

Translating neologisms and proper nouns in fantastic literature

Marković, Mirjana

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J. J. Strossmayer University of Osijek

Faculty of Humanities and Social Sciences

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

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Supervisor: prof. dr. sc. Marija Omazić

Co-supervisor: Romana Čačija, Senior Language Instructor

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1. Introduction

Translations have always represented an integral part of Croatian literary culture. Many of the books that are most widely read by Croats are translations; it can even be said that readers, particularly younger ones, nowadays read more translated books than they do books written by Croatian authors.

Translations should therefore be done with particular care, regardless of the genre or the intended audience of the works being translated, and all translations should be seen as equally important and valuable. However, that is not always the case; translators of genre fiction are usually paid less and seen as inferior to translators translating literary fiction or non-fiction. This is particularly true for the genres of children's fiction, fantasy and science fiction, which are seen as genres that are easy to write, easy to read, and therefore easy to translate as well. But in fact, this is not so. Translating fantasy and science fiction comes with many issues that translators of literary fiction never encounter, while translating children's fiction is perhaps an even more responsible task, since the translator of children's books plays an active role in the development of the child reader.

This paper will deal with the issues found predominantly in translation of children's fiction, fantasy and science fiction, with particular attention devoted to the translation of neologisms and proper nouns appearing in the literary works that are examples of said genres.

The first part of the paper will present translation as a general concept and deal with certain theoretical issues that will be important for further research.

The second part shall deal with the particular issues encountered in the translation of genre fiction, i.e. in works belonging to the genres of fantasy, science fiction and children's fiction. The specific features of each of these genres will be presented, and certain problems appearing in each of them will be explained in more detail.

The third part of the paper will present the results of the study conducted on Philip Pullman's science fantasy trilogy for children, *His Dark Materials*, and its translation into Croatian. The main issues dealt with in the study are the translation of neologisms and proper nouns found in this trilogy.

Finally, a conclusion will be made based on the results of the research.

2. Translation Theory

Translation plays an important role in many cultures, including Croatian culture. But what is translation and what does it mean to translate something? One definition explains it as “rendering the meaning of a text into another language in the way that the author intended the text” (“Textbook” 5). Another states that translation is “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language” (“Approaches” 7). A third one defines it as “a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation” (Venuti 17). Regardless of which definition we choose, it is clear that translation is a process that involves the transfer of meaning from one language to another. This sounds deceptively simple, but translators encounter many problems in doing so, even in relatively short texts.

Although the phenomenon of translation has been present for millennia – the first traces of it date back to 3000 BC (“Approaches” 3) – the field of translation studies is relatively new; the development of translation studies “as an academic subject has only really begun in the past sixty years” (Munday 5). Since “[t]ranslating always involves a certain amount of loss and distortion” (Nida 32), one of the major issues that the study of translation has always dealt with is the concept of equivalence; namely, should a translated text strive to be formally equivalent to the source text or should it strive to accurately render the meaning? This problem was one of the main issues that Eugene Nida, one of the most influential translation theorists in the history of the studies, dealt with in his work. He “introduced a distinction between a formal and a dynamic type of equivalence, the first of which is concerned with the form of a message, whereas the second with the source meaning” (Świątek 155). It is generally agreed today that accurately conveying the meaning of a source text is usually more important than preserving its form (which Nida also agreed with – cf. Świątek 156), but it is important to note that certain types of text, e.g. poetry, greatly value the form of the utterance. So while it can be said that preserving the meaning in translation is generally more important than preserving the form, it must be kept in mind that things are never that simple, and that the translator usually has to find the right balance between preserving the form and the meaning of the text.

The translator “mediates between an author and a reader of different language groups” (Sousa 18). They must therefore “make many conscious decisions on how to translate specific expressions, how to convey certain meanings, how to bring the implied author’s intentions

through, how to use the most appropriate style and the appropriate register” (Sousa 18). Nowadays, more and more theorists claim that the translator should not focus on the text itself as much, but on the intended audience of the translated text (cf., e.g. “Art of Translation” 30). Since the translator is then expected to make choices regarding the translation based on who the target audience is, those choices become quite important.

One such choice, between preserving the meaning and preserving the form, was mentioned above. Another choice a translator must make is between foreignization and domestication of a text. According to Friedrich Schleiermacher, the translator “[e]ither (...) leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” (Lefevere, qtd. in Venuti 19-20). Depending on who the perceived audience of the translated text is, the translator will either choose to preserve the more foreign elements, such as culturally specific items typical for the source culture, or replace them with items that will be more familiar to the reader (cf. “Art of Translation” 30; Jaleniauskiene and Čičelytė 32).

There are many other choices a translator is faced with when translating a text, and some of the most interesting ones appear in translation of literary works. This paper will deal exclusively with literary translation, and particular focus shall be placed on translation of literary works belonging to the fantasy, science fiction and children’s fiction genres. These are some of the most popular and widely read genres translated today, and certain translation issues are encountered more frequently here than in other fiction genres. The basic problems in translating these three genres shall be explored in the following chapter.

3. Genre Translation

3.1. Fantasy and Science Fiction and Its Translation

3.1.1. Characteristics of fantasy and science fiction

Fantasy and science fiction are two of the most popular and most translated fiction genres today. They achieved peak popularity in the 20th and 21st centuries, and although they tend to be grouped together, there are quite a few distinctions between the two genres. These distinctions will be presented in the following paragraphs.

Fantasy has been a staple of literature since its beginnings, but it first gained popularity as a specific genre during the 1950s and the 1960s, thanks to the works of J.R.R. Tolkien, C.S. Lewis and Ursula K. Le Guin (Bednarska 21). A lot of the current popularity of the genre, however, is due to film adaptations of major fantasy works, such as Tolkien's *The Lord of the Rings* series and J.K. Rowling's *Harry Potter* series, both from the beginning of the 21st century, as well as to the television adaptation of George R.R. Martin's *A Song of Ice and Fire* series (Bednarska 21).

When it comes to the characteristics that set fantasy apart from other genres of fiction, one of the main ones is the fact that it usually contains "plots that could not reasonably happen in the real world" (Kolev 1) and that it "often take[s] place in imaginary worlds where magic and magical creatures are common" (Kolev 4). Fantasy fiction draws most of its inspiration from "mythology and folklore" (Kolev 4), often featuring well-known creatures from traditional lore, such as werewolves, witches, vampires, etc. It should be mentioned that fantasy is not a homogeneous genre, as many subgenres can be differentiated, e.g. epic fantasy, urban fantasy, etc., but as they are not important for this paper, they shall not be listed or explained here.

As for science fiction, this genre first gained major prominence in the works of authors such as Jules Verne and H.G. Wells, in the second half of the 19th century (Sterling), but it reached new heights with the likes of Robert Heinlein, Isaac Asimov and Ray Bradbury, who "enjoyed worldwide fame and unmatched popularity during the 1940s, '50s, and early '60s" (Sterling). Science fiction is nowadays a popular genre not only in literature, but also very much so in films (e.g. *Gravity*, *Ex Machina*) and television shows (e.g. various *Star Trek* series).

When it comes to specificities of the genre, science fiction can be defined as "a form of fiction that deals principally with the impact of actual or imagined science upon society or individuals", with its major topics being "space travel, robots, alien beings, and time travel" (Sterling). Like

with fantasy fiction, many genres of science fiction have developed over the years, but since the distinctions between them are not important for this paper, they shall not be discussed here.

3.1.2. Translation of fantasy and science fiction

Translators who undertake the translation of literary works belonging to the genre of science fiction have quite a formidable task before them. Naturally, no genre is easy to translate, but fantasy and science fiction can be uniquely difficult and demanding for the translator.

From what has already been said about the main characteristics of these two genres, we can conclude that a major staple for both of these genres is the concept of newness, originality and uniqueness. Therefore, one of the most prominent and obvious problems the translators of these two genres face is the profusion of entities that do not exist in the real world. The stories usually take place in imaginary worlds, often on different planets or in worlds that are completely different from our own, or sometimes in alternate versions of our world. According to MacLean, the works in which these worlds appear are therefore rich with “invented words, languages and place names” (qtd. in Kalliomäki 16). In creating these imaginary “worlds, societies, cultures and characters”, authors tend to emphasise the difference between their creations and our world through the use of “neologisms, compounds and complex words” (Kolev 1).

Translating these items is a challenge for the translator since it is their job to convey the newly created words and expressions “plausibly in the translation” (MacLean, qtd. in Kalliomäki 16). This, of course, means that all of the magical elements in a work of fantasy fiction need to sound as magical in the translation as they do in the source text, as well as that all science in a work of science fiction should sound appropriately scientific and credible. After all, since “[t]he reader expects the S-F writer to provide the text with objects unfamiliar and unusual in reality” (Wilczewski 153), it is safe to presume that the reader of a translated science fiction text has the same expectations. That in turn means that the translator needs to do their best to meet those expectations.

Another problem a translator faces especially when translating science fiction is the blending of text types. “A science fiction book, being a work of imagination, falls into the category of literary texts, but at the same time it also has characteristics of a scientific text” (Kalliomäki 16), such as lengthy descriptions of machines and non-existing technologies. “[E]ven everyday conversations in science fiction stories can use some scientific or technical vocabulary” (Kalliomäki 16).

It follows from the above-stated facts that the translator who decides to translate fantasy or science fiction must not only have a rich imagination, but also be lexically creative and very well versed in word formation processes of the target language. For science fiction, they should also be skilled in other types of translation (preferably, the translation of scientific texts), as this sort of experience comes in very handy.

Some of the problems mentioned in this section can also be found in translation of children's fiction; the following chapter will deal with the characteristics of children's fiction and its translation in more detail.

3.2. Children's Literature and Its Translation

3.2.1. *Characteristics of children's literature*

Children's literature is not a term that is easy to define in a simple, straightforward way. It is a broad concept whose target audience belongs to different age groups and which therefore encompasses very different genres, from picture books to complex young adult novels. Consequently, it is important to note that children's literature as a whole cannot be defined in terms of its content in a completely satisfactory way – but it can be defined in terms of its intended audience. The simplest and probably most accurate definition of children's literature therefore states that it is “literature recommended to children, literature read by children and literature published for them” (Klingberg 8).

What can be concluded from this definition – and other definitions of children's literature – is that the most accurate way of defining whether a literary work belongs to the category of children's literature is by looking at who the intended reader is. This method is, of course, not infallible, as certain novels originally intended for an adult audience get “reassigned” to the genre of children's literature with the passing of time (e.g. *Gulliver's Travels* and *Robinson Crusoe* – cf. Shavit 115-29), but it is one of the simplest ways to determine whether a particular book is a work of children's literature.

It has already been stated that children as target readers are not a homogenous group – they belong to different age groups, and these different age groups have different interests and different levels of knowledge. Based on this notion, Aguilera classifies the target readers of children's literature into three age groups – the first one includes children who cannot read (approximately 0

to 6 years old), the second includes “children capable of reading and writing (from 6 to adolescence)”, and the third group consists of “adolescents and youngsters” (5).

These groups differ from each other according to the level of “development of intellectual capabilities” (Aguilera 5). The first group of children, aged 0 to 6, consists of non-readers, therefore the books that are written for them “are intended to be listened to” (Thomson-Wohlgemuth 10). Children belonging to the second group range from those who are just starting to read to those who are skilled readers, and their interests range from still relatively simplistic picture books through fairy tales to children’s novels. “When a child reaches puberty, his/her taste and preferences change again” (Thomson-Wohlgemuth 10), and they become interested in novels of increasing complexity, very often even in novels intended for an adult audience.

It is important to note at this point that children’s literature includes not only children’s fiction, but also non-fiction – encyclopaedias, biographies, etc. written for children; however, as the genre of non-fiction is not important for this paper, it will not be dealt with further. Consequently, the term that shall be used from this point on is children’s fiction.

One important aspect of children’s fiction is the fact that “[c]hildren’s books (...) provide entertainment and help develop children’s reading skills. (...) They can be used to shape identities, values, cultural expectations” (Fornalczyk 94). The way children experience the world is quite different from the way adults do – “[a]dults have learned to see correlations, to reason (...) [whereas children] experience their surroundings in a completely unbiased way and with an immense wealth of fantasy. They have no preconceived ideas; they are open to everything” (Thomson-Wohlgemuth 7). It is therefore very important for writers of children’s fiction to keep this in mind – their target audience functions on a different level than they do and does not have the same skills and knowledge as they.

Another significant aspect of children’s fiction is that it includes “a child protagonist, an adult character, or a humanlike protagonist—a talking animal, a toy come alive, some imaginary creature—with which a child can readily identify” (Gates 9). It is important for the child to see themselves in the protagonist; otherwise they will most likely not be interested in finding out what happens to them.

A third important characteristic is the language used – children in real life do not always have the best command of language, and the language used by child characters in children’s books must reflect that. These characters often use made-up words and non-standard grammar because this is how children actually speak; this also helps readers identify with the characters and keeps them interested in the story.

These three aspects are perhaps the most important when it comes to differentiating children's fiction from fiction written for adults. They are certainly not the only differences between the two types of fiction, but broadly speaking, they represent the most obvious and general distinctions. It is, however, important to note that there is another difference between children's fiction and adult fiction – “[c]hildren's literature (...) is believed to be less demanding than literature for adults and, therefore, of less value and interest” (Thomson-Wohlgemuth 3). It is not as appreciated and not as studied; the writers and translators of children's fiction therefore tend to be underestimated and underpaid. The following chapter will deal with this problem and other problems of translating children's fiction in more detail.

3.2.2. *Translation of children's fiction*

“In almost all children's literatures translations play an important role” (Ghesquiere 20). Children from less dominant cultures, such as the Croatian culture, tend to get most of their reading material from more dominant cultures, such as the English speaking cultures of the USA and the UK (cf. Aguilera 4) or the German culture. Children's books that originate from and become successful in those markets are then translated into the languages of the smaller markets – e.g. *Harry Potter*, novels by Cornelia Funke, *The Diary of a Wimpy Kid* – and usually not the other way around.

Despite that, translating books for children has long been considered as somehow less valuable and easier than translating for adults, much in the same way that children's fiction has been deemed less worthy than fiction written for adults, as stated in the previous chapter. However, in spite of its low status, translation of children's fiction is far from easy. In fact, everything that has already been said about the difficulty of translating fantasy and science fiction is doubly true for translating children's fiction.

For instance, much like the writer of children's fiction, the translator of children's fiction also has to have the target audience in mind at all times. Everything about the translation has to be appropriate for children – from the language and names to the structure and plot. Some of the most significant problems such a translator faces are, e.g. censorship, keeping the target reader in mind, the “interplay of picture and words in picture books; cultural references; playful use of language; dialect, register, names; the possibility of double address, i.e. that of children and adults” (Fornalczyk 93). Some of these issues will be dealt with in more detail below.

One of the things that must be mentioned before that, however, is the freedom that translators have when translating children's books. As Shavit says, “[u]nlike contemporary translators of adult books, the translator of children's literature can permit himself great liberties regarding the text (...). That is, the translator is permitted to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it” (112). This fact is often taken advantage of, especially in the first issue that will be discussed in the following paragraph.

The first issue that will be dealt with is the issue of censorship that is often found in translations of children's fiction. Books written and translated for children usually have to follow certain standards, especially in regard to morality. Swear words, violence, death and actions of a sexual nature tend to be avoided in children's fiction (with notable exceptions being children's fiction classics such as *The Adventures of Huckleberry Finn*), so when things like that do appear in source texts, they often get censored in the target text. This kind of censorship is “often justified on pedagogical grounds” (Fornalczyk 94), since children are seen as more sensitive than adults and therefore not suited for the aforementioned content. Children are thus sheltered from issues that they will undoubtedly encounter in real life, which may not be such a positive thing, since reading about such situations in a book could help them learn how to cope with them. In addition to censoring sensitive subjects, adults also “frequently feel the need to “prettify” matter-of-fact texts as they feel that this would make them more suitable for children” (Thomson-Wohlgemuth 58). This is a problem that is unlikely to be resolved as “[i]t is adults who choose the topics and decide on a literary form and it is also they who publish, sell, review, recommend and buy children's books without the children themselves having a chance to participate in this process” (Thomson-Wohlgemuth 16).

The second issue a translator faces is the need to keep the target reader in mind at all times. Since children do not have the same knowledge of language and the world as adults do, “the translator is expected to look for the appropriate norms and style which can effectively help him/her communicate with the child-audience” (Panahi et al. 5). This means that they must choose their words carefully, depending on the age of the target audience (some words that are familiar to ten-year-olds are not familiar to six-year-olds) and that they have to explain certain events in more detail in order for the readers to be able to understand them.

Another problem that is related to the previous one is the fact that most children's books have a dual audience. This means that the story is written primarily for children, but it also has a message “for an older reader or adult, which is beyond comprehension of the very young reader” (Thomson-Wohlgemuth 23). It is a challenge for the translator to preserve the elements aimed at both the children and the adults reading children's fiction (for instance, aloud to small children), e.g. puns,

hidden jokes, etc. Some examples of books intended for a dual audience are *Alice in Wonderland*, *The Little Prince* and *Winnie the Pooh* (Thomson-Wohlgemuth 23).

The final issue that will be mentioned in more detail here is the translation of culture-specific items. Adult readers will certainly know how quintessentially British fish and chips are, but children lack the real-world knowledge that would notify them of this. It is therefore an important question how much of the foreign culture should be preserved in the translation and how much of it should be replaced with items specific for the target culture. The predominant view is that “[a]lthough “foreignness” and “strangeness” may be expected in literary translation for adults, it is not so in translation for children. Here, the tolerance for strangeness tends to be much lower” (Thomson-Wohlgemuth 41) (cf. also van Coillie 133, Aguilera 5). This is the reason why many translators choose to domesticate items specific for foreign cultures, such as foreign names, and adapt the foreign culture of the source text to the target culture that target readers will be familiar with. Hence, in Croatian translations of books intended for small children, *John*, *Giovanni* or *Johannes* would all become *Ivan*, and *fish and chips* would perhaps be replaced with *pizza* or *ćevapi*.

The task of the translator of children’s fiction is to deal with all of the aforementioned issues in the best possible way. That includes accurately representing the childish spirit and language of the source text, dealing with censorship in the way they see fit, opting for the strategy of domestication or foreignization and keeping in mind both the child and the adult reader. This is quite a formidable task, and it is a task that should be not be taken lightly.

The following chapter will deal in more detail with the translation of neologisms, which were mentioned as a frequent issue in translation of fantasy and science fiction, as well as with the translation of proper nouns, mentioned as a problematic area in translation of children’s fiction. Specific examples of translation of these two types of items into Croatian will then be presented using Philip Pullman’s trilogy *His Dark Materials*.

4. Translation of Neologisms and Proper Nouns in *His Dark Materials*

4.1. Philip Pullman's *His Dark Materials*

His Dark Materials is a series of science fantasy books marketed to children and young adults and written by Philip Pullman. The series consists of three novels titled *Northern Lights* (retitled *The Golden Compass* for the North American market), which was published in 1995, *The Subtle Knife*, published in 1997, and *The Amber Spyglass*, published in 2000, as well as two companion books, *Lyra's Oxford* (published in 2003) and *Once Upon a Time in the North* (published in 2008). The first book of a new trilogy set in the universe of *His Dark Materials* was published in 2017 under the name *La Belle Sauvage*. The books have been translated into 40 languages and sold in more than 15 million copies worldwide (Edelstein). The first book of the trilogy was also made into a movie under the American title, *The Golden Compass*, in 2007, which was a critical and commercial failure, but a television series based on the trilogy is set to be released by BBC.

The trilogy was inspired by the writings of William Blake and John Milton, in particular the latter's epic poem *Paradise Lost*; even its name is taken from a line in Book II of *Paradise Lost*, quoted at the start of the trilogy. It is a retelling of the story of the original sin, with the protagonist, Lyra, playing the part of the new Eve, and it deals with questions of philosophy, religion, morality and physics.

As Pullman states in the preface of *Northern Lights*, *His Dark Materials* contains a story that moves between several universes; one that is just like ours, one that is different from ours and is first introduced in the *Northern Lights*, and many other universes that are similar to ours, but also differ from it in many ways. "One of the ways Pullman achieves this eerie sense of similarity yet strangeness is through his use of language" (Horobin).

The language of *His Dark Materials* is specific in its use of archaisms, obsolete terms, neologisms, foreign names, etc. in rendering objects, geographical terms and everyday concepts. In the trilogy, "[f]amiliar concepts are given new names, further distancing the fictional world from our own" (Horobin). Such use of language is quite interesting, and it presents a challenge for the translator of the trilogy.

