Translation of Neologisms in Science Fiction: The Textual Reality or Unreality of The Target Text*

Bilim Kurguda Neoloji Çevirisi: Hedef Metnin Metinsel Gerçekliği ya da Gerçek Dışılığı

Özge Aksoy[1] (ID), Ayşe Selmin Söylemez[2] (ID)

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[1]Assist. Prof., Hitit University, Common Courses Department, Çorum, Turkiye

[2]Assist. Prof., Ankara Hacı Bayram Veli University, Department of Translation and Interpretation, Ankara Turkiye

ORCID: Ö.A. 0000-0001-7975-4371;
A.S.S. 0000-0001-7231-7523

Corresponding author/Sorumlu yazar:
Özge Aksoy,
Hitit University, Common Courses
Department, Çorum, Turkiye
E-mail: ozgeertek@hitit.edu.tr

ABSTRACT

As the representations of the notion of *alienation*, fictive neologies help the reader to rationalize the *plausibility* of an imaginary world. Through these innovations, science fiction distinguishes its imaginary world from the world we actually live in. The translators carry the neologies as the novum/new words (Suvin, 1979) of science fiction to another language and thus they re-build (in a sense) the science fiction reality of the target text. In this respect, this study aims to analyze the translation of neologies seen in *The Dispossessed* and *The Left Hand of Darkness* by Ursula K. Le Guin through the approaches of both science fiction studies and translation studies. The findings show that fictive neologies have been transferred to the target texts mostly through transference, naturalization and through-translation methods among the suggested procedures of Newmark (1988). These translator preferences point that the neologies have been conserved within the target texts and the translators have highlighted the function of neologies as literary text elements. Source-oriented tendencies of the translators can be counted as a necessary quality for the comprehensibility of the science fictional texts because they ensure the plausibility of imaginary worlds in the texts. Yet, it should be noted that the neologies alone do not represent the whole world-building and so the examination of multiple infrastructures can suggest more on the translation of science fiction.
Keywords: Literary translation, fictive neologies, novum, science fiction, Le Guin

ÖZ

Yabancılaşma kavramının birer temsilcisi olarak, kurgusal neolojiler, okuyucunun hayali bir dünyanın *inandırıcılığını* bir mantık çerçevesinde düşünebilmesine yardımcı olur. Bilim kurgu bu yenilikler sayesinde kendi hayali dünyasını gerçekte yaşadığımız dünyadan ayırır. Çevirmenler bilimkurgunun novum/yeni sözcükleri (Suvin, 1979) olarak nitelendirilebilecek olan neolojileri başka bir dile taşırlar ve böylece (bir anlamda) erek metnin bilimkurgu gerçekliğini yeniden inşa ederler. Bu bilgiler doğrultusunda, bu çalışmada Ursula K. Le Guin'in *Mülksüzler* ve *Karanlığın Sol Eli* romanlarında görülen neolojilerin çevirisi hem bilim kurgu hem de çeviribilim yaklaşımları üzerinden incelenmesi amaçlanmıştır. Araştırma, Newmark'ın (1988) neolojilerin çevirisi için önerdiği çeşitli yöntemlerden yola çıkılarak gerçekleştirilmiş ve bulgular kurgusal neolojilerin çoğunlukla *aktarım*, *doğallaştırma* ve *doğrudan çeviri* işlemleri uygulanarak erek metinlere aktarıldığını göstermiştir. Bu çevirmen tercihleri, neolojilerin erek metinlerde korunduğunu ve

çevirmenlerin birer edebi metin öğesi olarak bu neolojilerin işlevini ön plana çıkardıklarını ortaya koymaktadır. Ortaya çıkan bu kaynak odaklı çevirmen eğilimleri, metinlerdeki hayali dünyaların inandırıcılığını sağladığı için bilimkurgu metinlerinin anlaşılırlığının sağlanmasında gerekli bir nitelik olarak kabul edilebilir. Bu çalışma, bilimkurgu romanlarında görülen kurgusal neolojilerin çevirisini incelemektedir. Ancak, neolojilerin tek başına tüm hayali dünya inşasını temsil etmediği ve bu nedenle birden fazla hayali dünya altyapısının incelenmesinin bilim kurgu çevirisi hakkında daha fazla fikir verebileceği unutulmamalıdır..

