Translating Neologisms and Proper Nouns in George R. R. Martin's A Song of Ice and Fire Series

Moser, Marcel

Master's thesis / Diplomski rad

2023

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences / Sveučilište Josipa Jurja Strossmayera u Osijeku, Filozofski fakultet**

Permanent link / Trajna poveznica: https://urn.nsk.hr/urn:nbn:hr:142:585479

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Download date / Datum preuzimanja: **2025-03-26**

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Faculty of Humanities and Social Sciences

Double Major MA Study Programme in English Language and Literature –
English Translation and Interpreting Studies and Philosophy

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Supervisor: prof. dr. sc. Marija Omazić

Co-supervisor: Romana Čačija, Senior Language Instructor

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Znanstveno polje: filologija

Znanstvena grana: anglistika

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U Osijeku, 14. Listopada 2023.

Marcel Moser

Marcel Moser, 0122221659

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1. Introduction

Fantasy is a genre in literature that introduces its readers to new universes filled with unique locations, characters, and other inventions, which can either draw inspiration from our world or be completely imaginary. In order to figuratively unlock these universes to wider audiences, we need translators to pour their imagination and make these worlds as immersive as possible in their target language as they appear in the original script. While a dose of creativity is necessary for all literary translation, and translation in general for that matter, nowhere does this ability shine as it does when translating fantastic literature. The main reason for this is the translation of the aforementioned fantastic elements that come in the form of neologisms and proper nouns and distinguish the setting from our world.

The level of invention in a fantasy work varies from author to author and does not always correlate with the difficulty of its translation. Some authors create universes that are a simple twist on our world, while others invent their own history, geography, physics, and much more (Ryan 41). For example, J. K. Rowling's *Harry Potter* series is essentially set in our world, or rather, the Wizarding World exists parallelly with our world and interacts with it (Fiket 21), while including an abundance of magical elements and lore that supports it. Meanwhile, J. R. R. Tolkien's *Lord of the Rings* series is set in a completely separate world that has its own creation myth, cosmology, and invented languages (Whittingham ch. 2). This does not mean that one is necessarily easier to translate than the other, as every work has its challenges and peculiarities which translators are supposed to approach individually. In fact, no manual or guide succinctly prescribes exactly how translators should translate various neologisms and proper nouns that they encounter. Due to this, the translation of neologisms and proper nouns is considered one of the greatest challenges for translators (Ibraheem "Translating New Words" 24), and solutions for this challenge may vary from language to language.

This master's thesis is going to explore the strategies of translating neologisms and proper nouns employed in the Croatian translation of George R. R. Martin's *A Song of Ice and Fire* series. The primary goal of the paper is to observe the occurrence of different strategies and comment on their efficiency in translating the meaning, as well as upholding the integrity and immersiveness of the original work. It also aims to expand the research on translation strategies used in translating fantasy literature into Croatian and to inform translators of the possible challenges of translating neologisms and proper nouns.

The first part of this paper will lay out the theoretical framework relevant to the translation of neologisms and proper nouns. It will examine the requirements every good literary translation has to meet, what neologisms are and how they are created, and the strategies used for translating neologisms and proper nouns. The second part will examine the specifics of Croatian language in relation to translation, as well as the main procedures used for translating neologisms and proper nouns into Croatian. The third part will present the important aspects of George R. R. Martin's writing, his approach to worldbuilding, and the challenges that translators face when translating *A Song of Ice and Fire* series. The fourth part will present the actual study results concerning the translation of neologisms and proper nouns in *A Song of Ice and Fire*, ending with a conclusion on its effectiveness in regard to the original work.

2. Theoretical framework

2.1. Translation requirements

According to Levy's *The Art of Translation*, translation is the communication of the message contained in the author's original text, which is encoded in the translator's own language (23). Thereafter, this message is decoded by the readers of the translation (23). In order to effectively relay this message, translators need to have a deep and comprehensive understanding of all information contained in the text of a work. Aside from the literal meaning of words, translators have to transfer the idea of the work to their readers (14). While this can be hard enough on its own, regardless of the literary genre or the type of translation, it is especially challenging when it comes to translating fantastic literature (Čačija and Marković 197). The reason for this is the fact that the translator has to communicate the ideas that are a creation of the author whose work they are translating, while the information that helps them achieve that is often fully contained in the work they are translating. For instance, when fantasy authors invent new worlds, translators are often limited to the information provided in the work they are translating and have little help from outside sources which may aid them in imparting the ideas that the authors intended. Instead of dictionaries and other aids, translators have to rely on their interpretation of the author's inventions and reproduce them within the constraints of their target language and culture. In technical terms, these inventions mainly appear in the form of neologisms and proper nouns.

When it comes to the proper way a translator should communicate the message and idea of the work they are translating, theorists do not have a specific set of rules or guidelines for the translation of fantastic literature. There are still discussions about equivalence in translation; that is, whether or not translators should focus on preserving the meaning or the form of the text that is being translated (Čačija and Marković 198). However, most now agree that the meaning should have a precedent over the form (198). As Jiří Levý states: "Just as the translator's point of departure should be not the text of the original but the ideological and aesthetic values it contains, so also the translator's goal should be not a text but a certain content which the text is to communicate to the reader" (30). Moreover, as Lawrence Venuti writes in his book *The Translator's Invisibility: A History of Translation,* a translated text is judged acceptable by reviewers and readers mainly according to its fluency and its ability to create the illusion of transparency, hiding the fact that the text is a translation and not the original (1-2). Therefore, it can be concluded that a good translation

must effectively communicate the meaning of the translated text and that it has to do so seamlessly, without distracting the reader from the content of the text in question. Correspondingly, a good translation of a fantasy work must be able to convey its original meaning, including the parts invented by the author, and make it comprehensible and engaging for the target audience. Furthermore, since the point of fantasy is to display new worlds or concepts, the translator should take extra care not to diminish the reader's experience and affect the immersiveness of the translated work. If this proves unavoidable, the translator should relay the necessary information in a subtle way that preserves the work's fluency.

2.2. Neologisms and their creation

Nineteenth-century Indo-European linguists described language as a life form in its own right (van Driem 101). At the time, this notion was taken very literally and was eventually reinterpreted by historical and comparative linguists (101). However, what remained is the idea that language evolves, growing and changing naturally, like a living organism. This process is mostly out of human control, happening spontaneously and unpredictably, as humans cannot willingly change the grammatical structure or the fundamental lexicon of any language (105). However, one way people can actively control and reshape their language is by coining new words and phrases or changing the meaning of the existing ones (105). These changes then directly influence our potential for thought and imagination, serving as a medium for ideas borne in our minds. As proposed by the Austrian philosopher of language Ludwig Wittgenstein in his *Tractatus Logico-Philosophicus*, "The limits of my language mean the limits of my world" (74). Therefore, in theory, by expanding our language, we expand the very borders of our world and make room for things that were previously inconceivable. In practice, new terms usually give names to ideas that are an amalgam of already existing information and notions. Nonetheless, in the words of the Dutch professor George van Driem, it can be stated that "language shapes our conceptual reality" (106), directly affecting our feelings, thoughts, yearnings, and behaviour (108). While it can be theorised whether or not neologisms truly expand upon our experience of the real world, it can safely be said that they can serve as a window into other imaginary worlds constructed by fiction authors. Since new words can have such a grand effect on people, the importance of their proper translation is obvious.

In linguistics, the proper term for new words or phrases is neologisms. That being said, there is no single definition of what neologisms actually are. According to *Merriam-Webster Dictionary,* they are "a new word, usage, or expression", while *Encyclopaedia Britannica* adds

that "the term also refers to the adaptation of a new definition for an existing word or expression". *The Linguistics Encyclopaedia,* published in 2002 and edited by Kirsten Malmkjær, defines a neologism as "an item newly introduced into the lexicon of a language" (519). Similarly, Peter Newmark defines them "as newly coined lexical units or existing lexical units that acquire a new sense" (*A Textbook of Translation* 140). Croatian linguist Vesna Muhvić-Dimanovski adopts a similar definition, adding only that neologisms can also be old loanwords or words that either came out of fashion or were repressed for different reasons and have found a new audience that finds a new use for them ("Neologizmi na razmeđi" 496). Following these definitions, further classification can be drawn. Namely, between newly coined units and the existing ones that acquire a new meaning. Accordingly, Katarzyna Bednarska divided neologisms into semantic and lexical, where semantic neologisms are "the result of acquisition of new meaning by an existing word", while the lexical are "newly formed words (by means of suffixes, prefixes, or by combining two or more existing words) or are borrowed from other languages" (22). Other theorists have used different terms to drive this distinction. For example, Peter Stockwell refers to the former group as neologisms, and the latter as neosemes (119), while Pavel and Nolet use the terms morphological and semantic or sense neologisms (20-21). In practice, the main difference between these two groups is that the first group evokes new images and connotations, independent from the reader's language, while the second group prioritises the reader and their language, evoking and playing on the sense of familiarity (Ramljak 17). Another point of discussion is the timeline in which a term is considered a neologism. According to Muhvić-Dimanovski, this is one of the most notable problems when it comes to identifying a neologism ("Neologizmi na razmeđi" 495). Adding to that is the fact that some neologisms are essentially old words with new meanings, which further complicates this distinction.

Theorists also categorise neologisms according to the way they are formed. Most notably, Peter Newmark laid out two different categorisations of neologisms in his books *Approaches to Translation* (1981) and *A Textbook of Translation* (1988). These categories may be useful for translators who could use them when translating neologisms.

In the first book *Approaches to Translation*, he names nine categories of neologisms. The first group is called "*formal"* neologisms, which are "completely new words" that should be transcribed or recreated by translators (33). The second group is called *"eponyms"*, which are based on proper names that can be used to express a general idea (33). The third group is called "*derived"* neologisms, which are formed with prefixes such as de-, mis-, non-, pre-, as well as suffixes –ism, -,ize, and –isation (33). This group should be carefully naturalised by translators (33). The fourth group is called "*new collocations"* such as "urban guerrilla" and "unsocial hours",

which should be normalised or loaned (33). The fifth group is called "*phrasal"* neologisms such as "trade off" and "zero-in", which should be normalised in the target language (33). The sixth group is called "*acronyms"*, which should be translated if they are international or retained if they are national in origin (33). The seventh group is called "blends", which are combinations of two words and are highly productive, according to Newmark (34). These neologisms can either be taken as internationalisms, borrowed, adopted, or translated if they have no recognised equivalents (34). The eighth group is called "*semantic"* neologisms, which are old words with new meanings that should be normalised or translated "with a normal word" (34). The ninth and final group is called "*abbreviations"*, which are not too common in the English language and should be translated unabbreviated (34).

