</b> flower.' (...) 'It is a deep red flower that grows on a strong vine. Its leaves are dark and delicate. (425)	/ creation <i>de novo</i>	<b>selas</b> "Cvijet <b>selas</b> ." (...) "To je cvijet tamnocrvene boje koji raste na snažnim viticama. Listovi su mu tamni i nježni (...). (466)	/	transference	Flora and fauna
<b>quetentan</b> They thought Quoyan was an early root of <b>quetentan</b> : question. But it isn't. (480)	/ creation <i>de novo</i>	<b>quetentan</b> Mislili su da je Quoyan stari korijen od <b>quetentan</b> : pitanje. Ali nije. (524)	/	transference	Fictional language
<b>mahne</b> ' <i>Tu mahne? Are you a shadow?</i> ' (495)	/ creation <i>de novo</i>	<b>mahne</b> ' <i>Tu mahne?</i> ' <i>Jesi li sjena?</i> ' (540)	/	transference	Fictional language
<b>selhan</b> ' <i>Selhan</i> means "sock". His name is one sock.' (501)	/ creation <i>de novo</i>	<b>selhan</b> ' <i>Selhan</i> znači "čarapa". Ime mu je "jedna čarapa". (547)	/	transference	Fictional language
<b>keveral</b> 'Do we have any of those green things that smell like onions but aren't?' ' <b>Keveral</b> ? I think there's a few left.' (639)	/ creation <i>de novo</i>	<b>keveral</b> 'Imamo li još onih zelenih stvari koje mirišu kao luk ali nisu luk?' Kvothe kimne. " <b>Keveral</b> ? Mislim da nam je još nekoliko ostalo." (697)	/	transference	Food and Drink
<b>anhaut-fehn</b> 'And it's a damn sight more than a bad mood, you ignorant, wretched <b>anhaut-fehn</b> . This place is killing him.' (657)	/ compounding, creation <i>de novo</i>	<b>anhaut-fehn</b> 'A ovo je mnogo strašnije od lošeg raspoloženja ti neupućeni, bijedni <b>anhaut-fehnu</b> . Ovo ga mjesto ubija." (716)	/	transference	Fictional language

## 2. Naturalization (12)

English neologism and sample sentence	Neologism creation process	Croatian translation and sample sentence	Neologism creation process	Translation procedure	Semantic category
<b>jot</b> ‘Of course,’ he said as he emptied his purse onto the table (...): heavy silver talents and thin silver bits, copper <b>jots</b> , broken ha’pennies, and iron drabs. (9)	/ shifting	<b>jota</b> “Naravno”, reče, istresajući sadržaj vrećice na stol (...): teškim srebrnim talentima i tankim srebrnim osminama, bakrenim <b>jotama</b> , otkrnutim polutkama i željeznjacima. (20)	jot + a	naturalization	Currency
<b>roah</b> It was made of <b>roah</b> , a rare, heavy wood (...). (15)	/ creation <i>de novo</i>	<b>roja</b> Bila je izrađena od <b>roje</b> , rijetkog, teškog drveta (...).” (26)	/	naturalization	Flora and fauna
<b>eggoliant</b> Jackdaw. Quartz. Lacquer. <b>Eggoliant</b> . (50)	/ (possibly egg + oliant, no confirmed etymology) creation <i>de novo</i>	<b>egoliant</b> Čavka. Kremen. Intarzija. <b>Egoliant</b> . (64)	/	naturalization	Nonsense words
<b>lacillium</b> ‘I’d like some <b>lacillium</b> .’ (62)	/ (unknown head, possibly lacill + ium) creation <i>de novo</i>	<b>lacilij</b> ”Trebao bih malo <b>lacilija</b> .” (78)	/	naturalization	Drugs and Poisons
<b>spara-thain</b> ‘Who cares if a Modegan viscount outranks a Vintish <b>spara-thain</b> ?’ I protested. (112)	/ creation <i>de novo</i>	<b>sparatan</b> “Koga briga je li titula modeganskog vikonta viša od one vinskog <b>sparatana</b> (...).” (132)	/	naturalization	Occupations, Social Positions and Titles
<b>septagy</b> ‘I want to see if different cultures’ folktales conform to Teccam’s theory of narrative <b>septagy</b> .’ (245)	sept (um) + agy borrowing from Latin, affixation	<b>septagija</b> ”Zanima me potvrđuju li narodne predaje drugih kultura Tekamovu teoriju narativne <b>septagije</b> .” (275)	septa + gij + a	naturalization	Academic and Social Concepts
<b>tennasin</b> <b>Tennasin</b> occasionally produces delirium or fainting. (286)	/ creation <i>de novo</i>	<b>tenasin</b> <b>Tenasin</b> katkad baca u delirij ili nesvjesticu.” (318)	/	naturalization	Drugs and Poisons
<b>ophalum</b> <b>Ophalum</b> is highly addictive. (286)	/ creation <i>de novo</i>	<b>ofal</b> <b>Ofal</b> brzo izaziva ovisnost. (318)	/	naturalization	Drugs and Poisons