Anahtar kelimeler: Edebî çeviri, kurgusal neolojiler, novum, bilim kurgu, Le Guin

Introduction

Authors of fiction are the builders of their own imaginary worlds. They employ many word-formation practices for the names of the worlds they imagined, or of their societies settled in these worlds. Science-fiction can be considered as the most suitable setting to invent new words, in that, through these kinds of inventions, it 'distinguishes its fictional worlds to one degree or another from the world in which we actually live' (Roberts, 2006, p.1). This distinction is what makes science fiction 'the literature of cognitive estrangement' (Suvin, 1979, p.4). Fictive neologies in science fiction texts are genre-defining literary elements and they function within the texts by constructing this distinction as 'fictive *signa novi*-the signs of the new' and by ensuring reasonable and plausible imaginary worlds (Ronay, 2008, p.13). Since science fiction identifies itself with fictive neologies, their translations also represent and reflect the genre in the target language and culture. The translators carry the neologies as the *novum* (Suvin, 1979) of science fiction to another language and thus they re-build (in a sense) the science fiction reality of the target text. This reality is what the target reader expects from the genre and what they try to recreate in their minds, and translators play a fundamental role in transferring these new words for the readers to decipher the imaginary world and its relation to the real world. It seems that it is better for a translator to mostly conserve these neologies by employing some strategies, which lead them to show source-oriented tendencies toward translations. Therefore, it can be claimed that source-oriented tendencies of the translators should be considered a necessary quality for the comprehensibility of science fiction texts because, only by doing so, they can ensure the *plausibility* of the novum or nova in the target texts. In this sense, this study aims to analyze the translation of fictive neologies seen in *The Dispossessed* and *The Left Hand of Darkness* by Ursula Kroeber Le Guin through the approaches of both science fiction studies and translation studies. Hence, it intends to see the translators' common tendencies and also to combine translation studies with science fiction studies. Le Guin was a highly creative and imaginative author, and throughout her life she built various imaginary worlds. The novels of Le Guin have been intentionally used as samples of source and target texts because, in Turkey, science fictional texts remain its existence through translations, retranslations and reprints (Koçak & Aydın, 2017), and most of Le Guin's novels were translated, retranslated into Turkish and reprinted many times, as well. Consequently, she contributed to the place of science fiction novels within Turkish literary polysystem for years. This situation reveals once again the essence and importance of science fiction translations within the system and it makes the translation of neologies in Turkish versions of science fiction novels worth comparatively investigating.

The study seeks answers to the following research questions: 1) To what extent do the translators highlight, and thus make the *fictive neologies* visible in TTs? 2) Do the translators show source-oriented tendencies in the translations to ensure the cognitive estrangement and plausibility of the fictive neologies seen in Le Guin's novels? Following Gürçağlar's (2014, p.127) view on the subject, here, source-orientation refers to the tendencies of the translators in a practical sense (the strategies used by the translators).

Fictive Neologies as Literary Text Elements

The 'neology' in literature mostly shows itself as 'neologisms' coming from the Greek words *neo* (new) and *logos* (utterance, speech). They are examined in literary works under various research areas such as word-formation or naming practices of linguistics. As the neologies are one of the most important treats of invented languages, they are also analyzed within the frame of these fictional languages. Science fiction stories provide a very convenient setting for the creation of such invented languages or neologies of an author's imaginary world. Science fiction is a distinctive literary genre with unique features, themes and concepts. Istvan Csicsery Ronay (2008) deals with the neology in the genre and he seems to be the first who designated it as 'fictive neology'. As the Professor of English and World literature and the author of many works on international science fiction studies, Ronay introduced his profound views on fictive neologies in his book *The Seven Beauties of Science Fiction* (2008). He refers to the seven characteristics of science fiction as 'seven beauties' and includes *fictive neology* as the first beauty and then relatively *fictive novums, future history, imaginary science, the science-fictional sublime, the science-fictional grotesque, the technologiade* as the others. Referring to the cognitive estrangement concept of Suvin (1979), he states that 'If sf is a quintessentially estranging genre, it is in imaginary neologies that this estrangement is most economically condensed' (Ronay, 2008, p. 19). The neologies, as 'the clues and triggers' for readers to rationalize the imaginary worlds, serve to convince the reader through 'alienation', and thus to construct the distinction of science fiction texts through the novum (2008, p.5).

His views on fictive neologies and fictive novum are mainly based on the science fictional theory of Darko Suvin who devoted his whole life to the genre. In his book *Metamorphoses of Science Fiction* (1979), Suvin defines science fiction as 'a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment.' (p.7-8). According to him, the presence and interaction of estrangement and cognition are the most essential conditions of the genre. Therefore, his concept of *'cognitive estrangement'* means that the world of a science fiction text is different, in other words, *estranged* from the experienced and real world of the author; on the one hand, a science fictional world refers to otherness and alienation, on the other hand, it has to be *plausible* and *cognitive*. He also proposes that the only way to ensure plausibility is '*the novum*' (novelty, innovation) and what makes science fiction different from the other genres is 'the narrative dominance or hegemony of a fictional 'novum' validated by cognitive logic' (1979, p.63). Therefore, the novum could be an alien race, an invented language, culture, nature, religion, politics, or any cultural or natural item. That is, any tool of the author's imaginary world-building can be regarded as the novum. It may be only a device or a machine that appears in a text, or else there may be a number of interrelated *nova (singular novum),* such as 'faster-than-light travel or transportation machines' (Roberts, 2006, p.7). These novum and the nova, 'as the interlayered narrative arcs', are desirable for science fiction;

