From 'Ratcatraz Prison' to 'Penjara Pudutikus': Lexical Creativity in Children's Literature and its Translation into Malay

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ABSTRACT

Lexical creativity is one of the ways through which authors of children's literature shape their stories, entertain children and build their identity and style. In spite of their uniqueness, creative lexical items are often replaced with more common words in translation, a phenomenon described through the law of growing standardisation hypothesis. In view of the importance of creative lexical items in children's literature, there is a need to explore how creativity is transferred in the process of translation. This study is carried out to examine the translation of lexical creativity in children's literature from English to Malay. More specifically, the aims of the study are to identify the types of creative lexical items in children's literature in English and to determine how translators transfer creativity from English into Malay. The study also aims to determine whether the hypothesis of the law of growing standardisation applies in the context of the translation of children's literature from English into Malay. The study employs a corpus-based model for research on the translation of creative lexical items. Corpus analysis tools are used to identify different forms of creative lexical items and to identify the translations for these items. Based on the analysis, five types of creative lexical items are identified; many, however, are replaced with common words when translated into Malay, resulting in the loss of unique features of the original works. It is, however, also found that translators compensate for some of these losses by introducing other elements in the Malay translations.

Keywords: translation; children's literature; lexical creativity; corpus; normalisation

INTRODUCTION

The quality and diversity of lexical items in children's literature are among the quality markers of a given children's literature (Bland, 2013; Mesmer, 2016). The choice of lexical items by authors and translators is important because it helps not only in enriching children's vocabulary but also in shaping the way children perceive the world and their role in the society (Eller, Pappas & Brown, 1988; Espinosa-Anke & Perez-Almendros, 2013; Ramesh Nair & Rosli Talif, 2010).

One of the main features of children's literature described by Bland (2013) is the diversity and uniqueness of lexical items. Such is the importance of lexical items in children's literature that a number of scholars have chosen to focus on this field of study. Malmkjær (2018), for instance, explored the way Hans Christian Andersen developed a fictional world through his lexical choices. Andersen's writing style which focused on lexical choices has also made translating his work a bigger challenge compared to the works of other authors who

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focused on narrative strategies. Munat (2007), meanwhile, examined the use of lexical items by authors of children's literature. She concludes that lexical creativity is a way for authors to develop their identity and style as a writer. Much of lexical creativity in children's literature is also "phonologically motivated, aiming at a ludic effect" (Munat, 2007, p. 164). Similarly, Benczes (2019) emphasised that creativity in word form is important not only because form carries meaning for users, but also because phonologically motivated creative lexis, such as those in the form of rhyme and alliteration, makes language fun and exciting. As such, lexical creativity is commonly and purposely employed in children's literature (Pathong, 2019).

There is, however, a tendency for the unique features which are the product of the creativity of authors to be replaced in translation with more common and typical words in order to meet the norms of the target language (Toury, 1995/2012). Pathong (2019) observed that puns are also often lost in translation due to linguistic and cultural differences. This language phenomenon, which is known as normalisation, can be described through the law of growing standardisation hypothesis which states that "in translation, textual relations obtaining in the original are often modified, sometimes to the point of being totally ignored, in favour of [more] habitual options offered by a target repertoire" (Toury, 2012, p. 304). All linguistic elements in any text or speech have textual relations with other linguistic elements in the text. This network of textual relations is unique and exclusive to the text. It is, therefore, not easy to replicate these distinctive and unique features in translation. As such, they are often replaced with more typical options in the target language, or in other words, standardised or normalised. Normalisation, thus, occurs when translators use conventional or common words in the target language as solutions to problems or challenges posed by creative and unique elements from the source text (Kenny, 2001). Normalisation also occurs when a translation has fewer creative and unique items compared to the source text.

In view of the importance of creative lexical items in children's literature, there is a need to explore how creativity is transferred from one language into another in the process of translation. In the context of Malaysia, this question is of great relevance considering that many children's book in Malay are translated from English. Taking this into account, this study is carried out to examine the translation of creative lexical items in children's literature from English to Malay. More specifically, the aims of the study are to identify the types of creative lexical items in children's literature in English and to determine how translators transfer creativity from the English source language into the Malay target text. Ultimately, the study also aims to determine whether the hypothesis of the law of growing standardisation applies in the context of the translation of children's literature from English into Malay in Malaysia.

CREATIVE LEXICAL ITEMS IN CHILDREN'S LITERATURE

Creativity can be manifested in all language domains (Zawada, 2006). Literary writers use creative language not only to entertain their readers, but also to encourage rich imagination and interpretation. Language creativity also adds to the art value of a literary work (Vintar, 2016). To add, language creativity also functions to "express new meaning by reappropriating existing language material, or finding more expressive ways for existing forms of expressions" (Steels, 2016, p. 204). Creative lexical items can thus be understood as words which have been modified from existing words to deliver new meaning, or newly coined words to add to the existing resource. In addition to novel forms, another criterion for creative lexical items is unpredictability, in which case the lexical items are considered highly marked or noteworthy (Hohenhaus, 2007; Kenny, 2001; Vintar, 2016).

Ladányi (2000) divides the innovation of word formation into two main categories. The first refers to word formations which are "actualisations of potential words of the language system derived via productive rules" (Ladányi, 2000, p. 74), and accounts for most newly

formed words. The second category is when words are "either derived words following unproductive rules or formations derived via defaults of individual (complex) words or derivatives of different mixed types" (Ladányi, 2000, p. 74). Words in this second category are also known as occassionalisms because they do not occur as often as words in the first category. As illustrated by Ladányi's two categories of word formation, one of the main discussions concerning word-formation is the distinction between productivity and creativity. Both Bauer (2001) and MacKenzie (2014) use the term 'productivity' to refer to rule-governed innovation and 'creativity' to rule-changing innovation. Following this definition, new words which are formed through manipulation of grammatical rules or morphology schema such as 'embiggen' and 'misunderestimate' (MacKenzie, 2014, p. 93) are manifestations of productivity more than creativity. Meanwhile, examples of word formation which are not rule-governed (to various extents) and which do not conform to established word-formation process include "wholly new words, clever blends and portmanteau words, acronyms, novel uses of Greek and Latin forms, and useful compounds" (MacKenzie, 2014, pp. 101-102).

Admittedly, the line between productivity and creativity could be blurry, as related terms such as 'rule-governed' and 'rule-changing' word-formations, generality and predictability used for distinguishing between productivity and creativity indicate differences of degree rather than of kind (Bauer, 2001, p. 65). For instance, the manipulation of grammatical rules to form the words 'embiggen' and 'misunderestimate' to a certain extent is a manifestation of norm violation, while some of the more creative processes of word-formation such as blending could also give rise to productivity (i.e. 'Grexit', 'Brexit', 'Frexit', 'Bremain', 'Brentry' (Mattiello, 2018, p. 3). Hohenhaus (2007), therefore, suggests that the difference between productivity and creativity could be considered as a cline. He further describes that "...the outputs of rules at the more productive end of the scale tend to pass without much notice, while the more creative "coinages" tend to be more foregrounded – i.e. they draw attention to themselves" (Hohenhaus, 2007, p. 16). Similarly, Zawada (2006) also proposes that language creativity is a scalar concept which goes from fairly standard forms to exceptionally unique and extraordinary forms. Ladányi (2000), meanwhile, has a slightly different perception in that to a certain extent, creativity is characteristic of all ways of derivation, including the productive ones. As such, Ladányi (2000) proposes a scale of creativity, with highly productive formations being at the pole end for minimum creativity and non-productive formations at the pole end for maximum creativity, as seen in Figure 1.
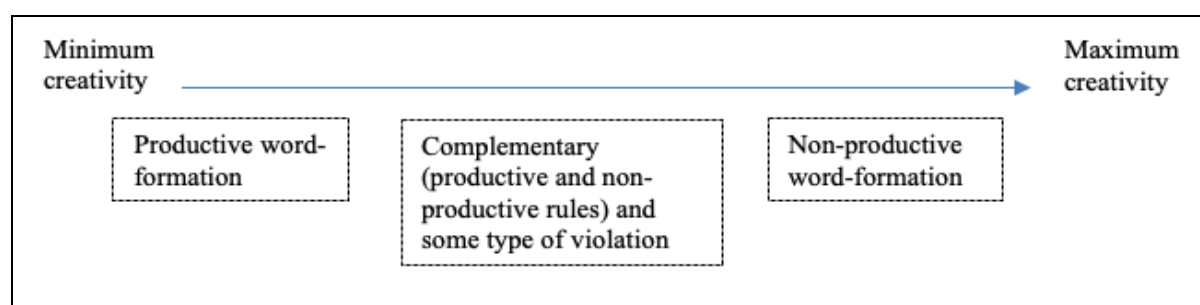

FIGURE 1. Scale of word-formation creativity by Ladányi (2000)

Munat (2007) agrees that creative word-formations are not necessarily rule-changing. She explains that "...stylistically motivated nonce formations are not inherently extragrammatical or rule-changing. They exploit the potential of the system in unusual ways" (Munat 2007, p. 180). Likewise, Kenny (2001) does not define creative lexical items as exclusively rule-changing outputs. For instance, one of the German creative lexical items identified in her study, *Einbeinigkeit*, is formed through the addition of the suffix *-keit*. While

the word-formation process is considered as productive, the resulting coinage is unique and outstanding. This points to the fact that productive word-formation is capable of producing creative outputs, although this is not usually expected.

