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NEOLOGISMS IN WONDERLAND: A COMPARISON OF TWO SPANISH TRANSLATIONS OF *ALICE'S ADVENTURES IN WONDERLAND* AND *THROUGH THE LOOKING GLASS*

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ABSTRACT

Alice's Adventures in Wonderland (1865) and *Through the Looking Glass* (1871) are Lewis Carroll's most famous works and two of the most challenging pieces of literature to translate, due to the great linguistic complexity that their multiple word plays, puns, and neologisms render. The main aim of this paper is to observe the evolution of the translation of neologisms by comparing two Spanish translations of Carroll's works published in 1986 and 1999, respectively. Results intend to offer an example on the evolution of the way in which translators approach neologisms in the translation of literature, demonstrating that the field of translation evolves hand in hand with the gradual development of language.

Keywords: neologisms, translation techniques, Alice's Adventures in Wonderland, Through the Looking Glass, Lewis Carroll, literary translation.

Alicia en el País de las Maravillas (1865) y *A través del espejo* (1871) son las obras más famosas de Lewis Carroll, así como dos obras que suponen un reto para traducir, gracias a la gran complejidad que sus múltiples juegos de palabras, chistes lingüísticos y neologismos les aportan. El principal objetivo de este trabajo es observar la evolución en la traducción de neologismos, comparando dos traducciones al español de estas dos obras de Carroll, publicadas en 1986 y 1999 respectivamente. Los resultados servirán como ejemplo para ilustrar la evolución en las estrategias de traducción con las que se afrontan los neologismos en la literatura, demostrando que el campo de la traducción evoluciona en paralelo con el desarrollo gradual del lenguaje.

Keywords: neologismos, técnicas de traducción, Alicia en el País de las Maravillas, A través del Espejo, Lewis Carroll, traducción literaria.

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1. INTRODUCTION

Alice's Adventures in Wonderland (1865) and its sequel, *Through the Looking Glass* (1871) are some of the most famous works of English literature, not only for being some of the pioneer pieces on the genre of nonsense, but also for the clever use that Lewis Carroll makes of language. His writings have been praised worldwide for the marvelous combination of logic, mathematics, and linguistics that is present throughout both works. Even though they are mostly recognized for their witty display of word plays and puns, neologisms also play an essential role in Carroll's works. Curiously, they have been overlooked in the field of translation, and for that reason they are the focal point of this paper.

The main objective of this essay is to analyze the translation of neologisms and see whether if there has been a diachronic evolution on the procedure followed by translators when approaching these rhetorical figures. In order to do that, two Spanish translations (published in 1986 and 1999 respectively) of *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* will be compared. This comparison will be carried out following the classification of neologisms proposed by Alain Rey in *Essays on Terminology* (1995), and a series of techniques for the translation of neologisms presented by Peter Newmark in *A Textbook on Translation* (1988). Furthermore, an additional subcategorization for Rey's (1995) typology was developed for this paper. All the data obtained from this analysis will be then considered within three different translation approaches that have that have been dominant in the world of literary translation.

Therefore, the results of this paper intend to contribute to the analysis of neologisms in the field of translation and of the evolution of the translation techniques with the passing of time. In addition, they also hope to contribute to the picture Lewis Carroll's most famous works from the perspective of this rhetorical figure.

2. UNDERSTANDING THE WORLD OF NEOLOGISMS AND TRANSLATION

In the following section, a theoretical background will be presented, dealing with some of the most frequent approaches in literary translation, the definition and classification of neologisms according to Rey (1995), and the translation techniques offered by Newmark (1988) which are adapted specifically in this work to the case of these rhetorical figures.

2.1. HOW TO APPROACH LITERARY TRANSLATION

Traditionally, the process of translation has had a key role in the transmission of ideas and cultural movements. It has allowed people from different parts of the world to be brought together, helping them connect with other cultures thanks to the power of words. In spite of this, literary translation has not always been taken seriously. Translation was a mere link between the original text and foreign readers, without taking into account the arduous work that it actually is. Lawrence Venuti (1995) denounces this lack of recognition and links it to the invisible role that translators had to play when simply changing a word from the original work was disapproved. More specifically, literary critics have always undervalued literary translation, considering it as a mere copy of the original text, when it is, in fact, much more than that. This can be appreciated in the fact that, only in recent decades, translators have been consistently acknowledged and given credit for their work.

Despite this dismissal, literary translation has been very present through time, and has evolved greatly since its origins. Due to this great development, it is impossible to include a detailed account of the history of literary translation, but it is important to highlight three essential approaches towards literary translation by which this field has been broadly characterized: the Adapted Translation Approach, the Faithfulness Approach, and the Intersemiotic Approach.

As for the Adapted Translation Approach, literary translators freely modified the original text, adding their own interpretations or omitting whatever they considered not worthy of being included or was against their own beliefs. As Lefevere states (1992):

> Two factors basically determine the image of a work of literature as projected by a translation. These two factors are, in order of importance, the translator's ideology (whether he/she willingly embraces it or whether it is imposed on him/her as a constraint by some form of patronage) and the poetics dominant in the receiving literature at the time the translation is made. (41)

Lefevre is trying to express that the two most important factors that ruled the manipulation present in the translator's rewriting were their ideologies and the literary movement that dominated the cultural scene of the translator. The latter might possibly be more subtle than the former, but equally damaging to the original text.

Alternating in time with the previous approach, approximately from the 18th century up until the first half of the 20th century, the next main approach to literary translation is the one of faithfulness. Contrary to the excessively flexible Adapted Translation Approach and free interpretation, some literary critics also defended the idea of fidelity, rejecting any translation that did not follow its original text word by word. They wanted literary translators to follow an almost mathematical procedure, but this was obviously a mistake. Language is already highly subjective on its own, and even more so in the case of literature, so it is impossible to follow a fixed methodology to translate literary texts. When this approach was followed, translations were extremely literal. They were mere transcriptions of their respective source texts, and those translators that tried to combine a faithful translation with a natural sounding wording were strongly criticized (Gallego Roca, 1994).

Finally, from the second half of the 20th century onwards and with the development of the field of Translation Studies, a new movement has gained more and more importance: the Intersemiotic Approach towards literary translation proposed by Roman Jakobson in 1959. This approach is based on the idea that the meaning of words goes beyond the linguistic level. In this way, the translator does not only have to take into account the superficial consideration of fidelity, but also the hidden connotation that accompanies words. Words are not isolated pieces of meaning anymore, they are elements that combine their most basic sense with a wide array of variables, such as the cultural situation of the reader, the literary movement, or the subjectivity of the work in which they are included.

As it can be observed, these different approaches have very much to do with the interpretation of words and the many different decisions that the translator has to make in order to produce an adequate translation in the target language. In fact, one of the most complex types of words for translators to interpret and translate from any of those translation approaches is a neologism (i.e. a new or invented word or expression) because in the particular field of literature, these words tend to be originally invented by the author. Hence, the translator that firstly encounters a literary neologism does not have any reference to follow, and most of the times, has to infer its meaning from its context. The three approaches mentioned in this section affect the translation of neologisms differently, but in a closely related way. In the case of the Adapted Translation Approach, those neologisms that might refer to some very specific references linked to a certain ideology or cultural movement are especially troublesome, since most times, the translator would not be able to adapt it to the standards of the target culture. In terms of the Faithfulness Approach, problematic neologisms would be those that are again closely related to the source culture, and thus, the reader would not be able to understand the neologism, since the key method followed by this approach is literalness.

Finally, in the case of the Intersemiotic Approach, neologisms are not as problematic as they could be for the two previous approaches, but they might still cause some trouble: if a neologism has a highly opaque nature that cannot be solved by its context, the problem resides in the fact that the translator might not be able to retrieve the original meaning intended by the author.

Therefore, regardless of the approach that the literary translator chooses, the translation of neologisms may pose more or less problems to render to the reader so that they can understand them properly, always trying to convey the same meaning as the original one.

In the following section, the focus of attention will be placed on the further description of neologisms and their classification, as well as their link to literature in order to provide a more detailed account of the rhetorical figure, which will help understand its nature and the subsequent differences in its translation.

2.2. NEOLOGISMS AS LITERARY FIGURES

According to the Oxford Dictionary (2010), a neologism[1] is a "newly coined word or expression." However, neologisms are not only newly created words, but they can also be originated from previously existing words that acquire a new meaning. This is the case, for example, of the word "mouse," which not only refers to an animal but now also designates a computer device, thanks to the development of technology.

Since natural languages are constantly evolving and growing, the process of neology has always been present in the world of linguistics, as well as in the world of translation. Nowadays, with the rapid development of technology, the need for new words is practically constant, but neologisms have always accompanied periods of fast changes and innovation. New words are linked to the evolution of languages, but also to the evolution of cultures, enriching our vocabulary and allowing us to express ourselves fully.

The sources of these neologisms are diverse, since there is not a fixed way of creating new words. Most neologisms are originated through the combination or affixation of previously existing words (e.g. "miniskirt", "metrosexual"), but they can also be mere words that have been given a whole new sense (e.g. "tweet"). New words can also be originated through other techniques, such as acronyms (e.g. "radar" (Radio Detection and Ranging)), or abbreviations (e.g. "App,"). And even more interestingly, many neologisms have been created by popular literary authors to later be

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[1] Many of the neologisms that are analyzed in this paper can be considered as "nonce words," or neologisms that are used once under a particular context and that have not been assimilated by their language. Nonetheless, since this does not affect the purpose of this paper in any way, no distinction will be made.

adopted by entire cultures naturally. Some great examples of authors who prolifically conceived new words and expressions are Shakespeare (e.g. "bloodstained," "eyeball," or "green-eyed" (meaning "jealous")), Lewis Carroll (e.g. "portmanteau" (a word originated from the combination of two pre-existing words), "chortle" (to giggle)), and more recently J. K. Rowling (e.g. "muggle" (a person with no magical abilities), "animagus," (a wizard that is able to shape-shift)).

There are many ways of classifying neologisms, being one of the most general Rey's proposal (1995) by which he classifies neologisms into three different categories: formal, semantic, and pragmatic neology.

