Translating Neologisms in Children's Literature into Turkish: Two Tales by Dr. Seuss- *Did I Ever Tell You How Lucky You Are?* and *The Lorax**

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Abstract

Children's literature is a genre characterized by a playful language that abounds in *neologisms* in general and *nonce words* in particular. Nonce words constitute a subtype of neologisms- newly coined lexical units- that serve to enrich the lexicon. In children's stories, words of this kind are widely used as a stylistic device to surprise and entertain the reader, as well as to help them better visualize the scenes and incidents being depicted. This article aims to explore the use of nonce words in children's literature with special focus on the challenges involved in translating such words. Within this context, two tales written by Dr. Seuss- *Did I Ever Tell You How Lucky You Are?* and *The Lorax*- have been selected for the study, along with their Turkish translations by Seda Çıngay Mellor -*Ne kadar Şanslısın Bir Bilsen!* and *Loraks.* The reason for chosing these two tales for study is that they abound in neologisms- nonce words in particular. Accordingly, a number of nonce words taken from the two tales and their translations have been analyzed on the basis of Dirk Delabastita's taxonomy of neologisms and B.J. Epstein's strategies for translating nonce words ('neologisms' as she refers to them) in children's literature. Analyzed within the framework of Delabastita's categories of neologisms, most of the nonce words in the original text have been found to fall into the sub-category of *coining*, a particular technique designed to create a new lexical item in order to enrich the narrative and produce phonetic effects. Also, the findings demonstrated that in both tales the translator has mainly employed two strategies: (1) *Adaptation*; (2) *Replacing a neologism with another neologism.* In translation, these strategies have been intended to carry over to the target text the lexical effects created by the use of neologisms in the source text. Furthermore, these translation procedures have been endorsed by an effort to simulate the literary devices employed in the original tales -onomatopoeia, alliteration, and assonance in particular- each being a stylistic technique designed to produce playful sound effects.

Keywords: children's literature, Dr. Seuss, neologisms, taxonomies of neologism, translation of nonce words

Çocuk Edebiyatında Neolojizmlerin Türkçeye Çevirisi:
Dr. Seuss'un İki Hikâyesi- *Ne kadar Şanslısın Bir Bilsen!* ve *Loraks*

Öz

Çocuk edebiyatı, genel anlamda *neolojizmler*, özel olarak da *anlık sözcükler* yönünden zengin ve eğlenceli bir dilin kullanıldığı bir edebi türdür. Anlık sözcükler, yeni üretilen ve dilin sözcük hazinesini zenginleştiren kelimeler olarak tanımlanan nelojizmlerin bir alt kategorisidir. Çocuk hikâyelerinde yaygın şekilde kullanılan bu tür sözcükler bir taraftan okuru şaşırtıp eğlendirirken, diğer yandan anlatılan durum ve olayların okurun zihninde daha iyi canlanmasını sağlayan etkili bir anlatım tarzı olarak görülür. Çocuk edebiyatında anlık sözcüklerin nasıl kullanıldığını inceleyen bu makalede söz konusu sözcüklerin çevirisinde karşılaşılan güçlükler ve uygulanan stratejiler üzerinde durulmaktadır. Araştırma konusu olarak Dr. Seuss'un *Did I Ever Tell You How Lucky You Are?* ve *The Lorax* adlı iki hikayesi ile bu hikayelerin Seda Çıngay Mellor tarafından yapılan Türkçe çevirileri seçilmiştir -*Ne kadar Şanslısın Bir Bilsen!* ve *Loraks*. Bu iki öykünün seçilme sebebi, her ikisinde de anlık sözcüklerin yoğun bir şekilde kullanılmasıdır. Makalede her iki öyküden ve çevirilerinden alınan anlık sözcükler, Dirk Delabastita'nın neolojizm sınıflandırması ve anlık sözcükler için neolojizm terimini kullanan B.J. Epstein'in çocuk edebiyatı çevirisi için önerdiği stratejiler ışığında ele alınmıştır. Delabastita'nın neolojizm sınınflandırması kapsamında analiz edildiğinde, kaynak metinlerdeki anlık sözcüklerden çoğunun *coining* (yeni sözcük yapma) kategorisine ait olduğu görülmüştür. Bu teknik, sesle ilgili etkiler yaratmak ve anlatımı zenginleştirmek amacıyla belirli bir anlamı olmayan sözcükler üretmeyi içerir. Ayrıca, elde edilen bulgular her iki öyküde de çevirmenin temelde iki strateji kullandığını göstermiştir: (1) *Uyarlama*; (2) *Kaynak metindeki neolojizmin yerine neolojizm kullanma*. Çeviride bu stratejilerin kaynak metinlerdeki neolojizmlerin yarattığı fonetik etkileri erek metne aktarmak için kullanıldığı belirlenmiştir. Bu stratejilerin yanı sıra, Dr. Seuss'un iki öyküde sıkça kullandığı ses öykünmesi ve ünlü / ünsüz harf tekrarı gibi anlatım araçlarını erek dile uygulayan çevirmenin her iki kaynak metinde olduğu gibi kulağa hoş gelen, eğlenceli ses efektleri yaratmaya çalıştığı görülmüştür.