  'However, once fictions cross a certain threshold of complexity it becomes more difficult to pin down exactly what the novum-premise is. And it is precisely such literary complexity that Suvin seems to demand from sf. Once a science fiction has several interlayered narrative arcs, novums can become complex, ambiguous, and multiple. The strain between the physical and ethical dimensions of the novum may lead them in different directions.' (Ronay, 2008, p.62)

Although the excess of these narrative layers seems to cause complexity and ambiguity, this is actually what is expected from science fiction novels. In this case, it would not be wrong to say that the readers of science fiction can find their own way in this familiar complexity. Ronay also states that fictive neologies operate between *neosemes* and *neologisms*; neosemes are 'semantic shifts of words and sentences that remain familiar in structure and appearance, but have been appropriated by imaginary new social conditions to mean something new' whereas neologisms are totally new words without any histories, with the 'ability to evoke imaginary differences of culture and consciousness' and they give 'a sense of distance and otherness' (Ronay, 2008, p.19). Moreover, the linguist Peter Stockwell takes neologies alone as the invented languages of science fiction and focuses on the neologisms and neosemes formation techniques of the authors. He states that neologies in literature have three broad functions; they are elaborative to present an ornamental richness, they have an indexical function to increase reader's sense of an imaginary world's plausibility and lastly, they have an emblematic function within the invented language representing a thematically important idea (2006, p.9). He approaches the cognitive effect of neologisms with a more procedural and structural way based on a 'hierarchical taxonomy of neologism types' and dwells on the scope of neologisms. Like Ronay, Stockwell also distinguishes between the 'new word-shapes' and 'new meanings attached to existing words' and both are called neologisms and neosemes respectively (2000, p.109). Referring to neosemes as 'meaning shifts', he outlines various sub-types such as broadening, narrowing, metaphor, metonymy, hyperbole, quality shifts and some others. He describes six basic types of neologisms: *creation, borrowing, derivation, compounding, shortening* and *inflectional extensions* (Stockwell, 2000, pp. 113-120). Since this study deals with the science fictional neologies with the perspectives of both Ronay (2008) and Newmark (1988), herein, the term *neologism* under the umbrella of *fictive neology* is used to refer both the new words and existing words with new meanings.

Fictive Neologies in Translation

Fictive neologies are not only linguistic representatives of the novum, but they are also literary representatives in science fiction texts. Translating these elements of imaginary worlds in science fiction novels requires literary translators to challenge the obstacles more than the other translation processes. For the translation of neologisms in literary works, it is necessary to approach translation by considering the creativity and purpose of the authors. Except from the current general suggested strategies or methods to translate literary texts, some of the scholars of

translation studies propose procedures specific to neologisms.[1] In his article titled '*Literary Style in Translation: Archaisms and Neologisms'* (2004), Dirk Delabastita suggests five translation procedures that can be employed in the translation of neologies; the first of these is to create or to produce a new neologism in the target text. As the second procedure, he suggests copying the neologism by using some tools like italicization, quotation marks or footnotes. The third classification is to use an already existing neologism in the target language, even if it has a different denotative meaning. The fourth is to use a non-neologism equivalent in the target language even though it has the same denotation. Finally, the last procedure is to compensate the neologism by reconstructing it with different linguistic tools (Delabastita, 2004, p. 885).

Moreover, Newmark describes neologisms as 'newly coined lexical units or existing lexical units that acquire a new sense' and he claims that the neologisms should be transferred to the target text in a faithful way (Newmark, 1988, p.140). In his book *A Textbook of Translation* (1988)*,* he outlines types of neologisms and underlines some contextual factors that would be useful to consider the procedures accordingly. Some of these contextual factors include value and purpose of neolog, importance of neolog to SL and TL, its recency, frequency, translator's authority, existence of referents in TL culture, type of text, and readership. Addressing the translator(s), he states that 'in a literary text, it is his duty to re-create any neologism he meets on the basis of the SL neologism' (Newmark, 1988, p.149). That is, he suggests preserving the neologisms 'on the basis of the SL' and thus showing tendency towards source language and text. He frames a reference for the translation of neologisms and identifies eleven procedures to employ in the literary texts; *transference, TL neologism, TL derived word, naturalisation, recognized TL translation, functional term, descriptive term, literal translation, combination of procedures, through-translation* and *internationalism.* These various procedures can help the translators deal with the neologisms for transferring them into the target languages. They can employ *transference* as the process of transferring the word to the TL without any changes; *TL derived words* as the creation of a new neologism in the TL based on the meaning of the neologism; *naturalization* as the adaption of the word to the pronunciation and morphology of the target language; *functional term* as using a functionally equivalent form; *literal translation* as the transference of derived forms literally; *through-translation* as translating compounded forms word-for-word; *description* as the description of the notion referred to by the neologism; *recognized TL translation* as the process of matching a term/a neologism that already exists in the target language; *target language neologism* that refers to the creation of a new neologism in the target language based on the meaning of the neologism in the source text; and lastly *internationalism* as using an internationalized version of the neologism, if any (Newmark, 1988, pp. 144-150). Although Delabastita's procedures mentioned above are useful for analyzing the translation of neologisms, Newmark's frame is more detailed with two types of neologisms,