In his second book *A Textbook of Translation,* Newmark further expands his categorisation into twelve groups. Newmark names the first category of neologisms "old words with new senses" and divides it into existing words and existing collocations (141). For this group, he advises that the terms should be translated with a word existing in the target language or through description (142). In the case of existing collocations, a new collocation can also be invented (142). After this, he names the second group "new forms" and starts out with the third group which he names "new coinages" (150). Here he proposes that there is in fact no such thing as new words and that all words are simply derived from different morphemes or are either phonaesthetic or synaesthetic (qtd. in Ibraheem, "Translating New Words" 9). In any case, these words should be recreated with the principle of naturalness in mind (*A Textbook of Translation* 143). The fourth group is called "derived words", which are neologisms "derived by analogy from ancient Greek (increasingly) and Latin morphemes usually with suffixes such as -ismo, -ismus, -ija, etc., naturalised in the appropriate language" (143). When translating derived words, the translator has to determine the purpose of the neologism and decide whether to recreate them in their target language or translate its components (144). The fifth group is called "abbreviations", which often become internationalisms and are simply adopted by other languages. Examples include the abbreviations CD, www, and IT (Ibraheem, "Translating New Words" 9). The sixth group is called "collocations", which are becoming more common in modern language, especially in social sciences and computer language (*A Textbook of Translation* 145). According to Newmark, English collocations can sometimes be hard to translate as they combine nouns and verb-nouns in an often arbitrary and unclear way (146). The seventh group is called "eponyms", which are "any word[s] derived from a proper name" (146). When such words are derived from the proper names of people, they are easily translated (146). However, if they refer to an idea or an object, the translator should add an explanation next to them until the term becomes more widely used (Ibraheem

"Translating New Words" 10). The eighth group of neologisms is called "phrasal words", which are in the English language created mainly through the conversion of verbs into nouns and are supposed to be translated with semantic equivalents (*A Textbook of Translation* 147). The ninth group is called "transferred words", which are words that are transferred from other languages, with a restricted meaning in other languages (148). Such words are translated by transferring and juxtaposing them with a generic descriptive term (148). The tenth group is called "acronyms", which are becoming a more common feature and should either be decoded, replaced with an appropriate acronym in the target language, or left untouched in the case of internationalisms (148). The eleventh group is called "pseudo-neologisms", which are instances where a generic word is used instead of a specific one (148-149). The final group is called "internationalisms", which are not analysed in their own terms (150). However, from the information provided in other categories, it can be presumed that Newmark would recommend borrowing or assimilation when translating them.

Vesna Muhvić-Dimanovski lays out a different categorisation in her monograph *Neologizmi: problemi teorije i primjene,* one which can be deemed more useful for translators whose target language is Croatian. The first group she distinguishes is loanwords, which make the largest group of neologisms because languages constantly exchange words which cannot always be translated (39). She names the second group as "pseudo-loanwords". These are not true loanwords since they are adapted to the other language. Moreover, these words are often given meaning through association. Some of the examples are "kaubojke", "darker", "kuler" and "fudbalerka" (47-48). The third group is "new native words", which are essentially what we previously defined as semantic neologism; that is, newly coined words or phrases that do not make use of foreign words and instead draw from national language's "private reserve" (49). The fourth and final group is called "new old words", which are defined as "existing words with an increased frequency of use" (Pelin 2).

Translation theorists further divide neologisms according to the purpose of their creation. With regard to that, Hormingo and Tadea recognize two groups of neologisms. They call the first "denominative or referential neologisms", which are created "to designate new concepts, objects, and realities" (108). The second is called "stylistic or expressive neologisms", which are created "to introduce subjective nuances or new or original expressive forms in communication" (108). Neologies created by authors purely for literary purposes can also be called "authorial neologisms" (Čačija and Marković 202). Categories aside, the purpose of neologisms in a work of fantasy is to provide the readers with something new, otherworldly, and esoteric (Ramljak 15). This can be done purely to satisfy the author's creative needs and the human potential for imagination.

However, since fantasy often serves as a commentary on our world and its issues, these elements are often used as a backdrop or a tool that helps accentuate certain themes or aspects of the world that the author is creating. Tolkien, for example, uses his world to portray a struggle between good and evil, whose borders are often muddled by relativism in our world. To achieve that, he invented or gave new forms to different creatures, places, and other elements using both semantic and lexical neologisms. Likewise, science fiction authors use neologisms to name technologies and discoveries, some of which are realised after their works are published. There are even examples where neologisms that first appeared in sci-fi works became common terms once they stopped being fiction. Examples of this are atomic bomb, spaceship, robot, cyberspace, and beep (Harris). These are some examples of the aforementioned evolution of language, driven by the fact that neologisms have an important function in our society that constantly needs to coin new words for our numerous inventions or discoveries (Ramljak 15). Therefore, a literary translator can find themselves unknowingly translating such a term and directly influencing their target language.

2.3. Translation of neologisms

When it comes to translating neologisms, translation strategies vary according to the way neologisms are formed, as well as their purpose. Furthermore, translation also heavily depends on the specifics of the source and target languages. As exemplified by Ivana Ramljak in her paper *Translation of nova in the Croatian translation of Frank Herbert's Dune,* when translating Andrzej Sapkowski's *The Witcher* from Polish into English, the translator tried to maintain the air of exoticism in the target text but failed at some points due to the differences between Polish and English (22). In another example, Ramljak concludes: "Scandinavian languages, like Danish, build neologisms easily and many even insist on building neologisms from their own morphology instead of importing a foreign loanword directly" (23). Therefore, translators may have to rely on different strategies depending on their source and target languages. Nonetheless, they have to make sure that they transfer the full meaning potential of each neologism so that their target audience can experience all or most of the connotations that the word carries in the original (Kolev 7). As such, the first step of translating neologisms should be analysis. That is, translators first must detect a neologism and uncover its full meaning potential before deciding on the specific strategy they want to use. They must examine the different contexts in which the neologism appears and see how they affect it. For example, a word can have a generic meaning in one sentence, and then be a part of a figure of speech in another. Translators need to anticipate these occurrences and only then translate the term. Besides categorising neologisms, Newmark also listed twenty different

"Contextual factors" which determine the translation of a neologism (*A Textbook of Translation* 150). Some of the factors are the value and purpose of neolog, recency, type of text, setting, euphony, transparency or opaqueness, milieu, and the importance of neolog to SL and TL cultures (150). Another important factor is the "translator's authority" (150). According to Newmark, the translator does not usually have the authority to make new neologisms in non-literary texts (149). However, in the case of literary texts, it is the translator's duty "to re-create any neologism he meets" (149). As such, it is within the translator's authority to guess the meaning of a neologism in a literary text and decide on its translation (149).

As for the specific translation procedures, some have already been mentioned in the context of Newmark's categorisation of neologisms. Nonetheless, he lays out a comprehensive list that can serve as a general guide for translating neologisms. The first procedure he names is "transference", which is essentially the act of borrowing a word from the source language and adopting it in the target language (*A Textbook of Translation* 81). The second and third procedures are the creation of "TL neologisms" and the use of "TL-derived words" (150). The fourth procedure is naturalisation, which "succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL" (82). The fifth procedure is called "recognised TL translation", which includes the use of generally accepted translations of terms (89). The sixth procedure is the use of "functional terms", where certain cultural words are replaced with neutralised or generalised terms (83). One example of this is using the term "Polish parliament" instead of the "Sejm" (83). The seventh procedure is the use of "descriptive terms" (150). The eighth procedure is "literal translation" (150), which Newmark considers "the basic translation procedure, both in communicative and semantic translation" (70). However, he also notes that literal translation becomes increasingly difficult above word-for-word translation, and is almost completely out of question when any kind of translation problem comes up (70). The ninth procedure is "translation procedure combination" (150), which includes the use of multiple translation procedures. The tenth procedure is "through-translation" (150), which is also known as *calque* or loan translation and consists of literal translation of common collocations, names of organisations, and components of compounds (54). The eleventh procedure is the use of internationalisms, which are left untranslated (150). In her paper *The Translation of Neologisms*, Forough Sayadi lists four ways of translating neologisms. The first technique is the selection of an appropriate analogue in TL. The second technique is transcription and transliteration. The third technique is loan translation and calque. The fourth and final technique is called explanatory and descriptive translations Bednarska further condenses translation procedures and names three: borrowing, equivalency, and the creation of a new word (23). It depends on the translator which

procedures he chooses as this is as much of a creative process as it is technical, and there are occasions where multiple options are viable.

2.4. Proper nouns and their translation

As with neologisms, there is no single definition for proper nouns. According to *Merriam-Webster* online dictionary, proper nouns are "nouns that designate a particular being or thing, do not take a limiting modifier, and are usually capitalised in English". *Collins dictionary* defines a proper noun as a "name of a particular person, place, organization, or thing". Similarly, in an article for *Scribbr*, Jack Caulfield defines a proper noun as "a noun that serves as the name for a specific place, person, or thing" ("What Is a Proper Noun?"). Caulfield further notes that proper nouns are contrasted with common nouns, which name generic types of people, things, and places ("What Is a Proper Noun?"). Furthermore, in order to separate them from common nouns, proper nouns are usually capitalized in English. Tatjana Hramova further explains this distinction writing that "a common noun is used both to designate a concrete object or notion as well as imply some attribute that is shared by all the objects or notions called by it" (160). Meanwhile, she writes that a proper noun "is used only to name a specific living or non-living thing, place, or idea" (160). She gives two examples of nouns. The first is "chair", which names an object which contains elements such as a back, seat, and legs (160). She contrasts this with a proper noun "John", which does not imply any essential elements or characteristics (160). As such, she concludes that "a proper noun is usually said to have a reference, while a common noun may have both a reference and meaning" (160). However, she shows that this distinction is not always so clear-cut. Namely, although proper nouns lack real meaning, they can still bear certain connotations. For example, most people would understand the proper noun "John" as a male name of Anglo-Saxon origin (160). As stated by Péter Albert Vermes in his dissertation *Proper Names in Translation: A Relevance-Theoretic Analysis*, it has been shown that proper names can carry "senses", which disapproves the assumption that they are mere identifying labels (90-91). This is important because authors sometimes ascribe these "senses" to proper nouns in their works. Therefore, even if a noun does not have a particular meaning, translators must examine it in the context of the work before deciding on its translation.

Some authors also contrast proper nouns with proper names. Most notably, in their *The Cambridge Grammar of the English Language*, Huddleston and Pullum write that proper names are "expressions which have been conventionally adopted as name of a particular entity - or (…) a collection of entities" (515). On the other hand, proper nouns are "word-level units belonging to

the category noun" (516). As such, they consider Clinton and Zealand as proper nouns, but not New Zealand or The United States of America (516). Proper names are therefore noun phrases in which proper nouns serve as heads of the phrase. They further divide proper names into strong and weak, writing that strong proper names do not bear a determiner, while in weak proper names "definiteness is redundantly marked by the definite article the" (516). In their *Cambridge Grammar of English: A Comprehensive Guide,* Carter and McCarthy largely ignore the distinction between proper nouns and proper names, sticking to the latter term. They write that proper names are "nouns which give names to people and things" (350). They also write that "proper names may consist of more than one word", in which case "the words work together as a single unit" (350). In *The Linguistics Encyclopedia,* Malmkjær writes that proper names are an important lexical unit which can come in single-word or multi-word form (333). While this distinction can be useful for understanding the terms that are being translated, it is not particularly important for translation itself. Therefore, this paper will stick to the more generic term "proper nouns", both for single-word nouns and noun phrases, for the sake of clarity and conciseness.