Formal neology is "[…] the result of the application of grammatical rules to the morpheme store of the language" (69). This means that word formation methods, such as affixation or derivation, are applied to pre-existing morphemes to create new words (e.g. the verb "unfriend," which means "to delete someone from your social networks"). Along with these, blending is another widely spread form of formal neology, whereby two existing words are combined (e.g. "smog", as a combination of "smoke" and "fog"). It is curious to mention the fact that these "blended" words are commonly known as "portmanteaus," a name that is, coincidentally, a neologism itself, coined by Lewis Carroll (1871). However, this category is not only restricted to grammatical rules. As its own designation shows, these neologisms have to do with the modification of the formal properties of words. A very clear example of this occurrence would be the acceptance overtime of certain mistakes in the pronunciation or spelling of certain words, such as "cocreta" in Spanish. In this case, these neologisms are so widely used that they are finally accepted as "new words," and obviously as neologisms, due to the modification of their formal properties.

The second category that Rey (1995) proposes is semantic neology, which refers to a set of new words and phrases that are not originated from the combination or modification of previously existing words but from the formation of words completely from scratch or the addition of new meanings to existent words. The most obvious type of semantic neology would be entirely made-up words (e.g. "nerd," first used by Dr Seuss in 1950), but this occurrence is quite rare, and, nowadays, these words tend to be brand names (e.g. "Kleenex"). Nonetheless, as it was previously mentioned, in this category we can also include words that are assigned a completely new sense as the case of "mouse." Borrowings from other languages (e.g. in Spanish, the word "parking" was borrowed from English) can also be categorized as semantic neologisms, since they are undoubtedly semantic novelties in the language that assimilates the borrowed word.

Finally, pragmatic neology is related to a change in the social or communicative context in which a word is used. In other words, a word that was strictly used by a concrete group of people, or that only belonged to a certain dialect, spreads to different social spheres. One of the most recent examples of this type of neology is the widely spread use of words that previously belonged to the African-American Vernacular English (AAVE) in the so-called "Online English," such as the use of the word "squad" to refer to a group of friends, or the more widely spread use of the word "ain't" to create negative constructions.

As it can be observed, neologisms can be originated in many different ways, and consequently, they can also be translated following several techniques. Most of the times, and especially in the case of formal neology, a similar technique as the one used to create the word in the first place can be used to originate an equivalent neologism in the target language (e.g. following a previous example, "miniskirt" would be translated as "minifalda"). However, the translation process might be a little more complicated in the case of semantic and pragmatic neology. In terms of the former, the translator would need to rely heavily in their creativity (e.g. "jabberwock," an entirely made-up word coined by Lewis Carroll (1871), is sometimes translated into Spanish as "galimatazo," another original word), while in the latter, they would need to find an equivalent word from an equivalent speech community to the one from where the original neologism was obtained. In the next section some of the techniques mentioned above and some other used for translating neologisms will be presented.

2.3. NEOLOGISMS IN LITERARY TRANSLATION

In the following subsections, the different techniques offered by Newmark (1988) to translate neologisms will be presented and grouped into three main categories. In addition, a link between the three main topics of these sections will be created, establishing a connection between the different types of neologisms, the main approaches on translation, and the different techniques proposed by Newmark.

2.3.1. NEOLOGISMS: HOW CAN THEY BE TRANSLATED?

As stated in sections 2.1 and 2.2, neologisms are some of the most problematic words for a translator to work with. Due to their novelty, translators cannot base their translations in previous works, and they usually have to create neologisms themselves in the target language, to meet the need for an equivalent, novel word. In addition, in this particularly context, the highly subjective

connotation of literary texts makes it even more difficult for the translator to follow a fixed set of techniques.

Despite this arbitrariness, Newmark (1988) offers a series of techniques to approach the translation of neologisms. More specifically, he suggests twelve different methods to do so:

- *Transference:* it consists on simply including the original source language (SL) word in the target text, without modifying or adapting it. This method is usually followed when translating neologisms that act as proper names, unless they already have a widely spread equivalent. Neologisms that are created from scratch also tend to be translated through transference (e.g. "yahoo," a neologism coined by Jonathan Swift in *Gulliver's Travels* (1726) to designate a wild creature, is transferred into Spanish).

- *Internationalism:* it is a similar technique to the previous one and consists again on the transference of a word to the TL. However, in this case, it is transferred because it was already accepted and included in the vocabulary of the TL and it does not need to be translated or explained to be understood (e.g. "Quark" is a word coined by James Joyce in his work *Finnegan's Wake* (1939) that nowadays is internationally spread as the name of an elemental particle of matter).

- *TL Neologism*: it is Newmark's preferred method for translating literary neologisms, since he believes that the translator should make the effort to recreate the creative process that the author carried out in their original work, conceiving their own equivalent and unique neologism (e.g. the previously mentioned example of "jabberwock," coined by Lewis Carroll (1871), being translated into Spanish as "galimatazo" or "fablistanón". As it can be observed none of these words are related to the original word in terms of formal properties or word formation).

- *TL Derived Word*: it deals with those neologisms that were originated through word-formation procedures, relying on a similar course of action in the TL. In other words, if the original term was created through affixation, the equivalent term should follow the exact same procedure. This technique is especially popular in the translation of literary neologisms (e.g. in Suzanne Collins' *The Hunger Games* (2008), a neologism is created to designate a fictional bird called "mockingjay" (combining two types of birds: Mockingbird and jabberjay). In Spanish a similar procedure was followed to create the word "sinsajo" (mixing again two types of birds: sinsonte and arrendajo)).

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- *Naturalization*: it consists on the adaptation of an SL word to the typical pronunciation and morphology of the TL (in Spanish, the extremely long and complicated neologism "supercalifragilisticexpialidocious" (*Mary Poppins,* Stevenson (1964)) is translated as "supercalifragilisticoespialidoso").

- *Recognized TL*: it is the easiest procedure for the translator, along with *Transference*. The translator simply has to rely on previous translations to retrieve those equivalent terms that already have a widely spread and accepted usage. In the case of literary neologisms, this is only possible if previous translations of a work already exist. (e.g. the word "cyberspace," created through affixation and coined by William Gibson (1982) in his work *Neuromancer*. In Spanish, it is translated as "ciberespacio," and even though alternative translations such as "espacio virtual" (*Literal Translation)* have been suggested, the one that is recognized is the former.)

- *Functional Terms* and *Descriptive terms:* when following these two methods, the translator has to "neutralize" the neologism, changing it for a more transparent word or an explanation respectively, making it easier for the reader to understand what the author means. However, it is important to notice the great loss that these procedures might sometimes mean, especially in literary translations, since the neologism might be essential for the creative process or the intention of the text. This can be seen in *Fahrenheit 451*, where Ray Bradbury (1953) creates several neologisms to describe a series of futuristic devices. One of them is the "wall-TV" (a wall-sized tv that replaces one of the four proper walls of a room) which is translated as "pared con televisión." As it can be observed, it does not transmit exactly the same sense, as it could be understood as a regular wall with a TV of a standard size. The translation is missing that futuristic tone that the neologism gives to the artifact that it designates.

- *Literal Translation:* it is Newmark's suggested technique when dealing with neologisms that are formed from previously existing words (e.g. in Cassandra Clare's saga *The Mortal Instruments* (2014), the neologism "shadowhunter," created to designate a race of demon fighters, is translated as "cazador de sombras"). Yet, if the word or phrase is already recognized in the TL, this procedure will obviously not be suitable (as shown in the *Recognized TL* example of "cyberspace" and its translation "ciberespacio," instead of "espacio virtual"*).*

- *Through-Translatio*n or *Calque*: the translator imitates the original SL (Source Language) word in terms of its structure or expression. This technique is primarily useful with acronyms (e.g. Roald Dahl's "BFG" (Big Friendly Giant) (1982) is translated into Spanish as "GGB" (Gran Gigante Bonachón)).

- *Translation Procedure Combinations:* it is the combination of several translation procedures, relying on some of the previously mentioned techniques (e.g. "Golden Snitch," coined by J.K. Rowling in 1997, is translated as "Snitch Dorada," which combines the process of *Transference* with *Literal Translation*).

All these techniques will be later classified into three categories (see section 4.2) and applied to the analysis of the Spanish translations of the neologisms found on Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871).

Translators can choose from a wide array of techniques when dealing with neologisms, so there are many ways in which one single neologism can be translated within the same target language and culture. For that reason, a new question arises: could these techniques be associated to the different translation approaches mentioned in section 2.1.? In the following subsection, a series of possible connections is established between translation approaches and the translation techniques proposed by Newmark (1988).

2.3.2. NEOLOGISMS: A LINK BETWEEN TRANSLATION APPROACHES AND TECHNIQUES.

As already mentioned, Newmark's (1988) preferred procedure to translate neologisms in literature is *TL Neologisms,* since it conveys the same creative process as the one of the original author. In this way, the target language neologism will have the same value as the original one, even if they are completely different in form. However, as the examples provided in section 2.3.1 demonstrate, it is obvious that this is not the only technique used by literary translators. Furthermore, these techniques are frequently employed nowadays according to the Intersemiotic Approach, mainly focusing on supplying the meaning of the word beyond the lexical level. However, it is curious to mention that some techniques could also be more easily identified with the other two approaches. In the case of the Adapted Translation Approach, and as this is not as frequently followed anymore, this correlation is more subtle and only found in the *Functional Terms and Descriptive Terms* procedures. By "neutralizing" the neologism, translators could easily avoid including those constructions with a heavily ideological or cultural tone. An example of this

can be seen during the 19th century, when French neologisms were rejected, associating Gallicisms to language impurity as a result of the influence of Spanish nationalism (Mora and Gil y Zárate, 2013).

On the other hand, in terms of the Faithfulness Approach, we can link several procedures to it, such as *Transference, Literal Translation, Naturalization,* or *Through-Translation.* All these techniques present a prominent orientation towards being faithful to the original work.