<b>bassat</b> 'He played a brilliant round of <b>bassat</b> last night,' Simmon said. (301)	/ creation <i>de novo</i>	<b>bazat</b> "Jučer je odigrao uspješnu rundu <b>bazata</b> ", objasni Simmon. (335)	/	naturalization	Games
<b>bassal</b> <b>Bassal</b> is a light, silvery metal, useful in certain alloys that I would be using to construct my lamp. (476)	/ creation <i>de novo</i>	<b>basal</b> <b>Basal</b> je lagana, srebrnasta kovina, korisna u određenim slitinama kojima će se služiti pri izradi svjetiljke. (520)	/	naturalization	Chemicals and Metals
<b>banerbyre</b> 'A drunk grandfather asked for it,' she shrugged as she made her way through a thick tangle of yellowing <b>banerbyre</b> . (523)	/ creation <i>de novo</i>	<b>banerbir</b> "To je tražio pijani djed", slegnula je, probijajući se kroz požutjeli <b>banerbir</b> . (572)	/	naturalization	Flora and fauna
<b>medial-poloni</b> I swung my feet off the edge of the bed and grimaced : <i>deep tissue trauma to the medial-poloni in the right leg</i> . (588)	medi (us) + al + poloni  compounding, affixation	<b>medialni polon</b> Prebacio sam noge preko ruba kreveta i bolno zgrčio lice: povreda dubokog tkiva u <b>medialnom polonu</b> desne noge. (644)	medi + al + n + i + polon	naturalization	Body Parts and Diseases

### 3.. TL neologism (12)

English neologism and sample sentence	Neologism creation process	Croatian translation and sample sentence	Neologism creation process	Translation procedure	Semantic category
<b>shim</b> <sup>1</sup> 'He was a filthy <b>shim</b> ,' Cob spat, seeming to find comfort in the familiar words. (8)	/ shifting	<b>Siarlija</b> "Bio je ušljivi <b>Siarlija</b> ", pljučne Cob, kao da pronalazi utjehu u poznatim riječima. (18)	Siar(u) + lij + a  affixation	TL neologism (TL derived word) (explicitation)	Pejorative terms
<b>shim</b> <sup>2</sup> 'Does anyone have a <b>shim</b> ?' 'Just use a drab,' Jake said. (9)	/ shifting	<b>sitnjak</b> "Ima li tko <b>sitnjak</b> ?" "Uzmi željeznjak", predloži Jake." (20)	sit + njak  affixation	TL neologism (TL derived word) (explicitation)	Currency
<b>drab</b> 'Of course,' he said as he emptied his purse onto the table (...): heavy silver talents and thin silver bits, copper	/ shifting	<b>željeznjak</b> "Naravno", reče, istresajući sadržaj vrećice na stol (...): teškim srebrnim talentima tankim srebrnim osminama,	željez + njak  affixation	TL neologism (TL derived word) (explicitation)	Currency