Proper nouns can be categorised according to what they denote. The most common categories that theorists use are people's names, names of objects, and names of places. This is the categorisation that Peter Newmark uses in his book *A Textbook for Translation,* where he writes translation strategies for each of the groups. This is, however, by no means an official categorisation accepted by language theorists. For example, in her paper *The Translation of Proper Names in Children's Literature,* Elvira Cámara Aguilera lists the following groups: "names of persons, animals or singularized things", "geographical names", "lastnames", "constellation, star or planet names", "zodiac sign names", "cardinal point names", "civil or religious feast names", "divinities names", "sacred books", "commercial brands" (49). This shows how specific categories can be, as the nouns are mostly divided for the sake of organisation. In truth, there are translation rules which generally apply for the translation of proper nouns and these rules vary only marginally between these categories, often according to the author's own naming rules in a literary work or the translator's will.

Finally, when it comes to translating proper nouns, it will first be stated whether or not they should be translated in the first place, since the theorists and translators still do not fully agree on this issue. Malmkjær argues that proper nouns are "lexical units of no language in particular, or of all languages" (333). Newmark writes the same in his *Approaches to Translation,* arguing that "names of single persons or objects are 'outside' languages, [and] belong, if at all, to encyclopaedia and not the dictionary" (70). In those terms, proper nouns could be compared to internationalisms, which are rarely translated. Such an approach has indeed been proposed by theorists such as Zeno

Vandler on account of the fact that proper nouns cannot be found in dictionaries, which in his opinion shows "that they are not part of the knowledge of the language" (qtd. in Vermes 90). The same is contended by Bondi Sciarone, who writes that proper names do not have any meaning, proven by the practice of them often being untranslated (qtd. in Vermes 90). Overall, Newmark advises great care and restraint when it comes to translating proper nouns. In *Approaches to Translation,* he states that "unless a single object's or a person's name already has an accepted translation it should not be translated but must be adhered to, unless the name is used as a metaphor" (70). However, he points out several exceptions to this rule. For example, European languages still tend to translate the names of certain historical figures, mainly the ones from European countries who have "Christian names" (70). Likewise, he points out that proper names in folk tales and children's literature are often translated, as well as some surnames in fiction that "have deliberate connotations through sound and meaning" (71). However, in the case of the latter, he argues that translators should leave the names intact and explain connotations in a glossary (71). He also suggests one possible method of translating proper names with connotations, where the translator first translates the core of the name from SL to TL, and then naturalizes it "back into a new SL proper name" (71). In *A Textbook of Translation*, Newmark reaffirms his position on proper nouns, repeating that they should mostly be transferred, "assuming that their names have no connotations in the text" (214). In the case of geographical terms, he proposes a stricter approach, calling upon translators to "respect a country's wish to determine its own choice of names for its own geographical features", and encourage the practice of reverting geographical names to their correct name (216). However, he does not specify how these rules apply to imaginary places.

From these paragraphs, it can be concluded that not all proper nouns are the same. While there might be some that only express reference and bear no meaning at all, proper nouns usually carry certain "senses" or connotations. To help decide which nouns to translate, translators can use Alan Gardiner's categorisation of proper names that divides them into "embodied" and "disembodied" names (qtd. in Hramova 162). According to John Algeo, this distinction is crucial when it comes to studying proper names, as only "disembodied" names can be subject to discussion, while the "embodied" names belong in encyclopaedias and dictionaries (qtd. in Hramova 162). As exemplified by Hramova, "embodied" names are the ones where the referent is more important than the meaning and are therefore left untranslated (163). Disembodied names have a more "poetic" value and are therefore subject to modification (163). Along with this categorisation, translators can use Theo Hermans's distinction between "conventional names" and "loaded names" (qtd. in Fernandes 49). Hermans describes conventional names as those that do

not carry a semantic load and are thus not motivated for translation (Fernandes 49). On the other hand, loaded names are the ones that carry this semantic load, ranging from suggestion to overt expression, and are thus motivated for translation (Fernandes 49). However, based on our previous example with the proper noun "John", we could say that almost all proper nouns carry at least some information which, in theory, may require translation. The same example also shows us that translation does not always have to imply modification. In fact, the simple act of copying the proper noun "John" already *translates* the information that the noun carries, namely, that it is a male name of Anglo-Saxon origin. As such, it depends on the contextual factors whether or not such a name should be translated. The translators should ask themselves whether the reader needs this information. Obviously, in most cases, these names would never be translated because doing so might require complete naturalisation of the text and the change of setting, if we presume the story takes place somewhere in the Anglosphere. The only cases where such nouns would be translated is when they have broader meaning within the context of a text. For example, the name "John" can sometimes be used to denote a generic name, and could thus be translated into a placeholder name from the target language. On the other hand, names like "Beloved" from Toni Morrison's eponymous novel carry a wider range of connotations that require translation, thus giving us the Croatian translation "Voljena". Had the translator left "Beloved" untranslated, the whole translation would have turned out considerably less effective as the meaning of that character's name plays a central role in the story. As with neologisms, it is the translator's duty to detect these connotations and decide on their translation. Seeing how much of an effect this can have, the caution that Newmark advises is very well warranted.

When talking about translation of proper nouns, most theorists mention translation of fiction in passing and do not lay out a concrete theoretical framework for proper nouns invented by authors. Nonetheless, from practice, it can be concluded that the same rules generally apply, as translators usually modify only what would be considered as "loaded names", leaving the invented and exotic language largely untranslated. There are exceptions to this, such as fairy tales and folk tales, as mentioned by Newmark, which are naturalised and adapted to different cultures (*Approaches to Translation* 71). There were also occasions where translators delved into author's nomenclature and gave "bad translations" as reported by Marta María and Gutiérrez Rodríguez in their paper *The Problem of the Translation of Proper Names in Harry Potter and The Lord of the Rings* (127). Namely, after seeing the Swedish and Dutch translations of his work, Tolkien wrote a guide for translators in which he listed all of the names in the work that can and should be translated in order to avoid overtranslation. His list mostly consisted of names whose base was Tolkien's "Common Speech", which was represented by the English language in the books (127).

As such, Tolkien's guidelines were rather similar to the ones given by the language theorists after him, instructing translators to modify only the terms that had connotations important for the broader context of the story. However, these guidelines were not followed in the Spanish translation of Harry Potter, where "almost all proper names have been transferred" (134). Through analysis, Rodríguez and María show that this approach resulted in the translation being void of some parts of the content from the original (134). For example, the names "Professor Sprout" and "Madam Pince" have been transferred, despite having surnames that "are related to the subjects they teach" (131). Based on all of this, it can be concluded that translators should approach works of fiction just like other texts and translate proper nouns according to the meaning-value that they carry. The only caveat is the state-imposed rules of translation, which vary from country to country and may regulate how translators should approach proper nouns.

As for the specific ways translators can deal with the translation of proper nouns, theorists put forward different translation procedures for translators. In his paper *Translation of Names in Children's Fantasy Literature: Bringing the Young Reader into Play,* Lincoln Fernandes lays out a useful and comprehensive list of all the translation procedures used in translating proper nouns. The first procedure he names is "rendition", which is used "when the name is transparent or semantically motivated", that is, when the name uses the lexicon of the source language, having a meaning that has to be rendered in the target language. (50). The examples of this are proper nouns "Fat Lady" and "Cat" from the *Harry Potter* series, which were translated as "Mulher Gorda" and "Gato" in Brazilian Portuguese (50). The second procedure is copying, where the names "are reproduced in the translated text exactly as they appear in the source text without suffering any sort of orthographic adjustment" (51). The third procedure is transcription, which is "an attempt to transcribe a name in the closest corresponding letters of a target alphabet or language" (51). Therefore, it is a procedure where a name is "adapted at a level of morphology, phonology, grammar (…) to the target language system" (51). He gives the examples "Romillia" and "Ahoshta Tarkaan", which are transcribed to "Romília" and "Achosta Tarcaã" in Portuguese (51). The fourth procedure is substitution, which is a procedure where a name in the source text is substituted with a semantically unrelated name in the target language (52). In such cases, the words are not related in terms of form or semantic significance but are related in terms of reference (51). The fifth procedure is recreation, which "consists of recreating an invented name in the SL text into the TL text, thus trying to reproduce similar effects of this newly-created referent in another target cultural setting" (52). As such, recreation deals with lexical items that do not exist in the SL or the TL (52). Examples of this are "Quaffle" and "Mr. Ollivander" from *Harry Potter*, which were recreated as "goles" and "Sr. Olivaras" in Portuguese (53). The sixth procedure is deletion, which is "usually

considered a rather drastic way of dealing with lexical item", and includes "removing a source-text name or part of it in target text" (53). The seventh procedure is addition, which consists of adding information in order to make the name more comprehensible or appealing to the target audience (53). One example is the addition of titles to denote sexual identity in languages where putting the name may cause ambiguity (54). The eighth procedure is transposition, which is defined "as the replacement of one word class with another without changing the meaning of the original message" (54). The ninth procedure is phonological replacement, where the name in the target text "attempts to mimic phonological features of ST name by replacing the latter with an existing name in the target language which somehow invokes the sound image of the SL name being replaced" (54). An example of this is the replacement of the names "Jim McGuffin" and "Myrtle" with "Jorge Mendes" and "Murta" in Portuguese (55). The tenth and final procedure is conventionality, which "occurs when a TL name is conventionally accepted as the translation of a particular SL name" (55). This usually only happens with common names of historical/literary figures and geographical locations (55). This list covers the procedures proposed by Hermans and Newmark, and will serve as the basis for examining the translation of proper nouns in this paper.

3. Translating fantastic literature into Croatian

According to Muhvić-Dimanovski, the Croatian language has always been one of those languages that maintain a strong purist language tradition (*Neologizmi: problemi teorije i primjene* 32). At times, this purism drove linguists to extremes in their attempts to keep the language clean of too many loanwords and influences from other languages, resulting in some awkward neologisms that never became a part of the spoken language (32). However, Muhvić-Dimanovski asserts that this exact approach keeps the Croatian language growing and evolving, as linguists make lexical suggestions which are then judged by the public. More often than not, new words appear and take root in language spontaneously, without anyone knowing where they came from or who invented them (33). Already in the 1930s, Croatian linguist Ivan Esih wrote that it is becoming increasingly harder to create new words, and it is often better to stick to loanwords than force words that go against the spirit of the language (33). This is especially the case with technical loanwords that often come into our language with the new technologies that they give a name to. Nevertheless, unless we want to borrow all the new relevant terms from other languages, linguists have no choice but to give suggestions and "see what sticks". Muhvić-Dimanovski, therefore, implores her readers to be more open to the suggestions put forward by linguists and translators, writing that some of the words that are a part of our everyday life were at first criticised and considered as "barbarisms" (23). Luckily, the Croatian language has proven itself adaptable and lexically rich when it comes to devising solutions for foreign neologisms, and a part of the credit for that goes to translators who would invent their own words when they would find something that the linguists had not already covered (18). This shows that the language's tendency towards purism has reflected itself on translation as well; setting the standard for translators that does not allow them to simply borrow foreign words, and instead has them pursue more creative strategies of translation that have the potential to enrich the Croatian language and uphold its purist tradition.