Croatian translations of *His Dark Materials* appeared not long after the release of the original books; the translation of the trilogy was published under the name *Njegove tamne tvari*, the first book of which was translated as *Polarno svjetlo* in 1998, the second as *Tanki bodež* in 2000, and

the third as *Jantarni dalekozor* in 2002. All three novels were translated by Snježana Husić. The companion books to the trilogy and *La Belle Sauvage* have not yet been translated into Croatian.

The following chapters will deal with the translation of *His Dark Materials* in more detail; in particular with the translation of neologisms and proper nouns. Before the analysis of these translations is presented, an overview of theory for translation of neologisms and proper nouns will be given.

4.2. Theoretical Approaches to Translation of Neologisms

According to Peter Newmark, “[n]eologisms can be defined as newly coined lexical units or existing lexical units that acquire a new sense” (“Textbook” 140). The study of new words, their creation and evolution as a field of linguistics is called “word formation or word coinage” (Tynan Fraser).

There are several ways to classify neologisms. The most general classification, according to María Tadea Díaz Hormingo, would be the following one: “neologisms which arise for the denomination of new concepts, objects and realities are called denominative, whereas those which arise to introduce subjective nuances or new expressive and original forms in communication are known as stylistic or expressive” (109). Similar to that, Ming-Chang Lin thinks that neologisms “can be inductively summed up into two categories: that of concrete “new things” and of abstract “new matters and notions”” (50). Katarzyna Bednarska states that “neologisms can be divided into semantic and lexical ones (...). Semantic neologisms are the result of the acquisition of a new meaning by an existing word, whereas lexical neologisms are newly formed words (by means of suffixes, prefixes, or by combining two or more existing words) or are borrowed from other languages” (22). Bill Bryson divides neologisms based on the five major ways of forming new words: error, adoption, creation, a natural change in context and finally addition or subtraction (71-83). Bussman states that the “different types of neologisms” include “new expressions that are formed using existing words”, “the transfer of meaning”, “loans from other languages” and “expressions where a component is used metaphorically” (qtd. in Kolev 5). Panahi et al. divide neologisms into morphological and semantic neologisms. They state that “[m]orphological neologisms are produced through (...) mechanisms such as (1) Derivation, (2) Compounding, (3) Blending, (4) Acronymy, and (5) Borrowing” whereas “semantic neologisms result from such processes as (1) Expansion (...) (2) Metaphor (...), (3) conversion of grammatical category where a word changes its class (...), (4) Adoption from another field” (3). On the Croatian side of things,

Vesna Muhvić-Dimanovski adds that “[u] neologizme se (...) mogu ubrojiti i ponovno oživjele domaće riječi koje su zbog različitih razloga bile dulje vrijeme potiskivane ili zabranjivane za uporabu”¹ and that “[n]eologizmima možemo smatrati i mnoge stare domaće riječi i starije posuđenice koje su pod utjecajem nekoga stranoga jezika dobile novo značenje”² (496).

Peter Newmark goes into more detail when classifying neologisms. He presents two different classifications of neologisms depending on their way of formation.

In his book *Approaches to Translation* (1981), Newmark distinguishes nine different types of neologisms. The first type he mentions is “*formal*”, which refers to “completely new words”; he also states that “[t]hese are rare” (“Approaches” 33). The second type is “*eponyms*”, which are “based on proper names” (“Approaches” 33). The third type he names is “*derived*” neologisms, which are “formed with productive prefixes (...) and suffixes” (“Approaches” 33). The fourth class is “*new collocations*”, whereas the fifth is “*phrasal* (nouns or verbs)” (33). The sixth type is “*acronyms*”, which is a neologism creation process that is “apparently the most productive element in European languages” (“Approaches” 33). The seventh type includes “*blends* (‘portmanteau’ words), i.e., combinations of two words” (“Approaches” 34). The eighth class is “*semantic*” neologisms, which refers to “old words with new meanings” (“Approaches” 34), and the ninth and final class is “abbreviations (shortened form of word) (...) [which] are commoner in French and German than English” (“Approaches” 34).

In *A Textbook of Translation* (1988), he differentiates between twelve different types of neologisms. This classification differs from the first one in several ways; he expands certain categories (e.g. semantic neologisms are divided into two categories), combines others (derived words and blends are merged into one category) and adds several new categories. In his newer classification, the first type of neologism Newmark names is “old words with new senses”, which do not usually “refer to new objects or processes” (“Textbook” 141), and this is the reason why they “tend to be non-cultural and nontechnical” (“Textbook” 142). He further divides this category into two classes: the first one is existing words and the second is existing collocations with new senses (“Textbook” 150). He dubs the third type “new coinages” (“Textbook” 142). The fourth type is called “derived words” and includes “words derived by analogy from ancient Greek (...) and Latin morphemes (...) naturalised in the appropriate language” (“Textbook” 143) as well as

¹ “The category of neologisms can also include revived Croatian words that were suppressed or forbidden to use for a longer period of time and for various reasons.”

² “We can also consider many old Croatian words and older loanwords that gained a new meaning due to the influence of a foreign language as neologisms.”

blends (“Textbook” 150). This word-creation process tends to be used for technological and scientific terms (“Textbook” 143). The fifth type of neologism is “abbreviations” (“Textbook” 145). The sixth class is “collocations”, which “are particularly common in the social sciences and in computer language” (“Textbook” 145). The seventh type is “[e]ponyms, (...) any word derived from a proper name” (“Textbook” 146). The eighth type includes “phrasal words”, which “are restricted to English’s facility in converting verbs to nouns” (“Textbook” 147). The ninth class is called “transferred words” (“Textbook” 147), and the tenth “acronyms” (“Textbook” 148). The eleventh group is called “pseudo-neologisms”, where “a generic word stands in for a specific word” (“Textbook” 148). The final, twelfth class is called “internationalisms” (“Textbook” 150), and is not defined.

Leaving the word formation processes used in creating neologisms aside, a distinction should also be made between neologisms of the common language and authorial neologisms. “Lexical neologisms of common language are characterized mainly by their spontaneity (...), their frivolity, their sometimes ephemeral nature” (Díaz Hormingo 109). They can be created as “the result of an unconscious process” or they can be “the result of a conscious action, as a new lexical unit may be created to attract the receiver’s attention or for the sake of originality” (Díaz Hormingo 109). When it comes to neologisms found in literary works, Muhvić-Dimanovski states that “sasvim je jasno da se ondje radi ponajprije o estetskim potrebama koje diktira svojevrsan stil nekoga pisca”³ and that “[s]amo će neke od novih riječi koje je pisac stvorio za potrebe konkretnoga djela ući u opći jezik”⁴ (497).

When it comes to translating neologisms, theorists agree that “translation of neologisms is a complex procedure” (Świątek 161); it is one of the most difficult tasks a translator faces. Many theorists claim that it is the translator’s duty to do their best when it comes to recreating the neologism in the target language. Newmark, for instance, states that “the translator should be neither favourable nor unfavourable in his view of new words” (“Textbook” 149) and that “in a literary text, it is his duty to re-create any neologism he meets on the basis of the [source language] neologism” (“Textbook” 149). When it comes to the translation of fantasy novels, Bednarska says that problems arise from the fact that “the translator has to focus not only on the cultures of both languages (despite creating new worlds, fantasy authors usually set the plot in a reality similar to their own culture), but also on the meaning of the new word” (22-3), and that “even if the translator understands the new word and its usage, another type of problem might occur – the translator has to create new words in the target language” (23). Kolev adds that the translator must be very careful

³ “it is perfectly evident that these are aesthetic necessities dictated by the specific style of a certain writer”

⁴ “only some of the new words created by the author for a specific work will become part of the common language”

when recreating neologisms, since “[i]f a translator neglects to translate the full meaning potential of the word, readers may fail to experience the entire range of meanings, or at least some of the meanings, that were intended by the author of the source text” (7).

As for specific procedures used in translating neologisms, different authors list different items. Peter Newmark lists fifteen procedures used in translation of single words and phrases (rather than entire sentences), eleven of which can be used specifically in translating neologisms. The first procedure is called transference and can be defined as “the process of transferring a [source language] word to a [target language] text” (“Textbook” 81). Newmark also includes transliteration (“conversion of different alphabets” – “Textbook” 81) in transference. The second procedure is the creation of a target language neologism, while the third is the use of a target language derived word (“Textbook” 150). The fourth procedure is called naturalisation, which “succeeds transference and adapts the [source language] word first to the normal pronunciation, then to the normal morphology (word-forms) of the [target language]” (“Textbook” 82). The fifth procedure is called recognised target language translation (“Textbook” 150), the sixth is deemed functional term (“deculturalising a cultural word” – “Textbook” 83) and the seventh descriptive term (“Textbook” 150). The eighth procedure is literal translation (“Textbook” 150). The ninth procedure is called translation procedure combinations, which basically means that more than one translation procedure is used (“Textbook” 150). The tenth procedure is called through-translation and denotes “[t]he literal translation of common collocations, (...) the components of compounds (...) and perhaps phrases” (“Textbook” 84). It is also known as “*calque* or loan translation” (“Textbook” 84). The final, eleventh procedure is called internationalism (“Textbook” 150).

Katarzyna Bednarska lists three types of neologism translation “according to the technique chosen by the translator” (23). These are borrowing, equivalency and creation of a new neologism (Bednarska 23). She states that borrowing is probably “[t]he easiest technique”, since it involves “applying an original neologism to the target language without changes or with small phonetic changes”, as well as that this technique is often applied “when translating proper names” (Bednarska 23). According to her, equivalency means “finding an existing term in the vocabulary of the target language” (Bednarska 24), which can be difficult to do when translating fantasy, “as frequently the denotation does not exist in the target culture” (Bednarska 24). The final procedure for translating neologisms is “invent[ing] a new word”, which is “the most interesting from the linguistic point of view” (Bednarska 24).

Cristina Sousa states that “the translator has (...) the choice of replicating the author’s neologisms or simply diluting them in the [target language]” (23). She claims that when it comes to translating neologisms in fantasy, “two possibilities [are] considered. One is to replicate the

author's creative process by coining a neologism which is rooted in the [target language], by lending it the graphical appearance that makes it look and sound close enough to the original and yet be easily pronounced by the [target language] reader" (Sousa 26), and "[t]he other possibility is to adapt the author's coined neologism and camouflage it in the [target language]" (Sousa 27).

In this chapter, a brief overview of types of neologisms and procedures used in their translation was given. In the following chapter, the procedures used in translation of neologisms found in *His Dark Materials* will be analysed.

4.3. Translation of Neologisms in *His Dark Materials*

As mentioned in chapter 4.1., one of the most interesting aspects of *His Dark Materials* trilogy is the language its author uses in order to portray the differences between our world and the fictional parallel universes in which the story takes place. Neologisms are a very important part of that.

The neologisms that appear in *His Dark Materials* are quite interesting in that they are a mixture of authorial and non-authorial neologisms. Alongside original neologisms he himself created for new concepts appearing in the book, Pullman also uses many archaic, obsolete and old-fashioned terms for familiar concepts (Horobin), as well as many words with Greek and Latin roots.

While reading *His Dark Materials*, every neologism that was encountered was written down, after which their translations were found in the Croatian version of the books. The neologisms were subsequently divided into groups. It is important to note that they were not divided based on their way of formation, as this was deemed unnecessary for the current research; however, their word formation types will be mentioned if that is seen as necessary or interesting. Instead, the neologisms were divided into three groups named 'neologisms', 'onomatopoeic words' and 'foreign words'. The group called 'neologisms' consists of 64 words and includes both authorial and non-authorial neologisms. The group of 'onomatopoeic words' contains 14 words and includes words of onomatopoeic origin, mispronunciations uttered by child characters and one eponym. The final group, 'foreign words', contains two words, both of which are authorial neologisms coined in languages other than English. Following this division into groups, neologisms were analysed according to the method used for their translation.

As none of the divisions of translation procedures named by various theorists and presented in chapter 4.2. fully fit the translation procedures used by Snježana Husić in her translation of the trilogy, a combination of four procedures mentioned by different theorists was used for the

analysis. The first procedure is Bednarska's borrowing, which refers to copying the source neologism into the target text with minor adaptation of spelling and making necessary changes to fit the grammar of the Croatian language. The second procedure, also taken from Bednarska, is equivalency, which refers to the process of replacing a source language neologism with an existing concept from the target language. The third procedure is called literal translation and was taken from Newmark's theory. The fourth procedure was taken from Newmark as well and is called creation of a target language neologism. In the next three chapters, the use of these four procedures in translation of neologisms will be presented for each group separately.

4.3.1. Translation procedures used for the group 'neologisms'

The results of the analysis based on the procedures presented in chapter 4.3. are listed in Table 1 below.

Table 1. Procedures used in translation of 'neologisms'

| Procedure | Number of neologisms translated using that procedure |
|---|--|
| Borrowing | 13 |
| Equivalency | 16 |
| Literal translation | 21 |
| Creation of a target language neologism | 14 |

As we can see from Table 1, no single procedure can be said to dominate the translation of neologisms in this trilogy. It is somewhat surprising that perhaps the "easiest" method of neologism translation, borrowing, is also the one used the fewest times. It is also somewhat surprising that there are so many examples of creation of target language neologisms, since this is seen as the most difficult translation procedure for the translator. Literal translation is encountered in the greatest number of cases, which is perhaps due to the fact that many of the source language neologisms translated using this procedure are new collocations or compounds, so the easiest way to render them is to translate the components literally. Finally, the number of times equivalency is used is also slightly surprising, as it is a more commonly used procedure than previously thought. The full table containing the neologisms, their translation and the procedure used will be given in the Appendix, but a few of the most interesting examples will be discussed in more detail below.

For the procedure of borrowing, the first neologism found in the book will be discussed. This is the word ‘dæmon’, which is an original neologism created by Pullman. It is a word that denotes a companion that each human being has, which comes in the shape of an animal that can talk and is a representation of a part of the human soul. The word is rendered in Croatian as two words, ‘dæmon’ for the masculine gender and ‘dæmona’ for the feminine. According to Pullman’s note found at the beginning of *Northern Lights*, the word is pronounced like the English word ‘demon’, while in Husić’s translation, the note reads that the word should be pronounced as ‘daemon’ and ‘daemona’. What is interesting about this translation is the fact that, although the word was adapted to Croatian grammar in the sense that two different word forms were created for different genders, the foreign letter ‘æ’, typically found in Scandinavian languages, was preserved in the translation and not simply turned into ‘ae’. This can perhaps be explained by the fact that the ‘æ’ symbol is as foreign to the English audience as to the Croatian audience, so the translator chose to preserve the degree of foreignness for the target audience.

The second example which was deemed interesting is the translation of the neologism ‘anbaric’, which is the word used instead of ‘electric’ in the world of *Northern Lights*. It was translated as ‘anbarijski’. This was deemed interesting because another acceptable translation would have been ‘anbarski’, but the translator decided to render the root word, ‘anbar’, as ‘anbarij’, and not as ‘anbar’. She did so perhaps to make the neologism similar to existing Croatian words, such as chemical elements, therefore translating ‘anbaric’ as ‘anbarijski’ to equate it with words such as ‘aluminijski’ (‘aluminium’ - ‘aluminij’) or ‘silicijski’ (‘silicon’ – ‘silicij’).

The third interesting translation concerns the source language neologism ‘chocolatl’. The neologism is taken from “the Mexican Nahuatl language” (Horobin) and is rendered into Croatian as ‘čokolatl’. While the only major change that occurred in adapting this word to Croatian is the replacement of the ‘ch’ sound with the Croatian phoneme ‘č’, it is important to note that the word perhaps seems less foreign to the target audience than to the source audience, since Croatian contains several words of foreign origin ending with the formula ‘consonant + l’, such as ‘bicikl’, ‘vafel’ or ‘triangl’.

As for the equivalency procedure, one translation that could perhaps have been handled differently is the translation of the word ‘Aërodock’, which denotes something like an airport in the world of *Northern Lights*, as ‘zračna luka’. While ‘Aërodock’ implies that the craft landing there will be something other than an airplane as we know it, the Croatian translation of the word using the existing ‘zračna luka’ evokes airplanes immediately, which makes the effect of the translation differ from the effect of the source neologism. Perhaps translating it as ‘aerodok’ would have been better.

Another interesting example is the translation of ‘night-ghost’ as ‘noćna sablast’. The word ‘night-ghost’ is meant to denote something like a nightmare, except more corporeal; something in the vein of a ghost or phantom that appears while a person is sleeping in order to scare them. The translation as ‘noćna sablast’, ‘sablast’ being a pre-existing word in Croatian denoting something like a ghost or a spectre, is quite good and has the same effect on the reader as the original, although the translator used an existing word instead of creating her own neologism.

The third interesting translation is of the word ‘hazard’. In the source text, it is mentioned only once, and from the context it can be concluded that this word refers to some sort of card game instead of the existing game of the same name played with dice. Since we get no clue as to how the game is played, the translator manages quite well and translates it as simply ‘karte’, which works perfectly in the context.

The final examples to be mentioned for equivalency are the translations of words ‘tabaco’ and ‘mandarone’. From the context, it is clear that ‘tabaco’ is the equivalent of ‘tobacco’, and that ‘mandarone’ is some sort of wired musical instrument played in a country similar to Italy. These words are translated as ‘duhan’ and ‘mandolina’ respectively, which are Croatian words for ‘tobacco’ and ‘mandolin’. While the meaning is rendered accurately, perhaps using a different form would have been more appropriate to show that this is not our world, but a fictional one where things are called by different names. Translating the words as ‘nikotina’ and ‘mandarona’, respectively, would have evoked both meanings while also preserving the foreignness of the original.

Literal translation is used mostly for translating neologisms in the form of new collocations and compounds from the original, e.g. ‘bearsmith’ is translated as ‘medvjed kovač’, ‘coal-silk’ as ‘ugljena svila’ and ‘bloodmoss’ as ‘krvava mahovina’.

The final procedure, creation of a target language neologism, has many interesting examples, a few of which will be explicated here. One such example is the rendering of ‘cloud-pine’, the tree whose branches witches use to fly, as ‘oblačasti bor’. The interesting part of this translation is the adjective ‘oblačasti’. Since this is a type of pine that does not exist in our world, the translator opted not to translate ‘cloud’ using the existing adjective ‘oblačni’, but instead formed a neologism to create a sense of foreignness, managing to do so quite well.

Another good example of lexical creativity is the translation of the word ‘smoke-leaf’, meaning something like tobacco, as ‘dimica’. Although the word sounds unusual, the connotation of it being some sort of plant that is smoked, similar to tobacco, is preserved. However, it must be noted that this word appears in the original text at least twice, and that its translation is inconsistent; namely,

the first time it appears in *Northern Lights*, it is translated as ‘duhan’, using the procedure of equivalency, and when it is mentioned again in *The Amber Spyglass*, ‘dimica’ is used.

Two more examples were found to be interesting and quite creative. The first one pertains to the word ‘gyropter’, which is Pullman’s word for helicopter, rendered as ‘rotopter’. This accurately conveys the meaning of helicopter-like aircraft and is a great solution. The second example is one of the best and most creative solutions in the entire translation. It is the translation of the new collocation ‘intention craft’, meaning an aircraft powered by a person’s intentions, as ‘naumoplov’. This translation corresponds to existing words in Croatian, ‘zrakoplov’ (airplane) and ‘vremeplov’ (time machine), which means that it fits into Croatian perfectly, and it conveys the meaning of the original neologism in its entirety. It is a very elegant solution and is quite possibly a better and more imaginative neologism than the original phrase.

4.3.2. Translation procedures used for the group ‘onomatopoeic words’

Analysis of the procedures used in the translation of neologisms belonging to the group ‘onomatopoeic words’ is presented in the table below.

Table 2. Procedures used in translation of ‘onomatopoeic words’

| Procedure | Number of neologisms translated using that procedure |
|---|--|
| Borrowing | 4 |
| Equivalency | 3 |
| Literal translation | 1 |
| Creation of a target language neologism | 6 |

Creation of target language neologism was the most commonly used procedure in translating neologisms belonging to the group of ‘onomatopoeic words’, followed by borrowing. Equivalency is somewhat less common, and literal translation is used only once. The full table with neologisms, their translations and procedures used will be given in the Appendix, and only the most interesting examples will be discussed here.