Despite this, most of these techniques are nowadays combined and chosen depending on the needs that the context of the word conveys, once again following the Intersemiotic Approach. They are chosen according to the inherent meaning of the neologism and whether they provide the best result in terms of the context and the cultural situation. It is also important to notice that, with the ever-growing diffusion of English, it is less and less difficult for foreign readers with even a low proficiency in English to understand the inherent meaning of certain neologisms, making it very common to find instances of *Transference, Internationalism,* and *Recognized TL.* This would be the case, for example, of J.K. Rowling's Harry Potter series (1997-2007), with neologisms such as "muggle," "Quidditch," or "snitch," which are transferred in Spanish, and immediately understood by those people who have read the saga or have heard about it. The previous example is a quite recent one, but through the last centuries, several instances of literary works had already presented a great array of neologisms and other rhetorical figures that might have constituted an even more demanding challenge for the translator, since English was not as widespread and it is nowadays. Probably two of the most important literary works in relation to neologisms, word plays, and linguistic devices would undoubtedly be Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871). These works have been translated into 174 languages, including several alternative translations in some languages, and their importance not only lies on the fact that they contain a wide array of neologisms (e.g. "jabberwocky," "chortle," "curioser," "uglyfication," etc.), but on the great number of translations that have been done. Throughout the last two centuries these translations have reflected not only that the many different ways in which a single work can be translated, but also the evolution of the approaches and techniques employed to translate certain rhetorical figures like neologisms.

Therefore, having the evolution of both translation approaches and translation techniques as a point of departure, this work will aim at providing a picture of how the neologisms found in Lewis Carroll's works are translated in two different Spanish versions located in two different chronological periods, i.e. 1986 *versus* 1999.

3. THE TRANSLATION OF NEOLOGISMS IN *ALICE'S ADVENTURES IN WONDERLAND* AND *THROUGH THE LOOKING GLASS*

This paper aims at analyzing the translation of neologisms and the evolution of this process through time in Lewis Carroll's two most important works: *Alice's Adventures in Wonderland* (1965) and *Through the Looking Glass* (1971). As described in sections 2.1. and 2.3., neologisms are closely linked to the evolution of language itself (newly created words, borrowings from contact with other languages, the influence of literary authors on their respective languages, the association of words with new meanings, etc.). At the same time, and as a direct consequence of this evolution, with the passing of time and the rise of translation as a key tool for bringing cultures and people together, there has been a great development in the approaches used to translate neologisms together with the techniques employed by translators in order to render the formal and semantic peculiarities of this type of words. For this reason, the intention of this work is to compare a Spanish translation of the neologisms in Carroll's works done in 1986 with another one done thirteen years later, in 1999, to find out if there has been an evolution in the approach followed and the techniques used when translating neologisms in each target edition.

Consequently, the main objectives of this research paper are the following:

- To analyze the translation procedures used by two Spanish translators when approaching the neologisms of Lewis Carroll's two most important works: *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871), in order to (1) find the similarities and differences in the translation of neologisms between the two Spanish translations of both works far apart in time; and (2) confirm or reject whether there has been a noticeable diachronic evolution in the translation process of neologisms, taking into account (a) the analysis of the original neologisms, (b) the translation techniques (presented in section 2) that are used to translate the original neologisms in both versions and (c) the comparison of the neologisms of both Spanish translations.

The first intention of this research is to analyze the way in which literary translators approach neologisms and whether the approach they adopt changes with time. Keeping this in mind, and considering a work that included a considerable amount of neologisms, the most famous works of Lewis Carroll, *Alice's Adventures in Wonderland* and *Through the Looking Glass,* were selected. These are two literary works that have always raised great debate among critics due to their great

linguistic complexity. This complexity does not only arise from the presence of neologisms, but also from the great role that word plays, puns, and cultural references play on them. Furthermore, even though most of the linguistic features of Carroll's masterpieces have been studied multiple times, barely any analysis solely focused on neologisms seems to exist. For these reasons, the present work is believed to make interesting contributions to this field of research.

In order to address these issues, the following methodology has been followed, taking into account all the previously mentioned objectives, and always keeping in mind the references presented in section 2.

4. METHODOLOGY

In this section, a description of the Spanish editions of *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871), along with the procedure that has been followed for the identification and classification of neologisms will be presented. This description will be followed by the different types of neologisms that have been identified and on which our analysis will be based.

4.1. *ALICE'S ADVENTURES IN WONDERLAND* AND *THROUGH THE LOOKING GLASS*: TWO SPANISH TRANSLATIONS COMPARED

Charles Lutwidge Dodgson (1832-1898), better known as Lewis Carroll, is one of the most famous British authors of the 19th century. Even though he was mainly a writer, he was also a mathematician, logician, photographer, and Anglican deacon. It was this last occupation which introduced him to Alice Liddell, the daughter of another deacon and the child that inspired his two most famous works: *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871). These two works tell the story of a little girl called Alice who, after following a rabbit down its rabbit-hole, finds herself in Wonderland, an incredible world where nothing makes sense.

These works have been usually categorized as children literature and are two of the best examples of "literary nonsense." However, these two characteristics rise great debate among experts, who cannot agree on whether considering Carroll's works to be aimed at a young audience or not, due to the great complexity of the genre of literary nonsense. This genre is characterized by the bending of the rules of language and logic, with plenty of complex linguistic and rhetorical figures, such as wordplays, mathematical analogies, puns, and, of course, neologisms. Among them, Carroll's neologisms play quite an important role, since some of them have been assimilated by the English language (e.g. "Portmanteau," "chortle," "beamish," etc.) and nowadays are widely used by English speakers.

The two Spanish translations that were selected for this work are both oriented towards an adult audience and have not been adapted for a child audience so that the focus will completely lay on the diachronic differences in the translation procedures followed when dealing with neology, rather than with other type of issues such as terminology adaptation according to the audience.

When trying to find two Spanish editions to compare, there seems not to be any particularly recent translation. This means that nowadays most of the publications of *Alice's Adventures in*

Wonderland are re-editions that rely on pre-existing translations. For that reason, the time frame separating the two Spanish editions used in the present work, i.e. thirteen years (1986-1999), is a wide enough period of chronological distance to appreciate differences between them.

The oldest edition that was selected for the analysis was translated by Luis Maristany in 1986, and published in 2016 by Penguin Clásicos in Barcelona. This edition was written in such a way that footnotes were hardly used, as the translator himself mentions in his preliminary edition comments. In any case, he states that it is still an unabridged version, and that every word play, pun, or neologism is still included. This edition was selected due to the fact that it is the most popular Spanish translation of Carroll's work (Penguin Clásicos, 2016), as well as one of the first attempts at translating *Alice's Adventures in Wonderland* and its sequel.

On the other hand, the second Spanish version is one of the most recent translations, which was translated and published in 1999 by Ediciones Gaviota S.A. in Madrid. Again, it is an unabridged translation, but it has the peculiarity of being unaccredited. This edition has been quite troublesome to refer, since there was no way of finding any information about the translator. Furthermore, no ISBN database seems to have any other information about the edition except for the publishing company and the year of publication. Nonetheless, it is curious to mention that after doing some research on the *Jabberwocky* poem that appears on *Through the Looking Glass*, a blog called *La Gata y el Buho* was found where several translations into Spanish were compiled. These translations included the one that appears in the 1999 edition and it was attributed to Juan González Álvaro. However, there is no way of confirming this information, as it was a personal blog and did not include any reference list to consult.

4.2. THE CLASSIFICATION OF NEOLOGISMS

Since both editions were unabridged, the first step of the research has been to read Carroll's original works to elaborate a list of all the neologisms that appear on them. The process of identification has been done manually, as both the original and the Spanish editions were printed and, to the best of our knowledge, no previous works on a compilation of neologisms in Lewis Carroll's novels have been previously attested in literature. The criterion for the selection of the original terms has consisted on picking those that could fit in the definition of neologisms stated in section 2.2. (i.e. newly coined words or expressions)

Then, all the neologisms compiled were sorted according to Rey's (1995) classification, differentiating between Formal, Semantic, and Pragmatic Neology (see section 2.2.). In a first stage, this classification was performed taking into account the characteristic of both the original-text

neologism and the target-text neologism in isolation. In other words, we just considered its characteristics as neologisms. In a second stage of our classification, we paid attention to how the target neologism differed from the original in order to establish a comparison between both neologisms in the process of translation. That is to say, considering whether the target neologism belonged to the same type of neology as the original or not. Finally, the techniques used in the translation of each neologism (Newmark 1988) were also analyzed in order to find out if both translation versions differed in this sense. Thus, both original and target neologisms were classified in isolation according to Rey's typology (1995) in order to observe differences in their characteristics derived from the translation process and later only the target neologisms (i.e. the translation itself) were classified according to the translation techniques (Newmark 1988) used by each translator. In the following subsections, a detailed account of the process of classification in each stage is presented.

4.2.1. REY'S (1995) NEOLOGY TYPES

As it has been mentioned in section 2.2., neologisms are classified into Formal Neology, Semantic Neology, and Pragmatic neology.

• Formal Neology includes those neologisms that are originated from the modification or combination of previously existing words. This means that formal neology does not only include neologisms created through word formation processes, such as derivation, affixation or compounding, as in examples in (1), but also those that were created by some other "less conventional" procedures that modify pre-existent words, such as adding one or more letters to a word, interchanging letters or changing the order of the typical spelling, as in (2). Portmanteau words whose components are explained or specified in the context are also considered formal neologisms, since the fact that they combine two pre-existing words is explicitly stated, as in the case of (3), where the two words that are combined are easily identifiable.

> (1) Giroscopi-**aban** (derivation), **In**-cumpleaños (affixation), Magna-presa (compounding)
> (2) **Rue**taban (instead of "rotaban")
> (3) Visco-vivos (viscoso + vivos)

• Semantic Neology contains those neologisms that are non-existent words, as in (4), and previously existing words that acquire new meanings, as in (5):

> (4) Jabberwocky
> (5) Impenetrabilidad (which in this context means that someone has had enough of a certain subject.)

Portmanteau words that are not explained by the context also belong to the semantic neology type since these are words whose process of formation is not clearly derived from the context or the content, and so, classified as different from blended words, whose components are easily identified. This is the case of (6), where the formation of the neologism has not been specified in the context, so the components cannot be identified for sure.

(6) Foscolérico

Therefore, portmanteau words, whose process of formation is unclear from this semantic perspective, are considered as completely original words and so different from blended words (which will be defined below).

