

ARTICLE

Procedures for Translating Coinages in Children's Literature into Malay

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ABSTRACT

Vocabulary acquisition is a key part of reading, especially for child readers. Additionally, as part of the child development and language acquisition process, children experiment with the articulation of sounds and words. Hence, children's literature often contains lexical creativity, such as coinages. Due to the nature of the formation, coinages are deeply rooted in the structure of the language they were built in. It is also important to note that authors often compress information, and thus meanings, through new words. The complexity of coinages means translators must consider various factors when translating this element. Therefore, this study will identify coinages in children's literature and analyse the procedures used to translate this element from English into Malay. The results of the study show that coinages can occur not only as a new word with a new meaning (morphosemantic coinage) but also as an existing word with a new meaning (semantic coinage), as well as a new form that retains the original meaning (morphological coinage). There is no one correct way to deal with coinages in translation, as this study has found. Translators' choices also reflect their conscious decisions related to the form and function of the coined items.

Keywords: Translation Procedures; Children's Literature; Coinage; Malay Translation

1. Introduction

The role of literature in children's growth and overall well-being has been studied extensively^[1, 2]. Stories are

passed down through generations to entertain and educate children at the same time. As the concept of childhood gained a better understanding and foothold in human civilisation,

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children's literature cemented its position as a key part of the development of literacy and education^[3]. Such is the importance of children's literature that at one point in the past, children's literature could not be written quickly enough to fulfil the demands and needs in many places in the world, including Malaysia^[4]. This is where the role of translations came in. It is safe to conclude that translation kickstarted the children's book industry in Malaysia. Translation of children's literature into Malay was first carried out to solve the lack of reading materials specifically for children, and after a period of downturn following the increase of original materials in Malay, the translation of children's literature has been increasing again, and is now more prolific than ever, due in part to the growing phenomenon of popular children's books titles like the Harry Potter and Disney series.

Along with the growing trend in publication, there is a need for continuous and rigorous research on the translation of children's literature. Writing for children is a delicate process, and so is translating for children. Authors and translators have to consider various factors to produce materials suitable for children to meet their needs and abilities. This includes the lexical choice. Studies have shown that literature books are pertinent for children's acquisition of vocabulary, which is directly related to overall academic achievement^[5]. Hence, this research will focus on coinage in selected titles of English children's literature and their translation into Malay. The focus on coinage is motivated by several factors, the first being that it occurs more frequently in children's literature than it does in other types of texts^[6]. Coinages are important in reading exercises as they allow students to practice decoding skills and sounding out unfamiliar words by applying phonic rules. As these lexical creations are deeply embedded in the specific context of the text, they pose a great challenge for the translators. This research aims to examine the challenges and solutions to this aspect of children's literature by identifying the specific features of coinage and analysing the different ways translators render these items into Malay using the five procedures for translating lexical creations outlined by Epstein^[7] as a framework.

2. Children's Literature and Linguistic Manipulation

There are many definitions for children's literature. One of the reasons for the varying definitions is the constantly

evolving nature of children's literature. Children's literature originated from the oral culture mainly in the form of fables, myths, and fairy tales. As children's literature continues to grow in written form, various new genres have appeared, such as fantasy novels and non-fiction books. Additionally, reading materials for early-age children, primary school students, and young adults differ substantially, notwithstanding the different reading skills even among children of the same age. Shavit^[8], for example, classifies children's literature into three categories: "illustrated texts for the very young, texts for young children, and texts for teenagers". As such, this study has adopted an inclusive definition of children's literature, which is all reading materials indicated as for children^[9].

An important part of defining children's literature is identifying its main characteristics. Some of the characteristics identified as common for children's literature are the length of the text (which is usually shorter compared to literature for adult readers), the writing style and tone (active, rather than passive; optimistic, rather than pessimistic, etc.) and distinctive plot order with children as the main characters^[10]. The generally shorter length of children's literature and the division of children's literature according to age group, as proposed by Shavit^[8], reflect the consideration involved regarding children's language and cognitive ability. This is only natural, as children are still developing their literacy skills, as evident from the various studies on early literacy skills^[11–14].

However, accommodation towards children's developing abilities does not mean that children's literature lacks dynamic language use. On the contrary, studies have found that children's books contain lexical diversity and syntactic complexity that could provide the necessary input and exposure to develop children's literacy skills^[14]. This corroborates the research findings showing a positive relationship between storybook reading and children's vocabulary development^[15]. Vocabulary acquisition is important as lexical knowledge is a significant predictor of reading comprehension skills for children^[16–18]. Children not only learn new vocabulary and understand the mechanism of language and word formation through 'correct' words but also through nonsense words. Nonsense words are a type of neologism, and they are created by authors of children's literature through the manipulation of existing language rules, thus indirectly

highlighting these rules and mechanisms.