As for the procedures prevalent in the translation of fantastic literature into Croatian, this paper will consider some of the previous research on this topic. In her paper *Translating Neologisms in Fantasy: An Analysis of Patrick Rothfuss' The Name of the Wind and its Croatian Translation,* Annamaria Pauković finds that transference and naturalisation were the most used procedures for the translation of neologisms in *The Name of the Wind* (22). Although some consider these as "the least creative" procedures, Pauković notes that they nonetheless managed to preserve the author's lexical creativity (22). Ivana Ramljak writes that borrowing and literal translation were the most used procedures in the Croatian translation of Frank Herbert's *Dune.*

This conserved "the foreign feel of the setting" and properly represented the cultures present in the novel (35). In their paper *Translating Neologisms and Proper Nouns in Fantasy Fiction for Young Adults*, Čačija and Marković conclude that copying or rendering are the most used procedures for the translation of proper nouns in *His Dark Materials,* while the choice of procedures for the translation of neologism varies (217). Their research shows the complexity of translating proper nouns and neologisms and the need for translators to adapt to these challenges in different ways (217). In her analysis of the translation of *The Brave New World,* Dunja Pelin concludes that literal translation and borrowing were the most common procedures used by the Croatian translator, while the least frequent were coinage and conversion (25). Finally, In the case of the *Harry Potter* series, Ivonna Fiket shows that the Croatian translators Zlatko Crnković and Dubravka Petrović coined plenty of Croatian neologisms and used borrowing and transcription when translating proper nouns (43-44). For coining new words, the translators mostly used either Croatian archaisms or descriptive language, doing a good job of translating Rowling's rich world to Croatian readers (44). These studies show that the Croatian language truly is flexible when it comes to translating neologisms and proper nouns, allowing Croatian translators to use different strategies that can both preserve the spirit of the Croatian language and the integrity of the work that they are translating. Nonetheless, they also show that the translators often have to employ borrowing or transcription when translating fantastic literature, usually to preserve the exotic elements of the original works.

4. Specifics of George R. R. Martin's *A Song of Ice and Fire* series

A Song of Ice and Fire is a series of epic fantasy books written by the American author George R. R. Martin. The series currently consists of five volumes, with two more upcoming novels, which will finally complete his vast story that first started in 1996 with the publishing of the first volume, *The Game of Thrones* (McLoughlin). This was followed by *A Clash of Kings* in 1998, *A Storm of Swords* in 2000, *A Feast for Crows* in 2005, and *A Dance with Dragons* in 2011. In total, this series contains 4,224 pages and 1,736,054 words, making it by far the longest series written by Martin, while also being his most popular work with more than 90 million books sold (McLouglin). In one of his interviews, Martin revealed that he felt frustrated working as a screenwriter as his ideas often got rejected or trimmed due to budget limits ("George RR Martin on the Making of Game of Thrones"). This prompted Martin to write a series of books where he could pour all his imagination and create a world that he believed could only be properly depicted through writing ("George RR Martin on the Making of Game of Thrones"). Martin decided to write an epic fantasy world largely inspired by the European Middle Ages, with a feudal society brimming with noble houses, knights, and a vast history that set the ground for the political games portrayed throughout the series. This was a breakaway from his previous writing, as most of his works were sci-fi short stories and novellas, most of which were set in his "Thousand Worlds" universe. While creating his new fantasy universe, Martin was largely inspired by writers like Tolkien, H. P. Lovecraft, Eric Frank Russell, Robert E. Howard, and Andre Norton (Schweitzer). Like Tolkien, Martin placed his story in a secondary world, in many ways vastly different from our real world. However, contrary to Tolkien, he did not write the creation myth for his world or construct his own languages and scriptures (Whittingham ch. 2). While both Tolkien's and his universe are classified as "high fantasy", Martin's world is more grounded in reality, having only some fantasy elements that gradually become more pronounced as the book series progresses (Moser 66). As such, his book series is not packed with neologisms like *The Lord of the Rings* or the *Harry Potter* series, which put a much bigger emphasis on magic and introduce numerous creatures, objects, and other invented elements that would demand their own terms. In fact, one of the themes of his books is that magic no longer exists on the scale it once did, becoming a thing of myths, with the reader not knowing its true nature. That being said, focusing on realism has resulted in Martin's books being full of characters, locations, history, and more. Namely, in his interviews, Martin often calls himself a "gardener writer", referring to his worldbuilding style in which he puts his characters into a realistic setting and then allows the story to slowly unravel,

instead of planning the story and the world down to a detail (Flood). This means that his characters behave and experience the world like normal people. He mostly abandons the hero archetype, where minor characters are only set pieces, and tries to imagine all the characters as real people with their personalities, goals, and views. This puts his characters into realistic situations where they are not the only ones in the spotlight, and instead has them observe the world and be influenced by it as much as having them affect it ("George RR Martin on Character Development"). Therefore, his writing includes a lot of exposition where his characters learn about the world around them, its history, and its people (Moser 59). This effect is further amplified by the fact that Martin has a total of 31 POV characters in the books, who often find themselves on different corners of his world (McLoughlin). By having them all meet different people and travel to different places, Martin had to include a dizzying number of proper nouns in his books.

When it comes to naming people or places, Martin has a different approach than writers like Tolkien, who construct languages or complex naming systems for their worlds. In one interview, Martin revealed that, for the most part, he picks names according to "what sounds appropriate" ("George R. R. Martin on how he comes up with his characters' names"). That being said, he does use some broad rules which help him in the process. When naming people, he distinguishes a couple of ethnic groups and creates different-sounding names for each group. For example, the First Men have "very simple, descriptive names like Stark or Heart" ("George R. R. Martin on how he comes up with his characters' names"). Compared to that, he makes the Andal names "slightly more elaborate" and gives the Targaryen names "a sense of exoticism" ("George R. R. Martin on how he comes up with his characters' names"). Furthermore, he gives certain ancestral names to noble houses or creates patterns for naming their members. One example of this are the names of male members of house Lannister, which tend to start with Ty-, giving us names like Tywin, Tyrion, and Tybald ("George RR Martin on Coming up with Character Names"). Martin also makes a distinction between the two continents where the story is set, having them settled with vastly different cultures and peoples. Westeros, one of these two continents, mainly has naming systems that give it "a flavor of medieval England", since Martin largely bases the events of his books on real historical events from the English history ("George R. R. Martin on how he comes up with his characters' names"). On the other hand, the eastern continent Essos is more reminiscent of Eurasia with diverse cultures similar to those of ancient Rome, Carthage, Egypt, Mongol Empire, China, etc. Therefore, the characters from Essos have much more exotic-sounding names that are only slightly inspired by Asian and African languages.

From this description of Martin's worldbuilding in *A Song of Ice and Fire*, it can be concluded that the biggest challenge for translators would be the sheer scope of his world, which has them translating different proper nouns and neologisms at every step of the way. This can be time-consuming since the translator needs to stay consistent with their choice of translation, while still making sure that it effectively reflects Martin's world and transfers all the connotations it may carry. Even George R. R. Martin admits that it can be difficult to keep track of all the characters in the books ("George RR Martin on Why He Created So Many Characters"), with the researchers counting more than 2,000 named characters in the whole series (Kooser). Together with all the names of places and objects, it can safely be estimated that a translator would have to translate minimally one neologism or proper noun per each of the total 4,224 pages of this book series. Along with this, the translator should do their best to take into account the naming rules that Martin had devised, as well as the real-world inspirations that influenced his writing, as he does not hide the fact that his books serve as a political commentary for our real world ("George RR Martin on Why He Created So Many Characters").

5. Translation of neologisms and proper nouns in *A Song of Ice and Fire series*

5.1. Research aim and methodology

This paper will analyze the translation solutions for neologisms and proper nouns in Tajana Pavičević's Croatian translation of George R. R. Martin's *A Song of Ice and Fire* series, with the purpose of expanding the research on translation strategies used in translating fantastic literature into Croatian. The paper will examine the overall efficiency of the translation solutions according to two main criteria. Firstly, according to how well they translate the actual meaning of the terms, including all the connotations that the terms may carry. Secondly, according to how well they preserve the spirit of Martin's world; that is, how they interact with Martin's worldbuilding. Besides transferring the meaning, a good translation should be able to keep the more overt influences that the writer uses to construct his world. Aside from this, the paper will identify some potential challenges that a translator might face when translating a work such as this series.

To achieve this, the original books from *A Song of Ice and Fire* series were first combed for examples of proper nouns and neologisms, after which their translations were tracked in the Croatian version. The most illustrative examples were picked and are going to be examined in this paper. Firstly, the translation of neologisms is going to be examined in the next chapter, with the neologisms being divided into "semantic" and "lexical". After that, the translation of proper nouns will be examined in Chapter 5.3., where proper nouns will be divided into "toponyms", "names of people", and "other proper nouns".

5.2. Translation of neologisms in *A Song of Ice and Fire*

As announced, *A Song of Ice and Fire* series does not feature too many neologisms since George R. R. Martin purposely downplays many tropes established in fantasy fiction. Due to the subtlety of fantastical elements and the striving for realism, Martin does not invent too many new terms as his world mostly tries to mimic ours, albeit in Medieval times. Furthermore, the terms he invents usually reflect this subtlety and do not sound too foreign or exotic; except for the ones that come from some of his invented languages, which are intended to sound exotic. As will be shown with examples, most of his neologisms are blend words, derived words, or "semantic neologisms", whereby a new meaning is ascribed to already existing English words. For this research, this paper will divide the examples of neologisms according to Bednarska's distinction between "lexical"

and "semantic neologisms". As for the translation procedures, the paper will use Newmark's procedures listed in Chapter 2.3. above.

5.2.1. Translation of 'semantic neologisms'

For the first group 'semantic neologisms', six examples were picked and their translation procedures were analyzed in Table 1. below.

Table 1. Semantic neologisms and their translation

SL term	Sample sentence	TL term	Sample sentence	Procedure
wildling	"The wildlings are dead." (*A Game of Thrones* 6)	*divljaci*	"Divljaci su mrtvi." (*Igra prijestolja* 7)	Descriptive term
snarks	"The good part is there are no grumkins or snarks" (*A Game of Thrones* 119)	*snarkovi*	"Dobra strana je da kvrgavci i snarkovi ne postoje…" (*Igra prijestolja* 126)	Naturalisation
stag	"He had ninety silver stags in a leather bag buried beneath the straw." (*A Game of Thrones* 128)	*jelenjaci*	"Imao je devedeset srebrnih jelenjaka u kožnoj torbi skrivenoj u slami." (*Igra prijestolja* 136)	TL neologism
nightshade	"He noted sweetsleep and nightshade." (*A Clash of Kings* 140)	*noćna sjena*	"Zamijetio je slatki san i noćnu sjenu" (*Sraz kraljeva* 231)	Literal translation
dragon	"Edmure Tully has offered a thousand golden dragons for your recapture?" (*A Storm of Swords* 350)	*zmajevi*	"Edmure Tully je ponudio tisuću zlatnih zmajeva za vaše ponovno uhićenje?" (*Oluja mačeva* 125)	Literal translation
manticore	"It was said that manticores prowled the islands of the Jade Sea" (*A Game of Thrones* 221)	*mantikora*	"Govorilo se da su mantikore vrebale otocima Nefritskoga mora," (*Igra prijestolja* 233)	Recognised TL-translation

As displayed in Table 1, in his *A Song of Ice and Fire,* Martin used several English terms which he modified and used with new meanings in the context of his world. Pavičević deals with

these words in different ways and comes up with some creative solutions. The first term "wildling" is a noun in English, which denotes "an uncultivated plant or undomesticated animal" (*Collins Dictionary)*. In Martin's world, it is used as a derogatory term for people living north of the Wall, who are otherwise referred to as the "Free Folk". For this term, Pavičević used "divljaci", which means "savages" in English. This transfers the derogatory connotations of the term, as well as the intended meaning behind it. However, there are occasions where the term "divljaci" is also used in place of "savages". Therefore, it could be useful to modify the term and create a TL neologism to distinguish the word. One solution could be "divljani".