Anahtar sözcükler: çocuk edebiyatı, Dr. Seuss, neolojizm, neolojizmlerle ilgili sınıflamalar, anlık sözcüklerin çevirisi

INTRODUCTION

Children's literature is a genre that abounds in "linguistic manipulations" and "lexical creations", including wordplay, puns, nonce words, idioms, dialects, and creative names (Zorgati, 2021, p. 1). An important feature of this literary genre is the use of neologisms, a generic term for newly formed words. In Oxford English Dictionary, neologism is briefly defined as "a word or phrase which is new to the language; one which is newly coined" (Mattiello, 2017, p. 24). The term is often employed with reference to a new word that is "meant to enrich the lexical stock of a language" (or which is already regarded as such) (Dressler, 1993, cited in Mattiello, 2017, p. 24). In almost all languages, new words are created every day (Lehrer, 2006, cited in Mattiello, 2017, p. 23), and lexicographers usually have a hard time deciding which ones should be included in their dictionaries (Mattiello, 2017, p. 23). The use of neologisms is a significant

linguistic phenomenon for a variety of reasons. Neologisms are new word formations that are inevitably created as a result of the constant creation of new products and processes in technology, as well as of new concepts and variations on feelings emanated from the media (Newmark, 1988, p. 140). Such formations give languages "vitality and dynamism" and serve as signs of linguistic development, as well as demonstrating a language's potential for producing new lexical items (Hameed, 2009, p. 36). As Peter Stockwell puts it, texts that involve nonce formations contain "new characters, new places, new machines, new social groups, new processes, and a host of new objects" (cited in López Rúa, 2021, p. 24) all with new names.

There are several types of neologisms, one of them being nonce words (or 'occasionalisms') – i.e. new words coined for particular occasions, but have not become part of the lexicon yet. In fact, lexicographers and linguists often agree that nonce words are unlikely to become part of the vocabulary permanently (Algeo, 1991 & Bauer, 2001, cited in Mattiello, 2017, p. 25). While neologisms can become integrated into language lexicon, nonce words often perform a temporary and stylistic function in contexts where they are used (Mattiello, 2017, p. 25). As regards the function nonce words perform, the German linguist Roswitha Fischer (1998) argues that nonce formations are usually created spontaneously for dealing with an urgent communication need, such as "economizing, filling in a conceptual/lexical gap, or creating a stylistic effect" (Mattiello, 2017, p. 25). Scholars like Bauer, Lieber, and Plag agree that both neologisms and nonce words have to do with "the creation of a new word using the available resources of the language of the community; the difference is merely a matter of whether speakers pick up the new word" (cited in Mattiello, 2017, p. 25-26). New words can be formed in various ways, one being the creation of lexical formations based on analogy. For example, the word mankini -a brief one-piece bathing outfit for men- has been modelled after the word 'bikini'. Likewise, from the word sandwich, a neologism has been created by changing the first syllable: turkeywhich. Similarly, from the term recycling, a neologism has been created – upcycling- which means reusing 'waste material to create a product of higher quality or value than the original' (Mattiello, 2017, p. 23).

Scholars dealing with lexicology have identified various types of neologisms. Peter Newmark analyzed neologisms in twelve categories: old words, old collocations with new meanings, new coinages, derived words, abbreviations, collocations, eponyms (words derived from proper nouns), phrasal words, transferred words, acronyms, pseudo neologisms, and internationalisms (1988, p. 140-150). Another scholar in the field, Dirk Delabastita suggested a taxonomy of neologisms consisting of seven sub-categories: *borrowing* [integral borrowings (loans showing graphological or phonological adaptation structural loans (also known as calques]; *shifting* (existing words undergo semantic shifts); *combining* (new formations through derivation and/or compounding or else new collocations); *coining* (words created out of the blue); *imitating* (words formed by onomatopoeic imitation of noises or sounds); *blending* (words created by combining parts of two different words); *shortening* (clippings and acronyms) (2004, p. 884).

In this article, the nonce words selected from the two tales – *Did I Ever Tell You How Lucky You Are?* and *The Lorax*- have been analyzed, along with their Turkish translations: *Ne kadar Şanslısın Bir Bilsen!* and *Loraks*. Before elaborating on the analysis, it would be highly relevant to provide some background information about the author, the tales, and the translator. Theodor Seuss Geisel, widely

known as 'Dr. Seuss', was an American author and cartoonist who wrote and illustrated children's books. Dr. Seuss was the author of a great many children's stories filled with memorable characters, important messages, nonsense words, playful rhymes, unusual creatures, and limericks. *Did I Ever Tell You How Lucky You Are?* (1973) is a funny tale composed of a series of descriptive poems, fictitiously recounted by a wise old man to an anonymous listener. *The Lorax* (1971) is a fable that deals with the theme of avarice leading to the devastation of the environment by human beings. In this story, the writer employs personification as a literary device to portray typical figures who represent industry, nature, and environmental activism. The two tales under discussion were translated into Turkish by Seda Çıngay Mellor, who rendered more than 100 books written on a wide range of subjects, including children's literature. In order to gain clear insight into the use of nonce words in the original tales and their translations, the basic characteristics of the works that belong to children's literature will be presented, along with the translation strategies usually employed in rendering them.