Kenny (2001) divides the formation of creative lexical items into four types: creative orthography, creative derivation, complex verbal nouns, and compounds. Creative orthography refers to novel presentation of existing words, including unconventional use of capital and small letters, non-standard spelling, and idiosyncratic use of hyphens. Creative derivation, meanwhile, refers to lexical items derived from the exploitation of rules and schemas. Next are complex verbal nouns, which are formed when verbal nouns are combined with their complements and/or accompanying adjuncts to form single orthographic words. Finally, compounds are new words which result from the combination of two or more words. Blending, according to Kenny (2001), is included under the compounding category. The difference between blending and compounding is that while compounding involves the combination of two or more words such as *lady + finger* to produce the word *ladyfinger* (Benczes, 2005, p. 253), blending involves contraction as well as combining of the source words, such as the blending of the word *breakfast* and *lunch* to produce *brunch* (Mattiello, 2018, p. 5).

One key study which focuses specifically on creative lexical formation and translation is by Dorothy Kenny (2001). Kenny uses corpus methodology to identify creative lexical items in German-English Parallel Corpus of Literary Text (GEPCOLT), based on the assumptions that creative lexical items tend to appear only once in a corpus, or that they are writer-specific. This method is similar to the method employed by Renouf (1993), who used corpus tools to identify neologisms in texts from the *Times* newspaper of London. Kenny (2001) employs the word list feature in the corpus analysis tool in order to identify hapax legomena items, i.e. lexical items which occur only once in a corpus. The keyword list feature is also used to identify writer-specific words. The assumptions are aligned with Munat's (2007) description of creative formation: "The writer's role in lexical creativity clearly involves the exploitation of word formation rules at the level of langue, but these original creations represent individual performance as solutions serving the specific needs of the fiction." (p. 180). Similarly, Ladányi (2000) also asserts that new lexical items which are highly creative do not occur frequently. Kenny (2001) stresses that although the process of filtering through the list of hapax and keyword items to identify potentially creative lexical items is time-consuming, the word list and keyword list features in corpus analysis tools have made the process simpler, less tedious and more manageable. The empirical findings in Kenny's study are also supported with qualitative evaluation by the researcher and native speakers, as explained by Kenny (2001): "(native speakers) are consulted to ensure that the remaining word forms and collocations are creative, or at least highly marked, in their eyes." (p. 129).

Besides identifying creative lexical items, Kenny (2001) also examined the translation of creative lexical items, specifically to determine whether the unique and outstanding features are replaced with typical and standard forms in the target language, a phenomenon known as normalisation (Kenny, 2001, p. 66). Normalisation is considered to not have occured if creative lexical items are replaced with new lexical items which are unknown to the researcher and which do not appear in a major corpus of the target language. Certain translators compensate for the loss resulting from normalisation by introducing other linguistic-style devices such as alliteration, metaphors, neologism and rhythm (Kenny, 2001).

The concept of compensation is one of the focus areas in the study on the translation of creative lexical items by Vintar (2016). Vintar's (2016) explains that compensation is often employed by translators to create effects similar to creative lexical items in the source text. Vintar (2016) further suggests that compensation requires higher levels of cognitive processing, imagination and skills compared to producing creative lexical items in the target language. Vintar's (2016) study is largely inspired by Kenny's (2001) study, especially in terms

of the use of corpus methodology in order to identify hapax legomena and writer-specific forms. The study by Vintar, however, focuses on the distribution of creative lexical items in a comparable corpus. While Kenny (2001) examined the translation of creative lexical items in a German-English parallel corpus, Vintar (2016) identified and compared the number of creative lexical items found in a corpus of original texts in Slovene with corpus of texts translated from English, German, French and Italian into Slovene. Vintar (2016) found that the variety of creative lexical items in the translated texts are similar to the ones found in the corpus of original texts, and while the total number of creative lexical items in the corpus of translations is less than the total number found in the corpus of the originals, the difference is not significant.

In the context of studies on English-Malay translations, there is yet a corpus-based study on creative lexical items. While the study carried out by Imran Ho Abdullah and Hazimah Yusof (2015) did touch on hapax legomena and its impact on morphology productivity in Malay, it did not discuss hapax in the context of translation. Hishamudin Isam and Norsimah Mat Awal (2011), meanwhile, employed the use of corpus analysis method to restructure the meaning of a lexical item in Malay, considering the emergence of new meanings resulting from speakers' creativity in language use. Although their study may not be concerned with translation, it demonstrates how corpus data enables researchers to identify and explain linguistic phenomena. Corpus-based research is certainly growing and gaining momentum in Malaysia, but it focuses largely on monolingual corpus (Roslan Sadjirin et al., 2018). Considering the paucity of research in this area, this study aims to explore the issue of lexical creativity in English-Malay translation, by focusing on a corpus of English-Malay children's literature and by employing corpus tools. The corpus and the tools are descibed in the following section.

METHODOLOGY

ENGLISH-MALAY CHILDREN'S LITERATURE PARALLEL CORPUS

In this study, the titles gathered for the compilation of the English-Malay children's literature parallel corpus comprise five series, namely the Geronimo Stilton, Harry Potter, Malory Towers and St. Clare's series as well as Enid Blyton's compilation of short stories (see Appendix A). A key criterion for the selection of the titles is the availability of both the source and target texts. The corpus represents a variety of genre and texts for various age groups, i.e. fantasy for younger children (Geronimo Stilton), fantasy for teenagers (Harry Potter), realistic novels (Malory Towers and St. Clare's) as well as folk stories for younger children (Enid Blyton's collection of short stories).

Books from the Geronimo Stilton series were originally written by Elisabetta Dami in Italian and were first published in 2000. They were then translated into English by Edizoni Piemme and published in 2004 by Scholastic Inc. It is stated in the Malay versions that the texts are translated not from the original Italian but from the English translations. One of the main concerns about indirect translation is the issue of fidelity, or the extent to which the translation reflects the original source text due to the presence of the mediating text (Intan Suraya Zainol & Haslina Haroon, 2019). The aim of the present study, however, is to study the relationship between the English source text and the Malay target text, and more specifically, the transfer of English creative lexis into Malay. Thus, there is no significant implication related to fidelity to the original Italian text. Furthermore, the setting and the vocabulary in the English version have been adapted to reflect the American background and society, and it is the transfer of these English elements that is the focus of the study. As such, the series is included as part of the corpus in this research. The translator of the Geronimo Stilton series

into Malay is Rawaida Kamaruddin, and the translations are published in 2012 by PTS One Sdn. Bhd. The original Geronimo Stilton series consists of 75 titles, excluding spin-off titles such as the Thea Stilton series and others. However, only five of the original Geronimo Stilton series have been translated into Malay. In this study, only four of the five titles are found and thus used in the corpus.

The Harry Potter series, written by the British author, J.K. Rowling, consists of seven titles, and are published by Bloomsbury Publishing Plc. The Malay translation of the titles, meanwhile, are published by Penerbitan Pelangi Sdn. Bhd. The name of the translator, however, is not indicated in the translation. All the seven titles are used in this study.

The Malory Towers and St. Clare's series were also written by the British author, Enid Blyton. There are six titles in both the Malory Towers and the St. Clare's series, although in the St. Clare's series, there is an additional three titles written by a different author, Pamela Cox. The translator for the Malory Towers and St. Clare's series into Malay is Saloma Mat Lajis. In this study, three titles from the Malory Towers series and two titles from the St. Clare's series are used.

The last series in this parallel corpus comprises ten titles of Enid Blyton's collection of short stories. The original stories were first published by Brockhampton Press Limited while the translations into Malay are published by Edukid Publication Sdn. Bhd. Eight of the ten titles were translated by Suhaila binti Lokman, while the other two titles were translated by Rose Azman Yusuf. The selected titles were converted from printed copies into text file format before they are analysed using corpus analysis tools. Since the text files are used solely for the purpose of this research, they are not available on any English-Malay corpus database.