The second term "snark" for the most part means "an attitude or expression of mocking irreverence and sarcasm" in the English language (*Merriam-Webster)*. In his world, Martin uses it to denote mythical creatures used to frighten little children. This may be an homage to Lewis Carroll, who first used the term in that sense in his *The Hunting of the Snark*. Pavičević chose to naturalise this term, which is the most practical solution considering that it is not a commonly used term in the books, and it reads well in Croatian.

The third term is "stag", which is "an adult male red deer" in English (*Merriam-Webster)*. Besides this generic meaning, Martin uses this noun as the term for silver coins that have the symbol of a stag printed on them and are one of the main currencies in Westeros. Pavičević comes up with a creative solution and translates this term as "jelenjak", which is a blend of the words "jelen", or "stag" in English, and "srebrnjak", or "silver coin" in English. This works perfectly as it translates the fact that it is a currency while keeping the connection with "stag".

The fourth term is "nightshade", which is a term used for various types of poisonous plants, herbs, and weeds (*Merriam-Webster)*. Martin keeps the same connotations but uses it as a name of a common poison in his world. Pavičević uses literal translation and translates the term word-for-word as "noćna sjena". While this is a perfectly adequate solution, it does maintain the connection to the family of toxic plants, which immediately implies that it is a poison. Therefore, a perhaps better solution would be the Croatian term "bunika", which is a well-known poisonous plant that also belongs to the nightshades family of plants.

The fifth term is "dragons", which is another term used for gold coins in Westeros, besides its generic meaning where it denotes a monstrous winged animal that breathes fire (*Merriam-Webster)*. In this case, Pavičević opted for literal translation and translated the term as "zmajevi". This was possibly done to avoid the awkward blending of the words "zmaj" and "zlatnik", which is a "golden coin" in English. While doable, this blend would not sound as natural as "jelenjak", and it is not required, as the term "dragons" usually comes with a number or the adjective "golden", which hints at the fact that it is a currency.

The sixth and final example is "manticore", which is an Ancient Greek name for a mythological creature with the head of a human, a body of a lion, and a scorpion's tale. In Martin's world, manticores are poisonous insects that are somewhat reminiscent of scorpions, but with an unsettling human-like face. Pavičević used the recognised translation of this Greek term and translated it as "mantikora", which is certainly the best option for this term.

These examples show how commonplace terms can be modified in literary works and appear as neologisms which can carry plenty of information that the translator needs to take into account. As shown, these terms can often be translated word-for-word or literally without negative consequences. However, as displayed by Pavičević, the translator should consider and try out different procedures as they could result in a richer translation that preserves more connotations.

5.2.2. Translation of lexical neologisms

Besides semantic neologisms, Martin's books also include many lexical neologisms. For the purpose of this research, 50 examples of lexical neologisms were selected and their translations analyzed. The aim is to determine the most usual translation procedures for translating lexical neologisms. These examples will further be divided into two groups. The first group will be called 'exotic lexical neologisms' and include the archetypal fantastical neologisms that seem to be entirely invented words, without any meaningful components from existing languages. The second group will be 'lexical neologisms', which will include less exotic blend words, phrases, or words derived from existing languages.

Ten examples were picked for the group 'exotic lexical neologisms'. More than half of the examples are words taken from the fictional Dothraki language, and these examples are khal, khalasar, arakh, khaleesi, hranna, khalakka, hrakkar, dosh khaleen. As can be seen, most of these neologisms contain the Dothraki term "khal", which denotes a leadership role similar to a chief. Since the fictional Dothraki culture is largely based on the old Mongol culture, it is possible that the term "khal" is based on the Mongol title "khan". However, the terms derived from it seem to be entirely fictional. Based on the word "khal", the term "khaleesi" denotes the title of khal's wife, while "khalasar" is the term that denotes khal's horde or tribe. "Khalakka" is the title held by khal's eldest son and heir, and "dosh khaleen" is the term that denotes wives of dead khals that serve as seers in the Dothraki society. The word "arakh" is the term for the curved swords that the Dothraki use, while "hrakkar" is their name for a breed of white lion native to their lands. Examples that do not belong to the Dothraki language are "mhysa", which means "mother" in the fictional Ghiscari language, and "sygerrik" which means "deceiver" in the fictional Old Tongue. Sample

sentences for some of these words are compiled in Table 2 below. Of these ten examples, all words were translated through transference, meaning that they were borrowed without any changes. This was the best option since transference maintains the sense of exoticism that the terms were deliberately endowed with. Namely, since all of these examples are entirely fictional words that do not have any recognized translation, the only other options for the translator were the use of functional words or descriptions. However, had Pavičević used these procedures, she would have had to replace these terms with more basic English terms like "chief", "tribe", and "queen", which would not sound exotic and would completely disturb the narrative considering that these words are supposed to sound foreign even to the characters in the books.

Table 2. Sample sentences for the group 'exotic lexical neologisms'

SL/TL term	Sample sentence in English	Sample sentence in Croatian
khal	"Khal Drogo has never lost a fight" (*A Song of Ice and Fire* 38)	"Khal Drogo nikad nije izgubio bitku" (*Igra prijestolja* 40)
khalasar	"Drogo had called his khalasar to attend him and they had come" (*A Song of Ice and Fire* 97)	"Drogo je pozvao svoj khalasar da prisustvuje vjenčanju i oni su došli" (*Igra prijestolja* 101)
mhysa	"'Mhysa!' a brown-skinned man shouted out at her." (*A Storm of Swords* 404)	"'Mhysa!' vikne joj muškarac smeđe kože" (*Oluja mačeva* 196)

Analysis of translation procedures was conducted for the group 'lexical neologisms' and the results for the other 40 examples are presented in the Table 3 below.

Table 3. Translation procedures for the group 'lexical neologisms'

Translation procedure	Number of uses	Percentage
Naturalization	3	7.5%
TL neologism	3	7.5%
TL derived word	2	5%
Literal translation	21	52.5%
Description	5	12,5%
Transference	4	10%
Functional term	2	5%

As shown in Table 3 above, seven different procedures were used to various degrees for the translation of lexical neologisms present in *A Song of Ice and Fire* series. The 40 examples that were used in this analysis were mostly either blend words, collocations, or derived words. Of the seven procedures that were used, the most prominent by far is literal translation, which was used for more than half of neologisms. It should be noted that not all literal translations were done in the same way; some blend words were kept as blend words in the target language, while some were changed to noun phrases. While these cases would constitute "procedure combination" according to Newmark's categorization, for the sake of clarity, they were all listed under literal translation. As for the other procedures, besides the ones that were not used at all, the least frequent procedure was the use of TL-derived words. Considering the nature of these neologisms, this is an expected result that goes along with the fact that Martin uses simple neologisms to play into the subtlety of fantastic elements and the strive for realism. To expand upon this claim, all procedures will be examined and exemplified within the context of Pavičević's translation.

Naturalization was a scarcely used procedure in translating lexical neologisms, being used for the translation of the terms "maester", "aeromancer", and "warg". In the Croatian translation, these terms appear as "meštar", "aeromant", and "varg". These terms are set apart from the rest of Martin's neologisms by the fact that they are derived from other languages. The terms "maester" and "aeromancer" are derived from Italian and Greek, while the word "warg" first appeared in Tolkien's writing, where it was naturalized from the Old Norse word "vargr". Due to being a play on the Italian word "maestro" and the English word "master", Martin's term was given the recognized Croatian translation "meštar" which is used for those terms. However, since "maester" is not a real word, this cannot be taken as a recognized translation and can instead be considered a naturalization of the term, with the other viable option being "majstor". Similarly, the word "aeromancer" is a blend of the prefix "aero-", which denotes anything related to air, and the suffix "-mancer", which is used to denote a magic user. While these particles do have equivalents in Croatian, the translation "aeromant" does not utilize both equivalents and thus cannot be considered a literal translation. Instead, it can either be considered a "procedure combination" or "naturalization", since the translated suffix "-mant" is essentially a naturalization of the English suffix "-mancer". Lastly, the word "varg" is a clean-cut naturalization of the word "warg", as it is only adapted to the Croatian alphabet. Another possible example of naturalization is "pyromancer", which was translated in the same vein as "aeromancer", appearing as "piromant" in the Croatian rendition of the books. However, the term "pyromancer" is somewhat of a staple in fantasy fiction, so it was not included as a neologism. Overall, while not often used,

naturalization was well utilized to translate more foreign neologisms that appeared in the text, while making them feel natural within the context of the books.

The second procedure was the use of TL neologisms, which were used as frequently as naturalization. The terms translated through the use of TL neologisms are "weirwood", "weirwoods", and "bloodrider", which were translated into Croatian as "usud-drvo", "usud-šume", and "jahač-pobratim". These translations are in fact procedure combinations that were grouped as a single procedure to differentiate them more easily. The terms "weirwood" and the plural "weirwoods" are taken as different examples as they have different translations. In both examples, the first part "weir" is translated through "description" as "usud", which means "fate". In truth, the noun "weir" denotes "a fence or enclosure set in a waterway for taking fish" (*Merriam-Webster*). However, in Martin's books, a "weirwood" is a type of tree that has magical properties, allowing some people to see into the past or present through visions. When mentioned in plural and thought of *en masse*, "weirwoods" are sometimes translated as "usud-šume" instead of "usud-drva". The third term "bloodrider" denotes the rank of sworn protectors of a Dothraki khal, which is marked by a brother-like bond. As such, Pavičević translated the term through a combination of literal and descriptive translation into "jahač-pobratim". While this solution seems a bit awkward due to hyphenation, it is the best option, as it translates the full meaning of the word.

The use of TL derived words was only noted in two cases, for the translation of the terms "grumkin" and "wormwalk". While these terms could have been translated literally, the translator instead opted to create derived words, coming up with the translations "krvgavci" and "crvičnjaci". As these terms depend on the context for meaning, these are creative solutions, which fit well into the rest of the text.

As announced, literal translation was the most prominent translation procedure for lexical neologisms, being used for the translation of 21 terms. Since most of Martin's neologisms are simple noun phrases that combine two English words, literal translation is the obvious first choice of procedure when it comes to their translation. Its main advantage is the fact that it preserves the simplicity and word meaning of all neologisms, reproducing them fully in the target language. However, in the case of Croatian language, this procedure has one drawback – the fact that if often has to sacrifice the form of the original neologism. Namely, since blend words are not that common in the Croatian language, many translations would sound awkward if the words were left blended. Some examples of this change are observed in the terms "bloodflies", "wildfire", and godswood, which are translated as "krvave muhe", "divlja vatra", and "božanska šuma". Besides separating words, some translations are hyphenated, as is the case with "ironwood" and "moonbloom", which were translated as "željez-drvo" and "mjesec-cvat". In a few cases where a blend word would not

sound awkward, its form was reproduced in Croatian, as is the case with "direwolf" and "greenseer", which were translated as "strahovuk" and "zelenvidovnjak". While these solutions do not always sound as natural as the original word, this should be attributed to language features and not the translator's skill or creativity.