1.   CHILDREN'S LITERATURE

Children's literature refers to work written for and read by children (Oittinen, 2000, p. 61). This literary genre suggests a collection of written works that include illustrations created with the intention of instructing and/or entertaining young readers (Epstein, 2012, p. 6). Generally, children's literature refers to high-quality publications written in prose and poetry, fiction and nonfiction which deal with subjects that are relevant and interesting to children (Lynch-Brown & Tomlinson, 1999, p. 2). Tales of a certain quality enhance the intellectual, emotional, and social growth of young readers, while at the same time helping them develop a love of reading at an early age.

A distinctive feature of children's books is the way in which content is handled. Whether they are told as fairy tales, adventure stories, or stories of friendship, works that are categorized as children's literature stand out with creative and fascinating narratives that take their readers to fantastic worlds and thrilling adventures. Such stories probe into emotional lives of characters, enabling young readers to gain understanding into other people's struggles and feelings. Children's stories are marked by active treatment of subjects, and, notably, they are predominated by dialogue and incident rather than description and introspection (Lathey, 2016, p. 2). While narratives about childhood told in "nostalgic or overly sentimental terms" are not appropriate for young readers, narratives about childhood that are told in a "forthright, humorous, or suspenseful manner" are suitable for them. Similarly, narratives that depict children as victims of disasters wrought by man or nature should offer the possibility of a brighter future rather than the desperation one feels at the present moment (Lynch-Brown & Tomlinson, 1999, p. 2).

Children's stories are characterized by the use of a variety of literary devices such as "rhyme, repetition, distinctive rhythms, alliteration, assonance, onomatopoeia, unusual vocabulary, and nonsense elements", each of which serves to create a playful, poetic, and humorous effect (Griffith & Torr, 2003, p. 25). The play element in children's literature is quite important, and works written in this genre are entertaining and "playful" by their very nature (Stephens, 1992, cited in Griffith & Torr, 2003, p. 25). Among the stylistic devices used in children's literature, three are of special importance: *onomatopoeia*, *alliteration*, and *assonance*. Onomatopoeia involves the use of a word, or a

group of words that phonetically imitates, resembles, or evokes the sound that it describes- e.g. "hiss," "buzz," "rattle," "bang" (Abrams, 1999, p. 199). Alliteration occurs when a speech sound is repeated more than once in a series of words that follow one another. Based on the use of consonants, this particular device is employed when the repeated sound is produced either at the beginning of a word or by a stressed syllable within a word; e.g. "*Peter Piper p*icked a *p*eck of *p*ickled *p*eppers". Assonance is at work when identical or similar vowels -particularly the ones in stressed syllables- are repeated in a series of words that are physically close to one another; for example, "His t*e*nder h*ei*r might b*ea*r his m*e*mory" (Shakespeare, "Sonnet 1") (Abrams, 1999, p. 8-9).

Closely linked with the play element inherent in children's literature is the use of nonce words in this literary genre, which contribute to enhancing the playful nature of the works in question. Intimately related to the use of nonce words is the concept of linguistic nonsense, which has been a significant aspect of children's literature since the mid-nineteenth century. Actually, nonsensical utterances that are part of baby talk – e.g. "goo-ed" and "gaa-ed" – have been around for years. Lullabies and nursery rhymes are formed by repeating syllables that make no sense. But the idea that nonsense can be used as a powerful instrument of imagination first came out in the nineteenth century -the period when writers like Lewis Carroll and Edward Lear used nonsense language and fantastic creatures in their stories (Lerer, 2008, p. 191). Commenting on the use of nonsense language in children's literature, Seth Lerer points out that children's literature is characterized by "the upside down, the messy, the nonsensical" (2008, p. 206). Though it may sound a little bit far-fetched at first, Lerer draws an analogy between Darwin's theory of evolution on the one hand, and changes -or twists- that have occurred in the use of language in children's books on the other. Stories written for children in the nineteenth century included creatures that came across as incongruous and nonsensical combinations of body parts (i.e. hybrid formations). Lerer argues that these developments were closely linked with Darwin's theory of biological evolution, which centered on the changes that have occurred in species over the course of time. According to Lerer, this theory influenced children's literature by encouraging readers to imagine strange creatures, "imaginary animals or fantasies of growth or fears of regression". Like Lerer, linguists of the period drew parallelisms between Darwin's theory and changes that have occurred in language, which found reflection in the use of strange linguistic expressions in children's stories (Lerer, 2008, p. 190-199).