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1   According to Newmark, translation procedures are used for sentences and the smaller units of language whereas translation methods relate to whole texts (1988, p.81). Based on Newmark's approach, herein this study, the term translation procedure and the related terms of procedures refer to this description.

an identification of contextual factors and suggested procedures to translate them.

Different perspectives on neology translation have been explored in several studies conducted in different language pairings, such as English-Finnish (Korpi, 2017), Spanish-English (Saenz, 2020) and French-English (Gray, 2020). Some of these studies in literature compare and investigate the translation of neologies with discrete perspectives, and they generally use different languages or text types as material. For example, focusing on the audience reception of neologisms, Saenz (2020) proposes a new methodology to study translation and retranslation of science fiction works and their reception by audiences. He analyses the techniques that are used to translate the neologisms into the Spanish language in book and series versions of Richard Morgan's *Altered Carbon* (2001). His proposed method combines descriptive analysis of a digitalized corpus with an empirical approach to explore techniques used to translate these neologisms into Spanish. Gray's study (2020) discusses to what extent translators can 'draw upon Venuti's approaches of foreignization and domestication if they want to ensure that the cognitive estrangement of the source texts is retained in translation' (p.77). Relating his study to 'cognitive estrangement notion' he analyzes neologisms and wordplays seen in the English translations of two novels by the French science fiction writer Alain Damasio. His findings reveal that 'translators may ultimately have to take a creative approach and draw upon a balance of such approaches to produce a just translation' (p.94). Additionally, studies on the Turkish translation of neologisms still remains only a few; Yetkin Karakoç (2014) analyzes a corpus of neologies from Coupland's *Generation X* in the Turkish-English language pair and searches the structural calques as a way of neologism translation within the frames of both linguistics and translation studies. She finds out that the structural calques analyzed seem 'unnatural' and they 'distort' the meaning of source text, that is, they 'mislead the target audience' (pp.16-17). Apaydın (2020) also comparatively analyzes the translation strategies used to transfer the neologisms appeared in the two works of Lewis Carol by using the suggested strategies of Delabastita (2004). The study concludes that the translators mostly made source text-oriented translations and the strategy of coining a new neologism was the most used strategy in all three translations. Focusing on the Turkish and German transcreations of neologisms, transferred words and derived words seen in different fictional languages, Kavruk (2022) suggests a new model named as 'The Cultural Neologism Transcreation Model' that present the concept of 'cultural neologism' combining Newmark's translation strategies suggested both for translation of cultural items and translation for neologies in her study. The study aims to offer 'a holistic approach to the transcreations of the fictional languages through 17 works famous for their fictional languages, 42 translations, 10 fictional languages and a total of 3256 cultural neologism analysis units' both through qualitative and quantitative data analyses. Based on the quantitative data in detail, she concludes that the most frequently used translation strategies in the transcreations of the fictional languages in the Turkish and German translated literature have been observed as Transference, Functional Equivalent, Naturalization, Target Language Neologism and Literal Translation.

The method of the current study is designed to treat neologies as fictional literary elements and combining both science fiction studies and translation studies, it exemplifies its argument with two science fiction novels and their translations.

Method

Designed as a product-oriented study, this study uses Ursula Kroeber Le Guin's two Hainish novels *The Left Hand of Darkness* (2010) and *The Dispossessed* (1975) as source texts and their Turkish translations *Karanlığın Sol Eli* (2018) and *Mülksüzler* (2017) as target texts. *The Left Hand of Darkness* was translated for the first time by Ümit Altuğ in 1993 and published by Ayrıntı Publishing. *The Dispossessed* was translated for the first time by Levent Mollamustafaoğlu in 1990 and published by Metis Publishing. To date, neither of the novels have been retranslated, but many reprints have been made by the same publishers. Ayrıntı Publishing reprinted the 24th edition of *The Left Hand of Darkness* in 2021[2] and Metis Publishing reprinted the 26th edition of *The Dispossessed* in 2022[3]. Even these excessive amounts of reprinting of the novels make them worth seeing their condition in the Turkish literary system[4].