The fifth procedure is description, which has the translator describe the meaning or parts of the meaning of a certain word when translating it. It was used to translate the terms "spell-forged-steel", "merling king", "shadowbinder", "bloodmage", and "kraken". However, the results of this procedure were a bit unsatisfying. Namely, the translations of the terms "shadowbinder" and "bloodmage" are not consistent, while the term "kraken" is given a somewhat unnecessary descriptive translation. Firstly, the term "shadowbinder" is twice translated as "istjerivač duhova" and three times as "utjerivač duhova". Besides this inconsistency, neither of these solutions correctly describes the people they name. The first term seems to denote a person who has the ability to exorcise spirits, while the second one denotes a person who can possess another person or a place with spirits. However, in Martin's world, "shadowbinders" are mages who can bind and control shadows and not spirits. Therefore, a more accurate solution would be "sjenovodac" or "sjenovladac", which roughly translates as "the master of shadows". The other example is "bloodmage", which is once translated as "krvožedni čarobnjaci" and "krvavi mag" on two other occasions. Although its back translation is "bloody mage", the second translation is a solid solution, as it translates the connection between blood and the mage who uses it to practice their magic. On the other hand, the term "kraken" did not really require description, as it is a reasonably well-known name of another mythological creature, like the manticore. Therefore, its translation as "orijaška lignja" is redundant.

The procedure of transference was used for four terms that sound more exotic than some other lexical neologisms but are still not entirely invented. These terms are "septa", "maegi", "septon", and "magnar". Both "septa" and "septon" are derived from the Latin number seven or "septem", and they are used as the terms for nuns and priests of "The Faith of the Seven". Meanwhile, the word "maegi" is derived from the term "mage", while "magnar" can be traced to the Latin word "magnus" which denotes something great or large. Since most of the Croatian readers are familiar with the bases of these words, it is acceptable to transfer them

The final procedure is the use of functional terms, where the translator uses a neutral or generic term to translate a word from a foreign culture. The terms translated with this procedure are "spellsinger" and "godswife". Although these examples are English blend words, the use of functional terms is the procedure that most closely describes the translator's approach to them, as Pavičević uses generic terms to translate new words that belong to a foreign culture, albeit an

invented one. Namely, she translates these terms as "vrač" and "svećenica", instead of trying to literally translate them or describe them more vividly. However, this does not affect the overall translation since these terms only appear a handful of times.

5.3. Translation of proper nouns in *A Song of Ice and Fire*

Compared to neologisms, George R. R. Martin introduces numerous proper nouns in his series, as explained in Chapter 4. As with neologisms, these proper nouns sound more or less exotic, in accordance with Martin's worldbuilding strategies. This chapter will examine the translation procedures used by Tajana Pavičević for translating proper nouns in *A Song of Ice and Fire* series. Furthermore, it will comment on the effectiveness of these procedures in translating the connotations these nouns may carry, as well as their effects on the delivery of Martin's worldbuilding in the Croatian language. For the purpose of this examination, all proper nouns will be divided into three groups. The first group, "toponyms", will include names of cities, rivers, mountains, and similar. The second group, "names of people", will include names and nicknames of human characters. The third group will include various other proper nouns such as the names of animals, objects, historical events, etc. As for the translation procedures for proper nouns, the paper will use the procedures laid out by Lincoln Fernandes.

5.3.1. Translation of 'toponyms'

For the first group 'toponyms', 100 proper nouns were selected, including the names of settlements, seas, landmasses, landmarks, mountains, rivers, and lakes. The majority of these examples are the names of settlements, so their translations will be examined more closely. The procedures used for translating proper nouns in the group 'toponyms' have been listed in Table 4 below. All of the procedures will be examined and exemplified and some inconsistencies will be pointed out.

Table 4. Translation procedures for the group 'toponyms'

Translation procedures	Number of uses	Percentage
Transposition	17	17%
Rendition	64	64%
Copying	15	15%
Substitution	2	2%

Addition	2	2%

As shown in Table 4, three main procedures were used for translating toponyms. These procedures are transposition, rendition, and copying, which together account for 96% of all translated toponyms. This goes hand in hand with the previous research on translating proper nouns into Croatian, according to which rendition and copying are the most common procedures used for translation, as outlined in Chapter 3 of this paper. Considering that both transposition and rendition include the reproduction of a foreign term in the target language, it can also be stated that 81% of toponyms were translated into Croatian, while only 15% were borrowed. This shows that the translator maintained the purist tradition of the Croatian language when translating toponyms. The use of each procedure will now be examined.

Transposition was used for the translation of 15 toponyms, most of which consisted of two nouns that were either blended or formed a noun phrase. Examples of this are "Dragonstone", "Bear Island", "Castle Black", "Hornhill", and "Shadow Tower". Namely, "Dragonstone" was translated as "Zmajev kamen", whereby the noun "Dragon" was turned into an adjective to give the meaning "Dragon's stone". The same was done with "Bear Island", "Castle Black", "Shadow Tower", and "Hornhill", which were translated as "Medvjeđi otok", "Crni zamak", "Sjenovita kula", and "Rogati vrh". Another example of transposition is "Winterfell", which was translated as "Oštrozimlje", replacing the verb "fell" with the adjective "oštro" and switching the word order. In all examples, transposition was well utilized to make the proper nouns sound more natural in the target language. The only inconsistency was found in the noun "Starfall", which was once translated as "Zvjezdani slap", and on other occasions as "Zvjezdanpad".

Rendition was by far the most used translation procedure for toponyms, being used on 66 occasions. While this procedure is used only when the names are "transparent or lexically motivated" (Fernandes 50), it was efficiently utilized since most of Martin's toponyms are, as previously stated, simple blends or phrases. Some examples are "Red Fork", "The Fingers", "Three Sisters", "King's Landing", "Oldtown", "Frostfangs", and "Gulltown". These proper nouns were translated as "Crvene rašlje", "Prsti"; "Tri sestre", "Kraljev Grudobran", "Starigrad", "Mrazočnjaci", and "Galebgrad". While most of these proper nouns are unambiguous, allowing them to be easily rendered, there are a number of debatable toponyms that require more attention. One example is the name of the capital city of Westeros, "King's Landing". Namely, in Martin's books, the city's name is derived from the fact that it was the place where the first king of the Seven Kingdoms had landed when invading Westeros. This is not reflected in the Croatian translation, which can be back-translated as "King's Breastwork" or "King's Rampart". While it

is true that the city of King's Landing was founded around the same king's fortification, that is not where the city got its name from. Therefore, a more precise translation would be "Kraljevo pristanište".

Copying was the third most utilized procedure, and it was almost exclusively used for the names of places that were fully invented and were supposed to sound exotic within the context of the books. Some examples of this are "Dorne", "Braavos", "Myr", "Asshai", "Yi Ti", and "Vaes Dothrak". The only other viable options for these terms are recreation or transcription. However, neither of those procedures is necessary to produce the same effect as the original names. The only inconsistencies with copying are the names of castles "Hornwood" and "Hightower", which are both blends that could be rendered or transposed. However, the reason why the translator chose to leave them untranslated might be the fact that these castles belong to noble families of the same name, whose translation was given a different approach.

The last two procedures are 'addition' and 'substitution'. Addition is used only for the proper nouns "Westeros" and "Eyrie". Besides dropping the exotic prefix "-os" in "Westeros", the Croatian translator adds "Zemlje", with the full translation being "Zapadne Zemlje", which means "Western Lands" in English. This addition hints at the fact that the noun denotes a certain landmass and helps deliver the original connotations of the term. On the other hand, "Eyrie" is translated as "Orlovo gnijezdo", which means "Eagle's nest". While "eyrie" is the proper term for nests constructed by eagles, it also applies to any large birds of prey. Since castle "Eyrie" is the seat of House Arryn, whose sigil is a falcon, the addition of information backfires in this example. Substitution is also used only for two nouns, those being "the Neck" and "Flea Bottom", which were translated as "Prevlaka" and "Buvljak". These translations are effective, but not semantically connected to the original terms. Namely, "prevlaka" is the Croatian word for isthmus, which correctly describes "the Neck". However, it does not translate the actual meaning of the word. The same goes for the term "Buvljak".

Overall, this analysis shows that Pavičević's translation of toponyms was effective and systematic, as she used transposition and rendition for those proper nouns that were more transparent, copying only the names of places that Martin deliberately gave an exotic name.

5.3.2. Translation of 'names of people'

For the group 'names of people', another 100 examples have been selected and analyzed for the procedures used in their translation. The examples used in this analysis consist of names, nicknames, and titles of human characters. The results of the analysis are shown in Table 5 below.

This time, along with the previous procedure, 'procedure combination' will be added to Fernandes's categorization, since there are a number of examples where only one part of the name is translated.

Table 5. Translation procedures used for the group 'names of people'

Translation procedure	Number of uses	Percentage
Rendition	11	11%
Combination	21	21%
Copying	67	67%
Recreation	1	1%

As displayed in Table 5, the group 'names of people' has almost the opposite results when compared to the group 'toponyms'. Namely, instead of transposition and rendition, the most utilized procedure by far for translation in this group is 'copying'. It is followed by 'procedure combination', which is essentially a combination of copying and rendition, while 'rendition' comes third and 'recreation' fourth. A part of the reason behind these results is the way Martin names his characters. Instead of sticking to simple descriptive names, as in the 'toponyms' group, Martin has a more nuanced and creative approach to the names of his characters. As explained in Chapter 4, he creates different ethnicities and nationalities which he takes into account when naming his characters. This immediately restricts the use of transposition and rendition, as many characters get unique names that cannot be literally translated. Furthermore, while mostly avoiding typical English names, he plays with the spelling and creates his own English-sounding names like Jon, Aron, Jayne, and Catelyn. As such, in contrast to his toponyms, he makes his proper nouns less transparent and restricts the use of conventional translation. However, along with the writer, the translator also had a different approach to names and decided only to translate the names and nicknames that carry certain information vital to the reader. The implementation of this strategy will be explained below.

Firstly, rendition was primarily used for the kind of names and nicknames that Fernandes would describe as transparent. Examples of this are "Fat Tom", "Stone Head", "Hot Pie", "The Young Wolf", and "Littlefinger". All of these examples consist of simple noun phrases and are therefore easily rendered as "Debeli Tom", "Kamena Glava", "Vruća Pita", "Mladi vuk", and "Maloprsti". Because of their descriptiveness, Pavičević made sure to translate all such names and

nicknames. Not doing so would deprive the readers of important information that characterizes many of these characters.