A remarkable feature of the tales written by writers such as Dr. Seuss, Lewis Carroll and the like is the prosodic effect created in the narrative through the use of nonse verse. This is "a form of light verse, usually for children, depicting imaginative characters in amusing situations of fantasy, whimsical in tone and with a rhythmic appeal, often employing fanciful phrases and meaningless made-up words" (dictionary.com). Children have long been interested in nonsense verse because they are fond of hearing sounds even though what they hear makes no sense at all. Nonsense poetry can take many forms and can occasionaly work at semantic level. Some nonsense verses appear to be a blend of "invented" and familiar words, and nonsense words are presented within familiar grammatical structures. Thus, the reader can follow the text as though it were a narrative composed of meaningful words and phrases. Other kinds of nonsense verses imitate the style of poems that are familiar to readers.

Whether nonse verse can be translated into another language is a controversial issue. Some scholars believe that nonsense verse can hardly be translated. According to this view, the effect the source text writer creates through the use of sound for its own sake has no semantic component, hence any attempt to translate the nonsense word or phrase is sure to fail. Conversely, there are also scholars who argue that it is possible to render even the most meaningless verse as long as translators take into consideration children's developing passion for language (Lathey, 2016, p. 107).

2.   TRANSLATING CHILDREN'S LITERATURE

Translated children's literature has become more popular after the turn of the 21st century (Lathey, 2006, cited in Epstein, 2012, p. 7). Starting from the early years of this century, there has been a remarkable increase in the number of foreign books translated for children (Epstein, 2012, p. 7). Contrary to what is often thought, children's literature is a diverse and complicated genre, and translating books written in the field could be as demanding as translating works intended for adults (Lathey, 2016, p. 1). In fact, translating for children is at once challenging and "inspiring" task in the sense that it allows for the use of one's creativity, which arises -as Peter Hollindale (1997) puts it- from attributes associated with being a child- "dynamic, imaginative, experimental, interactive and unstable" (cited in Lathey, 2016, p. 8). According to Hollindale, a writer or translator has to have full insight into the "unstable" nature of children -a trait that has suggestions of "the freshness of language to the child's eye and ear", the child's emotional interests, as well as "the linguistic and dramatic play of early childhood". In books meant to be read aloud, translating sound -such as animal noises, verses for children or rhymes that make no sense- often proves to be a demanding task that requires coming up with imaginative matches with the original ones (Lathey, 2016, p. 8).

Over the course of history, two diametrically opposed approaches have been taken towards the translation of children's literature. Early views on the rendering of works written for children were generally against the use of strategies like adaptation or domestication in the process. This conventional approach was centered on the idea that Works that fall into this category should be translated the same way as we translate for adults. According to this view, translating children's books required the same degree of accuracy as translating for adults. Hence, works written for children should not be modified, abridged, or altered in any way. Rather, maximum effort must be made to keep faithful to the source text and to achieve equivalence at semantic and stylistic level. Scholars who advocated this view considered all adaptations to be disrespectful and disapproved of them in general (Oittinen, 2000, p. 81). In line with this argument, a number of scholars dealing with children's literature feel concerned about the status of books written for children and their translations. Among them is the Israeli scholar Zohar Shavit, who calls attention to the low status of several works written for children, considering most of them "uncanonized" – a term suggesting that they are not part of a canon (an official list) comprising respected works written in this genre. Shavit argues that translators often allow themselves a wide degree of freedom in adapting or modifying original works in children's literature. According to him, this strategy is ultimately counterproductive in that it lowers the status of this literary genre (Oittinen, 2000, p. 80-81).

Unlike the conventional approach, later views on the subject tended to favor free translations in which translators to put their seal to their translations with little restraint. Eventually, the trend

towards producing "adaptations, abridgements and censored editions" of children's books has become all the more visible, manifested in the greater freedom translators allowed themselves in making modifications to the source text (Lefebvre, 2013, p. 2). Writing to this effect, the Finnish scholar Riitta Oittinen points out that "[e]very act of translating for children, too, has a purpose, scopos", and all translators should adopt a target-oriented approach in the translation process in accordance with this scopos (2000, p. 76). Oittinen further argues that all literary works, including children's literature, are influenced by linguistic, cultural, and textual norms; yet, this applies more to children's books since translators "must take into account "[the children's] experiences, abilities, and expectations" (2000, p. 34). These factors should be carefully considered even though this results in a kind of translation that is partly or remarkably different from the original text. Oittinen clearly distinguishes between 'translating for children' and 'translating children's literature', and she prefers the former term simply because it suggests a process of "communication between children and adults". According to her, the term "translating children's literature" has connotations of power that one wields through the act of translation. Oittinen claims that some translators are reluctant or unable to truly "translate for children", with the result that one can hardly see the ideal communication between children and adults. She says that such translations are largely shaped by what translators consider suitable for children rather than by what children really expect to see in them (2000, p. 44).