One interesting example of use of the borrowing procedure is the rendering of a name into Croatian. At a certain moment in the series, the protagonist, Lyra Belacqua, is captured by a Tartar soldier. She gives her name as ‘Lizzie Brooks’, which the Tartar, with his Russian accent,

pronounces as ‘Lissie Broogs’. This mispronunciation is preserved as such in Croatian, even though a more accurate rendering of the Russian accent in Croatian would have been ‘Lisi Brugs’.

Equivalency is found when translating existing onomatopoeic expressions, e.g. ‘whiz’ is rendered as ‘fiiiju’ and ‘thock’ as ‘tok’, as well as in translating the onomatopoeic ‘seepot’ (a mispronunciation of the word ‘seedpod’) as ‘komuške’, since there was no way to make this particular word more onomatopoeic.

Literal translation is found in one example, when ‘Lyratic’ (meaning characteristic of Lyra) is translated as ‘samo Lyrin’. Although this is not a bad solution, it would perhaps have been better to preserve the adjectival single-word form and translate it as ‘lyrinski’ (preserving the foreign spelling in order to make it clear that the adjective refers to Lyra).

Creation of a target language neologism is most commonly used for this group, although it should be noted that onomatopoeic expressions were first literally translated and then merged together or adapted so as to form a new onomatopoeic expression in Croatian. That is how ‘anku’, meaning thank you, becomes ‘falati’ from ‘hvala ti’ and how ‘ayama yuman’ (‘I am a human’) becomes ‘jasam ljuckobiće’ (‘ja sam ljudsko biće’). However, a few examples of mispronunciations uttered by child characters are translated into Croatian quite well. For example, ‘cannaboles’, meaning cannibals, is rendered as ‘ljudožderovi’, which preserves the childishly inaccurate use of language. In another example, the aurora becomes ‘Roarer’, which is translated as ‘urlaona’. This solution preserves not only the phonemic similarity to ‘aurora’, but also the connotative meaning of loudness present in both mispronunciations.

4.3.3. Translation procedures used for the group ‘foreign words’

Since the group ‘foreign words’ comprises only two nouns, the table with the examples, their translation and procedures used will be given in full below.

Table 3. Neologisms, their translation and procedures used for the group ‘foreign words’

| English original | Sample sentence from the text | Croatian translation | Sample sentence from the text | Procedure used |
|---------------------|--|----------------------|-------------------------------|----------------|
| <i>panserbjørne</i> | “Are we to understand that the <i>panserbjørne</i> | <i>panserbjørni</i> | — Trebamo li pretpostaviti da | borrowing |

| | | | | |
|---------------------------|---|---------------------------|---|-----------|
| | had anything to do with this?" ("Northern Lights" 27) | | <i>panserbjørni</i> imaju nekakve veze s time? ("Polarno svjetlo" 28) | |
| <i>teleutaia makhaira</i> | Some people call it <i>teleutaia makhaira</i> , the last knife of all. ("The Amber Spyglass" 311) | <i>teleutaia makhaira</i> | Neki ga zovu <i>teleutaia makhaira</i> , posljednji bodež. ("Jantarni dalekozor" 231) | borrowing |

In both examples of neologisms belonging to this particular group, the procedure that is used is borrowing. The words themselves are quite interesting. *Panserbjørn* is a commonly used word in the novels, denoting armoured polar bears inhabiting Svalbard, and is a neologism made from the Danish words 'panser', meaning 'armour', and 'bjørn', meaning 'bear'. The word is even given the Danish indefinite plural ending –e in the original text, which is replaced with the Croatian plural ending –i in translation, thus making it '*panserbjørni*' in translation. Seeing that this is a noun of foreign origin, it is always written in cursive.

The other example, *teleutaia makhaira* is a Greek collocation meaning 'the last knife of all' and referring to the subtle knife first appearing in the second novel. The form and the cursive are both preserved in the translation.

4.3.4. Summary of the findings

Of 80 neologisms found and analysed, 19 of them or 23.75% were translated using the procedure called borrowing. Another 19, 23.75%, were translated using equivalency. 22 words or 27.5% of total words were literally translated, and 25% or 20 neologisms were rendered into Croatian by the translator's creation of a new target language neologism.

This shows us that, at least in this particular trilogy, there is actually no preference for any one procedure, seeing that the translator uses all of them almost equally. The slight advantage of literal translation can be partly explained by the predominance of source text neologisms in the form of new collocations and compounds, which are most easily translated literally. However, in order to find out if this near-equality in the commonness of the procedures is typical for Croatian translation of neologisms in fantasy in general or is only found in this trilogy, more works would have to be analysed.

As a whole, the translation of neologisms in *His Dark Materials* is quite good, with a few mistranslations and inconsistencies, but on the whole, satisfactory. Whether that is also the case with the translation of proper nouns will be seen in the next chapter.

4.4. Theoretical Approaches to Translation of Proper Nouns

Proper nouns are a linguistic concept that can be defined in several ways. In Huddleston and Pullum, they are defined as “word-level units belonging to the category noun. (...) [They] are nouns which are specialised to the function of heading proper names” (516). Unlike proper nouns, which are by definition single words, proper names can consist of several words (e.g. The United States of America or New Zealand are proper names, not proper nouns). Huddleston and Pullum also make a distinction between strong and weak proper names, stating that since it refers to “a particular entity or collection of entities that bears the name, a proper name is inherently definite” (517). However, some proper names are nevertheless preceded by a determiner (e.g. the Thames, the Netherlands). Such proper names are therefore called weak proper names, and those that are never preceded by a determiner (e.g. London, Mary) are called strong proper names (Huddleston and Pullum 517). Although the grammar makes a distinction between the terms ‘proper noun’ and ‘proper name’, this distinction is not particularly relevant for this research and the terms were found to be used interchangeably in literature. This is why the term that shall be used in the rest of the paper to refer to both proper nouns and proper names is ‘proper noun’.

Proper nouns are also defined in other ways by other authors. For instance, Behnaz Sanaty Pour defines proper nouns in English as words with the following characteristics: they are always capitalised, they are mono-referential, i.e. they “refer to a particular person, thing, or place” (Sanaty Pour), they are “not regularly preceded by a definite or indefinite article” (Sanaty Pour), and they are “not used with limiting modifiers, like a lot of or any” (Sanaty Pour). Péter Albert Vermes defines proper nouns by contrasting them with common nouns and says that “proper names lack ‘meaning’ in the sense that they do not have connotations, in contrast with common names, for example, which do” (95). He also notes that “[t]he distinction between common names and proper names is normally signalled in English orthography by the use of initial capital letters in the case of proper names” (Vermes 106). Christiane Nord says that “[u]nlike generic nouns, proper names are mono-referential, but they are by no means mono-functional. Their main function is to identify an individual referent” (183), as well as that “[i]t has often been claimed that proper names lack descriptive meaning” (183). While she admits that might be true “in the

real world”, she also says that proper nouns are not “non-informative” since they can give us information on the gender, age or geographical origin of a person (Nord 183). Lincoln Fernandes agrees with her and states that proper nouns can indicate gender, class, nationality, religious identity, intertextuality, mythology, etc. (46).

Proper nouns can also be categorised in various ways. Péter Albert Vermes divides them into “*names of persons; geographical names; names of institutions and organisations; titles of paintings, books, periodicals, newspapers, etc.; brand names; names of nationalities; names of events; names of temporal units and festivals; names of abstract ideas; names of animals; names of species*” and “*other names*” (121). Evelina Jaleniauskienė and Vilma Čičelytė distinguish between “names of persons, animals, companies, geographical places, zodiac signs and festivals” (31). Elvira Cámara Aguilera differentiates between “names of persons, animals or singularized things”, “geographical names”, “lastnames”, “constellation, star or planet names strictly considered as such”, “zodiac sign names”, “cardinal point names, when we refer explicitly to them”, “civil or religious feast names”, “divinities’ names”, “sacred books” and “commercial brands” (1-2). It is, however, important to note that these categories are not definite, as they can be grouped together or be subdivided, depending on how specific the division must be; e.g. the category of names of persons can be subdivided into names of real persons and so-called charactonyms, which are the usually meaningful proper nouns used to refer to characters in books (cf. Saduov and Vinczeová 92), and the category of geographical names can be subdivided into names of countries, cities, rivers, etc., or even into exonyms (specific forms used for geographical terms in other languages) and endonyms (specific forms used for geographical terms in their original language) (cf. Nord 184, Fernandes 47, Crljenko 79).

The question that is most often asked when it comes to proper nouns in fiction is whether proper nouns are translated at all. As Sato states, “it is very commonly believed that names do not have to be translated” (2). Most people think that translation of proper nouns is “a simple automatic process of transference from one language into another, due to the view that proper names are nothing but mere labels used to identify a person or a thing” (Vermes 90). However, there is actually no such thing as non-translation of proper nouns. Even if the proper noun denoting a character’s name is simply copied into the target text without any changes, a change will still occur since the reader of the target text will pronounce the character’s name in a different way than the reader of the source text (Nord 185). We can therefore conclude that there is always a certain degree of translation included in rendering proper nouns in the target text. This conclusion can be followed by another question – how are proper nouns translated, then? Since they are not found in dictionaries, it follows that dictionaries cannot help us with their translation (Jaleniauskienė and

Čičelytė 31), which means that translators have to be more creative and resourceful than when translating common nouns. We can therefore say that, while translation of proper nouns appears to be a simple matter at first glance, the process of translating proper nouns is actually quite complex.

Firstly, it should be stated that translation theorists disagree on whether proper nouns should be “translated”, i.e. changed in some minor or even major way, or simply copied from the source text into the target text. Peter Newmark, for instance, argues that names should not be translated (“Approaches” 70), whereas many other theorists say that proper nouns can, should and sometimes even must be translated (cf. Fornalczyk 95, Aguilera 4). No definitive answer can actually be given to this question, since the category of proper nouns is widely varied, as shown above, and since translators of different genres of fiction take different approaches to translating proper nouns. In fact, very often, a single translator translating a single book will make different choices regarding the proper nouns they encounter – some will be translated, while others will be copied without changes, depending on the translator’s judgement. As Gabriele Thomson-Wohlgemuth says, “translators have to seek an acceptable solution for every individual case” (75).

So what do translators actually consider when deciding whether to modify a proper noun? Theo Hermans distinguishes between two types of proper nouns – “conventional names” and “loaded names” (qtd. in Fernandes 49). “*Conventional* names are those seen as ‘unmotivated’ for translation, since they apparently do not carry a semantic load” (Fernandes 49), whereas “[l]oaded names, which are those seen as ‘motivated’ for translation, range from faintly ‘suggestive’ to overtly ‘expressive’ names and nicknames” (Fernandes 49). On the basis of this distinction, we can infer that conventional names tend to be copied or transcribed from the source text into the target text, while loaded names tend to be modified or translated in some way. However, it is not always that simple. One major factor that must be considered when making this decision is the identity of the referent of the proper noun. If the referent is a living person or a historical figure (other than, e.g. royalty or Christian figures), the noun tends to be copied into the target language as is. It is another matter when the proper noun is found in a fictional text and refers to a fictional entity. Every proper noun referring to a fictional character in a text has “some kind of auctorial intention behind it” (Nord 183). Kolev states that “[a] character’s personality, their good, bad or general traits, can be summed up in their name. The name may also give an indication as to the destiny of the character” (61). Therefore, in order to accurately convey the message that the author intended to give to the reader, the proper noun in question must be translated. It should, however, be noted that the fact that a proper noun carries some sort of meaning does not automatically mean

that it is always translated – names such as *King's Cross Station* or *Long Island* are definitely meaningful, but they tend not to be translated (cf. Fernandes 47, Kovač 3).

When it comes to proper nouns that appear in children's fiction, according to Jan van Coillie, some of the factors that translators take into consideration when deciding on whether and how to translate them are “nature of the name”, “textual factors”, “the translator's frame of reference” and “other factors”. By nature of the name, he refers to “[t]he connotation attached to a name”, which “appears to be the most important reason for changing it” (van Coillie 129). However, there are also other things to consider, e.g. how foreign the name sounds – “[t]he more ‘exotic’ the name, the more often it is modified in translated children's books” (van Coillie 130). In regard to the names of famous persons appearing in the text, the main question is “whether or not the persons in question are known to the target public” (van Coillie 130). As for the textual factors, some that need to be considered are the importance of the “cultural context” in the book, since proper nouns are less likely to be changed if the cultural context (and consequently, the nationality of the characters) is crucial for the book (van Coillie 131). Another important aspect is how the name is used – “[a] historical figure (...) will be replaced more easily or left out altogether if it is introduced not for its historical meaning but rather to illustrate, for example, a character trait” (van Coillie 131). The third factor, the translator's frame of reference, represents “the total sum of their knowledge, experiences, ideas, norms and values” (van Coillie 132). In order to translate a proper noun, “the translator has to recognize the meaning” first (van Coillie 132). They can also decide to “modify foreign names because they think that children do not tolerate foreign elements in texts as well as adults” (van Coillie 133) or they can choose to leave them as they are in order to bring “children into contact with other cultures via the translation” (van Coillie 134). Finally, other factors can include various things, such as the author's insistence on a particular treatment of proper nouns (van Coillie 136).

Now that it has been established that proper nouns can be translated and that they often are, especially in children's fiction, some translation procedures used for proper nouns will be listed. Different theorists describe the translation of proper nouns in different ways, so the number of procedures that they define varies. The following few paragraphs will present the classifications of translation procedures for proper nouns as defined by Jiří Levý, Jan van Coillie, Christiane Nord, Theo Hermans and Lincoln Fernandes.

According to Jiří Levý, “there are three basic modes of translation”, the use of which is “predetermined by the semantic character of the literary device in question” (“Translation Theory” 243). He calls the first mode “translation *sensu stricto*” (“Translation Theory” 243) and states that “[o]nly those personal names which have the character and meaning of common terms, of general

notions, can be *translated*” (“Translation Theory” 243). The examples he gives are from *comedias dell’arte* and allegories, where characters’ names refer to a particular quality, e.g. “Everyman—Jedermann” (“Translation Theory” 243). The second mode is called “substitution” (“Translation Theory” 243), for which Levý says that “[a]s soon as the designation of a character takes on the form of a proper name, it becomes dependent on language and on the social pattern of a certain cultural region, since every nation has a stock of linguistic forms available for use as personal names” (“Translation Theory” 243). He gives the example of translating Mr. Newman as Herr Neumann, but claims that “it would be rather uncommon to meet a Mr. New or a Herr Neu” (“Translation Theory” 243). The final, third mode is called “transliteration” (“Translation Theory” 243) and involves simple copying of the proper noun from the source text into the target text.

Jan van Coillie goes into more detail. He lists ten different translation strategies and briefly explains each of them. He calls the first strategy “non-translation, reproduction, copying” and states that “[t]ranslators can leave foreign names unchanged” (van Coillie 125). The second strategy is called “non-translation plus additional explanation”, which he explains by saying that “[f]or the purpose of bridging a difference in ‘knowledge’ between the reader of the source text and the reader of the target text, the translator can add explanations, either in the form of a note or in the text itself” (van Coillie 125). The third strategy is “replacement of a personal name by a common noun”, which occurs “when the translator transfers the entire context but cannot find a name in the target language that evokes the same associations” (126). For the strategy of “phonetic or morphological adaptation to the target language”, van Coillie says that “[w]hen faced with existing or imagined names, translators very often turn to phonetic transcription” (126). The fifth strategy is called “replacement by a counterpart in the target language” (van Coillie 126) and pertains mostly to exonyms. With the sixth strategy, “replacement by a more widely known name from the source culture or an internationally known name with the same function”, the translator “opts for recognizability without abandoning the foreign context” (van Coillie 127). The seventh strategy, “replacement by another name from the target language” (van Coillie 127) is another name for substitution without changing the function. Van Coillie calls the eighth strategy “translation (of names with a particular connotation)” and says that “[w]hen names have specific connotations, it is common practice to reproduce that connotation in the target language” (127). The ninth strategy is called “replacement by a name with another or additional connotation” and is present when the translator “adds a connotation to a name that is originally meaningless” (van Coillie 128). The tenth and final strategy is simply “deletion”, where the name is left out altogether (van Coillie 129).

Christiane Nord does not give an exhaustive list with definitions and explanations like van Coillie, but simply names a few translation procedures with examples. She calls them non-translation, non-translation that leads to a different pronunciation in the target language (e.g. English and Italian pronunciations of the name 'Alice'), transcription or transliteration from non-Latin alphabets, morphological adaptation to the target language (e.g. replacing the English 'Alice' with the Spanish 'Alicia'), cultural adaptation (e.g. replacing the English 'Alice' with the Finnish 'Liisa') and substitution (using a completely different name), but states that there are also other procedures which she did not list (Nord 182-3).

Theo Hermans' classification is often quoted in the literature. He states that there are "at least four ways of transferring proper names from one language into another" (qtd. in Aguilera 3). One of them is copying, which refers to the reproduction of proper nouns in the target text in the exact same form as they appeared in the source text (qtd. in Aguilera 3). The next procedure is transcription, which is explained as transliteration or adaptation "on the level of spelling, phonology, etc." (qtd. in Aguilera 3). He then defines substitution, where "[a] formally unrelated name can be **substituted** in the [target text] for any given name in the [source text]" (qtd. in Aguilera 3) and finally, the last procedure he lists is translation, which is possible so long as the name has meaning (qtd. in Aguilera 3). He mentions two additional procedures, non-translation or deletion and "**replacement** of a proper noun by a common noun", stating that there are other theoretically possible procedures as well, such as "**insertion** of the proper name in the [target text] where there is none in the [source text]" (qtd. in Aguilera 3), but that they are "less common, except perhaps in certain genres and contexts" (qtd. in Aguilera 3).

The final theorist that will be mentioned here, Lincoln Fernandes, differentiates between ten different translation procedures. These are rendition, copy, transcription, substitution, recreation, deletion, addition, transposition, phonological replacement and conventionality (Fernandes 50-5). Rendition here corresponds to Nord's non-translation, copy to her non-translation with different pronunciation in the target language, and transcription to transliteration from non-Latin alphabets. Substitution and deletion correspond to the categories of the same name appearing in Nord's and Hermans' classifications, while recreation is defined as a procedure that "consists of recreating an invented name in the [source language] text into the [target language] text, thus trying to reproduce similar effects of this newly-created referent in another target cultural setting" (Fernandes 52). Addition refers to "a procedure in which extra information is added to the original name, making it more comprehensible or perhaps more appealing to its target audience" (Fernandes 53), transposition "is defined as the replacement of one word class with another without changing the meaning of the original message" (Fernandes 54), and phonological replacement is "a procedure

in which a [target text] name attempts to mimic phonological features of a [source text] name by replacing the latter with an existing name in the target language which somehow invokes the sound image of the [source language] name being replaced” (Fernandes 54). Finally, conventionality “occurs when a [target language] name is conventionally accepted as the translation of a particular [source language] name” (Fernandes 55), which sometimes happens with names of historical figures and includes the use of exonyms.

Having seen the various translation procedures that can be used when translating proper nouns, the final question that needs to be asked is how often proper nouns actually get translated in fiction. The answer to this question depends on a series of different factors related to the target language of the translation. For instance, in certain countries, the state imposes rules for the translation of proper nouns. In Lithuania, the State Commission of the Lithuanian Language lists certain principles that Lithuanian translators “have to obey” (Jaleniauskiene and Čičelytė 41) when translating foreign proper nouns into Lithuanian. With Bulgarian, there are guidelines that should be followed when it comes to transcription and translation of Bulgarian names into English and English names into Bulgarian (Apostolova). Another important factor is the “power relations between the source and target language culture” (Fornalczyk 96). In more dominant, e.g. English- or German-speaking cultures, “the practice of replacing characters’ names in children’s books is very common” (Sato 4), whereas in other cultures, the tendency is “towards internationalization” (Pascua-Febles 116). These and many other factors come into play when discussing the translation of proper nouns.

As for the situation regarding proper nouns and their translation in the Croatian market, it will be analysed in the following chapter using the example of proper nouns in *His Dark Materials*.

4.5. Translation of Proper Nouns in *His Dark Materials*

Proper nouns found in Pullman’s *His Dark Materials* are quite specific in that many of them are also neologisms. Pullman often uses archaic spellings of place names to depict the differences between his fictional world and our real world. Even his characters’ names sound familiar, but slightly odd (e.g. Lyra, Asriel, Marisa).