Since the invented languages foreground in both novels, fictive neologies are limited to the ones belonging to Karhidish language of Gethenians/Karhiders in the novel *The Left Hand of Darkness*, and to the Pravic language of people on Anarrest in the novel *The Dispossessed*. It is observed that the word-formation practices of Le Guin in each novel include the neologies in the form of new Gethenian/Pravic words and of the new non-Gethenian/non-Pravic words such as the existing words in English for new practices. The data have been collected by following the approach of Istvan Ronay, and thus, the fictive neologies that represent the novum (and/ or nova) are examined and identified in relation to their central and/or peripheral functions in the narrations. Then, with an approach of a source-oriented translation, the translations of the fictive neologisms are comparatively discussed and described within the frame of procedures suggested by Newmark. In this way, it is intended to reveal the procedures used by the translators to transfer the neologisms. With a few minor exceptions that are central to the themes (e.g. Odo), proper names and the personal names of characters created by the author are excluded as they are mostly repeated and transferred without any changes by both of the translators.

Findings
The Left Hand of Darkness & Karanlığın Sol Eli

Le Guin's Hainish stories mostly include two or more imaginary societies alien to each other. This alienation is firstly experienced by a person who is mostly accredited as an observer, a researcher or an ethnographer. *The Left Hand of Darkness* tells the story of Genly Ai who is sent to the planet of Gethen as an envoy to invite them to join the Ekumen- the 'league of all

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2   Retrieved from https://www.ayrintiyinlari.com.tr/kitap/karanligin-sol-eli/81 in October, 2022.
3   Retrieved from https://www.metiskitap.com/catalog/book/5016 in October, 2022.
4   This study is limited to the reprints cited in the references.

worlds' found in the earlier Hainish novels- that tries to persuade the states of other planets to join them. Ai records the strange social institutions, practices and biology of Gethenians and the reader is informed by these records in the narration. Therefore, the reader encounters a lot of fictive neologies used for Gethenians in the novel as well as other neologies of invented languages. The narration is mainly bifocal between Genly Ai from Terra and Therem Harth rem ir Estraven from the planet Gethen who guides and informs Ai as the minister of the state of Karhide, although some of the chapters are comprised of Gethenian folktales and a report of another earlier researcher.

The central novum-premise of narration is 'the different model of gender' and the resulting 'behavior' of it in Gethenian society (Ronay, 2008, p.62). Additionally, the 'loyalty' can be counted as another novum-premise that dominates the narration. These two distinct novum-premises incorporate the other interlayered and interrelated nova that comprise of religion, spirituality, dark and light, and otherness. Moreover, Le Guin's use of neology for the Gethenians includes neologisms created within the structure of Gethenians' language (particularly Karhidish herein); they have their own lexis in Gethenian, and also new, non-Gethenian terms. Yet, it is almost impossible to exemplify all the neologisms representing the novum/nova, only the most dominant and essential ones are explained here.

Le Guin uses the neologisms *shifgrethor* to investigate the themes 'duty, loyalty and connectedness' and *kemmer* to see the relationship between 'gender and behavior'. These two thematic concepts dominate the narration to convey the author's message. *Shifgrethor* refers to a concept of honor equivalent to personal prestige and pride. In the story, Ai tries to report the word as 'prestige, face, place, the pride-relationship, the untranslatable and all-important principle of social authority in Karhide and all civilizations of Gethen' (Le Guin, 2010, p.14). It is a mode of life conceived as a feature and quality of the lives of Gethenians, distinguishing them from other planetary cultures. Referring also to social rules and political/formal courtesy, this social code causes a lot of misunderstandings. In fact, Ai cannot adopt to their androgynies as a different model of gender and this results in many occurrences of misinterpretations. As a result, he cannot decipher and cannot decode this 'shifgrethor matter'. This neologism appears 36 times in the ST and each time it was translated as *şifgretor* by naturalization procedure in order to highlight the difference and importance of the neologism in TT[5]. Furthermore, some collocations like *shifgrethor-patterns*, *[to] play shifgrethor*, *[to] break shifgrethor* were translated as *şifgretor kalıpları, şifgretor oyna[mak], şifgretoru zedele[mek]*. The translator employs transference procedure for the neologism *shifgrethor* and the rest of the phrases are transferred by combining through-translation methods to give the similar effects of some target language phrases like toplum kalıpları (meaning: social patterns), itibarını zedelemek (meaning: to destroy one's reputation), and gururu ile oynamak (meaning: to play with somebody's pride). These source-oriented translator decisions show that he is aware of the dominance of the concept *shifgrethor* as the novum and he aims to highlight it throughout the target text.

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5   The number of neologisms were simply be observed through counting from the book.