TOOLS

Kenny (2001) outlined a research method using corpus tools for the identification of creative lexical items in texts. This method is based on several assumptions. The first assumption is that creative lexical items occur with low frequencies in a given corpus. A lexical item which occurs only once in a corpus is known as hapax legomena, and it can be identified using the word list function in Antconc. This, however, does not mean that all hapax legomena are creative lexical items. The researcher, therefore, needs to examine the word list and identify potential lexical items which could be further investigated. As shown in Figure 2, the 'word list' feature allows the researcher to examine words which occur only once (Freq. 1) in a corpus. The researcher may also review the usage of the lexical item in the context of the sentence, using the 'concordance' function. For instance, Figure 3 shows the concordance line for the word 'rilloby'.
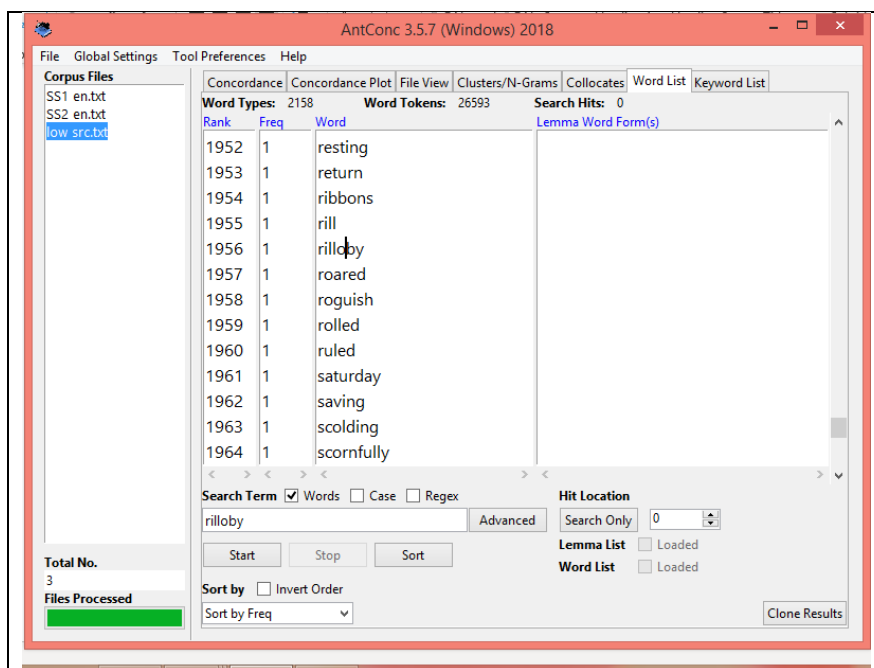
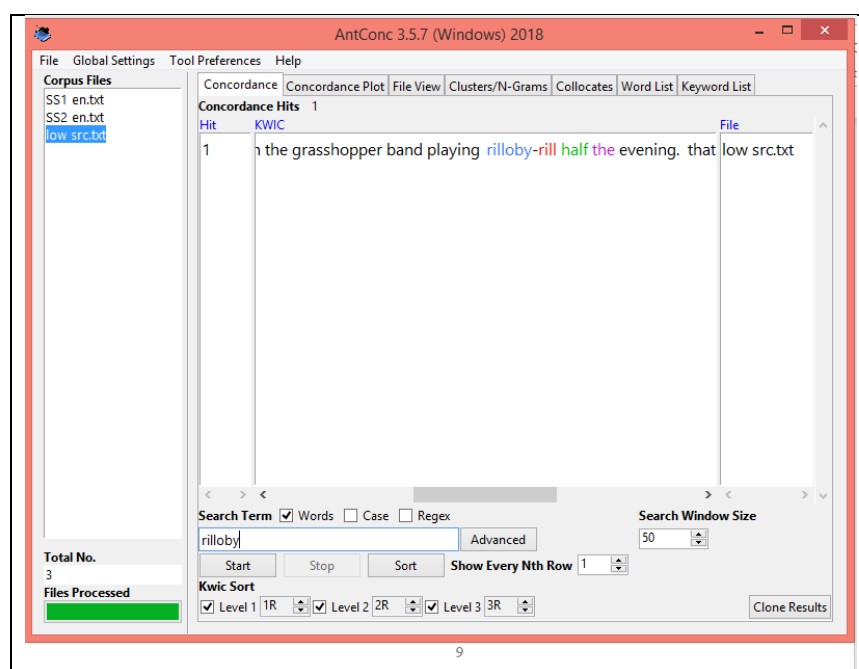FIGURE 2. Example of the 'word list' function on Antconc

FIGURE 3. Example of the 'concordance' function on Antconc

The second assumption is that creative lexical items is exclusive to the author (Kenny, 2001). Based on this assumption, the 'keyword list' function on Antconc can be used to identify these author-exclusive creative lexical items. The list of lexical items is generated by comparing the corpus of a literature text against a reference corpus, which is the overall corpus. The 'keyword list' consists of lexical items which stand out in a particular text, compared to the rest of the corpus. An example of the generated 'keyword list' is shown in Figure 4, which demonstrates a list of words that stood out in one of the short stories collection when compared to the rest of the corpus.
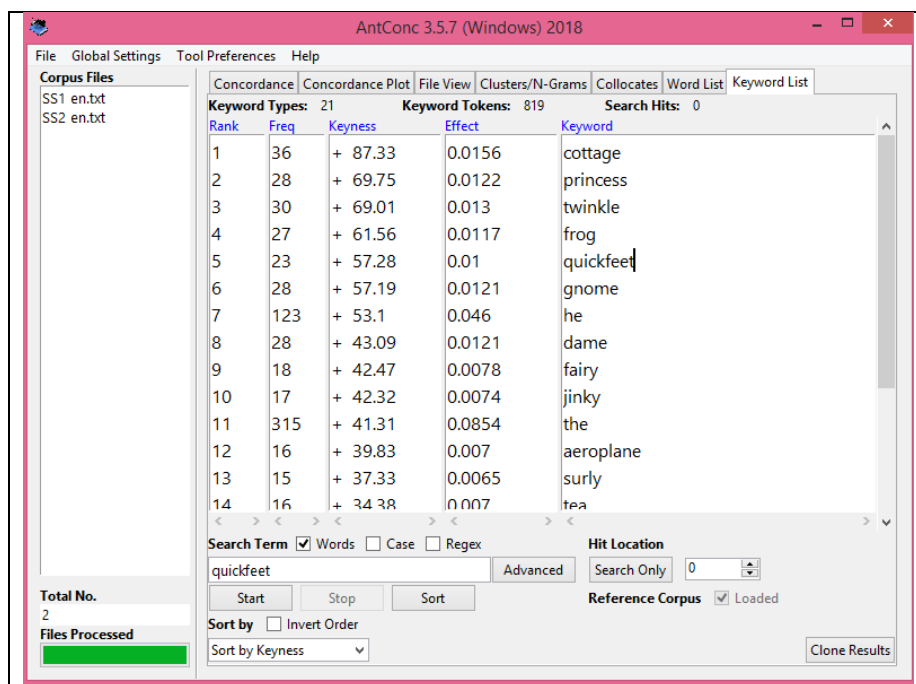
FIGURE 4. Example of the 'keyword list' function on Antconc

Besides examining the word list, the researcher also needs to examine the keyword list in order to identify lexical items which could be investigated further. The lexical items are also reviewed for entries in the British National Corpus (BYU-BNC) and Corpus of Contemporary English (COCA) to verify any existing usage of the lexical items. After the potential creative lexical items have been shortlisted, the translation of the items into Malay will be identified using the Paraconc programme. Figure 5, for example, shows all the entries for the word "Mother Quickfeet" with their context (lines) as well as the corresponding translation into Malay.

FIGURE 5. Parallel corpus in Paraconc

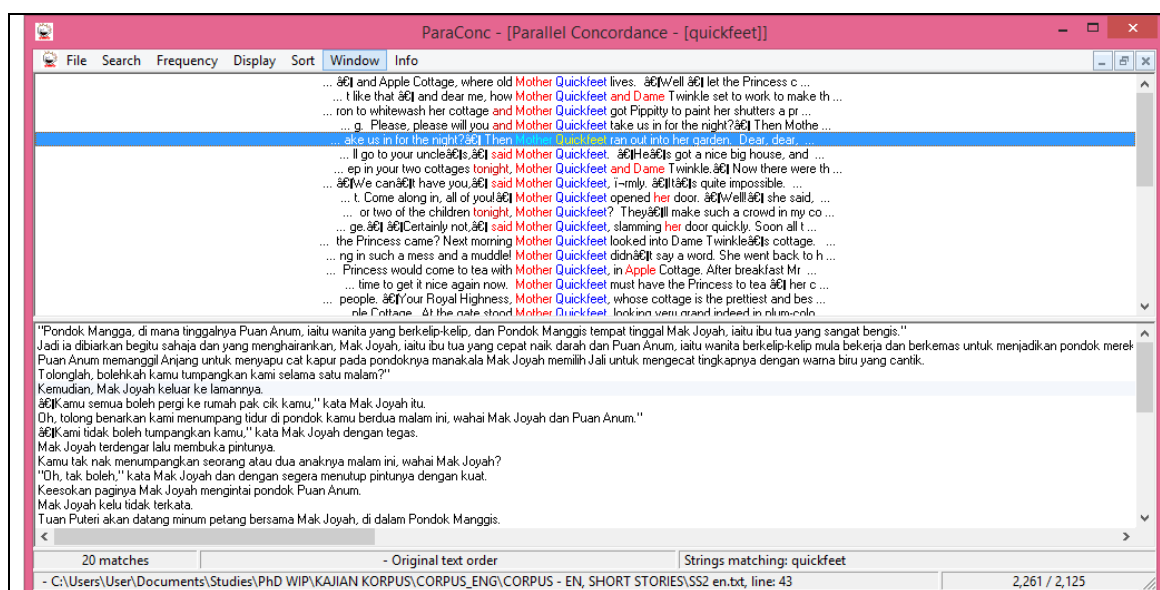Similar to how lexical items from the source texts are verified using the BYU-BNC and COCA databank, the translations into Malay are verified through the corpus database of Dewan Bahasa dan Pustaka, which is the largest database available publicly for Malay text corpus.