In order to analyse the proper nouns and their translations, proper nouns were written down while reading the text and their translation was found in the Croatian version of the books. The

nouns were then divided into four main categories – ‘names of humans and other sentient beings’, ‘geographical names’, ‘names of institutions, organisations and acts’ and ‘other proper nouns’. The first two categories are divided into several subcategories. The category of ‘names of humans and other sentient beings’ is subdivided into ‘names of humans and other sentient beings of English origin’, ‘names of humans and other sentient beings of non-English origin’, ‘names of dæmons’, ‘names of saints and religious figures’ and ‘meaningful names and wordplay’. The category of ‘geographical names’ includes ‘names of geographic locations’ and ‘names of peoples’. The third and fourth categories have no subcategories.

As with the analysis of neologism translation, it was found that no single categorisation of translation procedures could be used for this particular text; therefore, a combination of procedures defined by different theorists was made and used for the analysis. Seven different procedures were chosen for the analysis – copy/reproduction, transcription/transliteration, substitution, translation, deletion, insertion/addition and recreation. The first six procedures were taken from Theo Hermans’ classification, while recreation was taken from Lincoln Fernandes’ typology of translation procedures. For the purposes of this analysis, the procedures are defined in the same way as in the theorists’ classifications.

The findings of the analysis, based on the different groups that proper nouns were divided into, will be presented and discussed in the next four chapters, with a summary of the findings given after that.

4.5.1. Translation procedures used for the group ‘names of humans and other sentient beings’

The category ‘names of humans and other sentient beings’ comprises five subcategories; each one will be discussed in turn.

The first subcategory, ‘names of humans and other sentient beings of English origin’, contains names of various characters appearing throughout the series, 97 in total. The analysis of translation procedures used for this subcategory can be seen in Table 4 below.

Table 4. Procedures used in translation of ‘names of humans and other sentient beings of English origin’

| Procedure | Number of proper nouns translated using that procedure |
|-----------|--|
|-----------|--|

| | |
|-------------------------------|----|
| Copy/reproduction | 96 |
| Transcription/transliteration | 1 |

As can be seen in Table 4, the process used for translation of proper nouns of English origin is predominantly copy/reproduction. Of the 97 nouns found in this category, only one proper noun was translated using a different procedure, that of transcription/transliteration. What can be concluded from this is that the translator opted for the strategy of foreignization, i.e. preservation of source language names, probably because English names are very present in Croatian culture and are not traditionally translated or adapted unless they are meaningful. It is interesting, however, that one particular name with a connotative meaning was also left as is. The name in question is ‘Ma Costa’, whose referent is a gyptian woman who represents a mother figure for the protagonist. Even though her first name, Ma, is evocative of the word ‘mother’, the name was copied into Croatian and remained ‘Ma Costa’, which, despite its relative similarity to the Croatian word ‘mama’, meaning ‘mom’, probably does not evoke the meaning of ‘mom’ in Croatian readers.

The one proper noun that was transcribed/transliterated appears in *The Amber Spyglass*, and is the name ‘Martha’, referring to a woman who is only mentioned once. This name was rendered into Croatian as ‘Marta’, which is the Croatian version of the name Martha. However, since no other name in any of the novels was replaced with its Croatian version, it can be assumed that this was an accidental change and not an intentional adaptation of the name.

Since the proper nouns belonging to this subcategory are numerous, and their translations are not particularly innovative or interesting, the table with proper nouns belonging to this category will not be given in the Appendix.

The second subcategory, ‘names of humans and other sentient beings of non-English origin’, includes 41 different proper nouns referring to some humans, witches, *panserbjørne*, angels and characters belonging to various other species. In order to distinguish these characters from the characters belonging to the first subcategory, who are predominantly English-speaking humans, Pullman used proper nouns found in other languages and proper nouns he himself invented, the latter particularly when referring to characters belonging to species that do not exist in our world, such as angels or the mulefa. For characters belonging to the species of *panserbjørne* and witches, however, he used Scandinavian-sounding names, since these species are portrayed as living in Northern Europe of Lyra’s world. The procedures used in rendering the proper nouns belonging to this category are presented in Table 5 below.

Table 5. Procedures used in translation of ‘names of humans and other sentient beings of non-English origin’

| Procedure | Number of proper nouns translated using that procedure |
|-------------------------------|--|
| Copy/reproduction | 32 |
| Transcription/transliteration | 7 |
| Recreation | 2 |

The situation in translation of proper nouns belonging to the second subcategory is slightly different from the situation in the previous subcategory. While copy/reproduction remains by far the most commonly used procedure, transcription/transliteration is used more often and there are also two examples, which will be presented below, tentatively placed in the recreation group.

There are several interesting examples for the copy/reproduction procedure. The first one of them is the name ‘Adèle Starminster’, referring to a journalist appearing in *Northern Lights*. The foreign letter ‘è’ found in her name is preserved in translation, and thanks to that, so is the foreign appearance of the proper noun. The same preservation of foreign elements is found in the name of a *panserbjørn* called Søren Eisarson. Several proper nouns that are copied into the target text are preceded by a title, which tends to be translated; e.g. ‘Chevalier Tialys’ is rendered as ‘vitez Tialys’, ‘Father Makepwe’ becomes ‘otac Makepwe’, but ‘Lady Salmakia’ does not become ‘dama Salmakia’, and instead remains ‘Lady Salmakia’ in the Croatian version. The name of a witch character, ‘Serafina Pekkala’, is copied into Croatian without any changes. The name ‘Serafina’ is slightly evocative of an angelic creature, but despite the fact that no changes were made when rendering the name, this connotation is preserved in the Croatian text since the name has the same connotations in Croatian. The final example to be mentioned for the procedure of copy/reproduction is the name ‘Jopari’, which is a mispronunciation of the name ‘John Parry’. Since this name is supposed to sound similar to ‘John Parry’ when pronounced, the rendering of ‘Jopari’ into Croatian as ‘Jopari’ was perhaps a mistake, as no Croatian reader will connect the dots and realise that ‘Jopari’ and ‘John Parry’ are the same person since this spelling would be pronounced differently in Croatian. It would perhaps have been a better solution to render this as ‘Doperi’ or even ‘Joperi’, in order to try and replicate the sound of the name and make it easier for the readers to understand that the two names refer to the same character.

The procedure of transcription/transliteration is used exclusively for Russian- and Chinese-sounding names. Some examples are ‘Semyon Borisovitch’, who becomes ‘Semjon Borisovič’, and ‘Lydia Alexandrovna’, who becomes ‘Lidija Aleksandrovna’. ‘Emperor K’ang Po’ is rendered

as ‘car Kang Po’, with the apostrophe in his name left out. A half-copy, half-transcription procedure is found in rendering ‘Will Ivanovitch’ as ‘Will Ivanovič’, where the last name is transcribed in accordance with the traditional transcription used for Russian names in Croatian, but the first name of the English character is preserved as ‘Will’ instead of becoming ‘Vil’.

The final two examples to be discussed for this subcategory were both tentatively categorised as recreated since no other category, either chosen for this analysis or suggested by the theorists consulted for this research, can be used to accurately describe the changes made in these two proper nouns. The nouns in question are ‘Father Gomez’ and ‘Fra Pavel Rasek’, which are rendered into Croatian as ‘otac Gómez’ and ‘fra Pavel Rašek’, respectively. When dealing with these two proper nouns, instead of copying them into Croatian without changes or adapting them to Croatian phonology in some way, the translator chose to add an element that was not present in the original in both of these nouns. In the first example, she added the accented ‘ó’ to the Spanish-sounding name even though both Gomez and Gómez are valid Spanish last names. A similar change occurs in rendering ‘Rasek’ as ‘Rašek’, although in this case the character is presumably Czech, which is perhaps the reason why the translator opted to change the English version of the name into an existing Czech last name.

The table containing all proper nouns belonging to this subcategory, their translations and procedures used in translating them will be given in the Appendix.

The third subcategory to be discussed is the subcategory called ‘names of dæmons’. It includes 17 proper nouns. The procedures used in translating these nouns are presented in Table 6 below.

Table 6. Procedures used in translation of ‘names of dæmons’

| Procedure | Number of proper nouns translated using that procedure |
|-------------------------------|--|
| Copy/reproduction | 16 |
| Transcription/transliteration | 1 |

We can see in the table above that copy/reproduction is again the most commonly used procedure. Sixteen dæmon names were translated using that procedure, while only one was transcribed.

Among the proper nouns belonging to this subcategory that were reproduced, there are a few interesting examples. The first example would be the name of a female dæmon called ‘Ratter’. Although the connotation of this name is obvious and even realised in the fact that said dæmon prefers taking the form of a rat, the name is rendered into Croatian as ‘Ratter’, without preserving the rat connotation. Since all the other dæmon names except one are also copied, this can be seen as simply sticking to the same procedure in rendering the proper nouns referring to the same kind of creature. Two other interesting examples are the proper nouns ‘Sophonax’ and ‘Sayan Kötör’, both referring to female dæmons. Both of these names are copied, but case endings are added to them in Croatian. Thus, phrases such as “Iako se, dakle, divila krznu Sophonaxe”⁵ (“Polarno svjetlo” 123) and “nisam poznavao Sayanu Kötör”⁶ (“Tanki bodež” 160) can be found in the translation. This is allowed in Croatian, however, it is interesting that none of the other nouns referring to female dæmons or female creatures of other non-humanoid species are treated in this way (e.g. the dæmon ‘Hester’ remains ‘Hester’, the she-zalif ‘Atal’ remains ‘Atal’, etc.).

The only example of transcription/transliteration found in this subcategory is the dæmon ‘Castor’ being rendered as ‘Kastor’. This was perhaps done because the eponymous figure from the Greek mythology is referred to in Croatian as ‘Kastor’, but it would have been better to preserve this as ‘Castor’ even in Croatian since none of the other dæmon names were transliterated.

The fourth subcategory belonging to this category is ‘names of saints and religious figures’, which includes eight proper nouns. The translation procedures used for rendering these nouns are shown in Table 7 below.

Table 7. Procedures used in translation of ‘names of saints and religious figures’

| Procedure | Number of proper nouns translated using that procedure |
|-------------------------------|--|
| Copy/reproduction | 1 |
| Transcription/transliteration | 5 |
| Substitution | 2 |

As we can see from the table, transcription/transliteration is the procedure that is most used in this subcategory, followed by substitution and copy/reproduction.

The name ‘Jared’ is simply copied into Croatian.

⁵ “So although she admired the fur of Sophonax” (“Northern Lights” 143)

⁶ “I hadn’t known of Sayan Kötör here” (“The Subtle Knife” 213-4)

The names of angelic beings and nuns are transcribed and adapted to Croatian phonology; thus the angel ‘Baruch’ becomes ‘Baruh’ and ‘Sister Agnes’ becomes ‘sestra Agneza’.

Two proper nouns are substituted. The first one is ‘Pope John Calvin’, which is rendered as ‘papa Ivan Calvin’ in keeping with the tradition of translating the names of popes (cf. “Approaches” 70). His last name is copied in order for the Croatian reader to realise that in the world of *Northern Lights*, John Calvin became the pope. The other proper noun that is substituted is the name of a fictional saint, ‘St Philomel’, who is replaced with an existing saint, ‘Sveta Filomena’, in the Croatian translation.

The table with the full analysis of this subcategory will be given in the Appendix.

The final subcategory, called ‘meaningful names and wordplay’, includes seven proper nouns. The procedures used for their translation are shown in Table 8 below.

Table 8. Procedures used in translation of ‘meaningful names and wordplay’

| Procedure | Number of proper nouns translated using that procedure |
|-------------|--|
| Translation | 7 |

As can be seen above, all proper nouns belonging to this subcategory were translated.

Good examples include rendering Pullman’s name for the angel who is claims to be God, ‘Authority’, as ‘Moćnik’ instead of ‘Autoritet’ and the harpy ‘No-Name’, who is given the nickname ‘Gracious Wings’ by Lyra, as ‘Bezimena’ and ‘Dobrokrila’, respectively. The meaning of the name ‘Will’ becomes important at one point, and the translator handles this by rendering it as ‘Will: volja’ and explaining in the footnote that the name ‘Will’ translates to ‘volja’ in Croatian. A great example of wordplay preserved in translation is found in the part of the book when harpies scream Lyra’s name and the sound becomes distorted, so it sounds like they are shouting ‘Lyra’ and ‘liar’ simultaneously. The translator manages well and translates this as ‘Lyrica’, ‘lajavica’ and ‘lažljivica’, using the diminutive form of Lyra’s name in order to make it sound similar to the two words meaning ‘liar’. The table with the remaining examples will be given in the Appendix.

4.5.2. Translation procedures used for the group ‘geographical names’

The category of ‘geographical names’ is divided into two subcategories, ‘names of geographic locations’ and ‘names of peoples’. These subcategories will be discussed separately.

The subcategory of geographic locations includes proper nouns referring to countries, cities, buildings, etc. Focus was placed on fictional geographic locations, i.e. those that do not exist or are called differently in our world, so geographic locations referring to places that are called the same in the real world were not included in the analysis.

Fifty proper nouns are included in this subcategory; the procedures used in their translation are shown in Table 9 below.

Table 9. Procedures used in translation of ‘names of geographic locations’

| Procedure | Number of proper nouns translated using that procedure |
|--|--|
| Copy/reproduction | 16 |
| Transcription/transliteration | 10 |
| Substitution | 4 |
| Translation | 16 |
| Addition | 1 |
| Recreation | 2 |
| Transcription/transliteration or substitution* | 1 |

It is visible in Table 8 that the process of rendering geographic locations into Croatian is not dominated by a single procedure, unlike the process of rendering charactonyms shown in chapter 4.5.1. Each procedure will be briefly discussed below.

Sixteen proper nouns were copied into Croatian, so e.g. ‘river Isis’ became ‘rijeka Isis’, ‘Zaal’ remained ‘Zaal’, etc.

Ten proper nouns were transcribed. Here we find Russian- and Chinese-sounding place names again, so ‘Semyonov’ becomes ‘Semjonov’ and ‘Sungchen’ becomes ‘Sungčen’, but also some English names; ‘Brytain’ is replaced with the word ‘Brytanija’, in which the spelling of the country’s name is not adapted to Croatian phonology, as is traditionally done. However, if it were adapted, the name ‘Britanija’ would be indistinguishable from the name of the existing country.

Four examples of substitution were found. The first one is rendering ‘Muscovy’ as ‘Moskovija’, which is basically the replacement of an English historical exonym with a Croatian historical exonym, since the former territory of Russia called the Grand Duchy of Moscow was also known as ‘Muscovy’ and ‘Moskovija’ in English and Croatian, respectively. The same goes for the old

name of China, 'Cathay', rendered as 'Kitaj'. 'Eastern Anglia' (called 'East Anglia' in our world) is rendered as 'istočna Anglija', as there was no way to show the difference between 'East' and 'Eastern' in Croatian. The final example of substitution is the translation of 'Sveden', an alternate name for Sweden, as 'Švedi', which is an existing name used for Swedish people in Croatian, though it is less common than the standard 'Šveđani'.

From the 16 examples of translation, the most interesting ones are rendering 'High Brazil' as 'Gornji Brazil' (instead of the literal 'Visoki Brazil') and 'Peacable Ocean' (i.e. the Pacific) as 'Mirni ocean'. For some proper nouns that were translated, the proper noun marker, i.e. capital letter, was removed in the translation, although the meaning was translated – thus, 'Eelmarket' became 'tržnica jegulja' and 'Claybeds' became 'glinokop'.

One example of addition of a proper noun was also found. This was the case with rendering the phrase 'the city of magpies' into Croatian as 'Svrakograd'.

Two examples of recreation can also be seen in this translation. The first one is found in rendering the adjective 'Norway' as 'nordvejski'. This word was translated in the same vein as the standard adjective for Norway, 'norveški', and then recreated to sound more foreign. The second example is 'Eireland' becoming 'Eirska'. The word was first translated as the root word, 'Irska', and then a foreignising element was added in front of the standard word, making it sound more like the original proper noun.

The final example cannot be categorised definitively as it appears only once and is found in the genitive case in the translation, so we cannot know how the nominative case would sound. The word in question is 'Corea', which is found in the translation as 'Koreje'. The nominative case of the word could be both 'Koreja' and 'Korea', since the letter 'j' can be inserted between two vowels in cases other than nominative. Therefore, if the word was 'Koreja' in the nominative, it would be an example of substitution, since this is how the word 'Korea' sounds in Croatian, and if it were 'Korea', it would be an example of transcription/transliteration.

The table containing full results of the analysis of this subcategory will be given in the Appendix.

The second subcategory, 'names of peoples', contains ten proper nouns and consists of the names of both real and fictional peoples appearing in the novels, as well as the name of one language. The analysis of different procedures used for the translation of these proper nouns is shown in Table 10.

Table 10. Procedures used in translation of 'names of peoples'

| Procedure | Number of proper nouns translated using that procedure |
|-------------------------------|--|
| Copy/reproduction | 1 |
| Transcription/transliteration | 3 |
| Substitution | 3 |
| Translation | 2 |
| Recreation | 1 |

The procedures are also heterogeneous in this subcategory. Each will be briefly discussed in turn.

The one example of copy/reproduction is translating ‘Skraelings’ as ‘Skraelinzi’.

‘Lascar’ is rendered as ‘indijski mornari laskari’, which is an example of transcription/transliteration with the addition of an explanation for the reader, who might not be familiar with the term. Another example of transcription is rendering the fictional people ‘Gallivespians’ as ‘Galivespijanci’.

Substitution is found in rendering the English exonym ‘Muscovite’ with the term ‘Rus’ in one case and with the Croatian exonym ‘Moskovljanin’ in another, as well as in translating the tribe ‘Tartars’ as ‘Tatari’, without preserving the ‘r’ in the middle.

The name of the fictional language placed in this subcategory, ‘Fen-Dutch’ is translated into Croatian as ‘holandske riječi iz Velikih Močvara’, with both elements being translated literally.

Finally, the most interesting example from a linguistic viewpoint is the recreation of the noun ‘gyptians’, a noun referring to the Roma people of Lyra’s world (and for which, for some reason, Pullman decided not to use a capital letter), as ‘Gipćani’. The name ‘gyptians’ comes from the word ‘Egyptians’, which is ‘Egipćani’ in Croatian. The noun was thus recreated in Croatian by substituting the English word with the existing Croatian term and subsequently removing the first letter in order for it to match the original. The translator also added the capital letter to mark it as a proper noun.

The table containing the full analysis of words in this subcategory will be given in the Appendix.

4.5.3. Translation procedures used for the group ‘names of institutions, organisations and acts’

This category has no subcategories; it includes the proper nouns referring to fictional institutions, organisations and acts and contains 10 proper nouns. Translation procedures used in the Croatian translation are shown in Table 11.

Table 11. Procedures used in translation of ‘names of institutions, organisations and acts’

| Procedure | Number of proper nouns translated using that procedure |
|-------------------|--|
| Copy/reproduction | 1 |
| Translation | 9 |

Since this category includes names consisting of multiple words, most of which are meaningful, it was expected that the majority of proper nouns belonging to this category would be translated.

The one example of copy/reproduction refers to ‘Jordan College’, which is rendered as ‘koledž Jordan’, where the common noun is translated, and the proper noun is left as is.

From the nine examples of translation, one should be explained in more detail; the translation of the organisation known as ‘General Oblation Board’ and its nickname ‘Gobblers’ (from the acronym of the organisation’s full name) was done as ‘Pričesni odbor’ and ‘Proždrljivci’, respectively, in Croatian. The wordplay in this example was excellently preserved – at one point in the series, child characters hear rumours that the ‘Gobblers’ are cannibals. This meaning is perfectly preserved in the translation as ‘Proždrljivci’, which is a nickname that could also be taken from the first few letters of the organisation’s name. This is one of the best examples of proper noun translation found in the Croatian version of the novels.

The other examples will be presented in the Appendix.

4.5.4. Translation procedures used for the group ‘other proper nouns’

This final category of proper nouns has no subcategories and contains twenty proper nouns that could not be classified as belonging to any of the previous three categories. They include certain terms from physics, names of non-intelligent fictional species, proper nouns of foreign origin and proper nouns referring to certain objects. The procedures used for their translation are listed in Table 12.

Table 12. Procedures used in translation of ‘other proper nouns’

| Procedure | Number of proper nouns translated using that procedure |
|-------------------|--|
| Copy/reproduction | 3 |
| Translation | 17 |

Most of the proper nouns in this category have some sort of meaning, which is why the most used procedure was translation. Those that do not have a straightforward meaning were copied.