• Pragmatic Neology includes those neologisms that are taken from a specific group of speakers, or those that experience a change of its social or communicative context. This can be seen in (7), where there is a change in the communicative context of the meaning of the word. The picture that accompanies the poem to which this word belongs is what gives its meaning to a pre-existing word, thus changing its communicative context from the lexical (i.e. its basic meaning) to the visual one.

(7) Quimérico

Taking a further step, two additional subcategories have been established for both Formal and Semantic Neology in relation to the process of translation. It is necessary to mention that there is only one instance of Pragmatic Neology, although the same subcategorization followed for the analysis of Semantic Neology will be applied. For this classification, neologisms are no longer observed in isolation, but analyzed taking into account the original, in order to consider whether the translator has produced a neologism that belongs to the same category as the original or not, and to observe the translation process.

In terms of Formal Neology, the two additional subcategories that we propose are "Formal Neology with Literal Derivation" and "Formal Neology with Creative Derivation." That is to say, whether the target neologism has been created following the typical or standard rules and morphemes of word formation in the corresponding language, as in (8), or not, using instead unexpected derivation or modification processes, as in (9), where the suffix –ífico, although a possible form for derivation in Spanish, the derived words are not expected since they do not exist in said language.

(8) *Literal Derivation:* **Re**-curioso (from the original "curioser")
(9) *Creative Derivation:* Curior-**ífico** (from the original "curioser")

Blended words, as in (10), are also considered as Creative Derivation, since, although easily derived from the context in the narration, they are original words, and in the majority of cases, do not have the same componential words as the original neologism.

(10) Verdirranos ("verde" + "marranos," as opposed to the source term "raths.")

On the other hand, the two subcategories for Semantic and Pragmatic Neologies are "Restricted Neology" and "Non-Restricted Neology." In this case, we classified the target semantic neologisms depending on whether they stick to the source neologism or not, in terms of word meaning or formal structure, as examples (11) and (12) show, respectively.

(11) *Non-restricted:* Fablistanón (original TL neologism for "Jabberwocky")
(12) *Restricted:* Jabberwocky (the word does not exist in the TL, but it is restricted to the original text since it has simply been transferred)

4.2.2. NEWMARK'S (1988) TRANSLATION TECHNIQUES

The next step has been to identify those neologisms in the two Spanish versions and link them to the different translation techniques suggested by Peter Newmark (1988). For an easier and more efficient application on our work, these techniques were grouped according to the level of dependency to the source text that each technique requires. Thus, three main groups were created: High Dependency Techniques (Transference, Internationalism, Naturalization, Recognized TL, and Literal Translation), Intermediate Dependency Techniques (TL Derived Word, Through Translation, and Translation Procedure Combinations), and No Dependency Techniques (TL Neologism, Functional and Descriptive Terms).

High Dependency Techniques (H) rely heavily on the source text, by means of transferring the original neologism into the target text, adapting it to the spelling or grammatical properties of the target language, or translating it in a literal way, as in (13). In other words, these techniques barely modify the original neologism in terms of its linguistic features, intrinsic meaning, or both.

(13) Jabberwocky (*Transference),* Vorpalina (*Naturalization* of "vorpal"), etc.

Intermediate Dependency Techniques (I) comprise target neologisms that are still quite influenced by the source text, even though the translator may not completely stick to the linguistic features of the original neologism. These techniques may, for instance, follow the formal characteristics of the source term (i.e. following the same word formation techniques as it is the

case of the *TL Derived Word* technique) or its grammatical features, as in (14), where the process of affixation is applied both to the ST and TL words.

(14) Curiorífico (obtained from "curioser")

The *Translation Procedures Combinations* technique is not included in this category if the combined techniques belong to the same category, such as, for instance, *Transference* and *Literal Translation*, whose combination will result in a technique of a High Dependency type. Example (15) shows an instance of *Translation Procedure Combinations* that has been classified as a High Dependency Technique (H).

(15) Árbol Tumtum (the original neologism was "Tumtum Tree," so there has been a combination of *Transference* and *Literal Translation)*

Finally, the No Dependency Techniques (X) do not depend on the source neologism at all, either because the translator has created a completely original neologism in terms of formal properties (still respecting the context and meaning of the word), or the neologism has been substituted by a previously existing word or an explanatory paraphrase. These techniques (i.e. TL Neologism, Functional and Descriptive Terms) tend to rely on the meaning given to the original neologism or on the context to create a completely new target term, as in (16), where in the first instance, the translator is playing with the Spanish word "multiplicar," as the original one, "uglyfication" does with "multiplication," while in the second instance, the word "palabra" is added to clarify the meaning of the term, instead of just using "maletín":

(16) Multilar, Palabra Maletín, etc.

Therefore, according to the two criteria of classification (i.e. Rey's (1995) classification, as well as our own classification, and Newmark's (1988) techniques), the following two neologisms found in Lewis Carroll's works are used to illustrate our twofold classification procedure as shown in tables 1 and 2:

TABLE 1. Rey's (1995) Classification and Sub-clasiffication

SL Neologism	Rey	TL Neologism		Rey	Sub-classification
Curioser	Formal	1986	Recurioso	Formal	Literal
		1999	Curiorífico	Formal	Creative
Jabberwocky	Semantic	1986	Jabberwocky	Semantic	Restricted
		1999	Fablistanón	Semantic	Non Restricted

TABLE 2. Newmark's (1988) Classification

SL Neologism	TL Neologism		Newmark
Curioser	1986	Recurioso	TL Derived Word (I)
	1999	Curiorífico	TL Derived Word (I)
Jabberwocky	1986	Jabberwocky	Transference (H)
	1999	Fablistanón	TL Neologism (X)

Once the process of classification was completed, the similarities and differences between original and target neologisms were analyzed in terms of the different approaches and techniques mentioned in section 2.

In the following section, the results of this analysis will be discussed and commented on in depth, following two individual approaches, based on Rey's (1995) typology and Newmark's (1988) techniques respectively, that will be later on linked and considered jointly.

5. ANALYSIS AND DISCUSSION

In this section, the results of the search and classification of the source neologisms found both in *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871), as well as the analysis of the target neologisms in the 1986 and 1999 Spanish translations of said works based on Rey's (1995) typology and Newmark's (1988) translation techniques, will be presented.

5.1. SL NEOLOGISMS

Following the criteria for the definition and classification of neologisms explained in section 2.2., a total number of 35 neologisms were identified together in *Alice Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871) and most of them gathering in the sequel, due to the presence of the *Jabberwocky* poem, a nonsensical piece of writing which is mainly formed by neologisms.

As shown in figure 1, out of the 35 neologisms compiled, and following Rey's (1995) proposal, 20 (57%) were classified as Formal Neology, 14 (40%) as Semantic Neology, and 1 as Pragmatic Neology (3%).

Figure 1: ST Neologisms
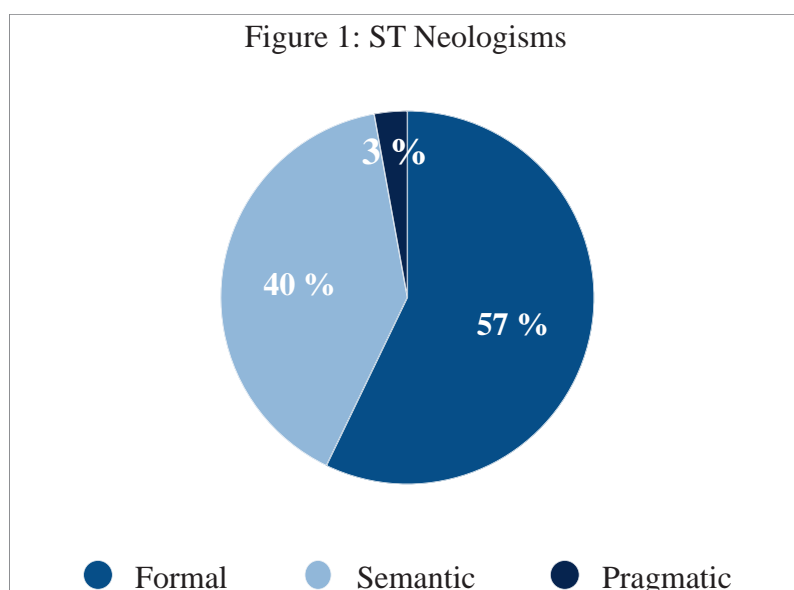
The most common occurrence of Formal Neology (a total of 8 instances) is the blending of previously existing words to create original neologisms (e.g. Mimsy (Miserable + Flimsy), Chortle (Chuckle + Snort), etc.). There are also some instances of formal neologisms (3 instances) created through a process of affixation (e.g. Seaography, unbirthday, uglyfication, etc.) and compounding (4 instances) (e.g. Caucus-race, Bread-and-butterfly). Many of these neologisms take a step further on

the traditional processes of word formation, rendering extremely inventive and sometime humorous senses even with the most traditional word formation procedures (see Table 1 in the Appendix to find these and all the instances of each type).

In terms of Semantic Neology, the most common instances (10 instances) are entirely new words (e.g. raths, outrage, borogoves, etc.), even though there are also some examples of previously existing words with new meanings (3 instances) (e.g. impenetrability, antipathies, etc.).

Finally, even though there is one single instance of Pragmatic Neology, the word "tulgey," it may be the most curious SL neologism. As this term is explicitly explained neither in Carroll's work nor in *The Annotated Alice* (1960), where many of Carroll's explanations are collected by Martin Gardner, there is no certain way of knowing the etymology of this word. In any case, as the World Heritage Encyclopedia states, many scholars have suggested that this word may come from the Anglo-Cornish word "tulgu" which means "darkness." According to P.J. Payton (2006), the Cornish language was considered a minority language in 2003 by the British Government. In other words, this language is spoken by a reduced percentage of the population. Thus, Carroll chose to use a word that was restricted to a very small group of speakers, extending it to a bigger communicative sphere and transforming it into a pragmatic neologism for English.

This first classification of the SL neologisms serves as the base for the analysis and classification of the TL neologisms based on Rey's (1995) and Newmark's (1995) proposals, as well as the further classification that we especially conceived for this paper. In the following sections, the results of the classification of TT neologisms will be presented.