Linguistic manipulation has always played a key role in the development of children's literature^[19]. According to Poix (^[20], p. 19), "Children's literature, where nonsense and fantasy roam free is the perfect background to playful lexical creations and recreation." Authors of children's literature use coinage for various reasons, such as to entertain children, subtly convey commentary or criticism, touch on taboo subjects, tell something about the characters, and teach^[7]. Similarly, Munat^[6] said authors of children's literature entertain their readers through the use of phonetically motivated lexical creativity. Sounds are an important aspect in language learning because although it is uncertain whether children would be able to perceive the actual meaning and implications behind the wordplays, Wray^[21] asserted that children "rely on the strong beats of speech".

The phenomena of linguistic manipulation manifest itself in various ways, and accordingly, there are various terms associated with it. Since the subject of this research is specifically related to the lexical aspect of linguistic manipulation, we will review terms such as coinage, neologism, nonce words, occasionalism, and wordplays to establish the framework of this research. Hohenhaus^[22] and Bauer^[23] use the term 'neologism' to refer to newly coined words whose novelty is still felt but has been integrated into the general language use. On the other hand, words that are coined for one specific occasion or temporary use are called nonce words^[24]. Scholars have also further narrowed down a specific type of nonce formation that occurs in literary works, whereby authors create new words for poetic effects rather than to solve a communication problem or serve a need. In other words, new words in literature are coined to enrich the text rather than the vocabulary of a language^[20]. There is also very little chance that these formations would be accepted into the formal vocabulary, notwithstanding the possibility of them gaining currency if the literary works become especially successful and subsequently, gaining the status of neologism. This literary coinage is known as occasionalism^[25]. It is this specific type of new words in literary works that will be focused on as the subject of this study.

While the above discussion has described and distinguished the different terms related to the phenomena of new word creation, the differences mainly lie in the status (and function) of the new words rather than the forms. A more

concrete description of occasionalism is needed to identify these new words from the corpus of the study. Therefore, in this study, the identification and classification of new words in the corpus of the study will be made based on the word-formation framework, which will be discussed in more detail in the following section.

New Words and Word-Formation Typologies

Poix^[20] outlined three types of occasionalisms, which she adapted from J. Tournier's typology of occasionalisms. The first one is the morphosemantic category, referring to lexical items that are new both in form and meaning. The second one is semantic coinages, which are words that gain new meanings despite retaining existing forms. Poix^[20] also classifies transpositions or changes in word class under the semantic category. The third category of coinage is morphological, which is the opposite of semantic coinage. Morphological coinages are words that are new in form, produced through processes like hyphenation and reduplication, but retain the meaning of the original components. All these three types of occasionalisms are further grouped under one umbrella, which Tournier calls the internal matrices. Its counterpart, the external matrix, refers to occasionalisms that occur through borrowing from other languages. The classification of coinages by Poix^[20] placed emphasis on the two main components of coinage – form and meaning. Due to this and its comprehensiveness, Poix's classification will be adopted as part of the framework of this research to identify and classify coinages in children's literature.

The functions of coinages can be both pragmatic and aesthetic, although Epstein^[7] claims that a practical need for this element does not always seem relevant in children's literature, for authors could always use other words if strictly needed. As mentioned earlier, certain types of nonce formations are constructed to enrich the text rather than the vocabulary of a language, and this is arguably true for all instances of coinages in children's literature. Among others, authors create new words to name various new concepts in their world-building, like in fantasy stories, tell information about the characters, parody a concept or existing words, allude to taboo or sensitive issues in a subtle way (which is the only way they could be addressed in children's literature), or simply as attention-seeking devices, whereby readers' attention is drawn to deviation from standard language use,

requiring them to decipher the lexical units. Ultimately, authors of children's literature use coinages to impress specific linguistic, social, or creative effects on the readers^[7]. At the same time, children also perceive coined words differently compared to adult readers, who are better able to differentiate between acceptable and unacceptable linguistic manipulations. Thus, translators must be able to recognise these functions to produce effective translations while ensuring that the translations are appropriate according to societal and linguistic norms.

Translating coined words can be challenging due to the intricacies involving form and meaning. In other words, coinages are a deeply layered phenomenon that goes beyond the word level. While this makes translating coinages challenging or even impossible, the effect that was intended by the author could be reproduced. Thus, assuming that coinages are always employed by authors for specific purposes and intentions, translators could adopt suitable strategies when dealing with this element by recognising these functions and understanding how the coined words are formed^[7].

3. Methodology

This study aims to identify the procedures used for translating coinages in children's literature from English into Malay, with a focus on fiction. Based on the Descriptive Translation Studies (DTS) theory by Toury^[26], which recommends that phenomena in translation are studied and explained through the systematic research of real translation activities, this study has adopted a corpus-based methodology to analyse and describe the translation of coinages in children's literature into Malay.