jots, broken ha'pennies, and iron <b>drabs</b> .' (9)		bakrenim jotama, otkrhnutim polutkama i <b>željeznjacima</b> ." (20)			
<b>draccus</b>  'I read your book years ago. <i>The Mating Habits of the Common Draccus</i> .' (43)	dracc + us  modified borrowing from Latin, affixation	<b>zmajinac</b>  "Pročitao sam vašu knjigu prije nekoliko godina. <i>Razmnožavanje i rasplod običnog zmajinca</i> ." (56)	zmaj + inac  affixation	TL neologism (TL derived word)	Magical creatures
<b>chill-charmer</b>  "Not some poor <b>chill-charmer</b> who works his way back and forth across caravan routes (...)." (66)	chill + charm + er  compounding, affixation	<b>hladotvorac</b>  "Ne o nekom sirotom <b>hladotvorcu</b> koji putuje amo-tamo karavanskim putovima (...)." (82)	hlad + o + tvor + ac  compounding, affixation	TL neologism (TL derived word)	Occupations, Social Positions and Titles
<b>shamble-man</b>  Then he started gathering old faerie stories too, legends about bogies and <b>shamble-men</b> . (80)	shamble + man  compounding	<b>teturavac</b>  Zatim je počeo sakupljati stare bajke, legende o baukovima i <b>teturavcima</b> . (98)	tetur + avac  affixation, shifting	TL neologism (TL derived word)	Magical creatures
<b>drawstone</b>  <i>Like a drawstone even in our sleep/ Standing stone by old road is the way/ To lead you ever deeper into Fae.</i> (102)	draw + stone  compounding	<b>privlačnik</b>  <i>Kao privlačnik što privlači nas i u snu,/ Uspravni kamen kraj stare ceste, znaj,/ Put je što vodi dublje u vilinski kraj.</i> (120)	privlač + nik  affixation	TL neologism (TL derived word)	Objects
<b>sagebeard</b>  'Sagebeard,' he said. 'You can tell by the edge.' (124)	sage + beard  compounding	<b>bradulja</b>  "Bradulja.", rekao je. "Ima osobit rub." (145)	brad(a) + ulj + a  affixation	TL neologism (TL derived word) (erasure)	Flora and fauna
<b>itchroot</b>  'This is <b>itchroot</b> , don't touch the leaves. ' (124)	itch + root  compounding	<b>svrabac</b>  "Ovo je <b>svrabac</b> , ne diraj mu crvene listove." (145)	svrab + ac  affixation, shifting	TL neologism (TL derived word)	Flora and fauna
<b>paterroot</b>  This is <b>paterroot</b> . You can eat it but it tastes bad. (124)	pater + root  compounding, borrowing from Latin (pater)	<b>očinac</b>  Ovo je <b>očinac</b> čiji je korijen jestiv premda neukusan." (145)	oc (otac) + inac  affixation	TL neologism (TL derived word)	Flora and fauna
<b>billow-boat</b>  Could take more than two days depending on if you're on a barge or a <b>billow-boat</b> , and what the weather's like. (486)	billow + boat  compounding	<b>bibalica</b>  Možda duže od dva dana, ovisno o tome putuješ li teglenicom ili <b>bibalicom</b> , kao i o vremenskim uvjetima. (530)	biba(ti) + lica  affixation	TL neologism (TL derived word)	Objects
<b>verian</b>  'A <b>verian</b> is a tiny red flower.' (595)	/  creation <i>de novo</i>	<b>verain</b>  "Verain je crveni cvjetić." (651)	/  creation <i>de novo</i>	TL neologism	Flora and Fauna