5.2. TL NEOLOGISMS BASED ON REY'S (1995) TYPOLOGY

For the analysis of the TL neologisms according to Rey (1995), there are three elements that need to be taken into account: the correlation between the neologisms in the source texts and the two translations, the number of Formal, Semantic and Pragmatic neologisms in each translation, and finally the further step of analyzing the translation process in relation to Rey's (1995) proposal with our own classification.

First of all, as figure 2 shows, the total number of neologisms in the 1986 Spanish translation of both books is 35, having maintained all target terms as neologisms in the target text. In this case, 18 (51%) out of 35 target instances were classified as Formal Neology, 16 (46%) as Semantic Neology, and 1 (3%) as Pragmatic Neology.

Figure 2: According to Rey (1995) - 1986 edition

3 % 46 % 51 %

● Formal ● Semantic ● Pragmatic
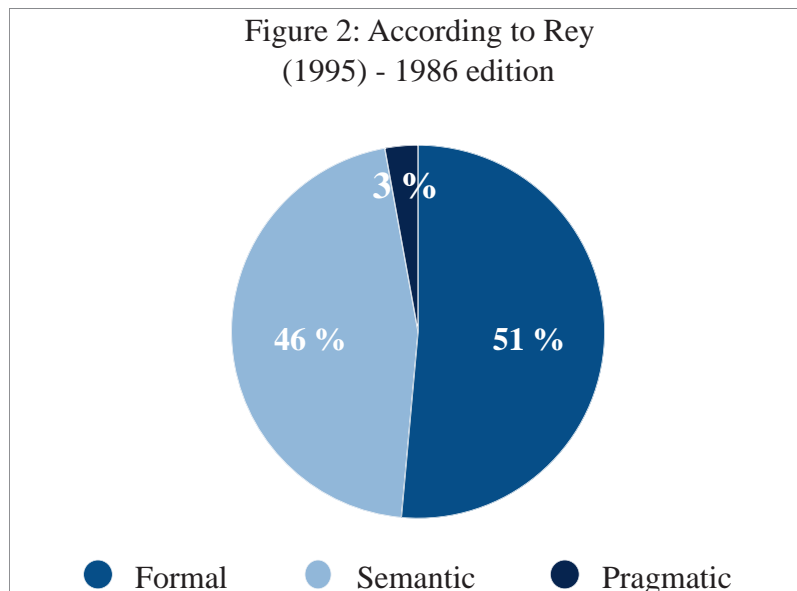
In the 1999 Spanish translation, as shown in figure 3, there are also 35 neologisms, but there are 23 (66%) target instances that belong to Formal Neology and 12 (34%) that belong to Semantic Neology. There are no instances of Pragmatic Neology.

Figure 3: Rey's (1995) Typology - 1999 edition

34 % 66 %

● Formal ● Semantic
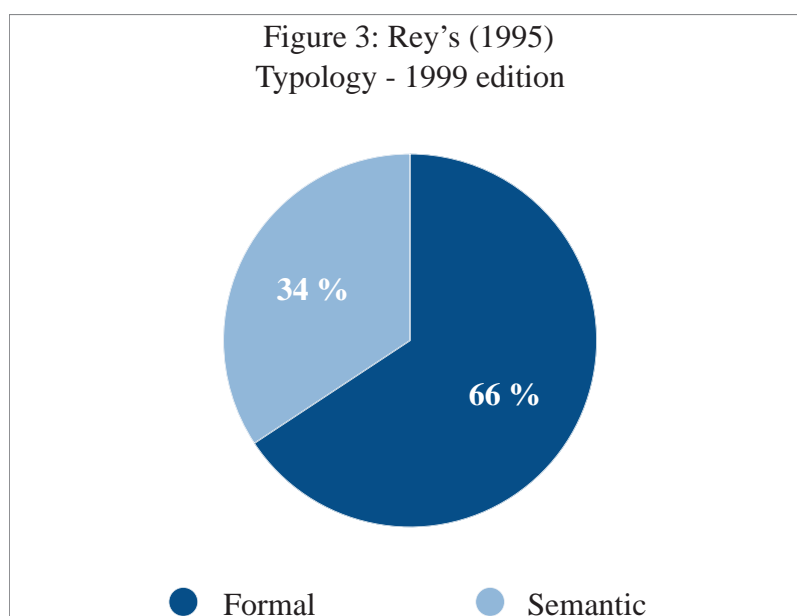
It is necessary to mention that in the case of this edition, there is an SL neologism ("gimble") that has been omitted and translated as a previously existing word ("taladraban"). However, the translator creates an extra neologism ("burbujante") as an equivalent for the word "burble." As a result, the neologism count remains the same and does not affect the latter comparison of percentages between both Spanish editions.

As we can observe, both in the source works and the two Spanish editions, the most prominent type of neology is the formal one (57% in the original text, 51% in the 1986 translation and 66% in the 1999 translation), being the 1999 translation the one that represents the highest percentage of

22

neologisms of this type, in comparison with the other translation. The formal type is closely followed by Semantic Neology. Pragmatic Neology is barely present, and even non-existent in the case of the 1999 Spanish translation. The reason behind this occurrence may be that Formal Neology is the category with the greatest variety of formation procedures. It offers a considerable amount of creative freedom in an easier way, as opposed to Semantic and Pragmatic Neology, which are more complex and restricted to fewer procedures, but not less creative nonetheless as it will be discussed below.

5.2.1. FORMAL *VERSUS* SEMANTIC NEOLOGY

Comparing the percentages of the ST with the Spanish editions, some variations can be identified. Keeping in mind the percentages of the ST neologisms (57% Formal, 40% Semantic, 3% Pragmatic), and even though in both Spanish editions the predominant type of neology is the Formal one, in the 1986 Spanish edition there is a slight tendency towards favoring Semantic Neology (46% *versus* 40% of the original text). This means that some originally formal neologisms have been transformed into semantic neologisms (e.g. "Brillig" which is a derived word from the verb "to broil" is translated as "cenora" which is an entirely new word whose meaning, "four o'clock, the time when dinner is prepared", is obtained from the context). On the contrary, in the 1999 Spanish translation, the tendency towards Formal Neology is strengthened, transforming certain semantic neologisms (e.g. "Wabe" is translated as "váparas" a blending of the words "va" and "para", referring to the grass around sundials that moves forward and backwards) into the former.

This result indicates that there has been an evolution in the translation of Carroll's words, since it implies that each translator, although preferring both the formal type, the 1986 one relies more frequently than the original text on the semantic type.

5.2.2. A CLOSER LOOK ON FORMAL NEOLOGY

In both Spanish editions, in terms of Formal Neology, the most common instances (a total of 8 instances in the 1986 edition and 7 in the 1999 edition) rely on the blending of previously existing words (e.g. Viscovivos (viscoso + vivo), verdirranos (verde + marranos), etc.), followed by those created through processes of affixation (6 and 4 instances respectively) (e.g. Recurioso, curiorífico, incumpleaños, etc.). There are also some cases of compounding (4 and 3 instances respectively) in both editions (e.g. Carrera en comité, Palabra maleta, etc.). However, it is necessary to mention that the occurrence of blending is more or less as equally prominent as in the original texts (8 instances

versus 8 and 7 instances respectively). This process of word formation is usually linked to Carroll's original term "Portmanteau" which designates these instances, so there is the possibility that the translators maintained the use of this process of word formation to "pay homage" to the original author. In case of the 1999 Spanish edition, the most common process of Formal Neology consists either on adding or removing letters, or modifying the order of the letters of a pre-existing word (8 instances), but we will deal with this in depth shortly.

Taking into account our own sub-classification, in the 1986 Spanish edition, there is a considerable gap between the two subtypes of Formal Neology (12 instances of Creative Derivation (C) *versus* 6 of Literal Derivation(L)), as observed in figure 4.

Figure 4: Sub-categories of Formal N. (1986)

33 %

67 %
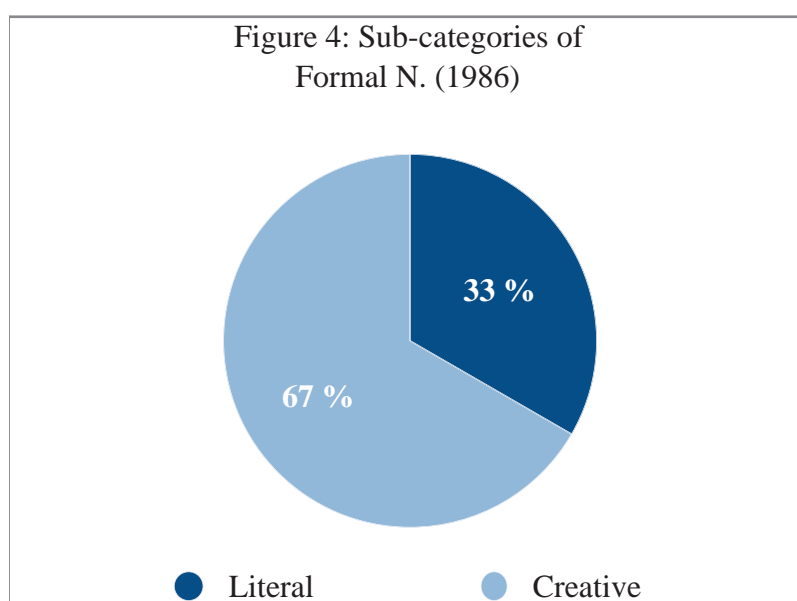
● Literal   ● Creative

The most common subtype of Formal Neology is Creative Derivation (67%), due to the high number of portmanteaus that we have just identified (e.g. relonces (reloj+césped)). Formal Neology with Literal Derivation (33%) is present mainly due to the use of traditional affixes (e.g. Recurioso).

In the 1999 edition, and as observed in figure 5, Formal Neology with Creative Derivation is by far the most common type of neology followed by the translator (78%) (as in curiorífico (creative affixation)) being much more prominent than Formal Neology with Literal Derivation (22%) is much more prominent (18 *versus* 5 instances).