One of the main criteria for the selection of titles is the availability of both the source and target text, which is necessary to develop a parallel corpus. The three different series also represent texts for different age groups: Enid Blyton's short stories are meant for children aged 5–8. Meanwhile, the Geronimo Stilton series is intended for children aged 7–10 years old. Finally, the Harry Potter series is meant for older children and is even a favourite among many adults.

Initially, titles from realistic fiction were also included in the corpus development for a more comprehensive representation of the fiction genre. However, due to the lack of

coinages identified in this genre, the realistic fiction titles had to be removed. The final corpus of the study was made of three series of English children's literature and their translation into Malay. The titles analysed in the study are also listed in **Table 1**. The study also analysed all titles listed in their entirety instead of focusing on specific sections.

The methodology is adopted from the corpus-based study on the translation of lexical creativity by Kenny^[27]. In the first stage of the research, coinages are identified using a combination of quantitative and qualitative methods. Firstly, the corpus tool Antconc, is employed to identify coinages based on the assumption that new words occur rarely compared to existing content and functional words. Words identified through the qualitative analysis were further analysed to identify coinages based on their construction type and function in the text. However, this first method will not be applicable to identify semantic coinages, whereby the forms of the words are retained and only the meanings have changed. Therefore, a qualitative method is employed to manually determine and extract semantic coinages.

The coinages are classified according to the typology of occasionalisms by Poix^[20]. In this framework, the coinages are classified into three main groups: 1) morphosemantic coinages, 2) semantic coinages, and 3) morphological coinages. The morphosemantic category can be further divided into two classes; the first category, construction, consists of coined words formed through affixation and composition. Examples of construction through affixation include words like frousome and disgustable. Meanwhile, examples of constructions formed through composition include compounds like kidsnatched [kid + snatched] and blends like delumptious [delicious + scrumptious]. The second class of morphosemantic coinages consists of phonologically motivated formations such as onomatopoeias. The Jungle Book, by R. Kipling, for instance, contains many neological onomatopoeias like Aaa-sp, Hhrrmph, and Yarrh. Apart from morphosemantic coinages, this study will also identify semantic coinages, which refer to the new formation of meanings rather than forms. This includes transpositions, as well as metasemantic items such as metaphors, metonymy, figurative language, euphemisms, and similes. As these items cannot be identified computationally, they will be manually identified and extracted from the corpus of the study. The third group, morphological coinages, refer to coining that

Table 1. The corpus of the study.

The Harry Potter series (source text)	The Harry Potter series (target text)
Harry Potter and the Philosopher's Stone (1997)	Harry Potter dengan Batu Hikmat (2002)
Harry Potter and the Chamber of Secrets (1998)	Harry Potter dan Bilik Rahsia (2002)
Harry Potter and the Prisoner of Azkaban (1999)	Harry Potter dengan Banduan Azkaban (2004)
Harry Potter and the Goblet of Fire (2000)	Harry Potter dalam Piala Api (2005)
Harry Potter and the Order of Phoenix (2003)	Harry Potter dalam Kumpulan Phoenix (2005)
Harry Potter and the Half-Blood Prince (2005)	Harry Potter dengan Putera Berdarah Kacukan (2006)
Harry Potter and the Deathly Hallows (2007)	Harry Potter dengan Azimat Maut (2019)
The Enid Blyton's Popular Reward series (source text)	The Enid Blyton's Popular Reward series (target tex)
Big-Eyes the Enchanter and Other Stories (1985)	Kojek Si Katak Lompat dan Cerita-Cerita Lain (2012)
Twelve Silver Cups and Other Stories (1985)	Arnab yang Baik Hati dan Cerita-Cerita Lain (2012)
The Banana Robber and Other Stories (1985)	Anak Tikus yang Sesat dan Cerita-Cerita Lain (2012)
Snicker the Brownie and Other Stories (1985)	Si Penipu dan Naga dan Cerita-Cerita Lain (2012)
A Hole in Her Pocket and Other Stories (1985)	Burung yang Aneh dan Cerita-Cerita Lain (2011)
The Greedy Rabbit and Other Stories (1985)	Si Pendek yang Lucu dan Cerita-Cerita Lain (2011)
The Magic Brush and Other Stories (1985)	Alisa dan Bayang-Bayangnnya dan Cerita-Cerita Lain (2011)
The Teddy Bear's Tail dan Other Stories (1985)	Arnab yang Biadab dan Cerita-Cerita Lain (2012)
The Little Brown Bear and Other Stories (1985)	Bulu Ayam Ajaib dan Cerita-Cerita Lain (2011)
The Goblin Hat and Other Stories (1985)	Topi Jin dan Cerita-Cerita Lain (2011)
The Geronimo Stilton's series (source text)	The Geronimo Stilton series (target text)
Paws off, Cheddarface! (2004)	Itu Geronimo Palsu! (2012)
Four Mice Deep in the Jungle (2004)	Masuk Hutan? Takutlah! (2012)
The Curse of the Cheese Pyramid (2004)	Sumpahan Piramid Keju (2012)
Lost Treasure of the Emerald Eye (2004)	Mata Zamrud: Harta Karun yang Hilang (2012)

involves changes in the form while the meanings are retained. This includes typographical, phonological, and grammatical alterations, lengthening, as well as reduplication.