An example of copying is the foreign word for the subtle knife, ‘Æsahætr’, which is kept as ‘Æsahætr’ in Croatian, since it sounds equally foreign to Croatian and English readers. Another example would be the proper noun ‘Nälkäinens’, referring to a fictional ghostly entity, which is preserved as ‘Nälkäinensi’ in Croatian, even though the –s is probably a plural marker which should have been removed in Croatian, so the word probably should have been ‘Nälkäineni’.

Seventeen proper nouns were translated into Croatian. Some examples include ‘Dust’ becoming ‘Prah’, ‘Rusakov particles’ becoming ‘Rusakove čestice’ and ‘Black Shuck’ becoming ‘Crna Komušina’.

The remaining examples and their translations will be given in the Appendix.

4.5.5. Summary of the findings

Of the total 260 proper nouns found in this trilogy and subsequently analysed, 166 or 63.85% were rendered into Croatian using the translation procedure titled copy/reproduction. Another 27 or 10.38% was rendered using transcription/transliteration. Substitution was used for 9 or 3.46% proper nouns. An additional 51 or 19.62% were translated. Deletion was not used as a separate procedure in any of the proper nouns, but it was combined with other procedures in the form of deletion of proper noun markers (capital letters). Addition was used once, which accounts for 0.38% of all cases, and 1.93% or 5 proper nouns were recreated in the target text. The remaining 1 proper noun could not be categorised on the basis of the data provided in the text and makes up 0.38% of the total number of proper nouns.

From the statistics, we can see that the most frequently used translation procedure for rendering proper nouns into Croatian is copy/reproduction. It is followed by translation, then by transcription/transliteration, substitution, recreation and finally addition, with no recorded cases of deletion as the sole procedure used.

This shows us that in this trilogy, the translator most commonly opted for preservation of the foreign elements instead of replacing them with elements that would be more familiar to the Croatian reader. This is partly due to the fact that many of the elements that are foreign to the Croatian reader are foreign to the English reader as well, since Pullman's goal was to make the world he created seem familiar, but distant, and partly due to the fact that Croatian culture is much less dominant in comparison with the English-speaking cultures, so English names are familiar to readers and replacing them with Croatian names would seem strange. When proper nouns carried meaning, they were in most cases translated, although sometimes the connotative meanings were ignored in order to preserve the forms. Recreation was used sparingly, though well when there was occasion for it.

On the whole, the translation of proper nouns in *His Dark Materials* was done quite successfully. The translator proved herself to be quite clever and resourceful despite making a few mistakes. The translation of wordplay, when it was present in the proper nouns, should be especially commended, as it was successfully preserved almost every time it appeared, and it is definitely one of the best aspects of the Croatian translation of *His Dark Materials*.

5. Conclusion

The research presented in this paper dealt with the topic of translating neologisms and proper nouns in fantasy, science fiction and children's fiction, presented on the example of Philip Pullman's trilogy *His Dark Materials*.

The results of the study showed that the translator of the work in question, Snježana Husić, was mostly successful in her rendition of the neologisms and proper nouns she encountered, with only a few questionable choices and translation mistakes scattered throughout the books, but also with some excellent solutions for the translation of more complicated aspects of the novels, in particular wordplay involving proper nouns. Based on the choices she made in her translation, certain conclusions were reached in regard to the strategies and procedures favoured for the translation of neologisms and proper nouns. However, while this particular research showed that the predominant strategy for rendering proper nouns into Croatian is copying or reproduction, as well as that there is no clear preference in the choice of strategy for the translation of neologisms, it must be noted that the research was conducted on only one series of fantasy books translated by a single translator. Therefore, while the results of the current research are quite interesting, they can by no means be said to apply to Croatian translations of children's fantasy and science fiction in general. In order to make a general conclusion regarding the preferred strategies for this sort of translation, more books would have to be analysed, preferably written by different authors and translated by different translators, as well as intended for different age groups.

It has hopefully been proved in this research, however, that the genres that have the lowest status in literary circles and are said to be easiest to translate, in particular children's fiction, but also to an extent science fiction and fantasy, are in fact fairly complex and raise many issues that need to be thoroughly thought about and analysed in order for the translations to be successful. The main conclusion to be taken from this study is that no genre is inherently easy to translate, since each comes with its own problems and issues. Translators should therefore not be underestimated, but appreciated for their hard work regardless of their chosen field.

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Appendices

Appendix A – Groups belonging to the category of neologisms, their translation and procedures used

1. Neologisms

| English original | Sample sentence from the text | Croatian translation | Sample sentence from the text | Procedure used |
|---------------------------|---|-------------------------|--|----------------|
| dæmon | Lyra and her dæmon moved through the darkening Hall (...). (1 ⁷ - 3) | dæmon | Lyra i njezin dæmon prolazili su sve mračnijom blagovaonicom (...). (1 - 9) | borrowing |
| | The Butler bowed slightly and turned to leave, his dæmon trotting obediently after him. (1 - 5) | dæmona | Batler se uz lagani naklon okrenu da ode, dok je njegova dæmona poslušno kaskala za njim. (1 - 11) | |
| Aërodock | “Has Lord Asriel arrived yet?” (...) “No, Master,” said the Butler. “No word from the Aërodock, either.” (1 - 5) | zračna luka | — Je li lord Asriel već stigao? (...) — Ne, gospodine — reče batler. — Nema vijesti ni iz zračne luke. (1 - 10) | equivalency |
| anbaric | The Common Room and the Library were lit by anbaric light (...). (1 - 10) | anbarijski | U zbornici i knjižnici su za rasvjetu služile anbarijske svjetiljke (...). (1 - 15) | borrowing |
| photogram | A circular photogram in sharp black and white appeared on the screen. (1 - 21) | snimka | Na platnu se pojavila okrugla crno-bijela snimka oštrih obrisa. (1 - 23) | equivalency |
| alethiometer | The alethiometer warns of appalling consequences if Lord Asriel pursues this research. (1 - 30) | aletiometar | Aletiometar upozorava na strašne posljedice do kojih bi doveo nastavak istraživanja lorda Asriela. (1 - 31) | borrowing |
| anbarograph | (...) the rest was used (...) to buy books and anbarographs for the immense Library (...). (1 - 35) | anbariograf | (...) od ostatka novca (...) nakupovalo bi se knjiga i anbariografa za golemu knjižnicu (...). (1 - 34) | borrowing |
| chocolatl | “As it happens, I’ve got more chocolatl than I can drink myself. (...)” (1 - 43) | čokolatl | — Ja slučajno imam više čokolatla nego što ga sama mogu popiti. (1 - 41) | borrowing |
| night-ghast | (...) she was visited by a night-ghast, and woke up screaming at the three robed figures who stood at the bedside (...). (1 - 51) | noćna sablast | (...) došla joj je u pohode noćna sablast. Lyra se probudila vrišteći na tri prilike u togama, koje su stajale uz krevet (...). (1 - 48) | equivalency |
| atomcraft | They probably got mines up there. Uranium mines for atomcraft. (1 - 63) | atomski pogon | Vjerojatno tamo gore imaju rudnike. Rudnike uranija za atomske pogone. (1 - 58) | equivalency |
| (St Barnabas the) Chymist | (...) between the little brick terraced houses and into the great square-towered oratory | (Sveti Barnaba) Kemičar | (...) između niskih kuća od opeke s terasama na pročeljima, sve do velike kapele Svetog Barnabe | equivalency |

⁷ In the Appendices, sample sentences where 1 precedes the page number were taken from *Northern Lights/Polarno svjetlo*, those with 2 were taken from *The Subtle Knife/Tanki bodež*, and those with 3 were taken from *The Amber Spyglass/Jantarni dalekozor*.

| | | | | |
|----------------|--|-------------------------|---|---|
| | of St Barnabas the Chymist. (1 - 58) | | Kemičara i njezina četvrtastog tornja. (1 - 53) | |
| anbaromagnetic | She knew about atoms and elementary particles, and anbaromagnetic charges (...). (1 - 83) | anbariomagnetski | Znala je dosta toga o atomima i osnovnim česticama, o anbariomagnetskom naboju (...). (1 - 74) | borrowing |
| aëronautical | “They both died in an aëronautical accident in the North.” (1 - 89) | zrakoplovni | Oboje su poginuli u zrakoplovnoj nesreći na sjeveru. (1 - 79) | equivalency |
| coal-spirit | The wharves were piled with barrels of coal-spirit, (...). (1 - 102) | ugljeni špirit | Na molovima su bile nagomilane bačve ugljenog špirita (...). (1 - 90) | literal translation |
| cauchuc | The wharves were piled with barrels (...), with rolls of cauchuc-covered cable. (1 - 102) | kaučuk | Na molovima su bile nagomilane bačve (...), koluti namotanih kablova prekrivenih kaučukom. (1 - 90) | equivalency |
| fire-mine | (...) the Tartars want to move North just as much as the rest, for the coal-spirit and the fire-mines (...). (1 - 108) | rudnik zapaljivih tvari | (...) Tataři žele proširiti na sjever, baš kao i svi ostali, zbog ugljenog špirita i rudnika zapaljivih tvari (...). (1 - 94-5) | literal translation |
| Roping | (...) we're going to a big muster up in the Fens, what we call a Roping. (1 - 110) | Splet | (...) idemo na opći gipčanski sabor u Velikim Močvarama, ono što mi zovemo Splet. (1 - 96) | creation of a target language neologism |
| Byanroping | When a Byanroping was called, a summons or muster of gyptians, so many boats filled the waterways (...). (1 - 113) | Splet | Kad bi u Byanplantsu bio sazvan Splet, odnosno okupljanje ili sabor Gipcana, toliko bi brodova ispunilo plovne kanale (...). (1 - 98) | creation of a target language neologism |
| smokeleaf | (...) from the press of boats all around came the smells of frying fish, of smokeleaf, of jenniver spirit. (1 - 114) | duhan | (...) iz brodova nagomilanih svud uokolo dopirali su mirisi pržene ribe, duhana i klekovače. (1 - 99) | equivalency |
| jenniver | (...) from the press of boats all around came the smells of frying fish, of smokeleaf, of jenniver spirit. (1 - 114) | klekovača | (...) iz brodova nagomilanih svud uokolo dopirali su mirisi pržene ribe, duhana i klekovače. (1 - 99) | equivalency |
| boat-mother | (...) the boat-mother gathered her into her great arms and kissed her before bearing her off to bed. (1 - 130) | gipčanska majka | (...) gipčanska majka ju je podignula u naručje svojim velikim rukama, poljubila je i odnijela u krevet. (1 - 112) | creation of a target language neologism |
| photo-mill | “You remember that photo-mill they got at Gabriel? (...).” (1 - 149) | fotomlin | Sječaš se onog fotomlina iz koledža Gabriel? (1 - 128) | creation of a target language neologism |
| Witch-Consul | The first thing she and Farder Coram did ashore was to visit the house of the Witch-Consul. (1 - 169) | vještičji konzul | Prvo što su ona i Farder Coram učinili nakon iskrcaja bio je posjet vještičjem konzulu u njegovoj kući. (1 - 144) | literal translation |
| cloud-pine | “In the yard behind this house, you will find several sprays of cloud-pine hanging on the wall. (...).” (1 - 175) | oblačasti bor | U dvorištu iza kuće pronaći ćeš nekoliko grana oblačastog bora koje vise na zidu. (1 - 148) | creation of a target language neologism |

| | | | | |
|-------------|---|------------------|---|---------------------|
| aëronaut | “Think what we might do with the help of an aëronaut, Farder Coram!” (1 - 178) | zrakoplovac | — Pomisli samo što bismo sve mogli uz pomoć jednog zrakoplovca, Farder Coram! (1 - 151) | equivalency |
| hazard | “(…) Say, are any of you gentlemen in the mood for a game of hazard?”(1 - 192) | karte | Recite mi, gospodo, je li itko od vas raspoložen za partiju karata? (1 - 163) | equivalency |
| sky-iron | “My armor is made of sky iron, made for me. (…)” (1 - 196) | nebesko željezo | — Moj je oklop izrađen od nebeskog željeza, posebno za mene. (1 - 166) | literal translation |
| cliff-ghast | Instead she asked Iorek Byrnison about Svalbard, and listened eagerly as he told her of (…) the cliffs a thousand feet and more high, where the foul cliff-ghasts perched and swooped (…) (1 - 224) | greben-sablasi | Umjesto toga, postavljala je Ioreku Byrnisonu pitanja o Svalbardu i požudno slušala svaku riječ dok joj je pričao o (…) liticama višim i od tri stotine metara gdje se gnijezde smrdljive greben-sablasi i čekaju da se obruše na svoje žrtve (…) (1 - 189) | literal translation |
| bearsmith | Instead she asked Iorek Byrnison about Svalbard, and listened eagerly as he told her of (…) the coal-pits and the fire-mines where the bearsmiths hammered out mighty sheets of iron and riveted them into armour... (1 - 224) | medvjed kovač | Umjesto toga, postavljala je Ioreku Byrnisonu pitanja o Svalbardu i požudno slušala svaku riječ dok joj je pričao o (…) o ugljenokopima i rudnicima vatre gdje medvjedi kovači kuju goleme željezne ploče i izrađuju od njih oklope... (1 - 189) | literal translation |
| sky-metal | “I made it myself in Nova Zembla from sky-metal. (…)” (1 - 224) | nebeska kovina | — Sâm sam ga izradio u Novoj Zembi od nebeske kovine. (1 - 189) | literal translation |
| coal-silk | The trouble was that coal-silk wasn't as warm as proper fur (…). (1 - 293) | ugljena svila | Nevolja je bila u tome što ugljena svila ipak nije bila tako topla kao pravo krzno (…). (1 - 245) | literal translation |
| fire-hurler | They wouldn't fight him honourably like a bear; they'd kill him with fire-hurlers before he got near. (1 - 330) | vatreni katapult | Ne bi se borili protiv njega časno kao protiv medvjeda, nego bi ga ubili vatrenim katapultom prije no što bi se uopće uspio približiti. (1 - 276) | literal translation |
| beardom | There were two kinds of beardom opposed here, two futures, two destinies. (1 - 347) | medvjedi bitak | Bila su to dva oprečna medvjeda bitka, dvije različite budućnosti, dvije sudbine. (1 - 290) | literal translation |
| bloodmoss | A bear laid a mouthful of some stiff green stuff, thickly frosted, on the ground at Iorek's feet. “Bloodmoss,” said Iorek. (1 - 353) | krvava mahovina | Jedan je medvjed položio na zemlju kraj Iorekovih šapa hrpicu nečeg krutog i zelenog, potpuno smrznutog. — Krvava mahovina — reče Iorek. (1 - 294) | literal translation |
| witch-oil | (…) they speak of her in terms of witch-oil and marsh-fire (…). (2 - 35) | vještije ulje | (…) kad govore o njoj, služe se izrazima poput vještijeg ulja i močvarnih vatri. (2 - 31) | literal translation |
| marsh-fire | (…) they speak of her in terms of witch-oil and marsh-fire (…). (2 - 35) | močvarna vatra | (…) kad govore o njoj, služe se izrazima poput vještijeg ulja i močvarnih vatri. (2 - 31) | literal translation |

| | | | | |
|---------------------|--|---------------------|---|---|
| witch-hood | Was she losing her witch-hood? (2 - 48) | vještija narav | Je li polako gubila svoju vještiju narav? (2 - 40) | literal translation |
| gathering-cave | (...) the greatest fire of all was built in front of the gathering-cave. (2 - 49) | saborna špilja | (...) najveća je vatra zapaljena pred ulazom u sabornu špilju. (2 - 41) | literal translation |
| snow-tiger | She wore heavy gold earrings and a crown on her black curly hair ringed with the fangs of snow-tigers. (2 - 49) | bijeli tigar | Nosila je teške zlatne naušnice i krunu na crnoj kovrčavoj kosi, optočenu očnjacima bijelog tigra. (2 - 41) | literal translation |
| electrum | “We call them electric.” “Electric... That’s like electrum. That’s a kind of stone, a jewel, made out of gum from trees. (...)” (2 - 57-58) | elektrum | — Kod nas se zovu električna. — Električna. Kao elektrum. To je vrsta kamena, dragog kamena, koji nastaje od smole drveća. (2 - 48) | borrowing |
| star-sights | (...) they were taking star-sights, and they had to get the measurements right or he’d lash them with his tongue (...). (2 - 116) | zvijezde | (...) promatrali su zvijezde i morali su besprijeckorno obaviti sva mjerenja, inače bi ih on ošinuo svojom jezičinom (...). (2 - 90) | equivalency |
| tabaco | In the courts and squares of the great cities ambassadors from Brasil and Benin, from Eireland and Corea mingled with tabaco-sellers (...). (2 - 134) | duhan | Na ulicama i trgovima velikih gradova, veleposlanici Brasila i Benina, Eirske i Koreje miješali su se s trgovcima duhanom (...). (2 - 103) | equivalency |
| mandarone | (...) the air stirred with the scent of jasmine and throbbed to the music of the wire-strung mandarone. (2 - 135) | mandolina | (...) zrakom se pronosio miris jasmina i odzvanjala glazba sa struna mandolina. (2 - 103) | equivalency |
| god-destroyer | The word sounds as if it means <i>god-destroyer</i> . (2 - 273) | <i>bogorušitelj</i> | Riječ zvuči kao da znači <i>bogorušitelj</i> . (2 - 203) | literal translation |
| white fever | (...) she managed to gain an audience with the great healer Pagdzin <i>tulku</i> , who had cured an outbreak of the white fever only the year before (...). (3 - 47) | bijela groznica | (...) uspjela je ishoditi da je primi veliki iscjelitelj Pagdzin <i>tulku</i> , koji je izliječio pošast bijele groznice samo godinu dana prije (...). (3 - 41) | literal translation |
| heart-fruit leaf | Next evening she hurried to the valley as soon as she could, carrying some sweet rice wrapped in a heart-fruit leaf. (3 - 49) | srcoliki list | Sljedeće je večeri pohitala u dolinu čim je ugrabila priliku, noseći malo slatke riže umotane u srcoliki list. (3 - 42) | literal translation |
| smoke-leaf | His relief would come in another ten minutes, and he was looking forward to the mug of chocolatl, the smoke-leaf, and most of all his bed. (3 - 56) | dimica | Smjena će mu doći za deset minuta, i jedva je čekao šalicu vrućeg čokolatla, dimicu i, više od svega, svoj krevet. (3 - 48) | creation of a target language neologism |
| lodestone resonator | My spy in the Court, the Chevalier Tialys, is in touch with me every day by means of the lodestone resonator (...). (3 - 59) | magnetni rezonator | Moja uhoda u Sudu, vitez Tialys, svakodnevno je u vezi sa mnom putem magnetnog rezonatora (...). (3 - 50) | creation of a target language neologism |
| gyropter | Finally I want No.2 Squadron of gyropters | rotopter | Osim toga, hoću da Druga eskadrila rotoptera bude | creation of a target |