Figure 5: Sub-categories of
Formal N. (1999)

22 %

78 %

● Literal   ● Creative
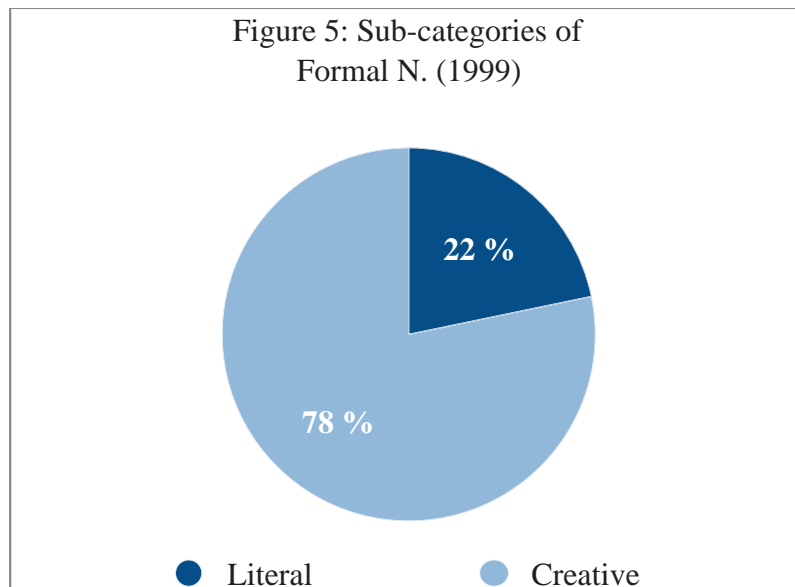
This occurrence is closely linked to the very special word formation procedure that the translator uses: adding, removing or modifying the order of the letters of a pre-existing word. What the translator does is not a conventional word formation at all, and it gives the neologism an additional "shocking" effect. It makes the reader immediately recall the word from which the neologism is derived, but at the same time creates an entirely new word that does not have much to do with the meaning of its root. This can be seen in the following examples: multilar (from "mutilar"), or ruetaban (from "rotaban")). Another curious word formation procedure (2 instances) is the usage of unconventional affixes that again demonstrates that the translator tries to develop innovative word formation procedures, trying to match Carroll's creativity and sometimes even surpassing him (e.g. curiorífico or antípatas). There are very few examples of Formal Neology with Literal Derivation (5 instances) (22%), mainly accounting for the use traditional affixes (e.g. Mareografía, incumpleaños, etc.) as in the case of the 1986 edition.

5.2.3. A CLOSER LOOK ON SEMANTIC AND PRAGMATIC NEOLOGY

The examples of Semantic Neology are also similar to the ones of the source works. However, while the 1999 version's translator tends to try and create entirely new words (10 instances) (e.g. Fablistanón, fosfuscón, ristolerto, etc.), the 1986 version's translator borrows many of the SL neologisms, either naturalizing or directly transferring them (7 instances out 12 neologisms considered to be new words) (e.g. Jabberwocky, manxiqués, etc..), or gives new meanings to previously existing words (3 instances) (e.g. Mosquita muerta, Cabello de ángel, etc..).

In relation to this tendency towards borrowing original neologisms, as depicted in figure 6, dealing with our classification, the 1986 translator has obviously produced more neologisms that

can be classified as Restricted Semantic Neology (11 vs. 5 instances of Non-Restricted Semantic Neology) (69% vs. 31%).

Figure 6: Sub-categories of
Semantic N. (1986)

31 %

69 %

● Restricted   ● Non-Restricted
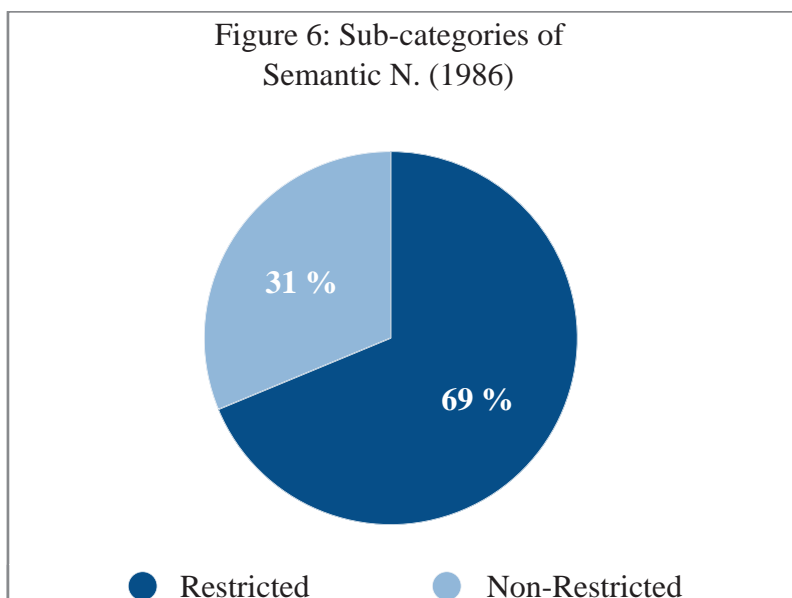
In the 1999 Spanish edition, as seen in figure 7, the two types of Semantic Neology are tied (6 instances of Restricted Semantic Neology *versus* 6 instances of Non-restricted Semantic Neology). Nonetheless, most of the semantic neologisms that were classified as Restricted were naturalized and not directly transferred, as it is the case of the majority of the instances of Restricted Semantic Neology in the 1986 edition. We will deal with this issue in depth when we deal with Newmark's (1988) techniques.

Figure 7: Sub-categories of
Semantic N. (1986)

50 %

50 %

● Restricted   ● Non-Restricted
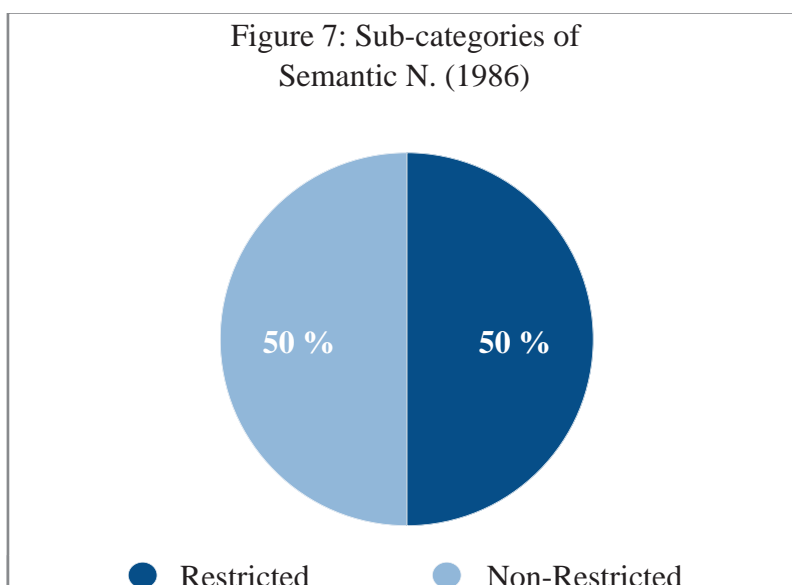
Finally, the equivalent pragmatic neologism of the 1986 Spanish edition is worth mentioning, since it is quite curious. The equivalent term, "quimérico," is considered as pragmatic not because it was adopted from a small sphere of speakers (as it is the case of the original text, which included a

Cornish word), but because it comes from a change of communicative context: from a visual to a written communicative context. Carroll's original "tulgey wood" is pictured by John Tenniel in the illustration that accompanies the *Jabberwocky* poem. In the illustration, the wood is depicted as a dark and fantastic place, full of wonder and dangers, resembling the characteristics of a chimera but also resembling darkness. All those senses are exactly what the TT neologism evokes. It is true that the word could be considered as a previously existing word, but the picture of the wood takes a step further and gives the word a whole new sense, as well as great pragmatic weight. In case of the 1999 Spanish edition, the translator simply creates a new word, "fosfuscón," that has no apparent correlation with the formal features of the original term.

5.2.4. OVERALL RESULTS ACCORDING TO REY'S (1995) TYPOLOGY

Considering the two Spanish editions according to Rey's (1995) typology in isolation, at first sight, both editions seem to be considerably similar.

In general terms, the 1986 and 1999 editions coincide in the prominent use of Formal Neology (51% and 66% respectively), followed by Semantic Neology (46% and 34%). However, as it has been previously mentioned, taking into account the original texts, even if both translators favor Formal Neology, the 1986 translator relies more on the semantic type than Carroll himself (40% in the original *versus* 46%).

Dealing with our sub-categorization, within Formal Neology, again both editions coincide in the main use of Creative Derivation, even though it is much more prominent in the 1999 edition (78% as opposed to 67% in the 1986 edition). According to Semantic Neology, in the 1986 edition there is an outstanding use of Restricted Semantic Neology (69%), while the 1999 edition does not present a predominant tendency (there is an equal number of cases of Restricted and Non-Restricted Semantic Neology).

However, if we take a further step and group our subcategories according to the level of creativity and independency showed by the translator, i.e. creative sub-categories (Creative Derivation and Non-Restricted Semantic Neology) *versus* literal sub-categories (Literal Derivation and Restricted Semantic Neology), the results seem to change.

In the 1986 edition, the less creative sub-categories are the most prominent, posing a 51% of the total amount of neologisms. On the contrary, in the 1999 edition, the creative sub-categories are the outstanding ones, comprising a 68% of the total. Comparing both translations according to our sub-classification, we can see that the 1999 translator prefers to take risks and tries to use word formation in a creative way, while the 1986 translator prefers to be more faithful to the traditional

word formation procedures and to the original texts themselves. In the following section, information about the translation process will be offered to observe whether the results obtained in this section are further supported by Newmark's (1988) proposal.

5.3. THE TRANSLATION OF NEOLOGISMS BASED ON NEWMARK'S (1988) TECHNIQUES

For the analysis according to Newmark's (1988) types of translation techniques, two main issues need to be considered: (i) the number of neologisms translated according to the High Dependency, Intermediate Dependency, and No Dependency techniques that are used in each Spanish edition of Carroll's works; and (ii) the most frequent techniques within each of those three categories that are favored by each translator (see Table 2 in the Appendix to consult additional information).