After the coinages in the selected children's book titles are identified and classified, a translation analysis will be carried out based on Epstein's translation strategies for coinages. Epstein^[7] outlined five procedures for translating new words: 1) retention, whereby a coinage is kept as it is, 2) adaptation, which is to use the coinage but change the spelling or some other part of it, usually to better suit the target language, 3) replacement, whereby a coinage is replaced either with another coinage or with an existing word, which is a type of standardisation, 4) explanation, whereby a coined word is explained whether in the text itself or in the paratext, and 5) deletion, whereby a coinage is removed, possibly as part of a larger strategy of abridgement or adaptation.

4. Findings and Discussion

In total, 180 coinages were identified from the cor-

pus of the study. The morphosemantic coinages form the biggest category with 142 items (79%). The second biggest category is morphological coinages, with 34 items (19%). Finally, only four semantic coinages (2%) were identified. The following **Table 2** are examples of coinages from each category.

Table 2. Examples of coinages from each category.

No.	Types	Examples
1.	Morphosemantic	Petrificus Totalus, Put-Outer, Holeycheese
2.	Semantic	OWL, SPEW, squeaking
3.	Morphological	Kwikspell, Aunt Slimrat, Dame Sharpeye

The translation analysis has shown that retention is the most used procedure for translating coinages in English children's literature into Malay, as 78 items (43%) were retained in their original form. Replacement is the second largest category, with 54 items (30%), followed by adaptation with 31 items (17%) and explanation with 16 items (9%). Finally, only one item was deleted (1%).

4.1. Translation Analysis

1) Retention

Overall, the translation of the Harry Potter series is heavily source-oriented. This means that various elements from the source text were retained in the target text with no or minimal changes. On top of copyright-related restrictions imposed upon the publishers and translators, this series contains many iconic features, including coinages that are well-known and recognised mainly due to their evident popularity worldwide and, thus, best kept in their original forms in translation. Additionally, given that the Harry Potter series is about a world of magic with wizards and witches as main characters, many coinages are used for spells and charms, which can (and have) cause cultural and religious concerns. Therefore, keeping these new words in their original form and thus highlighting their foreignness is a good way to avoid negative implications that might arise if the taboo elements are domesticated in translation.

The Harry Potter series is well-known for its coinages, which is a crucial aspect of the fantasy and magical world-building. The study found that one of the main types of coinages from this series is morphosemantic coinages formed through constructions such as affixation and compounding. The linguistic materials used to form the coinages are not only from the English language but also from foreign languages such as Latin and Old English. Poix (2018:10) refers to this borrowing of linguistic material from another language as the

external matrix and states that one of the reasons for employing this method is to “reinforce the feeling of strangeness”. The following Examples 1.1–1.4 taken from the Harry Potter series demonstrate this use of external matrix in coinages.

In Example 1.1, the word *Imperius* is one of the three Unforgivable Curses in the Harry Potter series, the use of which would subject the object of the curse to complete control by another wizard or witch. *Imperius* is pronounced similarly to ‘imperious’, an adjective to describe an arrogant and domineering quality. With a slight modification using the Latin suffix *-us*, as seen in various Latin words like *actus*, *census*, and *exitus*, the author forms a new word that seems strange but at the same time, familiar to English speakers. In Example 1.2, *Petrificus Totalus* is one of the famous spells from the series used for freezing (petrifying) the object of the spell, as shown through the excerpt. The Latin suffix *-ficus* which means ‘to make’ has been added to the English word ‘petrify’, to form the word ‘*Petrificus*’, while the suffix *-us* was also added to the word ‘total’, to form ‘*totalus*’. ‘*Totalus*’ is also similar to the Latin word ‘*totalis*’ which carries the same meaning as ‘total’ in English. The compounding of these two words produces *Petrificus Totalus*, a rhythmic spell. Example 1.3, the *Gubraithian* fire (eternal fire) comes from *gu bràth*, which is Gaelic for ‘forever’, while *Wizengamot* is a combination of the words wizard and *Witenagamot*, an Old English word for a political institute in England. As seen through excerpts 1.1 to 1.4, all of these coinages were retained in the translation into Malay, with no changes.