ANALYSIS AND DISCUSSION

Based on the analysis carried out, it was found that creative lexical items make up only a small portion out of the total word count of the corpus in this study, as detailed in Table 1. In a corpus of 1,567,209 words, the study identified only 157 creative lexical items, which account for 0.01% of the total word count in the corpus. It must be mentioned that Kenny (2001), in her study on lexis and creativity in translation, found 117 creative lexical items in a corpus of one million words, and she compared this to "finding 117 needles in a haystack" (Kenny 2001, p. 132). The findings in this study thus appear to confirm Kenny's first assumption, i.e. that creative lexical items do not occur very frequently.

TABLE 1. The distribution of creative lexical items in the corpus of children's literature in English

Source text	No. of words	No. of creative lexical items	% of creative lexical items according to series	% of creative lexical items in overall corpus
Geronimo Stilton series	30 825	84	0.2725	0.0054
Harry Potter series	1 084 170	67	0.0061	0.0042
Malory Towers series	140 908	0	0	0
St. Clare's series	99 884	0	0	0
Enid Blyton's short stories	211 422	6	0.0028	0.0004
TOTAL	1 567 209	157	-	0.01

In spite of their small number, the creative lexical items identified are subsequently classified by adapting Kenny's categories of creative lexical items into the following categories: (1) compounds, (2) blends, (3) creative derivations, (4) creative orthographies, and (5) acronyms. The classification of the 157 items is shown in Table 2.

TABLE 2. Distribution of creative lexical items according to type

Type of creative lexical items	No. of creative lexical items	% of creative lexical items
Compounds	92	59
Blends	37	24
Creative derivations	16	10
Creative orthographies	10	6
Acronyms	2	1
TOTAL	157	100

Some of the creative lexical items identified and their translation into Malay are discussed in the following subsections (see Appendix B for the full list). In discussing the examples, data from the English corpus are labelled '(a)' while data from the Malay corpus are labelled '(b)'.

COMPOUNDS

Compounds form the biggest portion of the creative lexical items identified in this research, similar to the findings in the study by Kenny (2001). Out of the 157 creative lexical items identified from the corpus, 59% or 92 items are formed through compounding.

The Geronimo Stilton novels are loaded with compound names which reflect the personality of the characters. An example is the combination of the words 'star' and 'fur' to form the name 'Sydney Starfur', a celebrity character, as in Example 1(a). Another example is the name 'Edward S. Smugrat III', an appropriate combination of the words 'smug' and 'rat' to reflect his proud character, as in Example 2(a). In the Malay version, both of these names are translated in the form of description. As seen in Example 1(b), "Starfur" is translated as "*Si Artis*" (lit. the artist/star) and in Example 1(b), "Smugrat" is translated as "*Si Bongkak*" (lit. the arrogant). Normalisation has therefore occurred in these two cases.

Example 1(a)
geronimostilton en.
She opened the wallet and took out a business card. It read, "**Sydney Starfur**, professional actor."

Example 1(b)
geronimostilton bm.
Thea membuka dompet itu dan menarik keluar sekeping kad nama. Tertulis di situ, "**Sydney Si Artis**. *Pelakon professional.*"

Example 2(a)
geronimostilton en.
The second message was from Dr. **Edward S. Smugrat III**. He was a very rich and stuck-up mouse.

Example 2(b)
geronimostilton bm.
Panggilan kedua pula datang daripada Dr. **Edward Si Bongkak III**. *Dr. Edward yang kaya, tetapi bongkak.*

Compounding is also used to create names such as "Stuart Swingtail", as seen in Example 3(a), and "Benny Bluewhiskers", as seen in Example 4(a). Both point to the physical features of the characters. "Swingtail", which comes from the combination of the words 'swing' and 'tail', is translated as "*Stuart Si Ekor Terbang*" (lit. Stuart the flying tail), as in Example 3(b). "Benny Bluewhiskers", meanwhile, is translated as "*Benny Si Misai Biru*" (lit. Benny the blue whiskers), as shown in Example 4(b). Because the compound names are translated in the form of description, normalisation thus occurs in the process of translation.

Example 3(a)
geronimostilton en.
The first message was from some rodent named **Stuart Swingtail**.

Example 3(b)
geronimostilton bm.
Panggilan pertama datang daripada **Stuart Si Ekor Terbang**.

Example 4(a)
geronimostilton en.
His name is **Benny Bluewhiskers**, but most rodents call him the Big Cheese.

Example 4(b)
geronimostilton bm.
Nama tikus itu **Benny Si Misai Biru**.

Meanwhile, the name "Samuel Stuffymouse" in Example 5(a) comes from compounding the words 'stuffy' and 'mouse', which reflects Samuel's uncompromising and rigid character. As shown in Example 5(b), this name is translated into Malay as "*Samuel Si Kolot*" (lit. Samuel the conservative). This description is not an entirely accurate depiction of his character. The translator, therefore, compensates for the normalised effect by translating the name of his shop "Sweet Selects" as "*Koko Diva*". "*Koko*" is the Malay version of 'cocoa' or 'chocolate', and "*diva*" in Malay connotes a proud and selfish character.

Example 5(a)
geronimostilton en.
"Yes, this is **Samuel Stuffymouse** from Sweet
Selects."

Example 5(b)
geronimostilton bm.
*"Ya, ini **Samuel Si Kolot** dari Koko Diva."*

Example 6(a) also shows the use of a creative lexical item, i.e. "Colin Chattermouse", to refer to a journalist who talks too much. As shown in Example 6(b), this name is translated into Malay as "*Colin Si Becok*" (lit. Colin who talks too much). While the translation is accurate in terms of meaning, the resulting Malay translation lacks creativity. The translator thus compensates for the normalised effects in two ways: first, by adding the description "*Katanya dengan laju*" (lit. he said in a quick manner), and secondly, by adding her own new pun to translate "Mouse TV" into "*TVIKUS*", which is a clever blend of '*TV*' and '*tikus*' (lit. rat/mouse).

Example 6(a)
geronimostilton en.
"Mr. Stilton, I am **Colin Chattermouse** from
Mouse TV."

Example 6(b)
geronimostilton bm.
*Katanya dengan laju, "Tuan, nama saya **Colin Si***
***Becok** daripada TVIKUS."*

All six of the creative lexical items identified in Enid Blyton's collection of short stories are also formed through compounding. One example is the name "Mother Quickfeet", as seen in Example 7(a). The name "Quickfeet", which is a compound of the words 'quick' and 'feet', belongs to an unpleasant character who is unkind to her neighbour, Dame Twinkle. As seen in Example 7(b), the name "Mother Quickfeet" is translated as "*Mak Joyah*", a Malay name which carries a negative connotation and contrasts sharply with the name "*Puan Anum*", the Malay translation for "Dame Twinkle". It can be surmised that the translator has attempted to depict the character through the chosen name, although the name "*Mak Joyah*" is not a novel form compared to its counterpart in the source language. Normalisation does occur in this instance, and the translator compensates for the loss by selecting a name with a negative connotation.

Example 7(a)
enidblytonss en.
…Mother **Quickfeet** got Pippity to paint
her shutters a pretty blue.

Example 7(b)
enidblytonss bm.
*... **Mak Joyah** memilih Jali untuk mengecat*
tingkapnya dengan warna biru yang cantik.

The second example from Enid Blyton's collection of short stories is "Witch Sharpeye", as seen in Example 8(a). The name is a compound of the adjective 'sharp' and the noun 'eye', and befits the character who is quick at detecting changes or foul attempts. In the Malay translation, the name "Witch Sharpeye" is translated as "*Dukun Minah*", as seen in Example 8(b). In Malay, '*dukun*' means 'spiritual healer', while '*Minah*' is a common Malay female name. Normalisation, therefore, occurs but no compensation is made to replace the semantic effect of the original name which is lost in translation.

Example 8(a)
enidblytonss en.
"You might try at old **Witch Sharpeye**'s",
said a gnome.