| | | | | |
|-----------------|---|--------------------|---|---|
| | armed and fuelled (...). (3 - 64) | | napunjena gorivom i streljivom (...). (3 - 53) | language neologism |
| zalif | Their word for themselves as a people was <i>mulefa</i> , but an individual was a <i>zalif</i> . (3 - 124) | zalif | Riječ kojom su označavali sebe kao narod bila je <i>mulefa</i> , ali pojedinac je bio <i>zalif</i> . (3 - 99) | borrowing |
| mulefa | Their word for themselves as a people was <i>mulefa</i> , but an individual was a <i>zalif</i> . (3 - 124) | mulefa | Riječ kojom su označavali sebe kao narod bila je <i>mulefa</i> , ali pojedinac je bio <i>zalif</i> . (3 - 99) | borrowing |
| | Mulefa couples, for example, on entering marriage, would exchange strips of bright copper (...). (3 - 221) | mulefanski | Mulefanski bi parovi, naprimjer, pri sklapanju braka razmijenili sjajne bakrene trake (...). (3 - 170) | |
| he-zalif | Mary thought there was a difference between the sounds for <i>he-zalif</i> and <i>she-zalif</i> , but it was too subtle for her to make easily. (3 - 124) | zalif | Mary je pomislila da postoji razlika između riječi za <i>zalifa</i> i <i>zalificu</i> , ali zvukovi su se tako neznatno razlikovali da joj nije bilo lako raspoznati ih. (3 - 99) | borrowing |
| she-zalif | Mary thought there was a difference between the sounds for <i>he-zalif</i> and <i>she-zalif</i> , but it was too subtle for her to make easily. (3 - 124) | zalifica | Mary je pomislila da postoji razlika između riječi za <i>zalifa</i> i <i>zalificu</i> , ali zvukovi su se tako neznatno razlikovali da joj nije bilo lako raspoznati ih. (3 - 99) | borrowing |
| wheel-tree | They knew the location of every herd of grazers, every stand of wheel-trees (...). (3 - 127) | stablo s komuškama | Znali su točan položaj svakog stada papkara, svakog gaja stabala s komuškama (...). (3 - 101) | equivalency |
| tualapi | And then the <i>tualapi</i> found the wheel-store (...). (3 - 131) | tualapi | A onda su <i>tualapi</i> našle spremište s kotačima (...). (3 - 104) | borrowing |
| intention craft | I understand they're ready to test the intention craft. (3 - 207) | naumoplov | Koliko sam shvatio, spremni su za pokusni let naumoplova. (3 - 160) | creation of a target language neologism |
| make-like | <i>Make-like</i> was their term for metaphor, Mary had discovered. (3 - 222) | prijenosnica | <i>Prijenosnica</i> je bio njihov termin za metaforu, otkrila je Mary. (3 - 171) | creation of a target language neologism |
| knot-wood | Next morning the group went to work in a coppice of what they called knot-wood (...). (3 - 227) | čvorodrvo | Sljedećeg je jutra skoro cijelo selo otišlo raditi u šumarak onoga što su oni zvali čvorodrvetom (...). (3 - 174) | creation of a target language neologism |
| speaking-fiddle | "(...) Cause they'll only tell Lord Asriel on that speaking-fiddle (...)." (3 - 240) | gusle koje govore | Jer oni bi to samo rekli lordu Asrielu preko onih svojih gusli koje govore (...). (3 - 184) | literal translation |
| jenniver | He brought out a bottle of clear and pungent spirit that smelt to Lyra like the ggyptians' jenniver (...). (3 - 260) | klenkovača | On je iznio bocu bistre i ljute žeste koja je Lyri mirisala poput gipčanske klenkovače (...). (3 - 199) | creation of a target language neologism |
| alethiometrist | Father MacPhail wasn't alone: the alethiometrist, Fra | aletiometrist | Otac MacPhail nije bio sam: aletiometrist, fra Pavel, bio | borrowing |

| | | | | |
|---------------|---|--------------|---|---|
| | Pavel, was busy with his books (...). (3 - 332) | | je zabavljen svojim knjigama (...). (3 - 253) | |
| night-picture | <i>It was a night-picture, she confessed.</i> (3 - 430) | noćna slika | <i>Bila je to jedna noćna slika, priznala je.</i> (3 - 323) | literal translation |
| wise one | <i>It was a woman, or a female wise one, like us, like my people.</i> (3 - 431) | mudrac | <i>Bila je to žena, mudrac, poput nas, poput mog naroda.</i> (3 - 324) | equivalency |
| marchpane | “(…) I think it was marzipan – sweet almond paste,” she explained to Lyra (...). Lyra said, “Ah! Marchpane!” (...). (3 - 444) | Markov hljeb | (…) mislim da je bio marcipan, slatka smjesa od badema — objasnila je Lyri (...). Lyra kliknu: — Ah! Markov hljeb! — (...). (3 - 333-4) | creation of a target language neologism |
| genniver | The gyptians presented their hosts with gifts from all the corners of their world: with crocks of genniver (...). (3 - 506) | klenkovača | Gipćani su svojim domaćinima donijeli darove iz svih kutaka svoga svijeta: vrčeve pune klenkovače (...). (3 - 378) | creation of a target language neologism |

2. Onomatopoeic words

| English original | Sample sentence from the text | Croatian translation | Sample sentence from the text | Procedure used |
|------------------|--|----------------------|---|---|
| cannabole | “They’re cannaboles. That’s why they call ‘em Gobblers.” “They <i>eat</i> kids?” (1 - 56) | ljudožderovi | — Oni su ljudožderovi. Zato ih i zovu Proždrljivci. — Oni <i>jedu</i> djecu? (1 - 52) | creation of a target language neologism |
| Roarer | “(…)It was the Roarer —” “The what?” said John Faa. “The Aurora,” said Farder Coram. (1 - 120) | urlaona | — (...) Bila je to urlaona... — Urla... Što? — upita John Faa. — Aurora borealis, polarno svjetlo — reče Farder Coram. (1 - 105) | creation of a target language neologism |
| Lissie Broogs | “Lizzie Brooks,” she said. “Lissie Broogs,” he said after her. (1 - 234) | Lissie Broogs | — Lizzie Brooks — odgovorila je. — Lissie Broogs — ponovio je za njom. (1 - 197) | borrowing |
| Merry | Mary pointed to herself and said, “Mary.” The nearest creature reached forward with its trunk. She moved closer, (...) and she heard her voice coming back to her from the creature’s throat: “Merry.” (3 - 89) | Meri | Mary pokaza prstom na samu sebe i reče: — Mary. Najbliže biće ispruži surlu. Mary se primaknu (...) i ona začu vlastiti glas kako joj se vraća iz grla tog bića: — Meri. (3 - 73) | borrowing |
| Watahyu | “What are you?” she said, and, “Watahyu?” the creature responded. (3 - 89) | Štostevi | — Što ste vi? — reče, i onda: — Štostevi? — odvratila biće. (3 - 73) | creation of a target language neologism |
| Ayama yuman | All she could do was respond. “I am a human,” she said. “Ayama yuman,” said the creature (...). (3 - 89) | Jasam ljuckobiće | Mogla je jedino odgovoriti. — Ja sam ljudsko biće — reče. — Jasam ljuckobiće — reče biće (...). (3 - 73) | creation of a target language neologism |
| seepot | “Ah,” she said, “you’re smelling the oil from the seed-pod...” | Komuške | — Ah, — reče — osjećaš miris ulja s komuške... — Komuške — reče biće. (3 - 73) | equivalency |

| | | | | |
|-----------|--|---------------|--|---|
| | “Seepot,” said the creature. (3 - 90) | | | |
| anku | “Thank you,” she said (...) He raised his trunk and imitated her words: “Anku,” he said (...). (3 - 123) | falati | — Hvala ti — reče (...) Njezin je prijatelj podigao surlu, oponašajući njezine riječi: — Falati — rekao je (...). (3 - 98) | creation of a target language neologism |
| chuh | (...) the word that sounded like “chuh” meant “water” when it was accompanied by a sweep of the trunk from left to right (...). (3 - 124) | čuh | (...) riječ koja je zvučala otprilike „čuh“ označavala vodu kad bi bila popraćena zamahom surle slijeva nadesno (...). (3 - 99) | borrowing |
| Lyratic | (...) little whimpers of pity and rage and Lyratic resolution shook her breast and her throat (...). (3 - 149) | samo Lyrin | (...) tihi jecaji puni samilosti i bijesa i samo Lyrine odlučnosti potresali su joj prsa i vrat (...). (3 - 117) | literal translation |
| sraf/sarf | (...) again came that word that Mary couldn’t hear quite clearly enough to say: something like <i>sraf</i> , or <i>sarf</i> (...). (3 - 223) | sraf/sarf | (...) opet je upotrijebila tu riječ koju Mary nije mogla čuti dovoljno jasno da bi je i sama mogla izgovoriti. Bilo je to nešto poput <i>sraf</i> , ili možda <i>sarf</i> (...). (3 - 171) | borrowing |
| yowk | (...) all around the air was full of (...) the distant <i>yowk-yowk-yowk</i> of cliff-ghasts circling overhead (...). (3 - 392) | <i>jiik</i> | (...) zrak je posvuda uokolo bio ispunjen (...) udaljenim <i>jiik-jiik-jiik</i> greben-sablasti koje su kružile nad njima (...). (3 - 295) | creation of a target language neologism |
| whiz | (...) all around the air was full of (...) the occasional <i>whiz</i> and <i>thock</i> of arrows (...). (3 - 392) | <i>fiiiju</i> | (...) zrak je posvuda uokolo bio ispunjen (...) povremenim <i>fiiiju</i> i <i>tok</i> strijela (...). (3 - 295) | equivalency |
| thock | (...) all around the air was full of (...) the occasional <i>whiz</i> and <i>thock</i> of arrows (...). (3 - 392) | <i>tok</i> | (...) zrak je posvuda uokolo bio ispunjen (...) povremenim <i>fiiiju</i> i <i>tok</i> strijela (...). (3 - 295) | equivalency |

Appendix B - Groups belonging to the category of proper nouns, their translation and procedures used

1. Names of humans and other intelligent sentient beings

b) Names of humans and other sentient beings of non-English origin⁸

| English original | Sample sentence from the text | Croatian translation | Sample sentence from the text | Procedure used |
|--------------------|---|----------------------|--|-------------------|
| Stanislaus Grumman | “This is the head of Stanislaus Grumman,” said Lord Asriel’s voice. (1 - 26) | Stanislaus Grumman | — Ovo je glava Stanislausa Grummana — odjeknu glas lorda Asriela. (1 - 27) | Copy/reproduction |
| Iofur Raknison | “Then you don’t know Iofur Raknison,” (1 - 27) | Iofur Raknison | — Vi onda ne znate Iofura Raknisona (...). (1 - 28) | Copy/reproduction |
| Grimssdur | After lunch Mrs Coulter showed her some of the precious Arctic relics in the Institute Library – the harpoon with which the great whale Grimssdur had been killed (...). (1 - 77-8) | Grimssdur | Nakon ručka gospođa Coulter joj je pokazala neke od dragocjenih nalaza s Arktika pohranjenih u knjižnici Zavoda: harpun kojim je ubijen veliki kit Grimssdur (...). (1 - 70) | Copy/reproduction |
| Adèle Starminster | “I’m Adèle Starminster. I’m a journalist. (...)” (1 - 91) | Adèle Starminster | — Ja sam Adèle Starminster. Novinarka sam. (80) | Copy/reproduction |
| Farder Coram | “The heads of the six families, and the other man is Farder Coram.” (1 - 117) | Farder Coram | — Glave šest obitelji, a onaj drugi čovjek je Farder Coram. (1 - 102) | Copy/reproduction |
| Adam Stefanski | She hung around Adam Stefanski, watching as he made his choice of the volunteers for the fighting force. (1 - 142) | Adam Stefanski | Vrzerala se oko Adama Stefanskog i gledala kako odabire dobrovoljce za borbene snage. (1 - 122) | Copy/reproduction |
| Martin Lanselius | He was a fat man with a florid face and a sober black suit, whose name was Martin Lanselius. (1 - 169) | Martin Lanselius | Bio je to debeo čovjek, rumen u licu, a nosio je nenapadno crno odijelo. Zvao se Martin Lanselius. (1 - 144) | Copy/reproduction |
| Serafina Pekkala | Serafina Pekkala is queen of a witch-clan in the region of Lake Enara. (1 - 170) | Serafina Pekkala | Serafina Pekkala je kraljica jednog vještijeg klana na području jezera Enara. (1 - 145) | Copy/reproduction |
| Iorek Byrnison | Iorek Byrnison was dismantling a gas-engined tractor that had crashed (...). (1 - 193) | Iorek Byrnison | Iorek Byrnison je rastavljao traktor s plinskim motorom koji se očito bio slupao u sudaru (...). (1 - 164) | Copy/reproduction |
| Yambe-Akka | And then the call came for me to return to my own people, because Yambe-Akka had taken my mother, and I was clan-queen. (1 - 313) | Yambe-Akka | A zatim sam pozvana da se vratim svom narodu jer je Yambe-Akka bila odvela moju majku i ja sam tako postala kraljica klana. (1 - 263) | Copy/reproduction |
| Jotham Santelia | “What’s your name?” she said. | Jotham Santelia | — Kako se zovete? — upitala je Lyra. | Copy/reproduction |

⁸ Subcategory a) was left out, as stated in chapter 4.5.1.

| | | | | |
|-----------------------------|---|--------------------------|--|-----------------------------------|
| | “Jotham Santelia,” he replied. (1 - 326) | | — Jotham Santelia — odgovorio je čovjek. (1 - 273) | |
| Hjalmur Hjalmurson | Hjalmur Hjalmurson, Lyra gathered, was the bear whom Iorek had killed (...). (1 - 355) | Hjalmur Hjalmurson | Hjalmur Hjalmurson, razabrala je Lyra, bio je medvjed kojeg je Iorek ubio (...). (1 - 297) | Copy/ reproduction |
| Søren Eisarson | His name was Søren Eisarson, and he was a counsellor (...). (1 - 356) | Søren Eisarson | Zvao se Søren Eisarson, a bio je savjetnik (...). (1 - 297) | Copy/ reproduction |
| Boris Mikhailovitch Rusakov | “But some years ago a Muscovite called Boris Mikhailovitch Rusakov discovered a new kind of elementary particle. (...)” (1 - 368) | Boris Mihajlovič Rusakov | No prije više godina jedan je čovjek po imenu Boris Mihajlovič Rusakov iz Moskovije otkrio novu vrstu elementarnih čestica. (1 - 307) | Transcription/ transliteration |
| Ruta Skadi | (...) the queen of the Latvian witches, whose name was Ruta Skadi. (2 - 49) | Ruta Skadi | (...) kraljica litavskih vještica, Ruta Skadi. (2 - 41) | Copy/ reproduction |
| Juta Kamainen | “You had better listen to what Juta Kamainen has to say, Queen. (...)” (2 - 53) | Juta Kamainen | — Kraljice, bit će bolje da poslušate što vam mora reći Juta Kamainen. (2 - 44) | Copy/ reproduction |
| Yakovlev | “He’d walked into a trap that fool Yakovlev laid,” (...). (2 - 116) | Jakovlev | — Upao je u zamku koju je postavila ona budala Jakovlev (...). (2 - 90) | Transcription/ transliteration |
| Jopari | “I just remembered what they called him during the drilling. It sounded like Jopari.” (2 - 120) | Jopari | — Sad se sjećam kako su ga prozvali tijekom bušenja lubanje. Zvučalo je kao Jopari, tako nekako. (2 - 93) | Copy/ reproduction |
| Umaq | “What’s going to happen, Umaq?” (2 - 121) | Umaq | — Što će se dogoditi, Umaq? (2 - 94) | Copy/ reproduction |
| Joachim Lorenz | “There’s no defence against them,” said Joachim Lorenz. (2 - 133) | Joachim Lorenz | — Nemoguće je obraniti se od njih — reče Joachim Lorenz. (2 - 102) | Copy/ reproduction |
| Giacomo Paradisi | “Now,” said Giacomo Paradisi, “here you are, take the knife, it is yours.” (2 - 180) | Giacomo Paradisi | — Evo — reče Giacomo Paradisi — gotovo je. Uzmi bodež, tvoj je. (2 - 136) | Copy/ reproduction |
| Ieva Kasku | “But I knew I must consult you first, and then fly back to our world and talk to Ieva Kasku and Reina Miti and the other witch-queens. (...)” (2 - 271) | Ieva Kasku | No znala sam da se prvo moram posavjetovati s vama, a zatim odletjeti natrag u naš svijet i razgovarati s Ievom Kasku, Reinom Miti i drugim vještičjim kraljicama. (2 - 202) | Copy/ reproduction |
| Reina Miti | “But I knew I must consult you first, and then fly back to our world and talk to Ieva Kasku and Reina Miti and the other witch-queens. (...)” (2 - 271) | Reina Miti | No znala sam da se prvo moram posavjetovati s vama, a zatim odletjeti natrag u naš svijet i razgovarati s Ievom Kasku, Reinom Miti i drugim vještičjim kraljicama. (2 - 202) | Copy/ reproduction |
| Lena Feldt | The witch who flew back to spy was called Lena Feldt. (2 - 308) | Lena Feldt | Vještica koja je odletjela izvidjeti tko ih slijedi zvala se Lena Feldt. (2 - 229) | Copy/ reproduction |

| | | | | |
|--------------------|--|----------------------|--|--|
| Pagdzin tulku | (...) she managed to gain an audience with the great healer Pagdzin <i>tulku</i> (...). (3 - 47) | Pagdzin <i>tulku</i> | (...) uspjela je ishoditi da je primi veliki iscjelitelj Pagdzin <i>tulku</i> (...). (3 - 41) | Copy/ reproduction |
| Lady Salmakia | “My spy in the Society is the Lady Salmakia,” said Lord Roke, “a very skillful agent. (...)” (3 - 58) | lady Salmakia | — Moja uhoda u Društvu je lady Salmakia, — reče lord Roke — vrlo sposobna agentica. (3 - 50) | Copy/ reproduction |
| Chevalier Tialys | My spy in the Court, the Chevalier Tialys, is in touch with me every day by means of the lodestone resonator (...). (3 - 59) | vitez Tialys | Moja uhoda u Sudu, vitez Tialys, svakodnevno je u vezi sa mnom putem magnetnog rezonatora (...). (3 - 50) | Copy/ reproduction (with translation of title) |
| Teukros Basilides | (...) his name was Teukros Basilides, and his <i>dæmon</i> was a nightingale. (3 - 64) | Teukros Basilides | (...) zvao se Teukros Basilides, a <i>dæmona</i> mu je bila slavuj. (3 - 53) | Copy/ reproduction |
| Father Makepwe | The twelve members, from the oldest (Father Makepwe, ancient and rheumy-eyed) (...). (3 - 69) | otac Makepwe | Dvanaestorica članova, od najstarijeg (oca Makepwea, prastarog čovjeka vlažna pogleda) (...). (3 - 58-9) | Copy/ reproduction (with translation of title) |
| Father Gomez | The twelve members, from the oldest (...) to the youngest (Father Gomez, pale and trembling with zealotry), gathered their notes (...). (3 - 69) | otac Gómez | Dvanaestorica članova, od najstarijeg (...) do najmlađeg (oca Gómeza, blijedog mladića koji se tresao od fanatizma), skupili su svoje bilješke (...). (3 - 58-9) | Recreation |
| Otyets Semyon | “(...) But I don’t know what to call you.” “Otyets Semyon,” said the priest, stroking Will’s arm as he guided him to a chair. (3 - 98) | Otjec Semjon | Ali ne znam kako da ja vas zovem. — Otjec Semjon — reče svećenik blago ga uhvativši za ruku, dok ga je vodio do stolca. (3 - 80) | Transcription/ transliteration |
| Semyon Borisovitch | My given name is Semyon, and the name of my father was Boris, so I am Semyon Borisovitch. (3 - 98) | Semjon Borisovič | Krsno mi je ime Semjon, a moj se otac zvao Boris, pa sam ja Semjon Borisovič. (3 - 80) | Transcription/ transliteration |
| Will Ivanovitch | So you are Will Ivanovitch, and I am Father Semyon Borisovitch. (3 - 98) | Will Ivanovič | Ti si, dakle, Will Ivanovič, a ja sam otac Semjon Borisovič. (3 - 81) | Transcription/ transliteration |
| Lydia Alexandrovna | “Lydia Alexandrovna made it from bilberries.” (3 - 98) | Lidija Aleksandrovna | — Lidija Aleksandrovna ga je sama napravila, od borovnica. (3 - 81) | Transcription/ transliteration |
| Atal | She burned the design – a simple daisy – into the wood, and delighted Atal (...). (3 - 222) | Atal | Paleći drvo preko povećala, ucrtala je u njega cvijet, običnu tratinčicu, i oduševila Atal (...). (3 - 171) | Copy/ reproduction |
| Xaphania | (...) the orderly announced the third of Lord Asriel’s high commanders, an angel by the name of Xaphania. (3 - 201) | Xaphania | (...) kad je posilni najavio i trećeg glavnog zapovjednika postrojbi lorda Asriela, anđelicu po imenu Xaphania. (3 - 156) | Copy/ reproduction |
| Fra Pavel Rasek | “(…) the reader they rely on is Fra Pavel Rasek. (...)” (3 - 203) | fra Pavel Rašek | (...) što se Disciplinskog suda tiče, tumač na kojeg se oni oslanjaju je fra Pavel Rašek. (3 - 157) | Recreation |
| King Ogunwe | “You drugged her,” said King Ogunwe. (3 - 206) | kralj Ogunwe | — Drogirali ste je — reče kralj Ogunwe. (3 - 159) | Copy/ |