1.1(a) harrypotter en. “Years back, there were a lot of witches and wizards being controlled by the Imperius Curse ,”...	1.1(b) harrypotter bm. “ <i>Beberapa tahun dulu, banyak ahli sihir telah dikawal oleh sumpahan Imperius,</i> ”...
1.2(a) harrypotter en. “ Petrificus Totalus! ” she cried, pointing it at Neville. Neville’s arms snapped to his sides. His legs sprang together.	1.2(b) harrypotter bm. “ <i>“Petrificus Totalus!” teriaknya sambil mengacukan tongkat itu ke arah Neville. Tangan Neville terpaku ke sisinya. Kedua-dua kakinya juga terkunci. Seluruh badannya kaku.</i> ”
1.3(a) harrypotter en. “...Anyway, that firs’ day we gave ‘im a branch ‘o Gubraithian fire .” Hermione said, “Wow!” softly, but Harry and Ron both frowned in puzzlement. “A branch of -?” “Everlasting fire,” said Hermione irritably,...	1.3(b) harrypotter bm. “... <i>Bagaimanapun, pada hari pertama, kami beri dia dahan api Gubraithian.</i> ” Hermione berseru, “ <i>Wahhh!</i> ” perlahan, tetapi muka Harry dan Ron berkerut hairan. “ <i>Dahan apa...?</i> ” “ <i>Api kekal,</i> ” kata Hermione jengkel,...
1.4(a) harrypotter en. They’ve demoted him from Chief Warlock on the Wizengamot – that’s the Wizard High Court -	1.4(b) harrypotter bm. <i>Mereka telah turunkan pangkatnya dari Ketua Ahli Sihir Wizengamot, iaitu Mahkamah Tinggi Ahli Sihir,...</i>

There is more balance between source-oriented and target-oriented procedures in the translation of the Geronimo Stilton series into Malay compared to the Harry Potter series, which means there are still fair occurrences of retention. For example, names like *Tenderfur* and *Brainypaw*, which are morphosemantic coinages formed through compounding to tell the characters' personality traits (*Tenderfur* is a sweet

and feminine character, while *Brainypaw* is intelligent), are retained in the translation into Malay. Another key formation method of new words in this series is blending or portmanteau, like *Christopher Columouse* (Christopher Columbus + mouse). As shown in Example 1.7, this name is retained in the translation.

1.5(a) geronimostilton en. Finally, there was a message from my sister's friend, Swissita Tenderfur .	1.5(b) geronimostilton bm. <i>Akhir sekali, kawan Thea, Swissita Tenderfur yang meninggalkan pesanan.</i>
1.6(a) geronimostilton en. The antiques in his place were more expensive than my cousin Brainypaw 's college tuition!	1.6(b) geronimostilton bm. <i>Tahukah kamu, barangan antik di dalam kedai ini lebih mahal daripada yuran kolej sepupu saya, Brainypaw itu!</i>
1.7(a) geronimostilton en. ... as if the windows hadn't been opened since Christopher Columouse discovered Mouse Island.	1.7(b) geronimostilton bm. <i>"... Adakah kamu tidak membuka tingkap sejak Christopher Columouse menjumpai Pulau Tikus?"</i>

2) Adaptation

Apart from full retention, some coinages from the Harry Potter series are slightly modified to better suit the target language convention, like in Examples 2.1 and 2.2. Both of these examples are morphosemantic coinages formed through blending. The spelling of 'Sneakoscope' (sneak + stethoscope) is adapted as *snekoskop* to meet the Malay language spelling convention, very similar to the way stetho-

scope is absorbed into the language as '*stetoskop*'). Meanwhile, Spellotape, which is a blend of the words 'spell' and 'cellophane tape' (often called cello tape), is adapted to suit the Malay language compound structure, becoming '*Pita Spello*'. Although this adaptation will allow target readers to easily understand what the object is, this new name seems less effective than the original's double allusions to the real-life everyday object and the wizarding world.

2.1(a) harrypotter en. Harry, this is a Pocket Sneakoscope . If there's someone untrustworthy around, it's supposed to light up and spin.	2.1(b) harrypotter bm. <i>Harry, ini Snekoskop Poket. Jika ada orang yang tidak boleh dipercayai di kawasan sekitar, alat ini akan bercahaya dan berpusing.</i>
2.2(a) harrypotter en. ...asked Ginny, who was mending her copy of One Thousand Magical Herbs and Fungi with Spellotape ...	2.2(b) harrypotter bm. <i>Ginny yang sedang membaiki naskhah Seribu Herba dan Kulat Ajaib dengan Pita Spello ...</i>

Example 2.3(a), 'mouse-to-mouse resuscitation', is a phonologically-motivated morphosemantic coinage that originates from the medical term 'mouth-to-mouth resuscitation'. While this coinage works well in English, it is harder to recre-

ate in the target language. In the Malay version, the coinage is literally translated, producing another coined expression (as there is no such thing as '*pernafasan tikus ke tikus*') and losing the phonological aspect of the construction.