3.   TRANSLATING NEOLOGISMS

Rendering neologisms, including nonce words, often proves to be a challenging process partly because such words are rarely found in dictionaries, and partly because "there is rarely a single correct translation of a source-language neologism" (Newmark, 1988, p. 140-141). One way of dealing with neologisms in translation is to focus on the distinction between words and morphemes. Writing about this topic, Mona Baker defines a morpheme as the smallest unit of language that has its own meaning, one that does not "contain more than one element of meaning and cannot be further analyzed". To cite an example, the word 'indispensable' is written as one word, but is composed of three morphemes: the prefix "in", which negates the meaning; the stem "dispense" meaning 'to give out things, especially products, services, or amounts of money'; and the suffix "able" giving the sense of "able to be, fit to be" (1992, p. 11-12). So, in translating neologisms (or nonce words), one must pay attention to individual morphemes rather than the whole word. This method of dealing with neologisms is supported by B.J. Epstein, who highlights the importance of analyzing the structure and constituents of the newly coined word: "A translator has to understand how the word was made and then decide whether the component parts of the new words should be broken down and then recreated in the target language or whether a different strategy works better" (2012, p. 9-10).

There are several ways in which neologisms can be formed in translation. New words and phrases can be coined during the translation process even when they do not exist in the source text. Sometimes, neologisms could be formed as a result of distortions that occur in the use of target language due to translation errors. Also, neologisms can be created on purpose in order to achieve semantic correctness in translation. Neologisms that are deliberately created in the target language often result from the difficulties involved in conveying "the nuances of meaning" in the source text

via the standard vocabulary of the target language. The use of a neologism in the target language in the absence of a source-text equivalent may stem from other factors as well. As Frederick M. Rener points out, the technique of using neologism in translation to fiil a semantic gap goes back to the Antiquity, when this procedure was part of the established rhetoric. Also, this particular technique has been employed in the tradition of translation in the West. In some cultural and political contexts, coining neologisms in translation- regardless of whether there is a neologism in the source text- is often viewed as a procedure that gets a positive reception, one that is suggestive of "an enrichment or renewal of the national language". However, in certain cases, translation of neologisms and namely "imported neologisms" are seen as a menace to the unity of the national language and culture (Delabastita, 2004, p. 885).

Various taxonomies for translating neologisms have been proposed by scholars such as Newmark, Delabastita, and Epstein. In this study, Epstein's categorization has been adopted mainly because they were designed particularly for rendering newly coined words in children's literature (2019, p. 219).

Epstein's Strategies	Description
Adaptation	Preserving the original neologism, but changing the spelling or some other part of it, usually to make it suitable for the target language.
Compensation	Employing a neologism, though not in the same place or quantity as in the original text.
Deletion	Removing a neologism altogether
Direct retention	Keeping a neologism as it is
Replacement with a neologism	Replacing a neologism with another neologism in the TL
Replacement with a non-neologism	Replacing a neologism with an already-existent word

Table 1: Epstein's strategies for rendering neologisms

In this study, the neologisms taken from the two tales were analyzed on the basis of Epstein's taxonomy of strategies for translating neologisms. In the first analysis, it has been found that most of the neologisms are in the form of proper nouns-e.g. *Jivvanese* (*Civcav dili*) and *Kaverns of Krock* (*Martar Mağaraları*). In this regard, it would be highly relevant in this context to discuss whether proper nouns should be translated. There is widespread agreement on the idea that translation of proper nouns is "a simple automatic process of transference from one language into another" (Vermes, 2003, p. 90). However, it would be safe to say that, even if a proper noun is simply copied into the target text as it appears in the source that, some sort of change will still occur in the process, as the reader of the target text will probably pronounce that name in a different way than the reader of the source text (Nord, 2003, p. 185). Hence, in translating proper nouns, there is often some kind of adaptation involved, at least at phonological level.

Translation theorists are often divided on whether proper nouns should be 'translated' - changed in some way- or simply copied from the source text into the target text. Newmark, for example, claims that names should not be translated, while many other theorists argue that proper nouns can, even must be translated (1981, p. 70). Theo Hermans proposes four methods for the translation of proper names: (1) the strategy of *copying*, i.e. reduplicating the proper names just as they are in the original text. (2) the strategy of *transcription*, i.e. transliteration or adaptation to be implemented on spelling, phonology, etc. (3) the strategy of *substitution*, through which a formally unrelated name can be used in the target text instead of any name in the original text. (4) The strategy of translating a proper name in the source text is applied if that name is an integral part of the source language and has a certain meaning. Hermans further points out that it is possible to combine these four strategies. For example, one can copy or transliterate a proper name, while at the same time using a footnote that includes its translation. Apart from these strategies, there are other ways of rendering proper names: (1) Employing the strategy of *omission* (non-translation), by which a proper name in the original text can be completely removed from the target text; (2) Applying the strategy of *substitution*, through which a proper name can be substituted for by a common name (1988, p. 13-14).