| | | | | |
|------------------|--|----------------|---|--|
| | | | | reproduction (with translation of title) |
| Sattamax | Mary didn't know the name Sattamax, and the zalif whom Atal indicated was a stranger to her. (3 - 232) | Sattamax | Ime Sattamax bilo joj je novo, a zalif kojega joj je Atal pokazala bio joj je nepoznat. (3 - 178) | Copy/ reproduction |
| Emperor K'ang Po | Lord Asriel had seen the billion-strong flocks of blue starlings that wheeled at sunset around the palace of the Emperor K'ang-Po (...). (3 - 375) | car Kang Po | Lord Asriel je nekoć vidio milijunska jata čvoraka koja su u sumrak kružila oko palače cara Kang Poa (...). (3 - 283-4) | Transcription/ transliteration (with translation of title) |
| Madame Oxentiel | Madame Oxentiel had been the Gallivespians' second-in-command. (3 - 377) | gospa Oxentiel | Gospa Oxentiel bila je galivespijanska dozapovjednica. (3 - 285) | Copy/ reproduction (with translation of title) |

c) Names of dæmons

| English original | Sample sentence from the text | Croatian translation | Sample sentence from the text | Procedure used |
|------------------|--|----------------------|---|-----------------------|
| Pantalaimon | Her dæmon's name was Pantalaimon, and he was currently in the form of a moth (...). (1 - 3) | Pantalaimon | Njezin se dæmon zvao Pantalaimon, a trenutno je poprimio obličje noćnog leptira (...). (1 - 9) | Copy/ reproduction |
| Ratter | "Ratter!" he says, half in alarm, his mouth full. (1 - 42) | Ratter | — Ratter! — viknu punih usta, napola prestrašen. (1 - 41) | Copy/ reproduction |
| Sophonax | So although she admired the fur of Sophonax (...), she never made the slightest move to touch her (...). Sophonax was as sleek and healthy and beautiful as Farder Coram was ravaged and weak. (1 - 143-4) | Sophonax | Iako se, dakle, divila krznu Sophonaxe (...), nikada nije učinila ni najmanji pokret u namjeri da je dotakne(...). Koliko je Farder Coram bio slab i oronuo, toliko je Sophonax bila gipka, zdrava i lijepa. (1 - 123) | Copy/ reproduction |
| Belisaria | "I remember when I first went to sea, my Belisaria hadn't settled on one form (...)" (1 - 167) | Belisaria | — Sjećam se kad sam prvi put isplovio, moja Belisaria se još uvijek nije bila ustalila u jednom obliku (...). (1 - 142) | Copy/ reproduction |
| Kaisa | "Greetings," said Farder Coram. "And I'm happy and proud to see you again, Kaisa. (...)" (1 - 185) | Kaisa | — Budi pozdravljen — reče Farder Coram. — Sretan sam i počašćen što te ponovno vidim, Kaisa. (1 - 157) | Copy/ reproduction |
| Salcilia | (...) so that Pantalaimon could speak to Roger's dæmon Salcilia. (1 - 248) | Salcilia | (...) kako bi Pantalaimon mogao razgovarati s njegovom dæmonom Salciliom. (1 - 209) | Copy/ reproduction |
| Karossa | "(...) he caught my Karossa and nearly killed her—I could feel all weak..." (1 - 265) | Karossa | — (...) Uhvatio je moju Karossu i skoro ju je ubio. A ja sam osjetio takvu slabost... (1 - 223) | Copy/ reproduction |

| | | | | |
|-------------|--|-------------|--|-----------------------------------|
| Kyrillion | “(…) I had to stand there and do what he told me, like seeing how far my Kyrillion could go away from me (…)” (1 - 266) | Kyrillion | — (...) ja sam morala stajati tamo i raditi sve što mi on kaže, naprimjer vidjeti koliko daleko moj Kyrillion može otići od mene (...). (1 - 224) | Copy/ reproduction |
| Sergi | Her dæmon Sergi, a bluethroat, sped out of the dark alongside her. (2 - 139) | Sergi | Njezin je dæmon Sergi, plavetna sjenica, izronio iz tame i poletio njoj uz bok. (2 - 106) | Copy/ reproduction |
| Sayan Kötör | Yes, I hadn't known of Sayan Kötör here till I entered yours. (2 - 213-4) | Sayan Kötör | Da, nisam poznavao Sayanu Kötör sve dok nisam došao u vaš svijet. (2 - 160) | Copy/ reproduction |
| | Sayan Kötör was calling them. (2 - 293) | | Sayan Kötör ih je dozivala. (2 - 218) | |
| Kulang | The monk's bat-dæmon swooped and darted around her, frightening her own dæmon Kulang (...). (3 - 47) | Kulang | Redovnikova dæmona šišmišica obrušavala se i letjela oko nje plašeći njezinog dæmona Kulanga (...). (3 - 41) | Copy/ reproduction |
| Stelmaria | “Well, we've learned a lot, Stelmaria,” he said quietly. (3 - 64) | Stelmaria | — Pa, mnogo smo saznali, Stelmaria — reče on tiho. (3 - 53) | Copy/ reproduction |
| Sandling | “Yes,” said the ghost; “his name was Sandling ... oh, I loved him...” (3 - 300) | Sandling | — Da, — reče duh — zvao se Sandling... oh, kako sam ga voljela... (3 - 228) | Copy/ reproduction |
| Matapan | “Mine was called Matapan –” (3 - 300) | Matapan | — Moj se zvao Matapan... (3 - 228) | Copy/ reproduction |
| Castor | “(…) I never saw my Castor, though – I never said goodbye –” (3 - 300) | Kastor | — (...) Ali ne i s mojim Kastorom... Nisam se ni oprostila od njega... (3 - 229) | Transcription/ transliteration |
| Hester | (...) the last of Lee Scoresby passed through the heavy clouds and came out under the brilliant stars, where the atoms of his beloved dæmon Hester were waiting for him. (3 - 419) | Hester | (...) posljednji ostatak Leeja Scoresbyja prošao je kroz tmaste oblake i izašao iz njih pod treperavim svjetlom zvijezda, gdje su atomi njegove voljene dæmone Hester čekali na njega. (3 - 315) | Copy/ reproduction |
| Kirjava | “Then I shall name you Kirjava.” (3 - 476) | Kirjava | — Onda ću ti ja dati ime Kirjava. (3 - 357) | Copy/ reproduction |

d) Names of saints and religious figures

| English original | Sample sentence from the text | Croatian translation | Sample sentence from the text | Procedure used |
|------------------|--|----------------------|--|-----------------------------------|
| Pope John Calvin | Ever since Pope John Calvin had moved the seat of the Papacy to Geneva (...). (1 - 31) | papa Ivan Calvin | Otkad je papa Ivan Calvin preselio sjedište Svete stolice u Ženevu (...). (1 - 31) | Substitution |
| Balthamos | My name is Balthamos. (3 - 13) | Baltamos | Ja sam Baltamos. (3 - 16) | Transcription/ transliteration |
| Baruch | “(…) My companion is Baruch.” (3 - 13) | Baruh | Moj prijatelj se zove Baruh. (3 - 16) | Transcription/ transliteration |

| | | | | |
|---------------|--|----------------|--|-------------------------------|
| Enoch | Metatron was once Enoch, the son of Jared, the son of Mahalalel... (3 - 63) | Enoh | Metatron je nekoć bio Enoh, sin Jareda, sina Mahalelova... (3 - 53) | Transcription/transliteration |
| Jared | Metatron was once Enoch, the son of Jared, the son of Mahalalel... (3 - 63) | Jared | Metatron je nekoć bio Enoh, sin Jareda, sina Mahalelova... (3 - 53) | Copy/reproduction |
| St Philomel | The stenographers taking down every word were nuns of the order of St Philomel, sworn to silence (...). (3 - 68) | Sveta Filomena | Stenografkinje koje su bilježile svaku riječ bile su opatice iz reda Svete Filomene, pod zavjetom šutnje (...). (3 - 57) | Substitution |
| sister Agnes | "Sister Agnes, sister Monica," he said, "you may leave us now. (...)" (3 - 69) | sestra Agneza | — Sestro Agneza, sestro Monika, — reče — sada nas možete ostaviti. (3 - 58) | Transcription/transliteration |
| sister Monica | "Sister Agnes, sister Monica," he said, "you may leave us now. (...)" (3 - 69) | sestra Monika | — Sestro Agneza, sestro Monika, — reče — sada nas možete ostaviti. (3 - 58) | Transcription/transliteration |

e) Meaningful names and wordplay

| English original | Sample sentence from the text | Croatian translation | Sample sentence from the text | Procedure used |
|-------------------|---|-----------------------------|--|---|
| Dr Broken Arrow | "(...) And the tall man by the window who's just got up is Dr Broken Arrow." (1 - 77) | doktor Slomljena Strijela | A onaj visoki čovjek kraj prozora, onaj koji je upravo ustao, to je doktor Slomljena Strijela. (1 - 69) | Translation |
| Lyra Silvertongue | "Belacqua? No. You are Lyra Silvertongue," he said. (1 - 346) | Lyra Zlatousta | — Belacqua? Ne. Ti si Lyra Zlatousta — rekao je. (1 - 289) | Translation |
| Authority | "But you know about our God? The God of the church, the one they call the Authority?" (2 - 45) | Moćnik | — Ali znate za našeg Boga? Boga Crkve, onog kojeg zovu Moćnikom? (2 - 38) | Translation |
| Will | "With the knife he can enter and leave any world at will... Will is his name. (...)" (3 - 63) | Will/volja | — Pomoću bodeža on može ući i izaći iz bilo kojeg svijeta, po volji... Will: volja je njegovo ime. ¹ ¹ Will, skraćeni oblik imena William, inače znači „volja“. (3 - 52) | Translation (with additional explanation) |
| No-Name | Lyra said, "Lady, what's your name?" (...) "No-Name!" she cried. (3 - 292) | Bezimena | Lyra progovori: — Gospođo, kako se vi zovete? (...) — Bezimena! — kriknula je. (3 - 222) | Translation |
| Lyra/liar | (...) the harpy was flying at them again and screaming and screaming in rage and hatred: "Liar! Liar! Liar!" And it sounded as if her voice was coming from everywhere, and the word echoed back from the great | Lyrlica/lajavica/lažljivica | (...) harpija je opet letjela ravno na njih i vrištala i vrištala s mržnjom i gnjevom: — Lajavica! Lažljivica! Lajavica! Lažljivica! Njezin glas kao da je dolazio odasvud i riječi su odjekivale i odbijale se o | Translation |

| | | | | |
|----------------|--|------------|---|-------------|
| | wall in the fog, muffled and changed, so that she seemed to be screaming Lyra's name, so that <i>Lyra</i> and <i>liar</i> were one and the same thing. (3 - 293) | | golemi zid u magli, prigušene i iskrivljene, tako da se činilo da izvikuje Lyrino ime kao da joj tepla od milja, i <i>Lyrice</i> i <i>laživica</i> i <i>lažljivica</i> bile su jedno te isto. (3 - 223) | |
| Gracious Wings | "(...) I'm going to call you Gracious Wings. So that's your name now, and that's what you'll be for evermore: Gracious Wings." (3 - 387) | Dobrokrila | Nazvat ću vas Dobrokrila. Tako, to je sada vaše ime i to ćete zauvijek ostati: Dobrokrila. (3 - 291) | Translation |

2. Geographical names

a) Names of geographic locations

| English original | Sample sentence from the text | Croatian translation | Sample sentence from the text | Procedure used |
|----------------------|---|-----------------------|---|--|
| Muscovy | It was said that the Tartars had invaded Muscovy, and were surging north to St Petersburg (...). (1 - 10) | Moskovija | Govorilo se da su Tatar napali i ušli u Moskoviju i da napreduju u smjeru sjevera, prema Petrogradu (...). (1 - 14) | Substitution |
| Tungusk | It's a technique you find among the aboriginals of Siberia and the Tungusk. (1 - 26) | Tunguska | To je tehnika zabilježena među domorocima iz Sibira i Tunguske. (1 - 27) | Transcription/transliteration |
| New Denmark | (...) I understand that it is now banned in New Denmark. (1 - 26) | Nova Danska | (...) iako je sada, koliko znam, zabranjena u Novoj Danskoj. (1 - 27) | Translation |
| Brytain | The College owned farms and estates all over Brytain. (1 - 34) | Brytaniya | Koledž je imao svoja seoska gospodarstva i posjede diljem Brytanije. (1 - 34) | Transcription/transliteration |
| New France | (...) Jordan College had no rival, either in Europe or in New France (...). (1 - 35) | Nova Francuska | (...) koledž Jordan (...) nije imao ravnopravnog suparnika ni u Europi ni u Novoj Francuskoj. (1 - 35) | Translation |
| Claybeds | One enemy was perennial: the brick-burners' children, who lived by the Claybeds (...). (1 - 36) | glinokop | Među njima je bio i vječni neprijatelj: djeca ciglara, koja su živjela u blizini glinokopa (...). (1 - 36) | Translation (with deletion of proper noun markers) |
| River Isis | East along the great highway of the River Isis (...). (1 - 40) | rijeka Isis | U smjeru istoka širokom glavnom cestom uz rijeku Isis (...). (1 - 39) | Copy/reproduction |
| German Ocean | (...)where the tide from the German Ocean reaches, and further down still (...). (1 - 40) | Germanski ocean | (...) kamo dopire plima Germanskog oceana, pa još dalje (...). (1 - 39) | Translation |
| Great Northern Ocean | "(...) He was the man who mapped the ocean currents in the Great Northern Ocean..." (1 - 77) | Veliki sjeverni ocean | On je taj koji je izradio mape morskih struja u Velikom sjevernom oceanu... (1 - 69) | Translation |

| | | | | |
|--------------------------|--|----------------------|--|---|
| Van Tieren's Land | After lunch Mrs Coulter showed her some of the precious Arctic relics in the Institute Library – (...) a fire-striker used by Captain Hudson on his famous voyage to Van Tieren's Land. (1 - 77-8) | zemlja Van Tierena | Nakon ručka gospođa Coulter joj je pokazala neke od dragocjenih nalaza s Arktika pohranjenih u knjižnici Zavoda: (...) kresivo kapetana Hudsona s njegova slavnog putovanja u zemlju Van Tierena. (1 - 70) | Translation |
| Chthonic Railway Station | In the other direction was the entrance of a Chthonic Railway Station (...). (1 - 100) | Ktonijska željeznica | Na drugoj strani se nalazio ulaz u kolodvor Ktonijske željeznice (...). (1 - 88) | Translation |
| Fens | (...) we're going to a big muster up in the Fens, what we call a Roping. (1 - 110) | Velike Močvare | (...) idemo na opći gipčanski sabor u Velikim Močvarama, ono što mi zovemo Splet. (1 - 96) | Translation |
| Eelmarket | There was an ancient wooden meeting hall there with a huddle of permanent dwellings around it, and wharves and jetties and an Eelmarket. (1 - 113) | tržnica jegulja | Nalazila se tamo u davna vremena izgrađena drvena vijećnica, a oko nje razbacane stalne nastambe, molovi, vezovi i tržnica jegulja. (1 - 98) | Translation (with deletion of proper noun markers) |
| Byanplats | When they reached the Byanplats it was evening (...). (1 - 113) | Byanplats | Kad su došli do Byanplantsa bila je već večer (...). (1 - 99) | Copy/ reproduction |
| Zaal | They tied up close to the Zaal itself (...). (1 - 114) | Zaal | Privezali su brod u blizini samog Zaala (...). (1 - 99) | Copy/ reproduction |
| High Brazil | It would be a fine thing to hide in a lifeboat and wake up on the way to High Brazil. (1 - 142) | Gornji Brazil | To bi stvarno bilo krasno, da se sakrije u čamac za spašavanje i probudi se na putu za Gornji Brazil. (1 - 122) | Translation |
| Smokemarket | When we reach the town we'll tie up by the Smokemarket and go on foot to the docks. (1 - 153) | Dimna tržnica | Kad uplovimo u grad, usidrit ćemo se u blizini Dimne tržnice i pješice otići na dokove. (1 - 131) | Translation |
| Eastern Anglia | First, I'm anxious to get in touch with a witch-lady I met some years ago, in the Fen country of Eastern Anglia. (1 - 169) | istočna Anglija | Prvo, želio bih pronaći vješticu koju sam prije mnogo godina sreo u području Velikih Močvara u istočnoj Angliji. (1 - 144) | Substitution |
| Norroway | (...) the Norroway government is not officially aware of it. (1 - 170) | nordvejski | (...) nordvejska vlada službeno ne zna za to. (1 - 145) | Recreation |
| Bolvangar | Hence the name Bolvangar: the fields of evil. (1 - 186) | Bolvangar | Odatle i dolazi ime Bolvangar, što znači polja zla. (1 - 158) | Copy/ reproduction |
| Tunguska | "I fought beside him in the Tunguska campaign. (...)" (1 - 192) | Tunguska | — Borio sam se njemu uz bok u pohodu u Tunguski. (1 - 163) | Copy/ reproduction |
| Sibirsk | "The Sibirsk regiments have wolf-dæmons," said one. (1 - 205) | Sibirsk | — Pukovnije iz Sibirsk imaju dæmone vučice — reče jedan od njih. (1 - 173) | Copy/ reproduction |
| Nova Zembla | "I made it myself in Nova Zembla from sky-metal. (...)" (1 - 224) | Nova Zembla | — Sâm sam ga izradio u Novoj Zemblu od nebeske kovine. (1 - 189) | Copy/ reproduction |

| | | | | |
|-------------------------|--|-------------------------|--|---|
| Trollesund | If you had not stopped me in Trollesund, I would have crushed that man's head like an egg. (1 - 225) | Trollesund | Da me nisi zaustavila tamo u Trollesundu, onom čovjeku glavu bih smrskao kao jaje. (1 - 190) | Copy/ reproduction |
| Taymyr | “What clan are you from?” “Taymyr,” he told her. (2 - 30) | Taymyr | — Iz kojeg si klana? — Taymyr — odgovori galebić. (2 - 28) | Copy/ reproduction |
| Volgorsk | “I think so – a few renegade witches from Volgorsk – unless they’ve fled too,” he told her. (2 - 31) | Volgorsk | — Bar tako mislim. Nekolicina otpadnica iz Volgorska, osim ako ih i one nisu napustile — odgovori on. (2 - 28) | Copy/ reproduction |
| Sant’Elia | “From Sant’Elia?” (2 - 58) | Sant’Elia | — Iz Sant’Elie? (2 - 49) | Copy/ reproduction |
| Ci’gazze/ Cittàgazze | “(…) What is this city called?” “Ci’gazze,” the girl said suspiciously. “Cittàgazze, all right.” (2 - 59) | Ci’gazze/ Cittàgazze | — (...) Kako se zove ovaj grad? — Ci’gazze — reče sumnjičavo djevojčica. — No dobro, Cittàgazze. (2 - 49) | Copy/ reproduction |
| Samirsky Hotel | Sam Cansino (...) sat in the naphtha-laden, smoky bar of the Samirsky (...). (2 - 116) | hotel Samirski | Sam Cansino (...) sjedio je za šankom hotela Samirski, u baru punom dima i mirisa nafte (...). (2 - 90) | Transcription/ transliteration |
| Semyonov | At the foot of the Semyonov range. (2 - 117) | Semjonov | Žive u podnožju planinskog lanca Semjonov. (2 - 91) | Transcription/ transliteration |
| Sakhalin | Seems that they were camped out on Sakhalin somewhere and there was an avalanche. (2 - 119) | Sahalin | Kako se čini, bili su se utaborili negdje na Sahalinu, kad se na njih oborila lavina. (2 - 92) | Transcription/ transliteration |
| Brasil | In the courts and squares of the great cities ambassadors from Brasil and Benin (...) mingled with tabaco-sellers, (...). (2 - 134) | Brasil | Na ulicama i trgovima velikih gradova, veleposlanici Brasila i Benina (...) miješali su se s trgovcima duhanom (...). (2 - 103) | Copy/ reproduction |
| Eireland | In the courts and squares of the great cities ambassadors (...) from Eireland and Corea mingled with tabaco-sellers (...). (2 - 134) | Eirska | Na ulicama i trgovima velikih gradova, veleposlanici (...) Eirske i Koreje miješali su se s trgovcima duhanom (...). (2 - 103) | Recreation |
| Corea | In the courts and squares of the great cities ambassadors (...) from Eireland and Corea mingled with tabaco-sellers (...). (2 - 134) | Kore(2 - j)a | Na ulicama i trgovima velikih gradova, veleposlanici (...) Eirske i Koreje miješali su se s trgovcima duhanom (...). (2 - 103) | Transcription/ transliteration or Substitution |
| Torre degli Angeli | Some people reckon the philosophers’ Guild of the Torre degli Angeli, the Tower of the Angels, in the city we have just left, they’re the ones to blame. (2 - 135) | Torre degli Angeli | Neki smatraju da je svemu kriv ceh filozofa iz Torre degli Angeli, Anđeoskog tornja smještenog u gradu iz kojeg smo mi otišli. (2 - 103) | Copy/ reproduction |
| the city of magpies | “In the city we left— Cittàgazze. The city of magpies. (...).” (2 - 135) | Svrakograd | — U gradu kojeg smo napustili, Cittàgazze ili Svrakograd. (2 - 104) | Addition/ insertion |