Combined procedures were the second most used method of translation. This was mostly applied to the proper nouns consisting of one part that is copied and another part that is translated. In practice, this mostly applied for titles of characters, wherein the title held important information, while the name was only referential. Examples of this are "Barristan the Bold", "Aemon the Dragonknight", "Lann the Clever", and "Maegor the Cruel", which were translated as "Barristan Smjeli", "Aemon Zmajski Vitez", "Lann Lukavi", and "Maegor Okrutni". The same method was applied when translating nicknames such as "Horseface Arya", Three-finger Hobb", and "Dagmer Cleftjaw", which were translated as "Konjolika Arya", "Troprsti Hobb", and "Dagmer Raskoljena Čeljust". On the other hand, the names of noble houses were almost never translated, even when they were simple nouns or blends such as "Reed", "Marsh", "Oakheart", "Seaworth", and "Greenfield". This was probably a decision made by the translator in order to avoid the possible complications that may arise from translating such names. For example, had Pavičević decided to translate house names, she would have had issues deciding which ones to translate and which not. Had she chosen to translate only the simplest names, there would have been no reason for her not to translate the blended names as well, as they would otherwise stick out. Had she chosen to translate those names as well, the more abstract names would have started sounding foreign, possibly disrupting Martin's worldbuilding. Furthermore, since Martin often employs figures of speech, Pavičević would not be able to predict how her translation might play into his future writing, considering that two more books are on the way. However, there are at least two examples where she breaks this rule and translates the names of noble Houses. The first example is the name of the house "Kettleblack", which she translates as "Kotlocrni". This is unnecessary since their name does not carry overly important information that the readers would need. The second example is the house "Hightower", which is on one occasion referred to as "Visoka kula".

Since the names of noble houses were not translated, it is not surprising why copying was the most utilized procedure in the translation of names of characters. While this decision did result in some loss of meaning, overall, it probably did a better job preserving the integrity of Martin's world. Considering that Martin openly states that he was inspired by Medieval England, preserving the names of characters might evoke more crucial information than the actual translation.

Lastly, the procedure of recreation was used in translating the name "Moon Boy", which Pavičević recreated as "Mali Luna". This is an ingenious solution, as the back translation would be "Little Luna". Considering that Luna is the name of the Earth's Moon, this solution recreates the full meaning potential of the name in different words.

For the last group 'other proper nouns', 35 examples were selected and their translation procedures were analyzed. The examples included names of animals, objects, ships, and historical events. The purpose of this analysis is to determine the overall approach to different proper nouns that are not toponyms or proper names. The results of the analysis are displayed in Table 6 below.

Table 6. Translation procedures for 'other proper nouns'

Translation procedure	Number of uses	Percentage
Rendition	29	82%
Copying	1	3%
Recreation	2	6%
Transposition	3	9%

As shown in Table 6, whenever possible, the translator's first course of action is rendition of proper nouns into the Croatian language. Only when the nouns prove unwieldy does the translator adapt them through recreation or transposition. Meanwhile, copying was only used to translate the name "Balerion". Some examples that were used in this analysis were "Needle", "Storm Dancer", "Battle of the Camps", and "Oathkeeper", which were rendered as "Igla", "Olujna plesačica", "Bitka tabora", and "Čuvar zakletve".

6. Conclusion

The analysis presented in this paper shows that the translator Tajana Pavičević had a refined strategy for the translation of neologisms and proper nouns in George R. R. Martin's *A Song of Ice and Fire* series. Neologisms, which can be divided into semantic and lexical, were always translated, except when they were intended as exoticisms within the work itself. The main procedures used for their translation were literal translation and description, with only a few cases of TL neologisms and derived words being made. As for the proper nouns, the results varied from group to group. The groups 'toponyms' and 'other proper nouns' showed the same tendency for translation, with only the exotic nouns being copied. As with neologisms, literal translation – here referred to as rendition – and transposition were the main procedures used for translation. However, the group 'names of people' displayed the opposite approach, wherein only the descriptive names were translated, while all referential names were copied. Furthermore, the translator made a rule not to translate any family names or names of noble houses, regardless of their translatability. Despite the few inconsistencies, this systematic approach produced a good translation that opened Martin's world to Croatian readers, while preserving the influences that make it unique, mainly through the character names which evoke the sense of Medieval England.

As expected, the main challenge for the translator proved to be the sheer number of neologisms and proper nouns present in Martin's books. With hundreds of characters, it is not surprising when a certain side character's name gets translated differently at places. However, this does inform translators where to be cautious when translating tomes like Martin's *A Song of Ice and Fire* books. Besides the size, the translator was faced with the challenge of deciding what to translate, and what to copy, so as not to disrupt the integrity of Martin's writing and worldbuilding. As concluded, Pavičević opted to avoid translating family names, because doing so could lead to further complications down the line and open the rabbit hole of translation, wherein all the names could require translation to maintain the integrity of the author's original work.

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Appendices

1. 'Exotic lexical neologisms'

	Transferred SL term
1	Khal
2	dosh khaleen
3	sygerrik
4	mhysa
5	hrakkar
6	khalakka
7	hranna
8	khaleesi
9	arakh
10	Khalasar

2. 'Lexical neologisms'

	SL term	TL term	Procedure
1	maester	meštar	naturalisation
2	direwolf	Strahovuk	literal translation
3	godswood	Božanska šuma	literal translation
4	weirwood	Usud-drvo	TL neologism
5	weirwoods	Usud-šuma	TL neologism
6	bloodriders	jahači-pobratimi	TL neologism
7	septa	septa	transference
8	grumpkin	kvrgavci	TL-derived word
9	lizard-lion	gušter-lavovi	literal translation
10	ironwood	željez-drvo	literal translation
11	wolfs blood	vučja krv	literal translation
12	spell-forged-steel	čarobni mačevi	description
13	stormsinger	olujni pjevač	literal translation
14	spellsinger	vrač	functional term

15	aeromancer	aeromant	naturalisation
16	shadow binder	istjerivač duhova	description
17	bloodmage	krvožedni čarobnjaci	description
18	children of the forest	djeca šume	through-translation
19	moonbloom	mjesec-cvat	literal-translation
20	goldcloaks	Zlatni plaštevi	literal-translation
21	moonsinger	Mjesečeva pjevačica	literal translation
22	bloodflies	Krvave muhe	literal translation
23	wildfire	divlja vatra	literal translation
24	wormwalk	crvičnjaci	TL-derived word
25	iron price	željezna cijena	literal translation
26	maegi	maegi	transference
27	codfish lords	Bakalarski knezovi	literal translation
28	salt wife	žene od soli	literal translation
29	greenseer	zelenvidovnjak	literal translation
30	septon	septon	transference
31	red priest	Crveni svećenik	literal translation,
32	skinchanger	Mjenjač kože	literal translation
33	warg	varg	naturalisation
34	kraken	Orijaške lignje	description
35	ironborn	željezni rod	literal translation
36	magnar	Magnar	transference
37	dragonglass	Zmajsko staklo	literal translation
38	godswife	svećenica	functional term
39	merling king	morski kralj	description
40	rock wife	žena od kamena	literal translation

3. 'Toponymps'

	SL term	TL term	Procedure
1	Winterfell	Oštrozimlje	transposition
2	Riverrun	Rijekotok	rendition

3	Red Fork	Crvene rašlje	rendition
4	Eyre	Orlovo Gnijezdo	addition
5	Casterly Rock	Bacačeva Hrid	rendition
6	Vaes Dothrak	Vaes Dothrak	copying
7	Jade Sea	Nefritsko more	rendition
8	Westeros	Zapadne Zemlje	addition
9	Sunset Kingdoms	Kraljevine sutona	rendition
10	Dorne	Dorne	copying
11	Vale of Arryn	Arrynska dolina	rendition
12	Highgarden	Visovrt	rendition
13	Isle of Faces	Otok lica	rendition
14	King's Landing	Kraljev Grudobran	rendition
15	Dragonstone	Zmajev Kamen	transposition
16	Braavos	Braavoos	copying
17	Myr	Myr	copying
18	Volantis	Volantis	copying
19	Qohor	Qohor	copying
20	Tyrosh	Tyrosh	copying
21	Lys	Lys	copying
22	Port of Ibben	Ibbenske luke	transposition
23	Summer Isles	Ljetno otočje	rendition
24	The Neck	Prevlaka	substitution
25	Iron Islands	Željezno otočje	rendition
26	Storm's End	Krajoluja	rendition
27	Mountains of Dorne	Dornsko gorje	rendition
28	The First Keep	Glavna kula	rendition
29	Dothraki sea	Dothrakijsko more	rendition
30	Shadow Lands	Sjenovite zemlje	transposition
31	Asshai	Asshai	copying
32	Bear Island	Medvjeđi otok	transposition
33	The barrows of the First Men	Humci Prvih ljudi	rendition
34	The Wolfswood	Vučja šuma	rendition

35	The Fingers	Prsti	rendition
36	Three Sisters	Tri sestre	rendition
37	Blackwater Rush	Bujica Crnovoda	rendition
38	The Red Fort	Crvena utvrda	rendition
39	Blackwater	Crnovoda	rendition
40	Castle Black	Crni zamak	transposition
41	Oldtown	Starigrad	rendition
42	Lannisport	Luka Lannis	rendition
43	King's Tower	Kraljeva kula	rendition
44	Eastwatch	Istočna stražarnica	transposition
45	Shadow Tower	Sjenovita Kula	transposition
46	Moat Cailin	Jarak Cailin	rendition
47	The Citadel	Citadela	rendition
48	Commander's Keep	Zapovjedna utvrda	transposition
49	Mole's Town	Krtograd	transposition
50	Lands of the Long Summer	Zemlje dugog ljeta	rendition
51	Yi Ti	Yi Ti	copying
52	Pyke	Pyke	copying
53	Hornhill	Rogati brijeg	transposition
54	The Great Sept	Velika septa	rendition
55	Street of Steel	Čelična ulica	rendition
56	King's Gate	Kraljeve dveri	rendition
57	Mud Gate	Blatna vrata	transposition
58	River Gate	Riječna vrata	rendition
59	Mountains of the Moon	Mjesečevo gorje	rendition
60	Seagard	Morska straža	transposition
61	Giant's Lance	Orijaševo koplje	rendition
62	Arbor	Sjenica	rendition
63	Gulltown	Galebgrad	rendition
64	Mummer's Ford	Glumčev gaz	rendition
65	Dreadfort	Strahotvrđa	rendition
66	Smoking Log	Goruća Cjepanica	rendition

67	Hornwood	Hornwood	copying
68	Mother of Mountains	Majka svih gora	rendition
69	Womb of the World	Utroba svijeta	rendition
70	Drunkard's Tower	Pijančeva kula	rendition
71	Children's Towe	Kula djece	rendition
72	Meeren	Mereen	copying
73	Raventree	Vranino drvo	transposition
74	Tumblestone	Pjenkamen	transposition
75	Shipbreaker Bay	Zaljev brodolomaca	rendition
76	Whispering Wood	Šaputava šuma	rendition
77	Skagos	Skagos	copying
78	Flea Bottom	Buvljak	substitution
79	Bloody Keep	Krvava tvrđava	rendition
80	Sea Tower	Morska kula	rendition
81	Deepwood Motte	Dubogajski Humak	rendition
82	Vaes Tolloro	Vaes Tolloro	copying
83	The Gods Eye	Božje Oko	rendition
84	Sunspear	Sunčevo Koplje	rendition
85	Bitterbridge	Gorki Most	rendition
86	Frostfangs	Mrazočnjaci	rendition
87	Fist of the First Men	Šaka Prvih ljudi	rendition
88	Stony shore	Kamena obala	rendition
89	Torrhen's Square	Torrhenova Četvorina	rendition
90	Skirling Pass	Piskutavi prolaz	rendition
91	Starfall	Zvjezdanpad	transposition
92	Acorn Hall	Žirdvor	rendition
93	Last River	Posljednja Rijeka	rendition
94	New Gift	Novi dar	rendition
95	White Harbour	Bijela luka	rendition
96	Craster's Keep	Crasterova Tvrđa	rendition
97	Dragonmont	Zmajovrh	rendition
98	Ruby Ford	Gaz rubina	rendition
99	Summer sea	Ljetno more	rendition