Example 8(b)
enidblytonss bm.
*"Kamu cuba pergi ke rumah **Dukun Minah**."*

While "Quickfeet" and "Sharpeye" are formed through the compounding of an adjective and a noun, the next example is a compound of the clause 'think it out'. In the short story titled 'The Disappearing Hats', a character by the name of "Dame Thinkitout" is the person whom the village people consult when facing trouble, as she is capable of proposing solutions, as evident in Example 9(a). The name "*Thinkitout*", therefore, is an indication of her

troubleshooting skills and intelligence. As can be seen in Example 9(b), the translator has come up with an interesting equivalent in Malay, which is "*Puan Cendia*". While '*cendia*' is not an existing word in Malay, native speakers of Malay can easily make the connection between '*cendia*' and '*cendiakawan*'. It must also be noted that the word '*cendiakawan*' does not exist in Malay but is often mistakenly used to refer to the word '*cendekiawan*', which means 'an intellectual'. Where translation is concerned, normalisation does not occur in this instance as the translator has produced her own creative lexical item as replacement.

Example 9(a)	Example 9(b)
enidblytonss en.	*enidblytonss bm.*
At last Fee, Fi and Fo, whose hats had disappeared for the second time, went to visit the wise woman, **Dame Thinkitout**.	*Akhirnya Do, Re dan Mi pergi berjumpa dengan seorang wanita yang bijak di kampung mereka, yang bernama **Puan Cendia** akibat kehilangan topi mereka buat kali kedua.*

BLENDS

The second most common type of creative lexical items identified in this study is blending, which accounts for 24% (37 items) of the total number of creative lexical items. One example of a creative lexical item formed through blending is "Remembrall" from the Harry Potter series, as can be seen in Example 10(a). "Remembrall" refers to a glass ball, the colour of which changes to remind the owner of the ball that they have forgotten something. By blending the words 'remembrance' and 'ball', a new name is derived to succinctly depict the function of the object. In the translation into Malay, "Remembrall" is largely retained, except for the deletion of the last letter 'l' to suit the convention in the target language as the syllables in Malay do not typically end with double consonants. In Example 10(b), the translator has also added the explanation *'bola ingat semua'* (lit. a ball that remembers everything) to explain the function of the object. Normalisation, therefore, does not occur in this instance, although the translator has made alterations to suit the convention of Malay spelling and has added a description of the object.

Example 10(a)	Example 10(b)
harrypotter en.	*harrypotter bm.*
"It's a **Remembrall**!!" he explained.	*"Ini **Remembral – bola ingat semua**!"* *terang Neville.*

J.K. Rowling's Harry Potter series differentiates between the magical world and the muggle (non-magical) world. When these two worlds inevitably interact, various incidents and mistakes took place due to different ways of living, not least in terms of the use of certain words. One example is when Mr. Arthur Weasley, a wizard whose unconventional enthusiasm for the non-magical world often got him into trouble, mistakenly used the word "escapators" to refer to 'escalators', as can be seen in Example 11(a).

Example 11(a)	Example 11(b)
harrypotter en.	*harrypotter bm.*
"Were there **escapators**?"	*"Ada **lif** tak?"*

Although it is not explicitly stated in the book, we can safely assume that Arthur Weasley had unintentionally developed a new word, "escapators", which is a blend of 'escalators' and 'escape', when he actually meant to refer to escalators. Although this character has deep interest in the non-magical world and thus possesses more knowledge regarding this world compared to the average magical people, some of his knowledge are not completely

accurate. This characteristic results in a number of humorous occurrences in the book. In view of the fact that users of escalators are moved from one level to another, Arthur Weasley had the impression that the escalator is a means to disappear, or rather, to escape. As can be seen in Example 11(b), "escapators" is translated into Malay as "*lif*" (lit. lift, or elevator). In this instance, normalisation occurs as the newly created word in English is replaced with an existing word in Malay. Subsequently, the element of humour in the original is also lost, and unfortunately not replaced in the target text.

Puns are the most common form of creative lexical items resulting from blending. The Geronimo Stilton series, for instance, are loaded with creative lexical items in the form of puns. Most of the creative lexical items identified in this series revolve around the word 'rat', 'mouse' and other related words because the Geronimo Stilton novels tell the story of the fantasy world of rodents. While creative formations in the Harry Potter series are mainly centred on elements of British culture, old English and folk tales and creatures, the puns in the Geronimo Stilton series allude to a more modern world and particularly, American popular culture. In Example 12(a), "Ratel" is the name of a perfume which comes from the combination of the word 'rat' and the splinter '-el' from 'Chanel'. As seen in Example 12(b), the translator uses a similar approach to puns, by blending the syllable '*kus*', which comes from the Malay word '*tikus*' (lit. rat or mouse), and the splinter '-*nel*' from 'Chanel' to form a new name, "*Kusnel*". Although the vowel in the first syllable of *'Kusnel'* is different from that of <u>Cha</u>nel and <u>Ra</u>tel, the second syllable is enough to allude to the popular perfume brand, especially when presented as in Example 12(b).

Example 12(a)	Example 12(b)
geronimostilton en.	*geronimostilton bm.*
Nº 5	*Nº 5*
RATEL	***KUSNEL***
SAN MOUSCISCO	***PARISU***
EAU DE PARFUM	*EAU DE PARFUM*

Apart from "Ratel", the author of the source text also blended the name 'San Francisco' and the word 'mouse' to create a new name, "San Mouscisco". In the Malay translation, the name "San Mouscisco" is replaced with "*Parisu*". In this instance, it is not immediately clear why "*Parisu*" is chosen as an equivalent. It is assumed, however, that 'Paris' is seen as a name which the target readers might be familiar with.

The assumption that the names chosen are those believed to be familiar to the target readers is supported by Example 13. Here, the author combines the word 'mouse' with the popular Caribbean archipelago, the Bahamas, to create a new name, "Mousehamas". While the Bahamas is a popular tourist destination among the western population, it is possibly less so for Malaysians. Bali is assumed to be a closer and more familiar tourist island destination for Malay readers. Thus, by blending the name 'Bali' with the last syllable of the word '*tikus*', the translator creates a new name, "*Balikus*", as seen in Example 13(b). The replication of the vocal sounds in '*tikus*' in the second and third syllable of "*Balikus*" is also most likely not lost on the readers.

Example 13(a)	Example 13(b)
geronimostilton en.	*geronimostilton bm.*
It will also send its employees on a first-class	*Mereka juga akan menghantar semua*
vacation to the **Mousehamas**.	*pekerja ke **Balikus** dengan tiket pesawat*
	kelas pertama.

Another example of the replacement of a name in the source language with a familiar name in the target language is seen in Example 14(a) and Example 14(b), in which "Ratcatraz

Prison" is translated as "*Penjara Pudutikus*". While the "Ratcatraz Prison" in the Geronimo Stilton novel is a blend of the words 'rat' and the historic Alcatraz Prison in the United States, the name "*Penjara Pudutikus*" comes from the compounding of '*Penjara Pudu*' (lit. Pudu Prison), a historic and well-known prison in Malaysia, with the word '*tikus*'.

Example 14(a)
geronimostilton en.
"Holeycheese! He's worse than the warden at
Ratcatraz Prison," he groaned.

Example 14(b)
geronimostilton bm.
"Bagus! Dia lebih teruk daripada warden di
***Penjara Pudutikus**."*

Another example involves the name "MOUSAIR", as seen in Example 15(a). The words 'mouse' and 'air' are blended to form the name "MOUSAIR", an airline in the fantasy world of Geronimo Stilton. The translator adopts a similar approach, that is, by blending the name of a famous local airline in Malaysia, 'Air Asia', with the word '*tikus*', resulting in the name "*AIR TIKUSIA*", as seen in Example 15(b). Unlike several other instances whereby the puns seem rather forced, the name "*AIR TIKUSIA*" makes for a natural and witty pun which the target readers can easily relate to.

Example 15(a)
geronimostilton en.
I didn't notice my cousin scamper over to the
MOUSAIR check-in counter.

Example 15(b)
geronimostilton bm.
Saya langsung tidak sedar Trap sudah ke
*kaunter syarikat **AIR TIKUSIA**.*

Apart from names of brands and places, the Geronimo Stilton series also contains various puns on the names of popular figures. As the main character, Geronimo Stilton, is the head of a publishing company, he deals with many literary writers such as "Agatha Ratsie" (Example 16(a)) and "Franz Ratka" (Example 17(a)), which are puns on the names of well-known authors, Agatha Christie and Franz Kafka, respectively. These two names are combined with the word 'rat' to form the new names. Meanwhile, the name "Mario Mousetti", a racer in Geronimo Stilton's fantasy world as seen in Example 18(a), comes possibly from the combination of the name Mario Andretti, the Italian-American racer, with the word 'mouse'. In Example 19(a), "Mel Gibsqueak", an actor in the same fantasy world, is formed by blending the name of the popular Hollywood actor, Mel Gibson with the word 'squeak', the high-pitched sound often associated with rodents.