#### 4. Functional term (13)

English neologism and sample sentence	Neologism creation process	Croatian translation and sample sentence	Neologism creation process	Translation procedure	Semantic category
<b>nighmane</b> “The one nearest to me by the fireplace. Give him something to make him sleep. (...) “Bast thought briefly. ‘ <b>Nighmane?</b> ’” (29)	nigh(t) + mane compounding	<b>noćurak</b> “Onaj koji je stajao najbliže meni pred kaminom. Daj mu neko sredstvo za spavanje. (...) Bast razmisli. “ <b>Noćurak?</b> ” (41)	noć + urak	functional term (erasure)	Drugs and Poisons
<b>sygaldry</b> He refused to teach me any <b>sygaldry</b> at all (...). (104)	/ creation <i>de novo</i>	<b>bajanje</b> Odbio me uopće poučavati <b>bajanju</b> (...). (123)	baj + anj + e	functional term	Academic and Social Concepts
<b>straightrod</b> ‘These,’ he gestured, ‘ <b>straightrod</b> , orangestripe, never eat them. (124)	straight t + rod compounding	<b>stršac</b> “A one tamo”, pokaže, “nemoj nikad jesti, to su <b>stršac</b> i narančasta vlasulja.” (145)	strš (ati) - ac	functional term	Flora and fauna
<b>sweet-eater</b> Denner resin slowly bleaches your teeth, so if a <b>sweet-eater</b> lives long enough for their teeth to grow fully white, chances are they have already sold everything they have worth selling. (166)	sweet + eat + er compounding, affixation	<b>sladokusac</b> Denereska smola polagano izbjeljuje zube, a ako <b>sladokusac</b> živi dovoljno dugo da mu zubi postanu posve bijeli, vjerojatno je prodao svu svoju imovinu koja je išta vrijedila. (192)	slad + o + kus + ac	functional term (erasure)	Occupations, Social Positions and Titles
<b>decrepication</b> ‘ <b>Decreprecation</b> is the punishment for forgery in Junpui.’ (197)	/ (unknown head, possibly de + crepic + ation in analogy to decapitation) creation <i>de novo</i>	<b>skidanje glave</b> ” <b>Skidanje glave</b> je kazna za krivotvorenje u Junpuiju. (224)	skid + anj + e + glav + e	functional term (omission)	Academic and Social Concepts
<b>scriv</b> Behind the desk a smaller door was labeled <b>SCRIVS ONLY</b> . (227)	/ modified borrowing from Italian	<b>knjižničar</b> Iza stola bila su jedna manja vrata na kojima je bio natpis: <i>Samo knjižničari</i> . (255)	knjižni + čar	functional term (neutralizing)	Occupations, Social Positions and Titles
<b>giller</b> ‘ <b>Gillers</b> are arcanists who stay at the University,’ Will said. ‘They do a lot of the teaching. (301)	/ creation <i>de novo</i>	<b>kalfa</b> ” <b>Kalfe</b> su arkanisti koji ostanu na Sveučilištu”, objasni Wil. “Oni mnogo toga poučavaju.” (336)	/	functional term (generalizing)	Occupations, Social Positions and Titles

<p><b>ravel</b></p> <p>‘They are fine for rote learning, but the study of naming requires a level of dedication that <b>ravel</b> such as yourself rarely possess.’</p>	<p>/</p> <p>shifting</p>	<p><b>potucalo</b></p> <p>“Dobro vam ide učenje napamet, ali usvajanje umijeća imenovanja traži razinu predanosti kakvom <b>potucala</b> kao što si ti rijetko raspolažu.”</p>	<p>potuc + al + o</p>	<p>functional term (generalizing)</p>	<p>Pejorative terms</p>
<p><b>let</b></p> <p>I needed a gaelet, one of the dangerous men who lend money to desperate people, (...) more often they’re referred to as shim-galls, or <b>lets</b>. (324)</p>	<p>/</p> <p>shifting</p>	<p><b>derikoža</b></p> <p>Trebao mi je gaelet, jedan od onih opasnih ljudi koji pozajmljuju novac očajnicima, (...) ali ih se češće naziva <b>novčarskim lešinarima</b> ili derikožama. (360)</p>	<p>deri + kož + a</p>	<p>functional term (generalizing)</p>	<p>Occupations, Social Positions and Titles</p>
<p><b>stockle-cap</b></p> <p>Then, when you run out the front door in your nightshirt and <b>stockle-cap</b>, I will kill you, cook you, and eat you. (492)</p>	<p>stockle + cap</p> <p>compounding</p>	<p><b>kapica</b></p> <p>A kad istrčite na glavna vrata u noćnoj košulji i <b>kapici</b>, ubit ću vas, skuhati i pojesti. (538)</p>	<p>kap + ic + a</p>	<p>functional term (erasure)</p>	<p>Objects</p>
<p><b>forth horse</b></p> <p>Even a good Vaulder mix could serve me, or a Khershaen <b>forth horse</b>. (493)</p>	<p>forth + horse</p> <p>compounding</p>	<p><b>at</b></p> <p>Može proći čak i dobar mješanac vauldera ili khershaenski <b>at</b>. (539)</p>	<p>/</p>	<p>functional term (erasure)</p>	<p>Flora and Fauna</p>
<p><b>half-harp</b></p> <p>If you’re looking for a straight-string instrument you can carry with you, go for a <b>half-harp</b>. (518)</p>	<p>half + harp</p> <p>compounding</p>	<p><b>harfa</b></p> <p>Ako tražiš jednostavno trzalačko glazbalo koje možeš nositi sa sobom, odaberi <b>harfu</b>. (566)</p>	<p>harf + a</p>	<p>functional term (erasure)</p>	<p>Objects</p>
<p><b>clip eel</b></p> <p><b>Clip eels</b>, for example, can generate enough to kill a man, and they’re only a couple feet long. (558)</p>	<p>clip + eel</p> <p>compounding</p>	<p><b>jegulja</b></p> <p><b>Jegulje</b>, na primjer, mogu stvoriti dovoljno struje da ubiju čovjeka, a nisu dulje od metra. (612)</p>	<p>jegulj + a</p>	<p>functional term (erasure)</p>	<p>Flora and Fauna</p>