	SL term	TL term	Procedure
100	Duskendale	Sumrakdol	rendition

4. 'Names of people'

	SL term	TL term	Procedure
1	King-beyond-the-wall	Kralj-s-one-strane-Zida	Rendition
2	Targaryen	Targaryen	Copying
3	Brandon the Builder	Brandon Graditelj	Combination
4	Magister Illyrio	Magister Illyrio	Copying
5	Daenerys	Daenerys	Copying
6	Aegon the Conqueror	Aegon Osvajač	Combination
7	Rhogor	Rhogor	Copying
8	Howland Reed	Howland Reed	Copying
9	Daeron Targaryen	Daeron Targaryen	Copying
10	Catelyn Tully	Catelyn Tully	Copying
11	Eddard Stark	Eddard Stark	Copying
12	Jon Arryn	Jon Arryn	Copying
13	Joffrey Baratheon	Joffrey Baratheon	Copying
14	Jon Snow	Jon Snow	Copying
15	Arthur Dayne	Arthur Dayne	Copying
16	Ashara Dayne	Ashara Dayne	Copying
17	Horseface Arya	Konjolika Arya	Combination
18	Jayne Poole	Jayne Poole	Copying
19	Beth Cassel	Beth Cassel	Copying
20	Ryam Redwyne	Ryam Redwyne	Copying
21	Aemon the Dragonknight	Aemon Zmajski Vitez	Combination
22	Gerold Hightower	Gerold Hightower	Copying
23	Barristan the Bold	Barristan Smjeli	Combination
24	Old Nan	Stara Nana	Combination
25	Littlefinger	Maloprsti	Rendition
26	Jorah Mormont	Jorah Mormont	Copying

27	Cohollo	Cohollo	Copying
28	Haggo	Haggo	Copying
29	Aegon Dragonlord	Aegon Gospodar Zmajeva	Combination
30	Illyn Payne	Illyin Payne	Copying
31	Serwyn of the Mirror Shield	Serwyn od Zrcalnog štita	Combination
32	Renly Baratheon	Renly Baratheon	Copying
33	Edmure Tully	Edmure Tully	Copying
34	Aron Santagar	Aron Santagar	Copying
35	Donal Noye	Donal Noye	Copying
36	Cotter Pyke	Cotter Pyke	Copying
37	Bowen Marsh	Bowen Marsh	Copying
38	Hellman Tallhart	Hellman Tallhart	Copying
39	Galbart Glover	Galbart Glover	Copying
40	Jeremy Rykker	Jaremy Rykker	Copying
41	Fat Tom	Debeli Tom	Rendition
42	Syrio Forel	Syrio Forel	Copying
43	Doreah	Doreah	Copying
44	Vayon Poole	Vayon Poole	Copying
45	Hallis Mollen	Hallis Mollen	Copying
46	Sir Piggy	Ser Pajcek	Rendition
47	Samwell Tarly	Samwell Tarly	Copying
48	Jeremy Rykerr	Jeremy Rykerr	Copying
49	Lann the Clever	Lann Lukavi	Combination
50	Loras Tyrell	Loras Tyrell	Copying
51	Tobho Mott	Tobho Mott	Copying
52	Masha Heddle	Masha Heddle	Copying
53	Thoros of Myr	Thoros od Myra	Combination
54	Moon Boy	Mali Luna	Recreation
55	Knight of Flowers	Vitez Cvijeća	Rendition
56	Lothor Brune	Lothor Brune	Copying
57	Walder Frey	Walder Frey	Copying
58	Willis Wode	Willis Wode	Copying

59	Roose Bolton	Roose Bolton	Copying
60	Donnel Waynwood	Donnel Waynwood	Copying
61	Mychel Redfort	Mychel Redfort	Copying
62	Sweet Kyra	Slatka Kyra	Combination
63	Osha	Osha	Copying
64	Mance Rayder	Mance Rayder	Copying
65	Meryn Trant	Meryn Trant	Copying
66	Stone Head	Kamena Glava	Rendition
67	Tree-finger Hobb	Troprsti Hobb	Combination
68	Aerys Oakheart	Aerys Oakheart	Copying
69	Othell Yarwyck	Othell Yarwyck	Copying
70	Preston Greenfield	Preson Greenfield	Copying
71	Greatjon	Veliki Jon	Rendition
72	Wylis Manderly	Wylis Manderly	Copying
73	Ser Daisy	Ser Krasuljak	Rendition
74	Maegor the Cruel	Maegor Okrutni	Combination
75	Jalabhar Xho	Jalabhar Xho	Copying
76	The Young Wolf	Mladi Vuk	Rendition
77	Dacey Mormont	Dacey Mormont	Copying
78	Symeon Star-Eyes	Symeon Zvjezdooki	Combination
79	The Hungry Wolf	Gladni vuk	Rendition
80	Vargo Hoat	Vargo Hoat	Copying
81	Davos Seaworth	Davos Seaworth	Copying
82	Sallador Saan	Sallador Saan	Copying
83	Balon Swaan	Balon Swann	Copying
84	Hot Pie	Vruća Pita	Rendition
85	Gyles Rosby	Gyles Rosby	Copying
86	Aerion Brightflame	Aerion Svjetloplam	Combination
87	Aegon the Unlikely	Aegon Neizgledni	Combination
88	Edric Storm	Edric Storm	Copying
89	Dagmer Cleftjaw	Dagmer Raskoljena Čeljust	Combination
90	Sylas Sourmouth	Sylas Sourmouth	Copying
91	Euron Greyjoy	Euron Greyjoy	Copying

92	Tregar Ormollen	Tregar Ormollen	Copying
93	Pyat Pree	Pyat Pree	Copying
94	Leyton Hightower	Leyton od Visoke kule	Copying
95	Poxy Tym	Kozičavi Tym	Combination
96	Brienne of Tarth	Brienne od Tartha	Combination
97	Gorold Goodbrother	Gorold Goodbrother	Copying
98	Rymolf Stormdrunk	Rymolf, Pijana Oluja	Combination
99	Osmund Kettleblack	Osmund Kotlocrni	Combination
100	Alliser Thorne	Alliser Thorne	Copying

5. 'Other proper nouns'

	SL term	TL term	Procedure
1	Ice	Led	Rendition
2	Doom of Valyria	Propast Valyrije	Rendition
3	Iron Throne	Željezno prijestolje	Rendition
4	Unsullied	Neokaljani	Rendition
5	Hand of the King	Kraljev namjesnik	Recreation
6	Needle	Igla	Rendition
7	Balerion	Balerion	Copying
8	Common Tongue	zajednički jezik	Rendition
9	Lion's Tooth	Lavlji zub	Rendition
10	Storm Dancer	Olujna plesačica	Transposition
11	Heartsbane	Srcotrov	Rendition
12	Age of Heroes	Vrijeme junaka	Rendition
13	Kingsguard	Kraljevska garda	Rendition
14	Milk Snakes	Mliječne zmije	Transposition
15	Dancer	Plesačica	Rendition
16	Moon Brothers	Mjesečeva braća	Transposition
17	The Red Sword	Crveni mač	Rendition
18	King of Winter	Kralj Zime	Rendition
19	Rainbow guard	Dugina garda	Rendition

20	Dragon's Tail	Zmajev rep	Rendition
21	Summer's Dream	Ljetni san	Rendition
22	Black Beth	Crna Beth	Rendition
23	Kralj soli i stijene	King of Salt and Rock	Rendition
24	Stag of the Sea	Morski jelen	Rendition
25	Silence	Tišina	Rendition
26	Conclave	Konklava	Rendition
27	Battle of the Camps	Bitka tabora	Rendition
28	Dawn	Zora	Rendition
29	Seastone Chair	Prijestolje od Slankamena	Recreation
30	Old Tongue	Drevni jezik	Rendition
31	Harpy of Ghis	Harpija iz Ghisa	Rendition
32	Cave dwellers	Žitelji špilja	Rendition
33	Titan of Braavos	Bravooski titan	Rendition
34	Oathkeeper	Čuvar Zakletve	Rendition
35	Second Sons	Drugi sinovi	Rendition

Summary and Keywords

This paper explores the strategies of translating neologisms and proper nouns present in Tajana Pavičević's Croatian translation of George R. R. Martin's *A Song of Ice and Fire* series. Based on the relevant translation theory, the paper outlines the general procedures used by translators to deal with neologisms and proper nouns. Furthermore, it lays out some peculiarities of Martin's writing and worldbuilding, taking note of the possible challenges posed to translators. The analysis is divided into two parts, with the first examining the translation of neologisms, and the second examining the translation of proper nouns. The conclusions reached based on the analysis show that the translator had a systematized approach to translating neologisms and proper nouns, taking into account the composition of the terms in question, as well as Martin's strategies for worldbuilding. Overall, most of the proper nouns and neologisms were translated or recreated in the Croatian language, mainly through literal translation. The exceptions were those terms that Martin intended as exoticisms within his works, which were copied to preserve their function. Besides that, family names and names of noble houses were not translated so as to avoid possible complications and disruption of Martin's narration. Despite a few inconsistencies in these patterns and a great number of terms that had to be translated, the translator manages to produce a good translation that is both convincing in the target language and true to the spirit of Martin's books.

Keywords: translation, neologisms, proper nouns, *A Song of Ice and Fire*

Sažetak i ključne riječi

Ovaj rad istražuje strategije prevođenja neologizama i vlastitih imenica prisutnih u hrvatskom prijevodu serijala *Igre leda i vatre* George R. R. Martina koje je osmislila Tajana Pavičević. Na temelju relevantne teorije prevođenja, u radu su opisani opći postupci kojima se prevoditelji služe prilikom prevođenja neologizama i vlastitih imenica. Nadalje, rad izlaže neke osobitosti Martinova pisanja i razrade svijeta, ističući izazove s kojima se prevoditelji mogu suočiti. Praktični je dio podijeljen u dva dijela, pri čemu prvi istražuje prijevode neologizama, a drugi prijevode vlastitih imenica. Na temelju rezultata analize dolazi se do zaključka da je prevoditeljica imala razrađen pristup prilikom prevođenja neologizama i vlastitih imenica, uzimajući u obzir sastav pojmova, kao i način na koji Martin osmišlja svoj svijet. Većina vlastitih imenica i neologizama prevedena je ili rekreirana na hrvatskom jeziku, uglavnom doslovnim prevođenjem. Izuzetak ovome bili su izrazi koje je Martin zamislio kao egzotizme u kontekstu svojih djela, koji su stoga preneseni kako bi se očuvala njihova funkcija. Osim toga, prezimena i imena plemićkih obitelji nisu prevođena kako bi se izbjegle moguće komplikacije i ometanje Martinova pripovijedanja. Unatoč nekoliko nedosljednosti kod ovih pravila i velikom broju pojmova koje je trebalo prevesti, prevoditeljica je uspjela proizvesti kvalitetan prijevod koji je istodobno uvjerljiv na ciljnom jeziku i vjeran duhu Martinovih knjiga.

Ključne riječi: prevođenje, neologizmi, vlastite imenice, *Igre leda i vatre*