In the Malay version, "Agatha Ratsie" is recreated as "*Agatha Tikutsie*" (Example 16(b)), while "Franz Ratka" is recreated as "*Franz Titka*" (Example 17(b)). "*Tikutsie*" is the result of blending '*tikus*' and "*Christie*", while "*Titka*" is the result of blending *tikus*' and "*Kafka*", with the addition of the letter 't' (*Tiku̱tsie* and *Ti̱tka*) in both words. The name "Mario Mousetti", meanwhile, is translated into "*Usainikus Bolt*", which is also the result of blending, i.e. the name Usain Bolt, the world-famous Olympic sprinter, with the word '*tikus*', as shown in Example 18(b). This change is most likely due to the fact that for the target readers, Usain Bolt is a more current and familiar name associated with speed, compared to Mario Andretti. In these three examples, normalisation does not take place because the translator recreates new names with puns based on the word '*tikus*'. On the other hand, "Mel Gibsqueak", the actor in Geronimo Stilton's fantasy world is translated as "*tikus popular*" (lit. popular mouse), as seen in Example 19(b). Thus, in this instance, normalisation has occurred.

Example 16(a)
geronimostilton en.
Then I met a little lady mouse named **Agatha
Ratsie**. … I was surprised to find out she
wrote murder mysteries.

Example 16(b)
geronimostilton bm.
Kemudian, saya bertemu pula seekor tikus
*wanita tua bernama **Agatha Tikutsie**. ...*

Saya terkejut apabila mendapat tahu dia
menulis cerita misteri pembunuhan.

Example 17(a)
geronimostilton en.
One day, a rodent named **Franz Ratka** came
to see me.

Example 17(b)
geronimostilton bm.
Pada suatu hari, seekor tikus bernama
***Franz Titka** datang bertemu saya.*

Example 18(a)
geronimostilton en.
My heart started racing like **Mario Mousetti**
at the track.

Example 18(b)
geronimostilton bm.
Jantung saya mula bergetar rancak,
*serancak **Usainikus Bolt** di trek.*

Example 19(a)
geronimostilton en.
I mean, I'm not an ugly rodent. But I'm no
Mel Gibsqueak, the famouse movie mouse.

Example 19(b)
geronimostilton bm.
Walaupun saya tidak hodoh, tetapi saya
*bukan **tikus popular**.*

CREATIVE DERIVATIONS

Apart from using unconventional spellings for existing words or lexical items, creativity also occurs when authors derive new words from existing vocabulary. In the Harry Potter novel for example, Rowling derives a new adjective, "unDursleyish", as in Example 20(a), from the surname of Harry Potter's aunt, Dursley. By adding the prefix 'un-' and suffix '-ish' to the name Dursley, Rowling has created a new adjective to describe the huge difference between the Potters and the Dursleys. The Dursleys are non-magical people who take too much pride in their being normal and do not tolerate any behaviour or appearance which are deemed weird and uncultured, especially of the magical people. This is the complete opposite of the Potters, who are wizards and witches. In the Malay version in Example 20(b), the adjective "unDursleyish" is replaced with the description "*tidak layak bersaudara dengan keluarganya*" (lit. not worthy of having familial ties'). Normalisation thus occurs in this situation because of the translation of the creative lexical item "unDursleyish" into a description.

Example 20(a)
harrypotter en.
Her sister and good-for-nothing husband were
as **unDursleyish** as it was possible to be.

Example 20(b)
harrypotter bm.
Puan Potter dan suaminya yang tidak
*berguna, dianggapnya **tidak layak***
***bersaudara dengan keluarganya**.*

Rowling is also heavily influenced by other European languages such as Latin and Greek. One example of a lexical item derived through elements from foreign languages is the "Confundus Charm", as seen in Example 21(a). The "Confundus Charm" is a spell to confuse opponents or enemies. In the Harry Potter novel, the receiver of the spell is said to be "confounded", as shown in Example 22(a). For speakers of English, the meaning of "Confundus" and "confounded" can be quite clearly and easily linked to the words 'confound' or 'confuse'. This is because both 'confound' and 'confuse' originate from the Latin 'confundo'. Adding the suffix '-ous' to a noun converts it into an adjective, giving the meaning 'to be full of something', for example, 'furious' which originates from the word 'fury'. The suffix '-us' added to the word 'confundo' converts it into an adjective. The sound is still similar to the suffix '-ous'; however, it looks slightly different from the typical English form. This seems to be a recurring feature of Rowling's writing whereby small alterations are made to existing words, making them look different but still close enough for readers to make the connections and to decipher the meaning. Finally, Rowling added the suffix '-ed' to convert

the word 'confundo' into the participial adjective 'confunded'. In the Malay translation, the word "Confundus" is retained, as can be seen in Example 21(b). The word "confunded", however, is normalised into "*keliru*" (lit. confused), as shown in Example 22(b). As a result, the link between "*Confundu*s" and "*keliru*" is lost.

Example 21(a)
harrypotter en.
"A **Confundus** Charm, to judge by their behaviour."

Example 21(b)
harrypotter bm.
*"Mantera **Confundus**, jika dilihat daripada tingkah laku mereka."*

Example 22(a)
harrypotter en.
"We're not **CONFUNDED**!" Harry roared.

Example 22(b)
harrypotter bm.
*"Kami TIDAK **KELIRU**!" laung Harry.*

CREATIVE ORTHOGRAPHIES

Creative orthography refers to authors' new or unorthodox ways of using existing words or "novel presentation of existing words" (Kenny, 2001, pp. 143). Some of the creative orthographies identified by Kenny include the unconventional use of uppercase and lowercase, as well as spelling and hyphenation. Authors use unconventional spellings for various reasons, one of which is to reflect dialect features or speech characteristics of foreigners. The words 'zeim' and 'wiz' in Harry Potter, for instance, originated from the word 'them' and 'with' respectively, and are used to refer the speech features of visiting students from France. In spite of this, not all lexical items which characterise foreign or dialect speeches will be considered as creative lexical items in this study. This is because these items do not require readers to make new interpretations. Kenny explains this by saying that "such non-standard spellings are mostly used to provide information about speakers and/or other aspects of the context of situation, but they rarely occasion switch points, where readers are forced into alternative modes of interpretation" (Kenny, 2001, pp. 144-145).

Apart from non-standard spellings that characterise the speech of foreign speakers, certain creative orthographies are employed to inject elements of humour, similar to the case of the blend "escapators". As explained earlier, in the Harry Potter series, the people from the wizarding world constantly struggle with technology in the non-magical world. One such struggle is manifested in the swapping of initial letters in the splinters 'tele-' and '-phone' that form the word 'telephone', resulting in a new, mistaken word, "fellytone", as shown in Example 23(a). Both 'felly' and 'tone' are existing words in English, and they are similar to 'tele-' and '-phone', especially in terms of sound. As can be seen in Example 23(b), "fellytone" is translated as "*talipun*", which is an intentional spelling mistake for the Malay word '*telefon*'. The word "*talipun*" also contains two components which exist in the Malay vocabulary as independent words, i.e. '*tali*' (lit. string) and '*pun*' (lit. too). In this case, creativity is transferred in the process of translation.

Example 23(a)
harrypotter en.
"I know how to use a **fellytone** now –"
"A telephone, Ron," said Hermione.

Example 23(b)
harrypotter bm.
*"Saya sekarang sudah pandai pakai **talipun**…" "Telefon, Ron," kata Hermione.*

J.K. Rowling also uses non-standard spellings to transform existing vocabulary into new words, especially for utterances of magical spells. Examples include the spell "Riddikulus", as seen in Example 24(a), which is derived from the word 'ridiculous'. "Riddikulus" is a magical spell to defeat an evil creature named boggart, and, the best way to

eliminate a boggart, according to the Harry Potter book, is through laughter. The word "Riddikulus" appears 21 times in the corpus of this study, which seems to suggest that this is not a hapax legomena. This word, however, only appears in J.K. Rowling's work, and as such, it can be classified as a writer-specific form. In the Malay version, as can be seen in Example 24(b), the word "Riddikulus" is not translated and is retained as it is. There is no particular reason which could be discerned for the use of lowercase in the Malay version, and this change has no obvious significance as well. Although normalisation does not occur in this instance, the effect intended in the original version has not been recreated in the target language due to the retention of the word in Malay.

Example 24(a)	Example 24(b)
harrypotter en.	*harrypotter bm.*
"After me, please… **Riddikulus**!"	*"Ikut saya… **riddikulus**!"*
"**Riddikulus**!" said the class together.	*"**Ridikulus**!" ulang semua pelajar.*

The next example involves the spell "Peskipiksi Pesternomi", the use of which can be seen in Example 25(a). "Peskipiksi Pesternomi" is considered a hapax legomena as it appears only once in *Harry Potter and the Chamber of Secrets*. This spell was uttered by the character Professor Gilderoy Lockhart, who is not a highly-skilled wizard, although he likes to claim otherwise. He severely exaggerates his ability and comes across as pompous as well as silly, a characteristic which is exemplified in his spells. "Peskipiksi Pesternomi" is a creative orthography of 'Pesky pixie, pester no me', which is aimed at driving off a bothersome creature called pixie. As seen in Example 25(b), *"Peskipiksi Pesternomi"* is retained in the translation. Normalisation, therefore, does not occur in the translation into Malay.