2.3(a) geronimostilton en. We even learned mouse-to-mouse resuscitation .	2.3(b) geronimostilton bm. <i>Dia mengajar kami TEKNIK RAWATAN KECEMASAN DAN PERNAFASAN TIKUS KE TIKUS.</i>
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3) Replacement

Since coinages typically do not have a formal equivalence in dictionaries, replacements are often employed by translators when dealing with them. The replacements can be other coinages or existing items from the target language. The latter is also known as standardisation. Both types of replacements have been found in the corpus of this study.

Examples 3.1 and 3.2 are taken from the Harry Potter series. *Obliviator*, a morphosemantic coinage, is a name for a fictional job in the series whose task is to delete the memories of people, for example, when Muggles (non-magical

folks) accidentally encounter magical events. It would be obvious to English-speaking readers that this coinage originates from the adjective ‘oblivious’, a state of being unaware of something. This word has been replaced with two different translations, the first one being *Pemadam* [Eraser] and *Pembuat Lupa* [Maker of Forgetfulness]. In the context of this translation, *Pemadam* is a form of semantic coinage, as the word itself is not new (*pemadam* means ‘eraser’ in the target language), but the usage is novel. *Pembuat Lupa*, meanwhile, is a morphosemantic coinage formed through an unlikely compounding of two words.

3.1(a) harrypotter en. Arnold Peasegood... he's an Obliviator member of the Accidental Magic Reversal Squad, ...	3.1(b) harrypotter bm. <i>Itu Arnold Peasegood, seorang Pemadam... dia kakitangan Skwad Membalikkan Kuasa Ajaib yang Tidak Disengajakan, ...</i>
3.2(a) harrypotter en. ... we've had teams of Obliviators out trying to modify the memories of all the Muggles who saw what really happened...	3.2(b) harrypotter bm. <i>Pasukan Pembuat Lupa kami telah cuba mengubahsuai ingatan semua Muggle yang melihat kejadian sebenar.</i>

Replacement is a procedure that has been used more substantially in the Malay translation of the Geronimo Stilton series compared to the Harry Potter novels and Enid Blyton's short stories. One of the key characteristics of coinages in Geronimo Stilton is the allusion to elements from the real world, such as names of popular public figures, local places, brands, cultural celebrations, and so on. Another key feature is that the coinages are based on the words ‘mouse’, ‘mice’, and ‘rats’, who are the main characters in this series. These are the two characteristics that have been manipulated by the translator to reproduce or replace the coinages in the English versions with new ones in Malay, as shown in the following examples. In Example 3.3(a), *Mousehamas* is a blend of two words, mouse and the Bahamas, a popular holiday destination in the Western world. As reflected in the excerpt, *Mousehamas* is the name of a holiday destination in the fantasy world of Geronimo Stilton. In the translation into Malay, this fantasy destination has been replaced with a new wordplay, also formed in the form of a blend that combines the name Bali, another popular holiday destination in Indonesian that is more familiar to the Malaysian target readers, and the word ‘tikus’, a direct equivalence for the

word ‘mouse’.

In Example 3.4(a), the name *Mario Mousetti* is another coinage that combines the word ‘mouse’ with the name of a Formula One race driver from Italy, the late Mario Alborghetti who died during his debut Grand Prix race in 1955. This coinage is created to allude to the element of speed, as shown in the excerpt. Again, this word has been translated as a new coinage in the Malay version. As the source of reference in the source text is likely to be unfamiliar to the target readers (the incident happened more than 70 years ago), it has been replaced with a more current and familiar sports icon representing speed, Usain Bolt. This name functioned as the new source of reference and was combined with the word ‘tikus’, to form another coinage, *Usainikus Bolt*.

Example 3.5(a), *MOUSAIR*, is the name of an airline in the fantasy world of Geronimo Stilton. The components that formed this word are obvious, suiting the target readers. In the translation into Malay, the translator has replaced *MOUSAIR* with a new coinage, *AIR TIKUSIA*, which was based on the name of a famous local airline, *AIR ASIA*. This has resulted in a new form that is familiar in the local context, thus rendering the coinage more impactful for the target readers.

<p>3.3(a) geronimostilton en. The Daily Rat will triple the salary of all of its employees. It will also send its employees on a first-class vacation to the Mousehamas.</p> <p>3.4(a) geronimostilton en. My heart started racing like Mario Mousetti at the track.</p> <p>3.5(a) geronimostilton en. I didn't notice my cousin scamper over to the MOUSAIR check-in counter.</p>	<p>3.3(b) geronimostilton bm. <i>Metro Tikus akan menaikkan gaji semua pekerja kepada tiga kali ganda. Mereka juga akan menghantar semua pekerja ke Balikus dengan tiket pesawat kelas pertama.</i></p> <p>3.4(b) geronimostilton bm. <i>Jantung saya mula bergetar rancak, serancak Usainikus Bolt di trek.</i></p> <p>3.5(b) geronimostilton bm. <i>Saya langsung tidak sedar Trap sudah ke kaunter syarikat AIR TIKUSIA.</i></p>
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While there are many re-creations of coinage to replace the ones from the source text, the translator of the Geronimo Stilton series also uses existing words in the target language to replace some of the coinages, as shown in Examples 3.6 and 3.7. Both *Saint Patrat's Day* and *Christmouse* are morphosemantic coinages, and they are replaced with

standard celebrations, *Hari Bumi* [Earth Day] and *hari lahir* (birthday). It is also noteworthy that both replacements are neutral and non-religious celebrations, compared to the original coinages, which were based on religious celebrations of the source culture.