## 5. Literal translation (10)

English neologism and sample sentence	Neologism creation process	Croatian translation and sample sentence	Neologism creation process	Translation procedure	Semantic category
<b>laystone</b> <i>Laystone as you lay in hill or dell/ Greystone leads to something something "ell".</i> (102)	lay + stone compounding	<b>polegnut kamen</b> <i>Kao kad legao si pod polegnut kamen bijel,/ Sivokam vodi u...nešto, nešto... 'el.</i> (120)	po + leg + nut + 0 + kamen	literal translation	Objects
<b>star-iron</b> 'They're pieces of <b>star-iron</b> that draw all other iron toward themselves.' (102)	star + iron compounding	<b>zvjezdano željezo</b> "To su komadi <b>zvjezdanog željeza</b> koji na sebe privlače sve drugo željezo." (120)	zvjezd + an + o + željez + o	literal translation	Chemicals and Metals
<b>sympathetic binding</b> 'I'm afraid proof of mastery requires more than a simple <b>sympathetic binding</b> .' (268)	sympath(y) + etic bind + ing compounding, affixation	<b>simpatičko vezivanje</b> "Bojim se da dokaz vještine ne može biti puko <b>simpatičko vezivanje</b> ." (300)	simpat + ičk + o + vez + iv + anj + e	literal translation	Academic and Social Concepts
<b>corners</b> 'We can't play <b>corners</b> with just three.' (299)	corner + s shifting, affixation	<b>kutovi</b> "Ne možemo se igrati <b>kutova</b> utroje." (334)	kut + ov + i	literal translation	Games
<b>bluedown</b> 'But I do need a catwhistle and <b>bluedown</b> , and bones too.' (310)	blue + down compounding	<b>plavi mašak</b> "Ali trebam mačji zov i <b>plavi mašak</b> , a i kost." (346)	plav + i mašak	literal translation	Objects
<b>dogsbreath</b> Some of my Arcanum bunkmates taught me a card game called <b>dogsbreath</b> . (316)	dog + s + sbreath compounding	<b>Pseći dah</b> Neki cimeri u Arkanumu naučili su me kartašku igru zvanu <b>Pseći dah</b> . (352)	p(a)s + et + ji + dah	literal translation	Games
<b>cut-tail</b> Simmon gave in to Wilem's taunting and began to drink scutten, a powerful black wine (...), more commonly called <b>cut-tail</b> . (361)	cut + tail compounding	<b>režirep</b> Simmon je popustio Wilemovu nagovaranju i počeo piti scutten, jako crno vino (...), poznatije pod imenom <b>režirep</b> . (401).	rez + ji + rep	literal translation	Food and Drink
<b>sky-iron</b> 'Piece of <b>sky-iron</b> of that size, if you take less than eighteen talents you're cutting a hole in your own purse.' (501)	sky + iron compounding	<b>nebesko željezo</b> "Ako za komad <b>nebeskog željeza</b> ove veličine primiš manje od petnaest talenata, operušat ćeš samog sebe." (548)	neb + esko željez + o	literal translation	Chemicals and Metals

<b>brownbur</b> I picked at some <b>brownbur</b> that clung to the edge of my cloak, pulling it out and tossing it into the fire. (540)	brown + bur  compounding	<b>smeđi čičak</b> Igrao sam se <b>smeđim čičcima</b> koji su mi se uhvatili za plašt, čupkajući ih i bacajući u vatru. (590)	smeđ + j + i + čičak	literal translation	Flora and fauna
<b>skin dancer</b> 'It seemed like one of the <i>Mahael-uret</i> , Reshi. A <b>skin dancer</b> .' (638)	skin + dance + r  compounding, affixation	<b>plesač u koži</b> "Izgledao je kao <i>Mahael-uret</i> , Reshi. <b>Plesač u koži</b> ." (696)	ples + ač + u + kož + i	literal translation	Magical creatures