Example 25(a)	Example 25(b)
harrypotter en.	*harrypotter bm.*
He rolled up his sleeves, brandished his wand, and bellowed, "**Peskipiksi Pesternomi!**"	*Dia menyingsing lengan bajunya, menghayunkan tongkat sihirnya dan berteriak, "**Peskipiksi Pesternomi**!"*

Another interesting example of creative orthography found in the corpus is "Mirror of Erised", a magical mirror, as shown in Example 26(a). The person who looks into the mirror sees himself achieving what he most desires. The word "Erised" comes from the word 'desire', with reverse spelling. This word occurs nine times in the corpus, again exclusively in the Harry Potter books. The translator uses the same method as the author to recreate this lexical item in Malay, whereby "Mirror of Erised" is translated as "*Cermin Tarsah*", as can be seen in Example 26(b). "*Tarsah*" is the reverse spelling of the word '*hasrat*' (lit. desire). In this case, normalisation does not occur as the translator has recreated a new word, and one which does not exist in the Malay corpus database.

Example 26(a)	Example 26(b)
harrypotter en.	*harrypotter bm.*
"The happiest man on earth would be able to use the **Mirror of Erised** like a normal mirror."	*"Orang yang paling gembira di dunia boleh menggunakan **Cermin Tarsah** ini seperti cermin biasa."*

Apart from magical spells, the fantasy world of Harry Potter is also enriched with numerous material elements with interesting names. One such example is "Skele-Gro", a medicine used for bone regrowth. The name of the medicine is self-explanatory: "Skele" comes from the word 'skeleton', and "Gro" from the word 'grow'. Besides the deletion of the last syllable in the word 'skeleton' and the last letter in 'grow', a hyphen is also used to combine

these two words into a lexical item. This lexical item occurs seven times in the corpus, exclusively in the Harry Potter books, one example of which can be seen in Example 27(a). As can be seen in Example 27(b), normalisation occurs in the translation of the word into Malay, as "Skele-Gro" is translated into '*Penumbuh Tulang*' (lit. bone grower).

Example 27(a)	Example 27(b)
harrypotter en.	*harrypotter bm.*
Madam Pomfrey was holding a large bottle of something labeled **Skele-Gro**.	*Puan Pomfrey sedang memegang sebiji botol besar yang tertulis '**Penumbuh Tulang**'.*

ACRONYMS

One of the ways to create new words in English is abbreviating a string of words into an acronym (MacKenzie, 2014). Two examples of creative acronyms were identified in the corpus of this study. The first one is "VIR" from the Geronimo Stilton series, as seen in Example 28(a). "VIR" stands for "Very Important Rodent". This is an analogical formation as "VIR" is modelled on 'VIP' or 'Very Important Person'. As shown in Example 28(b), normalisation occurs in the translation of this acronym into Malay because the translator has replaced "VIR" with the standard "*VIP*" acronym. Additionally, the description of "VIR" in the English text is deleted in the translation.

The second creative acronym identified is "OWL" from the Harry Potter series, as shown in Example 28(a), which stands for "Ordinary Wizarding Level". "OWL" is a major exam for senior students in the magical Hogwarts school. In the Malay translation shown in Example 29(b), this acronym is replaced with "*PSB*", which stands for "*Peringkat Sihir Biasa*", the literal translation of "Ordinary Wizarding Level". Normalisation is considered to have taken place because the translation did not reproduce an acronym that represents an actual word in the target language, like "OWL" is. The semantic connotation in the "OWL" acronym is also made stronger due to the strong influence of the owl as a pet and messenger in the Harry Potter world.

Example 28(a)	Example 28(b)
geronimostilton. En.	*geronimostilton bm.*
Suddenly, he stopped in front of the **VIR (Very Important Rodent)** waiting lounge.	*Tiba-tiba, dia berhenti di hadapan ruang menunggu **VIP**.*

Example 29(a)	Example 29(b)
harrypotter en.	*harrypotter bm.*
"**Ordinary Wizarding Levels** are drawing closer –" "We don't take **O.W.L.**s till fifth year!" said Dean Thomas indignantly.	*"Peperiksaan **Peringkat Sihir Biasa** kamu semakin dekat…" "Kami hanya akan duduki **PSB** kami di tahun kelima nanti!"*

To summarise, out of the 157 creative lexical items identified in this study, 40% or 63 items have been normalised in translation, as seen in Table 3. 47% or 74 creative lexical items are retained through borrowing. In these cases of borrowing, the creative lexical items do not carry the same value and meaning in the target language as they do in the source language. It could, therefore, be argued that the effect of creativity is still lost all the same. Only 20 creative lexical items or 13% of the total items identified are reproduced in new forms of creativity in the translation.

TABLE 3. Percentage of normalisation in the translation of creative lexical items from English into Malay

Normalisation	No. of items	%
Normalised	63	40
Neutral (borrowing)	74	47
Not normalised	20	13
TOTAL	157	100

CONCLUSION

The findings from this study show that compounds account for more than half of the creative lexical items identified from the corpus of English children's literature in this study. This is followed by blends which is considered one of the most creative types of word-formation. Creative derivation and creative orthographies make a smaller portion of the creative lexical items, while acronyms contribute the smallest percentage to the overall creative lexical formation. Data from this study shows a considerably high percentage of normalisation for creative lexical items, which points to the manifestation of the law of growing standardisation. The findings, however, also show that English-Malay translators do not fall short at being creative writers themselves, as evident in a fair number of creative formations in the Malay translations. In fact, when combined with the percentage of creative lexis which were retained in the target text through borrowing, it can be surmised that most creative lexis in English children's literature is not normalised in translation into Malay. Similarly, Kenny's research also found that most creative lexical items in German source texts are not normalised in translation into English (2001, p. 210). Borrowing in translation is a manifestation of the law of interference, which is the other end of the spectrum for Toury's law of translation. Since a higher number of the creative lexis is borrowed in translation into Malay as compared to those which were normalised or standardised, the findings from this study indicates that the law of interference is manifested at a slightly higher degree compared to the law of growing standardisation. Nevertheless, the manifestation of both ends of the spectrum is in line with Toury's assertion that all translations represent elements of both acceptability (where the target culture norms prevail) and adequacy (where the translation leans towards the source text). This is due to the unique position of translation as a product to fulfil specific needs in the target context, as well as a text that originates from a different source text (Toury, 2012, pp. 69-70). Toury (2012) further suggested that it is the compromise between elements of adequacy and acceptability that will reflect the overall influence of the norms (2012, p. 70). Thus, the empirical findings from this study are not an end in itself. Further studies could be carried out to investigate the different factors and norms that may influence the translation of creative lexical items in children's literature into Malay, for instance, the difference in the status of the source and target languages, the type of word formation, and the target readers' age group. As expressed by House (2011), "corpus evidence, and especially impressive statistics, should not be seen as an end in itself, but as a starting point for continuing richly (re)contextualised qualitative work…" (p. 20). Contextualised qualitative studies will be able to contribute towards the effort of gathering data and information in order to explain the nature and phenomena in translation, which is the main aim of Descriptive Translation Studies. According to Toury (2012), this rich understanding of translation has various important implications towards not only the theoretical aspect, but also the applied branch of translation studies. Last but not least, the findings from this study have highlighted the crucial role that translators play not only in transmitting meaning but also in reforming creativity in ways that will meet the norms of the target context.

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APPENDIX A

CORPUS OF THE STUDY

Texts from the Geronimo Stilton series

English source text	Malay translation
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)

Texts from the Harry Potter series

English source text	Malay translation
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)

Texts from the Malory Towers series

English source text	Malay translation
First Term at Malory Towers (1946),	*Tingkatan Satu di Sekolah Seri Melur* (2016)
Second Form at Malory Towers (1948)	*Tingkatan Dua di Sekolah Seri Melur* (2016)
Third Year at Malory Towers (1948)	*Tingkatan Tiga di Sekolah Seri Melur* (2016)

Texts from the St. Clare's series

English source text	Malay translation
Claudine at St Clare's (1944)	*Tingkatan Empat di Sekolah Tengku Asikin* (2016)
Fifth Formers at St Clare's (1945)	*Tingkatan Lima di Sekolah Tengku Asikin* (2016)

Texts from the Enid Blyton's short stories series

English source text	Malay translation
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-Bayangnya 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)

APPENDIX B

Creative lexical items in the corpus according to type of formation and their translation