| | | | | |
|------------------------------|--|-------------------------|---|-------------------------------|
| Beringland | Twelve years ago I was accompanying an expedition to a place in my world that corresponds with your Beringland. (2 - 213) | Beringova zemlja | Prije dvanaest godina sam s jednom ekspedicijom u svom svijetu otišao u područje koje odgovara vašoj Beringovoj zemlji. (2 - 159) | Translation |
| Nippon | The Imperial Navy developed it to use in their war with Nippon. (2 - 295) | Nippon | Carska mornarica je razradila taj postupak tijekom rata s Niponom. (2 - 219) | Transcription/transliteration |
| Clouded Mountain | “But as for what we discovered in the Clouded Mountain, we can’t tell you the heart of it. (...)” (3 - 32) | Oblačna planina | — Ali što se tiče onoga što smo otkrili na Oblačnoj planini, (...) ne možemo ti reći samu srž. (3 - 29) | Translation |
| Cho-Lung-Se | One day she (...) walked the three-hour journey along the trail to Cho-Lung-Se, where there was a monastery. (3 - 46-7) | Čo-Lung-Se | Jednoga je dana (...) propješačila tri sata dug put utrdom stazom do Čo-Lung-Sea, gdje se nalazio samostan. (3 - 40) | Transcription/transliteration |
| Kholodnoye | Welcome to our village, our little no-longer-perpendicular Kholodnoye! (3 - 97) | Kolodnoje | Dobrodošao u naše selo, u naše malo i ne više okomito Kolodnoje! (3 - 80) | Transcription/transliteration |
| | No one so interesting as that has trodden the dirty roads of Kholodnoye for centuries (...) (3 - 98) | | Stoljećima nitko tako zanimljiv nije gazio blatnjavim putovima Kolodnova (...) (3 - 81) | |
| Sungchen | (...) the best way there led through a pass called Sungchen. (3 - 115) | Sungčen | (...) najbolji je put dotamo preko prijelaza Sungčen. (3 - 93) | Transcription/transliteration |
| Hang Chow | (...) had to swim for safety to a three-masted clipper just setting off for Hang Chow in Cathay to trade for tea. (3 - 263) | Hang Čou | (...) pa su otplivali i potražili utočište na trgovačkom brodu s tri jarbola koji je upravo isplovjavao za Hang Čou u Kitaju, gdje je trebao utovariti pošiljku čaja. (3 - 201) | Transcription/transliteration |
| Cathay | (...) he was a hard fierce man only interested in the profit he’d make by getting to Cathay quickly, and he clapped them in irons. (3 - 263) | Kitaj | (...) bio je to bezosjećajan i okrutan čovjek kojega je zanimala samo zarada što će je ostvariti dođe li što prije u Kitaj, pa ih je bacio u okove. (3 - 201) | Substitution |
| Chapel of the Holy Penitence | The place was only visible from the belfry of the Chapel of the Holy Penitence nearby; it would do very well. (3 - 323) | kapela Svetog Pokajanja | To je mjesto bilo vidljivo samo sa zvonika obližnje kapele Svetog Pokajanja; sasvim će dobro poslužiti. (3 - 246) | Translation |
| Saint-Jean-les-Eaux | The hydro-anbaric generating station at Saint-Jean-les-Eaux has been requisitioned for our use. (3 - 334) | Saint-Jean-les-Eaux | Hydroanbarijska centrala u Saint-Jean-les-Eauxu zaplijenjena je za naše potrebe. (3 - 254) | Copy/reproduction |
| Chariot | “The Clouded Mountain,” said Ogunwe. “Or – what do they call it? The Chariot?” (3 - 374) | Kola | — Oblačna planina — reče Ogunwe. — Ili... Kako je ono još zovu? Kola? (3 - 283) | Translation |
| Peaceable Ocean | In the intention craft she could move lightly with the | Mirni ocean | Naumoplovom se mogla brzo kretati uz vjetar, | Translation |

| | | | | |
|-----------|---|-----------|---|-----------------------|
| | wind, adjusting her balance like a wave-rider in the Peaceable Ocean. (3 - 395) | | održavajući ravnotežu kao jahač na valovima na Mirnom oceanu. (3 - 297) | |
| Turkestan | The gyptians presented their hosts with gifts from all the corners of their world: (...) silken tapestries from Turkestan (...). (3 - 506) | Turkestan | Gipćani su svojim domaćinima donijeli darove iz svih kutaka svoga svijeta: (...) svilene ćilime iz Turkestana (...). (3 - 378) | Copy/ reproduction |
| Sveden | The gyptians presented their hosts with gifts from all the corners of their world: (...) cups of silver from the mines of Sveden (...). (3 - 506) | Švedci | Gipćani su svojim domaćinima donijeli darove iz svih kutaka svoga svijeta: (...) kaleže od srebra iz rudnika Šveda (...). (3 - 378) | Substitution |

b) Names of peoples

| English original | Sample sentence from the text | Croatian translation | Sample sentence from the text | Procedure used |
|------------------|--|-------------------------------------|---|--|
| Tartars | It was said that the Tartars had invaded Muscovy, and were surging north to St Petersburg (...). (1 - 10) | Tatari | Govorilo se da su Tatari napali i ušli u Moskoviju i da napreduju u smjeru sjevera, prema Petrogradu (...). (1 - 14) | Substitution |
| Skraelings | From there, of course, it spread into the lands of the Skraelings (...). (1 - 26) | Skraelinzi | Otamo se, dakako, proširila sve do područja Skraelinga (...). (1 - 27) | Copy/ reproduction |
| gyptians | (...) they didn't find it, and had to abandon ship when the gyptians caught them up (...). (1 - 37) | Gipćani | Međutim, nisu pronašli nikakav čep, a kad su ih Gipćani dostigli, morali su napustiti brod (...). (1 - 36) | Recreation |
| Lascar | (...) he looks more Chinese than Greek, and there's Irish and Skraeling and Lascar in him from his mother's side too. (1 - 41) | indijski mornari laskari | (...) Tony je zapravo više nalik Kinezu nego Grku, a s majčine strane ima u njemu i irske krvi i one iz Skraelinga, kao što s iste strane potječe i od indijskih mornara laskara. (1 - 39-40) | Transcription/ Transliteration (with additional information and deletion of proper noun markers) |
| Muscovite | "It was discovered by a Muscovite – stop me if you know this already –" (1 - 89) | Rus | — Otkrio ga je jedan Rus... Prekinite me ako to već znate — (1 - 79) | Substitution |
| Fen-Dutch | She had soon slipped back into her Oxford voice, and now she was acquiring a gyptian one, complete with Fen-Dutch words. (1 - 113) | holandske riječi iz Velikih Močvara | Brzo se vratila svom oksfordskom načinu govora, a sada je prihvaćala i gipćansko narječje, zajedno s njegovim holandskim riječima iz Velikih Močvara. (1 - 99) | Translation |
| Northlanders | "You realize, the relations between my people and the Northlanders are perfectly cordial. (...)" (1 - 170) | sjevernjaci | Shvatit ćete, odnosi između mog naroda i sjevernjaka vrlo su srdačni. (1 - 144) | Translation (with deletion of proper noun markers) |
| Yenisei Pakhtars | "(...) What tribe was it he joined?" "The Yenisei Pakhtars. (...)" (2 - 117) | Paktari s rijeke Jenisej | — (...) Kojem se to tatarskom plemenu pridružio? | Transcription/ Transliteration (with |

| | | | | |
|---------------|--|----------------|---|-------------------------------|
| | | | — Paktarima s rijeke Jenisej. (2 - 91) | additional information) |
| Muscovite | Two of them were Muscovites (...). (2 - 123) | Moskovljanin | Dvojica su bili Moskovljani (...). (2 - 95) | Substitution |
| Gallivespians | He and his kind, the Gallivespians, had few of the qualities of good spies (...). (3 - 58) | Galivespijanci | Njega i njegove sunarodnjake, Galivespijance, resilo je malo osobina dobrih uhoda (...). (3 - 49) | Transcription/transliteration |

3. Names of institutions, organisations and acts

| English original | Sample sentence from the text | Croatian translation | Sample sentence from the text | Procedure used |
|---------------------------------------|---|--|--|-------------------|
| Jordan College | (...) meetings of the Cabinet Council were held in the Palace, not in the Retiring Room of Jordan College. (1 - 10) | koledž Jordan | (...) iako su se sjednice Ministarskog vijeća održavale u Dvorima, a ne u salonu koledža Jordan. (1 - 14) | Copy/reproduction |
| Magisterium | The Papacy itself had been abolished after Calvin's death, and a tangle of courts, colleges, and councils, collectively known as the Magisterium, had grown up in its place. (1 - 31) | Magisterij | Nakon Calvinove smrti ukinuto je i samo papinstvo, a umjesto papinske vlasti iznikla je čitava zamršena mreža sudova, vijeća i odbora, poznatih pod zajedničkim nazivom Magisterij. (1 - 31) | Translation |
| Concilium | (...) every Quarter-Day the Bursar and his clerks would tot it all up, announce the total to Concilium, and order a pair of swans for the Feast. (1 - 34-5) | sveučilišni Zbor | (...) na kraju svakog tromjesečja blagajnik i njegovi činovnici sve bi to zbrojili, priopćili ukupni iznos sveučilišnom Zboru i za blagdan naručili nekoliko labudova. (1 - 34) | Translation |
| Gobblers (General Oblation Board) | “What a peculiar name! Why do they call them Gobblers?” (...) “From the initials, d’you see? General Oblation Board. (...).” (1 - 90-1) | Proždrljivci (Pričesni odbor) | — Proždrljivci? — reče mlada žena. — Kakvo neobično ime! Zašto su ih prozvali Proždrljivcima? (...) — Možda prema početnim slovima, shvaćate? PR.O, Pričesni odbor. (1 - 80) | Translation |
| Watercourse Bill | It were Lord Asriel who defeated the Watercourse Bill in Parliament, to our great and lasting benefit. (1 - 136) | prijedlog zakona o vodenim putovima | Lord Asriel je bio taj koji je spriječio da u Parlamentu bude izglasan prijedlog zakona o vodenim putovima, na našu veliku i trajnu korist. (1 - 117) | Translation |
| Northern Progress Exploration Company | “Well, in this very town there is a branch of an organization called the Northern Progress Exploration Company (...).” (1 - 170) | Istraživačko društvo za napredak sjevera | — Dakle, upravo u ovom gradu djeluje ogranak organizacije pod imenom Istraživačko društvo za napredak sjevera (...). (1 - 145) | Translation |

| | | | | |
|--|---|----------------------------|--|-------------|
| Consistorial Court of Discipline | At any rate, it seems that the Consistorial Court of Discipline has begun to debate the question of the sentence of death (...). (1 - 272) | Crkveni disciplinski sud | U svakom slučaju, čini se da je Crkveni disciplinski sud započeo raspravu o smrtnoj presudi (...). (1 - 228) | Translation |
| Society of the Work of the Holy Spirit | "(...) The most active branches are the Consistorial Court of Discipline and the Society of the Work of the Holy Spirit (...)." (3 - 58) | Društvo djela Duha Svetoga | Najaktivniji ogranci su Crkveni disciplinski sud i Društvo djela Duha Svetoga (...). (3 - 49) | Translation |
| College of St Jerome | Mrs Coulter waited till nightfall before she approached the College of St Jerome. (3 - 323) | Zavod Svetog Jeronima | Gospođa Coulter je pričekala da padne noć i tek se onda približila Zavodu Svetog Jeronima. (3 - 246) | Translation |
| St Sophia's | This time it was a smaller party: just herself and the Master and Dame Hannah Relf, the head of St Sophia's, one of the women's colleges. (3 - 515) | Sveta Sofija | Ovaj put je društvo bilo mnogo manje: samo ona, ravnatelj i madam Hannah Relf, ravnateljica Svete Sofije, jednog od ženskih koledža. (3 - 385) | Translation |

4. Other proper nouns

| English original | Sample sentence from the text | Croatian translation | Sample sentence from the text | Procedure used |
|-------------------|--|----------------------|--|-----------------------|
| Dust | "That light," said the Chaplain, "is it going up or coming down?" "It's coming down," said Lord Asriel, "but it isn't light. It's Dust." (1 - 21-2) | Prah | — To svjetlo, — reče kapelan — diže li se ili pada? — Pada, — odgovori mu lord Asriel — ali to nije nikakvo svjetlo. To je Prah. (1 - 24) | Translation |
| Canary | Together they crept through the great vaults where the College's Tokay and Canary (...). (1 - 47) | kanarsko vino | Zajedno su se šuljali ispod visokih svodova pod kojima su (...) ležali tokajac i kanarsko vino koledža (...). (1 - 45) | Translation |
| Rusakov Particles | "It was discovered by a Muscovite (...) a man called Rusakov, and they're usually called Rusakov Particles after him. (...)" (1 - 89) | Rusakove čestice | — Otkrio ga je jedan Rus (...) Ime mu je Rusakov, pa su po njemu i dobile svoje uobičajeno ime, Rusakove čestice. (1 - 79) | Translation |
| Nälkäinens | "(...) You ever heard of the Nälkäinens? (...)" (1 - 108) | Nälkäinens | Jesi li ikad čula za Nälkäinense? (1 - 95) | Copy/ reproduction |
| Windsuckers | And the Windsuckers, they're dangerous too. (1 - 108) | Vjetreni Sisači | A Vjetreni Sisači, i oni su također opasni. (1 - 95) | Translation |
| Breathless Ones | "(...) And the Breathless Ones..." (1 - 108) | Nedišući | — (...) A Nedišući... (1 - 95) | Translation |
| Black Shuck | Lyra listened enthralled to tales of the Fen-dwellers, of the great ghost dog Black Shuck (...). (1 - 113) | Crna Komušina | Lyra je očarana slušala priče o stanovnicima Velikih Močvara, o velikom duhu psa zvanog | Translation |

| | | | | |
|-----------------------------|--|---|--|---|
| | | | Crna Komušina (...). (1 - 99) | |
| <i>the Maystadt Process</i> | “I have heard the phrase <i>the Maystadt Process</i> in connection with this matter. (...)” (1 - 171) | <i>postupak Maystadt</i> | — U vezi s time čuo sam izraz <i>postupak Maystadt</i> . (1 - 145) | Translation |
| Sysselman | They’re a-talking to the Sysselman. That’s their word for governor. (1 - 192) | sysselman | — Razgovaraju sa sysselmanom. To je njihov naziv za guvernera. (1 - 163) | Copy/ reproduction (with deletion of proper noun markers) |
| Barnard-Stokes | Who was it discovered the final proof of the Barnard-Stokes hypothesis, eh? (1 - 329) | Barnard-Stokesova hipoteza | Tko je otkrio konačni dokaz kojim je potvrđena Barnard-Stokesova hipoteza, ha? (1 - 276) | Translation |
| Spectre | “Didn’t the Spectres come to your city?” she said. (2 - 59) | Utvara | — Zar Utvare nisu došle i u vaš grad? — rekla je. (2 - 49) | Translation |
| Spectres of Indifference | In the innocence of children there’s some power that repels the Spectres of Indifference. (2 - 136) | Utvare ravnodušnosti | Dječja nevinost ima neku silnu moć koja odbija Utvare ravnodušnosti. (2 - 104) | Translation |
| Shadows | We call them shadow-particles, Shadows. (2 - 88) | Sjene | Mi ih zovemo sjenovitim česticama, ili jednostavno Sjene. (2 - 70) | Translation |
| Cave | “Oh, sorry. The computer. We call it the Cave. (...)” (2 - 88) | Špilja | — Oh, oprost. Računalo. Mi ga zovemo Špilja. (2 - 70) | Translation |
| Spectre-orphans | But Spectre-orphans are common, as you can imagine (...). (2 - 136) | siročad koju Utvare ostavljaju iza sebe | No, kao što možete pretpostaviti, siročad koju Utvare ostavljaju iza sebe uobičajena su pojava. (2 - 104) | Translation (with additional information) |
| | “Those children are Spectre-orphans. (...)” (2 - 279) | siročad Utvara | — Ona djeca dolje su siročad Utvara. (2 - 209) | Translation |
| Æsahættr | Lord Asriel knows no more about Æsahættr than you do, child! (2 - 272) | Æsahættr | „Lord Asriel ne zna o Æsahættru ništa više od tebe, dijete!“ (2 - 203) | Copy/ reproduction |
| Shadow-particles | She calls them – it – she calls it Dust, but it’s the same thing. It’s our Shadow-particles. (2 - 237) | sjenovite čestice | Ona ih... ona to zove Prah, ali to je jedna te ista stvar. To su naše sjenovite čestice. (2 - 177) | Translation (with deletion of proper noun markers) |
| Shadow-matter | Angels are creatures of Shadow-matter? (2 - 249) | sjenovita tvar | Anđeli su stvorenja od sjenovite tvari? (2 - 186) | Translation (with deletion of proper noun markers) |
| Watchers | “You want to know about angels?” said Joachim Lorenz. “Very well. Their name for themselves is <i>bene elim</i> , I’m told. Some call them Watchers, too. (...)” (3 - 137) | Čuvari | — Želite znati tko su anđeli? — reče Joachim Lorenz. — Pa dobro. Oni sami sebe zovu <i>bene elim</i> , bar sam ja tako čuo. Neki ih zovu Čuvarima. (3 - 105) | Translation |
| Dust-current | Was it the cause of the Dust-current, or was it the other way around? (3 - 366) | strujanje Praha | Je li to bilo uzrokom ovog strujanja Praha, ili možda obrnuto? (3 - 277) | Translation |

Summary and Keywords

The paper deals with translation of genre fiction – fantasy, science fiction and children’s fiction, and the issues associated with the translation of these genres. In terms of translation theory, the concepts of domestication and foreignization of translation are explained. The main characteristics of each researched genre are presented, as are the major issues found in translating said genres. The main subject dealt with in the research is the translation of proper nouns and neologisms, studied on the example of *His Dark Materials*, a children’s science fantasy trilogy written by Philip Pullman. Various procedures used for translating neologisms and proper nouns are presented, based on which an analysis of the Croatian translation of *His Dark Materials* was made. The conclusions reached based on the results of the analysis are that there is no preference in the choice of strategy for translation of neologisms, since all strategies found in the work in question are used in equal percentages, while copying or reproduction is the most commonly used strategy for rendering proper nouns into Croatian. In order to make a more general conclusion regarding the translation of neologisms and proper nouns into Croatian, more research on this subject would have to be conducted.

Keywords: neologism, proper noun, fantasy, science fiction, children’s fiction, *His Dark Materials*

Sažetak i ključne riječi

U radu se govori o prevođenju žanrovske fikcije – fantastične književnosti, znanstvene fantastike i fikcije za djecu – te o problemima koji se javljaju u prevođenju navedenih žanrova. U okviru teorije prevođenja, objašnjavaju se koncepti podomaćivanja (*domestication*) i postranjivanja (*foreignization*) u prijevodu. Navode se glavne karakteristike svakog od analiziranih žanrova, kao i glavni problemi koji se javljaju prilikom prevođenja tih žanrova. Glavni predmet istraživanja prijevod je vlastitih imenica i novotvorenica, proučen na primjeru trilogije Philipa Pullmana *Njegove tamne stvari*, koja sadrži elemente svih triju relevantnih žanrova. Navode se različiti postupci i strategije koji se mogu upotrijebiti za prevođenje novotvorenica i vlastitih imenica, a uporaba tih strategija analizira se u hrvatskom prijevodu *Njegovih tamnih stvari*. Na temelju rezultata analize donosi se zaključak da ne postoji preferencija u izboru strategije za prijevod neologizama, jer su sve upotrijebljene strategije jednako zastupljene. Za vlastite se imenice zaključuje da se u prevođenju na hrvatski najviše upotrebljava strategija kopiranja ili reprodukcije. Kako bi se mogao donijeti opći zaključak o prevođenju novotvorenica i vlastitih imenica na hrvatski jezik, trebalo bi se provesti još istraživanja na tu temu.

Ključne riječi: novotvorenica, vlastita imenica, fantastična književnost, znanstvena fantastika, fikcija za djecu, *Njegove tamne stvari*