Out of the 35 neologisms, in the 1986 version, 10 neologisms were translated with High Dependency Techniques, 14 with Intermediate Dependency Techniques, and 11 with No Dependency Techniques. As observed in figure 8, the percentages that were obtained are almost parallel. However, there is a slight tendency towards the Intermediate Dependency Techniques, with coincides with the preference of the translator of being faithful towards the source texts, while taking some slight licenses.

Figure 8: Newmark's (1988) classification - (1986 edition)
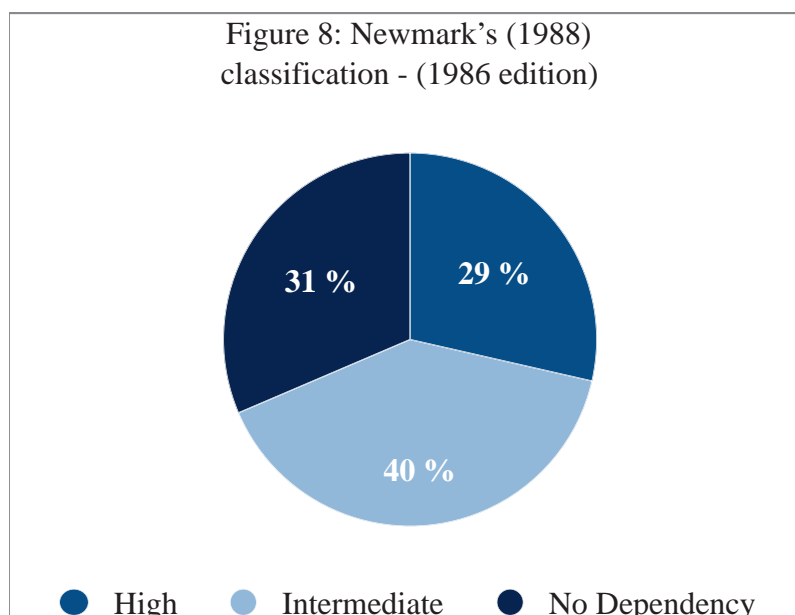
If we take a further step, the most frequently used techniques according to each category (i.e. High Dependency, Intermediate Dependency, and No Dependency) are *Naturalization, TL Derived Word,* and *TL Neologism,* respectively. With a total of 4 instances, *Naturalization* is mainly used with those ST neologisms that are not explained by the context or that are easily adapted into

Spanish (e.g. "Borogoves" is translated as "borogobos," "toves" as "tovos," etc.). The *TL Derived Word* technique is the most frequently used Intermediate Dependency technique with a total of 9 instances (e.g. "Seaography" translated as "mareografía", "slithy" as "flexosos," etc.), again due to the great amount of blended words in the original texts, that, most of the times, are translated following the blending technique accordingly. This technique is the most commonly used along with the *TL Neologism* technique, with another 9 instances (e.g. "Brillig" as "cenora," "frumious" as "foscolérico," etc.). These two are followed by the *Translation Procedure Combination* technique (5 instances), mainly combining the *TL Neologism* with *Through Translation* (e.g. "Rocking-horse-fly" as "Tábano Clavileño," "raths" as "verdirranos," etc.), as well as *Transference* and *Literal Translation* are combined (e.g. "Jubjub bird" translated as "Ave Jubjub"). These two were included within the High Dependency Techniques, since they combine two of them, as it was mentioned in the description of the classification (see section 4.2.2.).

On the other hand, the 1999 Spanish edition shows much more differentiated results as figure 9 shows. In this case, 6 neologisms were translated with High Dependency Techniques, 14 with Intermediate Dependency Techniques, and 16 with No Dependency Techniques. As observed, there are barely any examples of High Dependency Techniques (17%), but the most frequent technique (with 3 instances) from this category is *Literal Translation* (e.g. "Caucus race" as "carrera en comité," "Rocking-horse-fly" as "Tábano Mecedor," etc.).

Figure 9: Newmark's (1988)
Classification -(1999 edition)

17 %

44 %

39 %

● High ● Intermediate ● No Dependency
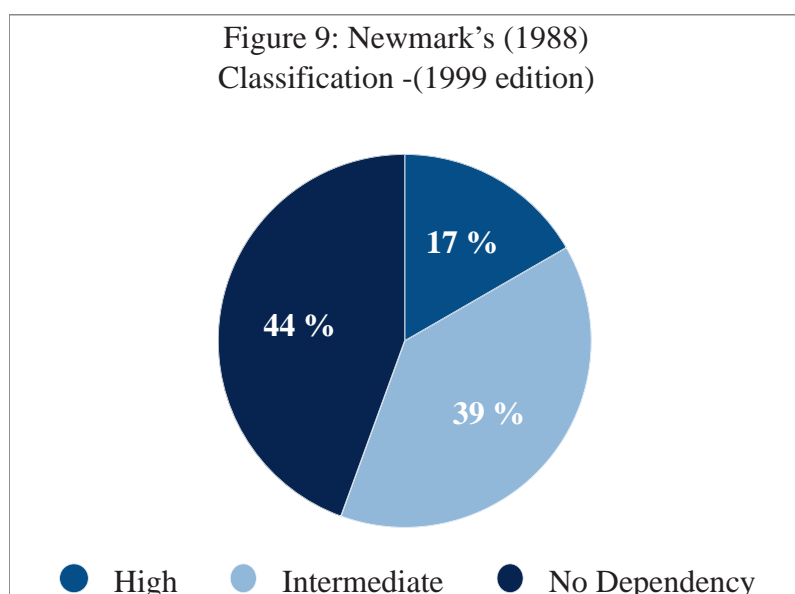
The other two categories are quite close. Again, in case of the Intermediate Dependency Techniques (39%), there is a high number of *TL Derived Neologisms* (8 instances) due to the amount of blended words in the original (e.g. "Slithy" is translated as "viscovivos," "galumph" as

"galofando" etc.). However, if we observe the percentage of No Dependency Techniques (44%), the number of *TL Neologisms* takes a considerable lead, (e.g. "Uglyfication" is translated as "multilar") being the predominant technique in this edition (13 instances), making up 37% of the total of cases. This alone shows that the 1999 translator tends to be independent when creating neologisms.

5.4. DISCUSSION

Considering Rey's (1995) and Newmark's (1988) theories in isolation, a solid conclusion cannot be reached when comparing both Spanish editions of *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871). In terms of Rey's (1995) typology, both editions coincide in the predominant use of Formal Neology. The 1986 version's translator tends to be more dependent on the original texts in terms of the formal and semantic features of the ST neologisms (i.e. the translator tries to use the same type of neologism as Carroll), while the 1999 version's translator is less dependent, and focuses more on maintaining the meaning of the neologisms, rather than respecting their formal properties. The two translators also rely on similar techniques when translating: *TL Derived Neologism (*Intermediate Dependency*)* and *TL Neologism* (No Dependency), even if it is true that certain tendencies can be seen from each edition (as the latter is more prominent in the 1999 edition). Nonetheless, the most remarkable difference between both Spanish editions is the number of High Dependency Techniques, as the 1986 version's translator uses them in somewhat equal terms with the techniques of the other two categories, whereas the 1999 version's translator barely relies on them.

If we focus on the level of creativity analyzed in our sub-categories, (i.e. Formal Neology with Creative Derivation and Non-Restricted Semantic Neology *versus* Literal Derivation and Restricted Semantic Neology), the results are much stronger, showing that the 1986 Spanish translator presents a much more conservative and literal way of creating neologisms, tending to preserve the formal and semantic features of the original term. The sum of Restricted Semantic Neology and Formal Neology with Literal Derivation makes the 51% of the total, and, thus considering the overall percentages of each subcategory, the 1986 Spanish edition tends towards literalness and respecting the original terms.

The 1999 translator, on the other hand, tries to find more creative ways of producing neologisms, with unconventional word formation procedures (the creative sub-categories represent a 68% of the cases). Besides, the sole percentage of Formal Neology with Creative Derivation (51%) is high enough on its own to demonstrate the undoubted tendency of the translator towards creativity.

Considering all the results jointly, the moderate nature of the differences between the two editions can be explained by the fact that the Intersemiotic Approach had been already proposed by Jakobson in 1959, influencing both translators. In the restrained performance of the 1986 version's translator, mixing literal neology formation procedures with Intermediate Dependency translation techniques, we can appreciate that there is a combination of the Intersemiotic and Faithfulness Approaches. The translator tries to express meaning beyond the linguistic level, taking some licenses when translating neologisms, but he is still weary of taking the excessive risk of diverting too much from the source texts and has strong tendencies towards literalness.

The 1999 version's translator, on the contrary, is fully influenced by the Intersemiotic Approach, favoring the use of more creative word formation procedures and creating a higher number of original neologisms, diverting form the original texts, but always keeping in mind the meaning that Lewis Carroll tried to convey with his neologisms.

In the light of these results, we can confirm that there has been a diachronic evolution in the translation of both of Carroll's most famous works, but as we have mentioned, the most distinctive difference is that even though in both translations most of the neologisms are formal, the percentages are quite different according to the methods of word formation and the level of creativity used by each translator: while the 1986 translator favors the use of portmanteau words, as Carroll himself does in the original works (hence being less creative), the 1999 translator decides to rely on a completely different procedure, modifying the structure of previously existing words. If we consider again the premise of the Intersemiotic Approach (taking the meaning of a word beyond the linguistic level), the latter fits much more faithfully within this approach, as the translator does not only create new neologisms with the same meaning as the original ones, but also goes one step beyond: the translator increases the playful tone of Carroll's works, depicting the original intention of the author of playing with words, as well as making it more noticeable. Thus, even if at first the differences between both Spanish editions seen to be somewhat subtle, in fact they are especially significant. The results do not only demonstrate that there has been an evolution in the process of translation, but that this development is subtle, but powerful. If we think about it, this is exactly how language evolves: subtly but in a constant, unstoppable way.

In the following section, some final conclusions will be posed, offering a brief overview of the outcome of this research and considering some further investigations that could be derived from this paper.

6. CONCLUSIONS

Neologisms play an essential role not only on the development of languages, but also on the field of literature as rhetorical devices. They have also proved to be quite complex elements for translators to face. They require great translating skills, as well as the capacity of choosing from a wide array of techniques to accommodate to the different approaches by which a translation can be produced.