Table 1. Neologisms central to the novum *gender and behavior*

Neologisms in ST	Meaning	Neologisms in TT	Translation Procedure
kemmer	period of sexual activity	*kemmer*	transference
kemmerer	the person in kemmer	kemmerci	literal translation
thokemmer	last phase of kemmer	thokemmer	transference
somer	period of sexual inactivity	somer	transference
secher	the first phase of kemmer	secher	transference
thorharmen	the second phase of kemmer	thorharmen	transference
oskyommer	vowing kemmering	oskyommer	transference
kemmerhouse	a type of building to find mate in kemmer	kemmerevi	through-translation
kemmering vow	a commitment to be a *kemmer* partner between two people	kemmer sözü	through-translation

The Gethenian, as androgynes, have no gender except for short periods. This short period is called *kemmer* in their language. It takes a few days and Gethenians only develop sexual desire during this period each month. Also, they cannot predict in which gender status they would be in *kemmer*. The opposite of this is *somer* period in which they are sexually inactive and latent. This has a strong influence on the culture of the planet. The kemmer-somer cycle shapes and directs all their lives; 'The structure of their societies, the management of their industry, agriculture, commerce, the size of their settlements, the subjects of their stories …' (Le Guin, 2010, p. 99). As their gender is not stable, instead arbitrary, the Gethenians even consider the people with fixed gender to be *perverts*. Ai, as an observer, has difficulty in deciphering this lack of gender division. Mostly through the narration of an earlier observer from Ekumen, in the seventh chapter titled 'The Question of Sex', the author creates a lot of neologisms to describe the concept. Therefore, the neologism *kemmer* and its derived or compounded forms like *kemmerer*, *kemmering*, *somer*, *secher*, *oskyommer* represent the dominant theme of gender and behavior. Even only the neologism *kemmer* appears 39 times in the story. As seen in the table above, these neologies are mostly transferred by using transference, naturalisation and literal translation procedures.[6]

After Estraven's dismissal of his duty by the King, the cultural alienation between them causes many more complexities and Estraven leaves Ai all alone in Karhide. Then, the reader encounters Ai's observations on the religion Handdarra in which he can find more answers to the questions on the concepts *shifgrethor* and *kemmer* peculiar to the Karhidish society. The members of Handdara believe that living in 'ignorance is more ideal than asking questions. The *Foretellers* are masters of the art of 'seeing the future' and they sometimes retreat to their *Fastnesses*. Ai visits one of these fastnesses and he experiences the practices of foretellers. This

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6   The original spellings of the samples from both texts are preserved in the tables.

religion bears the traces of *Taoism*, which can be seen in the invented religions/philosophies of Le Guin's Hainish novels coexisting with various intertwined dualisms like 'dark and light' (Barbour, 1974, p.167). In this case, this theme of religion is considered the nova interrelating with loyalty, gender and behavior themes of the story. The author uses various neologisms to describe the principles and practices of this mystic religion Handdara. The followings are some samples and their translations;

Table 2. Neologisms central to the nova *religion*			
Neologisms in ST	**Meaning**	**Neologisms in TT**	**Translation Procedure**
Handdara	the religion of most Karhide people	Handdara	transference
nusuth	an expression used to mean inertia and to respond in many situations	*nusuth*	transference
Foretellers	masters of prophecy	Öndeyiciler	literal translation
The Zanies	schizophrenic members of foretellers	Kaçıklar	literal translation
thangen	a kind of trance period showing itself as weakness after dothe	thangen	transference
Fastness	a place where foretellers stay for a retreat	İnziva	literal translation
dothe	a mood of Handdara members in which they feel the 'hysterical strength' for a period	*dothe*	transference

For example, the neologism *nusuth* is an important religious concept and it is a kind of colloquial expression used by the members. Ai states that *nusuth* is 'the heart of the cult' and it can be translated as 'no matter'. It is 'the ubiquitous and ambiguous negative of the Handdara' (Le Guin, 2010, p.71). This concept refers to inertia or the inactivity rule of their religious philosophy. The translator decides to repeat the neologism as *nusuth* by using the transference procedure whenever he encounters the word, instead of using its meaning 'fark etmez'. In this way, he proves the strangeness of the concept as well as plausibility in the target text. Also, the other created neologisms *Handdara*, *thangen* and *dothe* are repeated in the target text through the transference procedure. Moreover, the new words in English such as *Foretellers*, *The Zanies* or *Fastness* are used by the author for the new practices and the translator transfers these words as *Öndeyiciler*, *Kaçıklar* and *İnziva*. His decision to employ literal translation procedures for these neologisms makes the translations more source-oriented in the target texts. As a consequence, the translator manages to reflect the principles and practices of this religion to the target reader and the translation of neologisms representing the nova function within the target text as the cursors of this mystic and strange religion.