4.   TRANSLATING NEOLOGISMS: THE CASES OF *DID I EVER TELL YOU HOW LUCKY YOU ARE?* AND *THE LORAX*

In this section, a number of neologisms selected from the original tales and their Turkish versions have been compared and analyzed in the light of Delabastita's taxonomy of neologisms and Epstein's strategies for translating neologisms in children's literature. Within this context, a lexicon of 26 words or phrases has been gathered from the two tales under discussion. In the process, special emphasis has been placed on finding out which sub-category (ies) within this taxonomy predominated over the others in the formation of the nonce words in the source texts. Secondly, B.J. Epstein's taxonomy of strategies for translating nonce words in children's literature have been used to find out which strategy (ies) was (were) used more frequently than the others in the translation of the nonce words under analysis.

Table 2: Analysis of the Nonce Words in *Did I Ever Tell You How Lucky You Are?* and *The Lorax*

Did I Ever Tell You How Lucky You Are?				
No	Source Text	Target Text	Delabastita's Categories of Neologisms	Epstein's Translation Strategies
1	… the *Bunglebung Bridge* that they're building across *Boober Bay* at *Bumm Ridge*.	*Bambum Tepesi'nde Buburu Körfezi* var ya, hani *Bantarmantar Köprüsü* yapılıyor.	Coining	Adaptation
2	Out west, near *Hawtch-Hawtch*, there's a *Hawtch-Hawtcher Bee-Watcher*.	Mesela batıda, *VızVızköy* diye bir yer bulunuyor, işte oranın yakınlarında *Vızvızköylü Arı Bekçisi* yaşıyor.	Coining	Replacement with a neologism

3	I met an old man in the Desert of *Drize*.	*Çarçır* Çölü'nde tanıştım yaşlı bir adamla.	Coining	Replacement with a neologism
4	You lived in *Ga-Zayt* and got caught in that traffic on *Zayt Highway Eight!*	*Gargaristan*'da yaşasaydın mesela? Sekiz numaralı *Gargar* otoyolunda kalakalsaydın trafik sıkışınca!	Coining	Replacement with a neologism
5	You lived in *Ga-Zair*…	*Dardaristan*'da evin…	Coining	Replacement with a neologism
6	the piffulous pay of two *Dooklas* a day	Günde iki *duklacık*	Coining	Adaptation
7	He has to paint flagpoles on Sundays in *Grooz*.	Pazar günleri *Guruz*'da bayrak direklerini boyamak zorunda.	Coining	Adaptation
8	Every morning at six, poor Mr. Bix has his *Borfin* to fix!	Her sabah altıda kalkar, çünkü *Borfin*'in tamiri onun eline bakar!	Coining	Direct retention
9	… trying to teach Irish ducks how to read *Jivvanese*.	İrlandalı ördeklere *Civcav dil*inde okumayı öğretmeye çalışıyor.	Coining	Adaptation
10	Just suppose, you were poor *Herbie Hart*, who has taken his *Throm-dim-bu-lator* apart!	Sen diyelim ki zavallı *Toptirik* Tip'sin, *Timtumbulbul*'unu paramparça etmişsin!	Imitating	Replacement with a neologism
11	And think of the poor *puffing Poogle-Horn Players*, who have to parade down the *Poogle-Horn Stairs* every morning to wake up the *Prince of Poo-Boken*.	**Z**avallı *Pompom Borusu* çalanları düşün bir de, her sabah *Pomistan Prensi*'ni uyandırmak üzere, *Pompom Borusu Basamakları*'ndan iniyorlar gümleye gümleye…	Coining	Replacement with a neologism
12	He thinks that, perhaps, something's wrong with his *Gizz*.	Belki *Kukuriku*'yla ilgili bir sorunum vardır, diye düşünüyor.	Coining	Replacement with a neologism
13	And the Brothers *Ba-zoo*.	Bir de *Bazuu* kardeşler var.	Coining	Adaptation
14	And you're so, so lucky you're not *Gucky Gown*.	Şanslı olduğun bir konu daha, *kokulu Karkar* değilsin ya.	Coining	Replacement with a neologism
15	you're not a left sock, left behind by mistake in the *Kaverns of Krock!*	Ya bir çorabın sol teki olsaydın, arkada unutulsaydın, *Martar Mağaraları*'nda.	Coining	Replacement with a neologism
16	The Crumple-horn, Web footed, Green-bearded *Schlottz*…	Buruşuk boynuzlu, perde ayaklı, yeşil sakallı *Şulop* var ya…	Coining	Adaptation
	The Lorax			
17	Let me say a few words about *Gluppity-Glup*. Your machinery chugs on, day and night without stop making *Gluppity-Glupp*. Also *Schloppity-Schlopp*.	*Gümgüm-gümbürtüler* hakkında da uyaracağım seni. Makinelerin gece gündüz pat-pat-pat çalışıyor, hiç durmuyor sesleri, gümgüm-gümbürdüyorlar. Ayrıca *yapış yapış şupşup* çıkarıyorlar.	Imitating	Adaptation
18	The instant I'd finished, I heard a *ga-Zump*!	Tam bitirdiğim anda, *güm-güm-zapp* diye bir ses duydum.	Imitating	Adaptation