<p>3.6(a) geronimostilton en. Deep green water, green plants, green grass, green trees. Treasure Island would be the perfect place for a Saint Patrat's Day party!</p> <p>3.7(a) geronimostilton en. I began crying like a rat who's found his Christmouse stocking filled with coal instead of cheese.</p>	<p>3.6(b) geronimostilton bm. <i>Air kehijauan, daun-daun hijau, rumput hijau, pokok hijau, semuanya hijau! Pulau Harta Karun ini memang sesuai bagi meraikan Hari Bumi.</i></p> <p>3.7(b) geronimostilton bm. <i>Saya mula menangis tidak berlagu. Perasaan saya seperti mendapat hadiah hari lahir berisi ARANG, bukan KEJU CHEDDAR.</i></p>
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There are also semantic coinages in the Geronimo Stilton series that were standardised in the translation into Malay, like in Example 3.8. 'Squeaking' in the context of the story is used in place of speaking as a playful reference to the fantasy world where mice live just like humans. This word is replaced with '*berbual-bual*', which literally translates as

'conversing'. In Example 3.9, a motivational sign at a therapist's clinic that contains the word 'squeaking', also used as a semantic coinage, has been replaced with the phrase "*Tenang-Tenang, Hati Rasa Ceria!*" [Keep Calm, Your Heart Will Be Happy].

<p>3.8(a) geronimostilton en. "Today we are squeaking to Geronimo Stilton, best-selling author and publisher of the popular newspaper The Rodent's Gazette," the host began bubbling.</p> <p>3.9(a) geronimostilton en. A sign on his wall read, DON'T WORRY, KEEP SQUEAKING.</p>	<p>3.8(b) geronimostilton bm. "...kita dapat berbual-bual dengan tikus penulis popular! Dia juga penerbit akhbar top di sini, iaitu Sinar Tikus!"</p> <p>3.9(b) geronimostilton bm. <i>Ada pula papan tanda di dinding bilik itu bertulis, "TENANG-TENANG, HATI RASA CERIA!"</i></p>
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Examples 3.10 and 3.11 show another phonological construction, Holeycheese, which has a double reference to both holes in cheese (holey cheese) and a common exclamation

in English, 'holy shit'. While recreating a phonological construction in another language is already a challenge in itself, the original reference is also taboo in the target culture,

especially in reading materials for children. As such, this coinage has been replaced with a standard form – “Terbaik!” [Awesome!] and a coinage “Oh keju!” [Oh, cheese!] Examples 3.12 to 3.14 from Enid Blyton’s short stories

3.10(a) geronimostilton en. HOLEYCHEESE! <i>A free trip around the world?</i>	3.10(b) geronimostilton bm. Terbaik! PERJALANAN MENGENAL DUNIA?
3.11(a) geronimostilton en. “HOLEYCHEESE!” <i>I was hopelessly lost!</i>	3.11(b) geronimostilton bm. Oh keju! saya benar-benar sudah sesat!

contain morphological coinages, whereby phrasal verbs such as ‘go along’ and noun phrases such as ‘quick eyes’ and ‘grey hair’ are hyphenated to form names of characters that tell readers their personality traits. In all of these examples, these coinages were replaced with standard names in the target language.

3.12(a) enidblyton en. <i>When he got caught by Mother Go-Along, she spanked him so hard that he cried a whole bucket of tears</i> [The Banana Robber]	3.12(b) enidblyton bm. Apabila perbuatannya dapat dihidu oleh Mama Juwie , ia memukul Pippi dengan kuat sehingga Pippi menangis. [Anak Tikus yang Sesat]
3.13(a) enidblyton en. Dame Quick-Eyes <i>had quick ears as well as quick eyes...</i> [The Banana Robber]	3.13(b) enidblyton bm. Puan Sinar mempunyai penglihatan yang tajam lagi bersinar seperti namanya Puan Sinar. [Anak Tikus yang Sesat]
3.14(a) enidblyton en. <i>She locked the door, put the key in her pocket and went to catch the bus to the next village. She was going to stay with her sister, Goody Grey-Hair.</i> [The Banana Robber]	3.14(b) enidblyton bm. Dia mengunci pintu, memasukkan kunci ke dalam saku lalu menaiki bas menuju ke kampung sebelah untuk tinggal bersama kakaknya, seorang wanita yang baik bernama Mek Ani . [Anak Tikus yang Sesat]