Also, Ai, as an envoy, has to learn a lot of new words with their new referents. He identifies several new things for social and institutional lives like gossiwor (an instrument), *hieb* (a type of cloth), *hemmen* (a type of plant), *kyorremy* (parliament of Karhide), *orsh* (a type of brew), or *karhosh* (Boardinghouse building). These words and the others have no central significance in the story. That is, these neologisms for social, institutional and everyday life represent a weaker nova. Yet, they serve to give the reality effect to the language of Gethenian (Karhidish) people. Looking at the translations, it is observed that the translator repeats some of them as *gossiwor, hieb,* and *hemmen* and he employs transference procedure. Also, he naturalizes some of the words as *kioremi*, *orş*, and *karhoş*. It seems that his decision to translate these neologisms directly shows his intent to transfer the items in the same way.

Besides, the name of the planet *Gethen*, on which the story takes place, is a neologism and it's known as *Winter* by Genly Ai and the Ekumen. That is because the planet Gethen is in the middle of an Ice-Age and much of its social life developed around this season. In the narration Ai mentions that Karhidish and Orgota (another state on Gethen) have a lot of words for various kinds, states, ages, and qualities of snow, of ice, of the temperature range, and of words for strengths of wind blows (Le Guin, 2010, p.181). These various words show also the author's language experiment on 'linguistic relativity' and her creation of some neologisms for *snow* makes these words plausible for the reader.[7] Also, her use of these new neologisms finds its place within the theme of 'otherness'.

Table 3. Gethenian words for describing winter (reality effect)			
Neologisms in ST	**Meaning**	**Neologisms in TT**	**Translation Procedure**
neserem, saŝtrugi, sove, bessa, peditia	types of snow	*neserem, saŝtrugi, sove, bessa, peditia*	transference
kroxet, kurem	types of weather	*kroxet, kurem*	transference

Looking at their translations, it is seen that they have been repeated by the translator as *neserem, sastrugi, sove, bessa, peditia* and this is another excessive usage of transference procedure.

The Dispossessed & Mülksüzler

The Dispossessed is a utopian-themed science fiction novel of Ursula Kroeber Le Guin that tells ideological differences between two estranged worlds; Urras is a multinational planet with capitalist patriarchy and Anarres is a planet with an anarchist and socialist environment, both belonging to the Tau Ceti solar system. This ideological difference is reflected in their culture and philosophy as well. By creating these two imaginary worlds, Le Guin questions the idea of true freedom and she contrasts some dichotomies like humility and ego, individualism and

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7   It's the Sapir-Whorfian disputable hypothesis (1929) that claims the structure of the language spoken influences the way of thinking of individuals and their perceptions of life, as well.

collectivism. In fact, the author desires to show the failure of both sides as the failure of any utopian ideals. The 'ambiguous utopia'[8] is mainly represented with Odonian's philosophy and the life on Anarres. The Anarresti (people of Anarres) arrive on Anarres from Urras with a quest for an ideal society. Odonians are the followers of their founder Odo who led them to live in a kind of anarcho-syndicalist society more than one hundred years ago that based its principles on humility, moderation, isolation and solidarity (utopian ideal side of the dualism). The protagonist Shevek is a physicist who is an Anarresti and sent to Urras to develop his theories of time and simultaneity. Spoken on the planet Anarres, the Pravic language is a deliberately invented language to follow certain kind of principles and it reflects the Odonian philosophy that points to the idea that 'Speech is sharing- a cooperative art.' (Le Guin, 1975, p.24). The central novum-premise of narration is search for 'the true freedom' through the aforementioned dichotomies that can be counted as the interlayered and interrelated nova. Therefore, the idea of Odonianism and the Pravic language are two dominant thematic concepts used in the narration and represented by the neologies. Le Guin again distributes her fictive neologies among the new Pravic words and new non-Pravic words in English that are used in new practices.

Table 4. Neologisms central to the novum *freedom*

Neologisms in ST	Meaning	Neologisms in TT	Translation Procedure
ammar	brother/sister	ammar	transference
tadde	any adult who show parental or grandparental responsibility	tadde	transference
mamme	any adult who show parental or grandparental responsibility	mamme	transference
kleggich	a pejorative for drudgery	kleggich	transference
nuchnibi	a kind of job rotation of the working system	nuchnib	transference

The author creates a few new Pravic words as neologisms, however, the presence and usage of this invented language can be encountered cumulatively by the readers. For example, the Anarresti thinks that they are free from any possessions and thus Pravic rejects using possessive pronouns, and as they are also free from any social status or class, the speaker of the language do not use any addresser like 'sir' or 'madam'. They sometimes use the word *ammar* to address a person and giving the solidarity sense of society it means *brother* or *sister*. They use the words *tadde* or *mamme* that mean any adult who shows parental or grandparental responsibility. Also, for the Anarres people, who live a cultural life based on cooperation and sharing, being a *nuchnib* represents exclusion from the society. The Anarresti are posted to work by a system called Division of Labour instead of choosing a work of their own and a *nuchnib*