19	deep in the *Grickle-grass*…	*Çimbirik çimen*lerin yetiştiği ovada…	Imitating	Adaptation
20	"I will call you by *Whisper-ma-Phone*…"	"Seni*FısırFısırTelefonumdan* arayacağım…"	Combining	Replacement with a non-neologism
21	under the trees, I saw Brown *Bar-ba-loots*…	Ağaçların altında da *Boz Barbulutlar* vardı…	Coining	Replacement with a neologism
22	He stays in this *Lerkim*, cold under the roof.	Dükkânın üstündeki *Çekir*'in de kalır o.	Coining	Replacement with a neologism
23	… where he makes his own clothes out of *miff-muffered moof*.	Kendi giysilerini kendisi diker, *pufurdak pufur pofpofları* kullanır bu iş için.	Coining	Replacement with a neologism
24	All you do is yap-yap and say 'Bad! Bad! Bad! Bad!' And, for your information, you Lorax, I'm *figgering* on biggering	Durmadan vırvır ediyorsun, o kötü bu kötü diyorsun… Ayrıca Loraks, bak sana söyleyeyim, büyüyeceğim…	Imitating	Deletion
25	They jumped into my cars and drove away under the *smoke-smuggered* stars.	Arabalarıma doluştular ve… *İslipuslu* yıldızların altında uzaklara doğru yol aldılar.	Imitating	Replacement with a non-neologism
26	Then he hides what you paid him away in his *Snuvv*, his secret strange hole in his *gruvvulous* glove.	Acayip *gizli bir kovuğu* vardır, hem de çok derin, oraya saklar aldıklarını, içindedir kovuğu *espüs* bir eldivenin.	Coining (Snuvv) / Imitating (Gruvvulous)	Replacement with a non-neologism / Replacement with a neologism

The above examples demonstrate that the nonce words in the source text, which are written in boldface letters, suggest fictitious characters, places, or objects that do not actually exist in English. In translation, these words have been matched by nonce words that refer to characters, places, or objects of similar nature. Another point to be noted is that in both tales, the author heavily relies on the use of literary devices such as *onomatopoeia*, *alliteration*, and *assonance*. Accordingly, the translator has aimed to simulate the sound effects created by the nonce words in the original text by coining nonce words with similar sounds. Ultimately, the translator has created a text that is at once similar to and different from the source text in terms of form.

In the first example, imaginary places- 'Bunglebung Bridge-' and 'Boober Bay at Bumm Ridge'- which are typical examples of alliteration, along with rhyming, have been translated with the strategy of adaptation, changing the spelling of the nonce words, while also making sure that the words begin with the same letter – B: 'Bantarmantar Köprüsü' and 'Bambum Tepesi'nde Buburu Körfezi', respectively.

In the second example, the nonce words have been created in a different way than in the first example – through the strategy of replacement with a neologism. Notably, the nonce words 'Hawtch-Hawtch' and 'Hawtch-Hawtcher Bee-Watcher' and their translations 'VızVızköy' and 'Vızvızköylü Arı Bekçisi' are all examples of alliteration. By using this technique, the translator has

intended to preserve the sound effect produced by the nonce words in the original text, changing the letters 'H' in the source text into 'V' in the target text. It is evident that the two expressions in the source text fall into the category of *coining*, as they are not part of the English lexicon.

The fourth and fifth examples include references to two fictitious cities or countries that probably no one has ever heard of: 'Ga-Zayt' and 'Ga-Zair', which are also examples of alliteration, with the initial letters repeated in the two words placed side by side. The author has created these imaginary places by using the method of 'coining' new words. When rendering these nonce words, the translator has used the strategy of replacing nonce words in ST with nonce words in TL ('Gargaristan' and 'Dardaristan', respectively). The nonce words used in the TL include a particular morpheme in Turkish –istan, one that is used to refer to places, as in the examples of Kazakistan and Türkmenistan.

In Example 17 from The Lorax, the nonce words 'Gluppity-Glup' and 'Schloppity-Schlopp' are in the category of *imitating* (words formed by onomatopoeic imitation of noises or sounds).   In other words, the writer has used nonce words that are phonetically similar to the nonce words in the original tales. In translation, the strategy of adaptation has been used. Apparently, the translator has tried to preserve the effect created through the use of onomatopoeic nonce words in the source text by matching them with nonce words that have similar sounds.