## 6. Combined procedures (8)

English neologism and sample sentence	Neologism creation process	Croatian translation and sample sentence	Neologism creation process	Translation procedure	Semantic category
<b>orangestripe</b> 'These,' he gestured, 'straightrod, <b>orangestripe</b> , never eat them. (124)	orange + stripe  compounding	narančasta vlasulja "A one tamo", pokaže, "nemoj nikad jesti, to su stršac i <b>narančasta vlasulja</b> . (145)	narančast + a + vlasulj + a	literal translation, functional term	Flora and fauna
<b>denner resin</b> „I learned to run from anyone with an unnaturally white smile. <b>Denner resin</b> slowly bleaches your teeth (...).“ (166)	denner + resin  compounding	<b>denerska smola</b> Naučio sam bježati od ljudi s neprirodno bijelim osmijesima. <b>Denerska smola</b> polagano izbjeljuje zube (...).“ (192)	dener + sk + a + smol + a	naturalization, literal translation	Drugs and Poisons
<b>catwhistle</b> 'But I do need a <b>catwhistle</b> and bluedown, and bones too.' (310)	cat + whistle  compounding	<b>mačji zov</b> "Ali trebam <b>mačji zov</b> i plavi mašak, a i kost." (346)	mač + ji zov	literal translation, modulation	Objects
<b>tentbone</b> 'But I do need a catwhistle and bluedown, and bones too.' His tone was urgent. ' <b>Tentbones</b> .' (310)	tent + bone  compounding	<b>tentokost</b> "Ali trebam mačji zov i plavi mašak, a i kost." Glas mu je bio paničan. „ <b>Tentokost</b> .“ (346)	tent + o + kost	transference, literal translation	Objects

<p><b>shim-gall</b></p> <p>I needed a gaelet, one of the dangerous men who lend money to desperate people, (...) more often they're referred to as <b>shim-galls</b>, or lets. (324)</p>	<p>shim + gall</p> <p>compounding</p>	<p><b>novčarski lešinar</b></p> <p>Trebao mi je gaelet, jedan od onih opasnih ljudi koji pozajmljuju novac očajnicima, (...) ali ih se češće naziva <b>novčarskim lešinarima</b> ili derikožama. (360)</p>	<p>nov(a)c + ar + sk + i + lešin + ar</p>	<p>functional term, modulation</p>	<p>Occupations, Social Positions and Titles</p>
<p><b>bone-tar</b></p> <p>'<b>Bone-tar?</b>' He nodded. 'It's caustic. Spill it on your arm and it'll eat through to the bone in about ten seconds.' (419)</p>	<p>bone + tar</p> <p>compounding</p>	<p><b>zubati katran</b></p> <p>„<b>Zubati katran?</b>” Kimnuo je. “To je jetkalo. Izliješ li ga na ruku, progrist će je do kosti u desetak sekundi.” (459)</p>	<p>zub + at + i + katran</p>	<p>literal translation, modulation</p>	<p>Chemicals and Metals</p>
<p><b>dennerling</b></p> <p>You go looking for <b>dennerlings</b> and faeries in the forest, but you don't find them. (521)</p>	<p>denner + ling</p> <p>creation <i>de novo</i>, affixation</p>	<p><b>mali dener</b></p> <p>Odlaziš i u šumu u potragu za <b>malim denerima</b> i vilama, ali ih nikada ne nađep. (570)</p>	<p>mal + i + dener</p>	<p>naturalization, literal translation</p>	<p>Magical creatures</p>
<p><b>denner tree</b></p> <p>Those are <b>denner trees</b>. You just had a whole mouthful of denner resin. (561)</p>	<p>denner + tree</p> <p>compounding, creation <i>de novo</i></p>	<p><b>stablo denera</b></p> <p>Ono su stabla denera. Upravo si pojela velik zalogaj denerove smole. (614)</p>	<p>stabl + o + dener + a</p>	<p>naturalization, literal translation</p>	<p>Flora and Fauna</p>