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8   The description 'The magnificent epic of an ambiguous utopia' was used on the cover of the original paperback edition (Le Guin, 1974; 1975)

refuses to cooperate through this system. For this reason, they are ignored and humiliated in a sense in the society. Le Guin communicates the meaning of this word together with its plural form as *nuchnibi* through the conversations of the characters. These neologisms were apparently created by the author to inform the reader about the idea of true freedom through the value and spirit of solidarity and collectivist behaviors among Odonians. The translator preferences show that these neologisms are repeated and transferred without any changes in the target text. In this way, they convince the target reader by indicating the idea of freedom of Anarresti and their value for solidarity.

Besides, the Pravic word Odo and its derived forms are translated by employing transference and literal translation procedures, relatively (see Table 5). Some existing English words are used in new practices such as *Circle of Life, Analogy* and *The Settlers*. They have symbolic effects for Odonianism and are no longer used for their first meanings. The translator prefers to transfer them as *Yaşam Çemberi, Analoji* and *Göçmenler* by employing both naturalization and literal translation procedures.

Table 5. Pravic words central to the novum *collectivism and solidarity*

Neologisms in ST	Neologisms in TT	Translation Procedure
Odo	Odo	transference
Odonians	Odocu	literal translation
Oddies	Odocu	literal translation
Odonianism	Odoculuk	literal translation
Odonian Movement	Odocu Hareket	through-translation
Odonian Society	Odo Cemiyeti	through-translation
anti-odonian	Odo karşıtı	literal translation

Also, the neologisms such as *ground-holum* and *holum tree* are used as types of plants in the source text just to give some reality effect of the language and they are transferred as *yer-holumu* and *holum ağacı.* It is observed that the translator prefers to use through-translation as they are compounded neologisms formed by words both in Pravic and in English.

Discussion and Conclusion

The main argument of this study was that the fictive neologies as literary text elements of science fiction texts should be transferred to the target texts through the source-oriented perspective because of their nature as the novum or the nova. It is thought that only if the translators showed the source-oriented tendencies to the translations, the novum—and therefore the neologies that represent them— could balance and ensure the degrees of cognitive estrangement and plausibility of the imaginary world. Ronay's approach has been used to collect the data and to identify the fictive neologies that represent a novum or nova in relation to their

central and/or peripheral functions in the narrations. Then, in order to reveal the procedures used by the translators in their translation of the neologisms, a comparative discussion and description of translations of the fictive neologisms have been made by using the procedures suggested by Newmark. It is seen that in both of the novels, the novum-premises and the nova constitute the narration; gender and behavior interrelating with loyalty, otherness, connectedness, religion, dominate the narration of *The Left Hand of Darkness* whereas the failure of utopian ideals interrelating with humility and ego, individualism and collectivism enrich the narration of *The Dispossessed*. It is observed that these interlayered narratives of the two novels pave the way to the 'demand for complexity' (Ronay, 2008). Le Guin creates various neologisms to represent these themes and her narration includes detailed descriptions of her imaginary world to convince her readers to believe in the existence of this reality.

Looking at the translations of both texts, the results show that these fictive neologies have been transferred to the target texts mostly with *transference*, *naturalization* and *through-translation* procedures. These are suggested procedures of Newmark to indicate the newness of the neologism, instead of self-creation. In her narration, the author explains the meaning of most of the neologisms and in this sense, there is no semantic shift when translators repeat or naturalize the neologies explained. These neologisms, which are found in the source texts and aim to support the cognitive estrangement and plausibility of the texts, have led the translators to decide to employ procedures such as transference, through-translation, and naturalization, which mainly highlight the source texts and thus make them visible. Thus, as a result of the translators' source text-oriented approaches, the reader's perception of novum is created. Therefore, these findings reveal that both of the translators have tendencies towards source text-oriented translation which is a necessary quality for the comprehensibility of science fictional texts. These fictive neologies as one of the elements of Le Guin's imaginary world-building are visible as a result of the source-oriented translation tendencies of the translators. Both of the translators also largely highlight the neologisms and contribute to the function of neologies as the novum central to the themes and concepts of the novels. Thus, both of the target texts ensure the plausibility and cognitive estrangement of the dominant and hegemonic themes of the original texts' narration.

This study examines the translation of fictive neologies within a frame of science fictional theory that discusses them as literary elements of the genre. However, it should be remembered that the neologies alone do not represent the whole world-building and 'the examination of neologisms alone does not fully address the invented language' (Cheyne, 2008, p.392). And so, the analysis of multiple infrastructures can suggest more on the translation and transference condition of the genre to the target languages.

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