In Example 18, the writer has created a nonsense word in the category of *imitating*, using the nonce word 'ga-Zump' – a typical instance of onomatopoeia. This nonce word is translated as 'güm-güm-zapp', with a nonce word that has a similar sound. Here, once again the strategy of adaptation is at work.

Examples 21 and 22 include nonce words in the form of proper names -ones that refer to concocted characters and places, such as Bar-ba-loots (brown bear-like creatures) and Lerkim (The Once-ler's house). The nonce word Bar-ba-loots, a typical example of *coining*, has been translated as Barbulutlar, with the strategy of adaptation, while the nonce word Lerkim (*coining*) has been rendered as 'Çekir', with the strategy of replacement with a neologism.

In Example 23, the nonce phrase 'Miff-muffered moof' in the source text is an example of alliteration, while the translation of the nonce expression 'Pufurdak pufur pofpofları' is an instance of both alliteration and assonance. This source-text expression falls into the category of *coining*, as it is not a part of the English lexicon. In translation, this nonce expression has been matched by a similar phrase in target language, through the strategy of 'replacement with a neologism'.

In Example 25, the nonce expression 'smoke-smuggered' is an instance of alliteration in which consonant sounds in two or more neighboring words or syllables are repeated. Instead of employing the strategy of 'replacement with a neologism', which is widely used in rendering nonce words, the translator has used the strategy of 'replacement with a non-neologism', matching the nonce phrase in the source text with a familiar adjective in Turkish: 'islipuslu'.

Example 26 includes two nonce words in the source text: 'Snuvv' (a proper noun with an alliterative sound) and 'his gruvvulous glove' (an example of both alliteration and assonance). Here, the repetition of the consonants in both nonce expressions (s, g, and v) exemplifies an instance of alliteration, while the repetition of vowels with similar sounds (u and o) in the same words is an example of assonance.

CONCLUSION

Children's literature involves works mostly written with a kind of language that relies heavily on sound effects. Accordingly, some of the works written in this genre abound in nonce words-newly coined words that have no meaning, but create a powerful impact on the imagination of readers. Authors of children's stories often use literary devices such as onomatopoeia, alliteration, assonance, and rhyming, as well as invented words or expressions. In works written for children, these techniques are exhaustively employed for the purpose of entertaining the reader by playing with words and creating playful sound effects. This point is clearly underscored by Epstein, who calls attention to the importance of the play element in children's literature, manifested particularly in the way words are employed both in the original tales and their translations (2019, 228). It is evident that, in the two tales under discussion, Dr. Seuss uses a playful language, taking every opportunity to employ these literary devices wherever appropriate. Closely associated with these devices, the strategy of coining nonce words serves to further enhance the effects created by phonetic elements.

In this study, a number of nonce words taken from the two tales and their translations have been analyzed on the basis of Delabastita's taxonomy of neologisms and Epstein's strategies for translating nonce words in children's literature. The analysis of the samples selected from the original tales has revealed that most of the nonce words under consideration fall into the category of *coining* -one way of producing nonce formations in order to take children into a world of fantasy. In the Turkish versions, one can clearly note that there is an effort to create similar phonetic effects through the employment of two translation strategies: *Adaptation* and *Replacement with a neologism.* From a broader perspective, one can argue that the attempt to imitate the technique of using nonce words as in the St, along with the sound effects created by them, points to a predominantly source-oriented approach in translation. On the other hand, it would also be possible to suggest that the strategies of *Adaptation* and *Replacement with a neologism* -procedures applied for lexical creation-demonstrate a tendency towards a target-oriented translation.

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Edebiyatta Deyişbilim

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POSTMODERNİZM KAVŞAĞINDA

Selim İleri Romancılığı

Günce Yayınları

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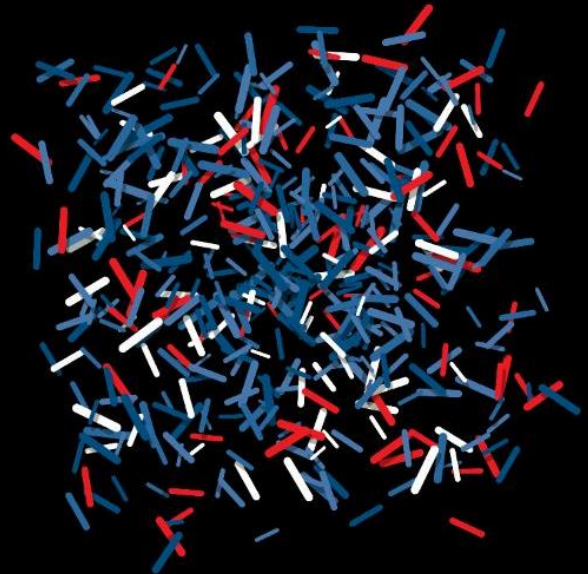
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KARŞITSAL VE DAĞILIMSAL BİR ÇÖZÜMLEME

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