The main aim of this paper was to demonstrate that there has been a diachronic evolution on the translation of neologisms, more precisely on the neologisms that are present on Lewis Carroll's works, *Alice's Adventures in Wonderland (1865)* and *Through the Looking Glass* (1871), comparing two Spanish translations thirteen years apart in time. The results have shown that, indeed, there has been an evolution in the translation of neologisms, not as much on the translation techniques or the types of neologisms per se, but essentially in the preferred word formation procedures. This shows that even if the translation techniques have remained the same, the translation of words as meaningful elements has evolved beyond the linguistic level, playing with the structure of words to reinforce their meanings and extra-linguistic features. This is demonstrated thanks to our sub-categorization, which has proven to be a key instrument for our study.

As a result, it would be interesting to further identify these outstanding evolutionary features by comparing future Spanish editions of Carroll's works. From this, two possibilities arise. Future editions to create a bigger time gap could be included, showing a greater array of differences in the translation of neologisms. On the other hand, another option would be to include in-between translations, to analyze whether the development of the translation procedures has been gradual or not. One final possibility would be to analyze other literary works that contain a considerable amount of neologisms, applying the same analysis to observe if this evolution is not an isolated phenomenon.

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8. APPENDIX

Table A: Classification according to Rey's (1995) typology and our sub-classification.

	ST Neologism	1986	1986 TL Neologism	1999	1999 TL Neologism
Antipathies	S	Antipáticas (new meaning)	S (R)	Antípatas (affixation)	F (C)
Curioser	F	Recurioso/Requetecurioso (affixation)	F (L)	Curiorífico/Rarífico (affixation)	F (C)
Caucus-race	F	Carrera en comité (compounding)	F (L)	Carrera en comité (compounding)	F (L)
Seaography	F	Mareografía (affixation)	F (L)	Mareografía (affixation)	F (L)
Uglyfication	F	Multicomplicación (affixation)	F (C)	Multilar (modification)	F (C)
Jabberwocky	S	Jabberwocky (new word)	S (R)	Fablistanón (new word)	S (N.R.)
Brillig	F	Cenora (new word)	S (R)	Asurraba (modification)	F (C)
Slithy	F	Flexosos (blending)	F (C)	Viscovivos (blending)	F (C)
Toves	S	Tovos (new word)	S (R)	Toves (new word)	S (R)
Gyre	F	Giroscopiaban (derivation)	F (L)	Ruetaban (modification)	F (C)
Gimble	S	Perfibraban (blending)	F (C)	Taladraban	NOT A NEOLOGISM
Wabe	S	Relonces (blending)	F (C)	Váparas (blending)	F (C)
Mimsy	F	Mísvolos (blending)	F (C)	Misébiles (blending)	F (C)
Borogoves	S	Borogobos (new word)	S (R)	Borgoves (new word)	S (R)
Mome	F	Extrarrante (affixation)	F (C)	Momios (modification)	F (C)
Raths	S	Verdirranos (blending)	F (C)	Verdos (blending)	F (C)
Outgrabe	S	Gruchisflaban (blending)	F (C)	Bratchilbaban (blending)	F (C)
Jubjub bird ???	S	Ave Jubjub (new word)	S (R)	Pájaro Sonsón (new word)	S (N.R.)
Frumious	F	Humérico (new word)	S (N.R.)	Frumioso (new word)	S (R)
Bandersnatch	F	Bandersnatch (new word)	S (R)	Magnapresa (compounding)	F (C)
Vorpal	S	Vorpalina (new word)	S (R)	Vorpalino (new word)	S (R)
Galumph	F	Galofante (blending)	F (C)	Galofando (blending)	F (C)
Manxome	F	Manxiqués (new word)	S (R)	Monstro (modification)	F (C)
Tumtum tree ???	S	árbol Tumtum (new word)	S (R)	árbol Tumtum (new word)	S (R)
Uffish	S	Foscolérico (new word)	S (N.R.)	Aviesal (new word)	S (N.R.)
Tulgey	P	Quimérico (new context)	P (visual) (R)	Fosfuscón (new word)	S (N.R.)
Beamish	F	Solfulgente (affixation)	F (C)	Radioroso (modification)	F (C)
Frabjous	F	Frabuloso (blending)	F (C)	Ristolerto (new word)	S (N.R.)
Chortle	F	Runquirriaba (new word)	S (N.R.)	Risotó carcajante (modification)	F (C)
Rocking-horse-fly	F	Tábano Clavileño (derivation)	F (C)	Tábano mecedor (derivation)	F (L)
Snap-dragon-fly	F	Mosquita Muerta/Cabello de Ángel (new meaning)	S (N.R.)	Luciérnaga de postre (new meaning)	S (N.R.)
Bread-and-butterfly	F	Mariposa de panticosa (new word)	S (N.R.)	Meriendaposa (blending)	F (C)
Unbirthday	F	Incumpleaños (affixation)	F (L)	Incumpleaños (affixation)	F (L)
Impenetrability	S	Impenetrabilidad (new meaning)	S (R)	Impenetrabilidad (new meaning)	S (R)
Portamanteau	S	Palabra maletín (compounding)	F (L)	Palabra maleta (compounding)	F (L)
				EXTRA: Burbujante (modification)	F (C)

Table B: Classification according to Newmark's (1988) techniques.

ORIGINAL	TYPE OF NEOLOGISM	1986 EDITION	TECHNIQUE 1986	1999 EDITION	TECHNIQUE 1999
Antipathies	Semantic (new meaning: antipodes)	Antipáticas	Literal (H)	Antipatas	TL derived word (I)
Curioser	Formal (affixation)	Recurioso/Requetecurioso	TL derived word (I)	Curiorífico/Rarífico	TL derived word (I)
Caucus-race	Formal (compounding)	Carrera en comité	Literal (H)	Carrera en comité	Literal (H)
Seaography	Formal (affixation)	Mareografía	TL derived word (I)	Mareografía	TL derived word (I)
Uglyfication	Formal (blending: ugly+multiplication)	Multicomplicación	TL Derived Word (I)	Multilar	TL Neologism (X)
Jabberwocky	Semantic (new word)	Jabberwocky	Transference (H)	Fablistanón	TL Neologism (X)
Brillig	Formal (derivation - broil)	Cenora	TL neologism (X)	Asurraba	Combination: TL Neologism + Calque(I)
Slithy	Formal (blending - lithe+slimy)	Flexosos	TL derived word (I)	Viscovivos	TL derived word (I)
Toves	Semantic (new word: animal)	Tovos	Naturalization (H)	Toves	Transference (H)
Gyre	Formal (derivation - gyroscope)	Giroscopiaban	Combination: TL neologism + literal (I)	Ruetaban	TL Neologism (X)
Gimble	Formal (derivation - gimlet)	Perfibraban	TL Derived word (I)	Taladraban	Functional term (X)
Wabe	Semantic (new word: sundial grass)	Relonces	TL Neologism (X)	Váparas	TL Neologism (X)
Mimsy	Formal (blending - flimsy+miserable)	Misvolos	TL derived word (I)	Misébiles	TL derived word (I)
Borogoves	Semantic (new word)	Borogobos	Naturalization (H)	Borgoves	Naturalization (H)
Mome	Formal (abbreviation: from home)	Extrarrante	TL Neologism (X)	Momios	TL Neologism (X)
Raths	Semantic (new word: green pig)	Verdirranos	Combination: TL neologism + calque (I)	Verdos	Combination: TL Neologism + calque (I)
Outgrabe	Semantic (new word:bellow+whistle)	Gruchisflaban	Combination: TL neologism + calque (I)	Bratchilbaban	Combination: TL Neologism + calque (I)
Jubjub bird ???	Semantic (new word)	Ave Jubjub	Combination: Transference + Literal (H)	Pájaro Sonsón	Calque (I)
Frumious	Formal (blending: fuming+furious)	Humérico	TL Neologism (X)	Frumioso	TL Neologism (X)
Bandersnatch	Formal (blending: bander+snatch)	Bandersnatch	Transference (H)	Magnapresa	Combination: TL Neologism + calque (I)
Vorpal	Semantic (new word: deadly)	Vorpalina	Naturalization (H)	Vorpalino	Naturalization (H)
Galumph	Formal (blending: galop+triumph)	Galofante	TL derived word (I)	Galofando	TL derived word (I)
Manxome	Formal // Semantic	Manxiqués	Naturalization (H)	Monstro	TL Neologism (X)
Tumtum tree ???	Semantic (new word)	árbol Tumtum	Combination: Transference+literal (H)	árbol Tumtum	Combination: Transference+literal (I)
Uffish	Semantic (new word)	Foscolérico	TL Neologism (X)	Aviesal	TL Neologism (X)
Tulgey	Pragmatic (Cornish)	Quimérico	Functional term (X)	Fosfuscón	TL Neologism (X)
Beamish	Formal (derivation: beam)	Solfulgente	TL Neologism (X)	Radioroso	TL Neologism (X)
Frabjous	Formal (blending: fair+joyous)	Frabuloso	TL derived word (I)	Ristolerto	TL Neologism (X)
Chortle	Formal (blending: chuckle+snort)	Runquirriaba	TL derived word (I)	Risotó carcajante	TL Neologism (X)
Rocking-horse-fly	Formal (compounding)	Tábano Clavileño	Combination: TL neologism + calque (I)	Tábano mecedor	Literal (H)
Snap-dragon-fly	Formal (compounding)	Mosquita Muerta/Cabello de Ángel	TL neologism (X)	Luciérnaga de postre	Descriptive term (X)
Bread-and-butterfly	Formal (compounding)	Mariposa de panticosa	TL Neologism (X)	Meriendaposa	TL derived word (I)
Unbirthday	Formal (affixation)	Incumpleaños	TL derived word (I)	Incumpleaños	TL derived word (I)
Impenetrability	Semantic (new meaning)	Impenetrabilidad	Literal (H)	Impenetrabilidad	Literal (H)
Portamanteau	Semantic (new meaning)	Palabra maletín	Descriptive term (X)	Palabra maleta	Descriptive term (X)
				EXTRA: Burbujante	TL neologism (X)