4) Explanation

Explanation, which could be in the form of a footnote, an introduction, a phrase in the text, or any other paratextual or intratextual explanation, is not often employed in the translation of children’s literature into Malay, as the study has found. However, there are still some selected cases of explanation, as shown in Examples 4.1 to 4.3, all taken from the Harry Potter series. *Remembrall* in Examples 4.1 is coined from ‘Remember all’ and ‘ball’. As the name indicates, this

object would light up when the owner forgets something. In the excerpts taken from the Malay version, an intratextual explanation has been added to explain the function of the ball – “*Remembrall – bola ingat semua*” [Remembrall – a ball that remembers all]. Transmogrification in Example 4.2(a) is also a morphosemantic coinage, modified from the word ‘transmogrification’. In the Malay translation, the coinage has been replaced with a name that explains the meaning of the original term, transmogrification.

4.1(a) harrypotter en. <i>He opened it excitedly and showed them a glass ball the size of a large marble, which seemed to be full of white smoke. “It’s a Remembrall!!” he explained.</i>	4.1(b) harrypotter bm. <i>“Ini Remembrall – bola ingat semua!” terang Neville.</i>
4.2(a) harrypotter en. <i>... definitely a curse that killed her – probably the Transmogrifian Torture -</i>	4.2b(b) harrypotter bm. “Memang jelas sekali sumpahan itu yang membunuhnya... mungkin Seksaan Perubahan Sama Sekali. ”

5) Deletion

As mentioned earlier in this section, the study has found only one case of coinage deletion. The name *Dame Snippit* in Example 5.1(a) is taken from Enid Blyton's collection of short stories. In this story, the main character, who was a little girl, experiences a stitch from laughing too much. A kind, old lady by the name *Dame Snippit* found the child lying on the ground, unable to move because of the pain and offered to 'snip the stitch'. This storyline centres on the English homonym 'stitch', which can refer to a loop of thread in

sewing and a type of sharp pain in the side of the body caused by strenuous exercise or laughing. This is untranslatable to the Malay language, which does not have a similar homonym to refer to both meanings of the word 'stitch'. Therefore, the subsequent act of 'snipping' the stitch, embodied in the name of *Dame Snippit*, could not be translated either. It can, therefore, be concluded that in this specific example, a coinage has resulted in the deletion of not only the word but the entire short story in translation.

Example 5.1(a)
enidblytonss en.

'Well, what sort of a stitch is it then, my dear?' asked Dame Snippit, in surprise.
'Well - it's a laughing stitch,' said Sally.

Example 5.1(b)
enidblytonss bm.

The story is deleted in the Malay version.

4.2. Discussion

At a macro-level, the prevalence of retention in the Malay version of Harry Potter highlights its foreignness, which fits the whole idea of the fantasy magical world, in addition to keeping aligned with the stipulated copyright terms and the general public's recognition of its many iconic elements such as the main characters, places, and spells. Meanwhile, replacement of English coinages with new localised constructions and existing words from the target language in the Geronimo Stilton novels and Enid Blyton's short stories make the stories closer and likely more familiar to the younger target readers. Again, this also suits the nature of the stories, as both Geronimo Stilton and Enid Blyton's series depict or allude to the real-life world, albeit with little twists. Some of the translators' choices also reflect their adherence to the target norms, like replacing religious celebrations with neutral ones and taboo exclamations with non-taboo ones.

At a more micro level, some patterns can be discerned between the constructions of the coinages and the frequencies of the adopted translation strategies. Morphosemantic coinage is the most common form found in this study. Morphosemantic coinages derived through the combination and affixation of internal and external matrices in the Harry Potter series are frequently retained, except for several replacements and explanations. Meanwhile, portmanteaus or blends (also morphosemantic coinages) in the Geronimo Stilton that often allude to elements from popular culture allow for creative replacements as the translator employs the

same word construction strategies while manipulating materials from the target language and culture at the same time. Finally, Enid Blyton's short stories contain many morphological coinages, which are often replaced with standardised forms that result in the loss of meaning from the original. There are exceptions, too. In one extreme case, a morphological construction has even resulted in the deletion of a whole short story from the compilation because this particular neologism item, 'Snippit', carries the plot of the story. Enid Blyton's short stories also contain most of the phonological constructions found in this study, and the analysis has shown that this element is often adapted to suit the target language convention or deleted altogether.

5. Conclusions

In summary, the complexity of coinages means translators must consider various factors when translating this element. There is no one correct way to deal with this form of lexical creativity, as this study has demonstrated. Translators employ various strategies to render coinages in English children's literature into Malay in the target text, with varying results. This is in line with Epstein's recommendation, as told in this excerpt: "...a translator has to understand how the word was made and then decide whether the component parts of the new words should be broken down and then recreated in the target language or whether a different strategy works." ([7], p. 29).

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Conflicts of Interest

The author declares no conflict of interest.

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