No.	Type of formation	Creative lexical item	Translation	Normalisation
1.	Compound	Cheddarface	*Geronimo Palsu; Keju Jadian*	Yes
2.	Compound	Sydney Starfur	*Sydney Si Artis*	Yes
3.	Compound	Samuel Stuffymouse	*Samuel Si Kolot*	Yes
4.	Compound	newspapermouse	*tikus; tikus akhbar*	Yes
5.	Compound	thick-headed furbrain	*si dungu berbulu*	Yes
6.	Compound	guardrat	*tikus pengawal*	Yes
7.	Compound	Edward S. Smugrat III	*Edward Si Bongkak III*	Yes
8.	Compound	Stuart Swingtail	*Stuart Si Ekor Terbang*	Yes
9.	Compound	Bobby Babblesnout	*Bobby Babblesnout*	Neutral
10.	Compound	Benny Bluewhiskers	*Benny Si Misai Biru*	Yes
11.	Compound	Brainypaw	*Brainypaw*	Neutral
12.	Compound	Colin Chattermouse	*Colin Si Becok*	Yes
13.	Compound	Cheesebrain	*No translation*	Yes
14.	Compound	cheesehead	*lembab*	Yes
15.	Compound	Flip Hotpaws	*Flip Hotpaws*	Neutral
16.	Compound	Larry Labpaw	*Larry Labpaw*	Neutral
17.	Compound	Granny Onewhisker	*Nenek Misai*	Yes
18.	Compound	William Shakespearrat	*William Shakespeare*	Yes
19.	Compound	Aunt Sweetfur	*Mak Cik Sweetfur*	Neutral
20.	Compound	Swissita Tenderfur	*Swissita Tenderfur*	Neutral
21.	Compound	Penelope Poisonfur	*Penelope Poisonfur*	Neutral
22.	Compound	Dr. Shrinkfur	*Dr. Shrinkfur*	Neutral
23.	Compound	Rattytrap Jungle	*Rimba Rattytrap*	Neutral
24.	Compound	Burt Burlyrat	*Burt Burlyrat*	Neutral
25.	Compound	Sandy Silverfur	*Sandy Silverfur*	Neutral
26.	Compound	Supermouse	*Super Tikus*	Neutral
27.	Compound	Uncle Cheesebelly	*Pak Cik Cheesybelly*	No
28.	Compound	Dr. Goodpaws	*Dr. Goodpaws*	Neutral
29.	Compound	aunt Honeywhisker	*Mak Cik Honeywhiskers*	Neutral
30.	Compound	salesmouse	*menjual keju*	Yes
31.	Compound	squeakerphone	*pembesar suara*	Yes
32.	Compound	Tubby Tumblemouse	*Tubby Tumblemouse*	Neutral
33.	Compound	Alrat Spitfur	*Alrat Buludah*	No
34.	Compound	William Shortpaws	*William Shortpaws*	Neutral
35.	Compound	Ted Simplesnout	*Ted Hidung Pandir*	Yes
36.	Compound	Daniel E. Deadfur	*Daniel E. Bulu Mati*	Yes
37.	Compound	Sally Skinnyfur	*Sally Bulu Kurus*	Yes
38.	Compound	The Ratburger	*Burgertikus*	No
39.	Compound	Batmouse and Robin	*Battikus dan Robin*	No
40.	Compound	James Bondrat	*James Tikus Bond*	Yes
41.	Compound	cheaprat	*kdekut*	Yes
42.	Compound	great uncle Coldpaw	*Datuk Kaki Sejuk*	Yes
43.	Compound	Englishmice	*tikus Inggeris*	Yes
44.	Compound	Sammy Slickpaw	*Sammy Si Tangan Licik*	Yes
45.	Compound	Great Mousewood Forest	*Hutan Terhebat Tikus*	Yes
46.	Compound	pawchair	*kerusi kulit kucing*	Yes
47.	Compound	pawshake	*berjabat tangan*	Yes
48.	Compound	pawstroke	*kuak tikus*	No
49.	Compound	aunt Slimrat	*Mak Cik Slimrat*	Neutral
50.	Compound	workmouse	*tikus pekerja*	Yes
51.	Compound	Meowville Movie Theatre	*panggung wayang*	Yes
52.	Compound	Supermouse Bowl	*Disneyland*	Yes
53.	Compound	Ravenclaw	*Ravenclaw*	Neutral
54.	Compound	Griphook	*Griphook*	Neutral
55.	Compound	Spokesgoblin	*jurucakap goblin*	Yes
56.	Compound	Knockturn Alley	*Knockturn Alley*	Neutral
57.	Compound	Shrivelfig	*Shrivelfig*	Neutral
58.	Compound	Pepperup Potion	*Posyen Pepperup*	Neutral
59.	Compound	Mudbloods	*pelajar darah lumpur*	Yes
60.	Compound	Buckbeak	*Buckbeak*	Neutral
61.	Compound	Dungbombs	*Bom Tahi*	Yes
62.	Compound	Gobstones	*Gobstone*	Neutral
63.	Fempound	Butterbeer	*Bir Butter*	Neutral
64.	Compound	Gillywater	*Air Gilly*	Neutral
65.	Compound	flobberworm	*cacing Flobber*	Neutral

66.	Compound	Fizzing Whizzbees	*Lebah Bersiung Berbusa*	Yes
67.	Compound	Toothflossing Stringmints	*Gula-Gula Pudina Untai Pemflos Gigi*	Yes
68.	Compound	Bubotuber	*Ubi Bubo*	Neutral
69.	Compound	Stinksap	*Stinksap*	Neutral
70.	Compound	Metamorphmagus	*Metamorphmagus*	Neutral
71.	Compound	Flitterbloom	*Flitterbloom*	Neutral
72.	Compound	Spokeswizard	*ahli sihir jurucakap*	Yes
73.	Compound	Spectrespecs	*Kaca Mata Bayang-Bayang*	Yes
74.	Compound	Polyjuice Potion	*Posyen Polijus*	Neutral
75.	Compound	Mother Quickfeet	*Mak Joyah*	Yes
76.	Compound	Silvertoes	*Fika*	Yes
77.	Compound	Littlefeet	*Elyas/Adam/Ros*	Yes
78.	Compound	Witch Sharpeye	*Dukun Minah*	Yes
79.	Compound	Dame Thinkitout	*Puan Cendia*	No
80.	Compound	Dame Snippit	*Deleted*	Yes
81.	Compound	Holeycheese!	*Terbaik!; Bagus*	Yes
82.	Compound	Gryffindor	*Gryffindor*	Neutral
83.	Compound	Serpensortia	*Serpensortia*	Neutral
84.	Compound	Wingardium Leviosa	*Wingardium Leviosa*	Neutral
85.	Compound	Parseltongue	*Parseltongue*	Neutral
86.	Compound	Parselmouth	*Parselmouth*	Neutral
87.	Compound	Expelliarmus	*Expelliarmus*	Neutral
88.	Compound	Mobilicorpus	*Mobilicorpus*	Neutral
89.	Compound	Mobiliarbus	*Mobiliarbus*	Neutral
90.	Compound	Hufflepuff	*Hufflepuff*	Neutral
91.	Compound	Rictusempra	*Rictusempra*	Neutral
92.	Compound	Sectumsempra	*Sectumsempra*	Neutral
93.	Blend	Bill Blabberat, Jr.	*Bill Blabberat, Jr.*	Neutral
94.	Blend	famouse	*popular*	Yes
95.	Blend	Mousehamas	*Balikus*	No
96.	Blend	Ratsy O'Shea	*Ratsy O'Shea*	Neutral
97.	Blend	fabumouse	*cantik*	Yes
98.	Blend	Mousella	*Mousella*	Neutral
99.	Blend	Franz Ratka	*Franz Titka*	No
100.	Blend	Christmouse stocking filled with coal instead of cheese	*hadiah hari lahir berisi arang, bukan keju cheddar*	Yes
101.	Blend	Mel Gibsqueak	*Not translated*	Yes
102.	Blend	San Mouscisco	*Parisu*	No
103.	Blend	mouseum	*galeri*	Yes
104.	Blend	Mouseyland Amusement Park	*Taman Tema Disneykus*	No
105.	Blend	Encyclopaedia Ratannica	*Ensaiklopedia Ratannica*	Neutral
106.	Blend	Ratel	*Kusnel*	No
107.	Blend	Agatha Ratsie	*Agatha Tikutsie*	No
108.	Blend	Rodney Rulerat	*Rodney Rulerat*	Neutral
109.	Blend	Edgar Allan Paw	*Edgar Allan Poeus*	No
110.	Blend	mousenapped	*diculik*	Yes
111.	Blend	Mouseyworld	*Disneykus*	No
112.	Blend	MOUSAIR	*Air Tikusia*	No
113.	Blend	Captain Crash Ratjack	*Langgar Ratjack*	Neutral
114.	Blend	Ratcatraz Prison	*Penjara Pudutikus*	No
115.	Blend	Mario Mousetti	*Usainikus Bolt*	No
116.	Blend	aunt Ratilda	*Mak Cik Ratilda*	Neutral
117.	Blend	Christopher Columouse	*Christopher Columouse*	Neutral
118.	Blend	Ratoons	*tikus platun*	Yes
119.	Blend	Remembrall	*bola Remembral; Remembral – bola ingat semua*	Neutral
120.	Blend	Spellotape	*Pita Spello*	Neutral
121.	Blend	escapators	*lif*	Yes
122.	Blend	Sneakoscope	*Snekoskop*	Neutral
123.	Blend	The Owlery	*Bangsal Burung Hantu*	Yes
124.	Blend	Animagus	*Animagus*	Neutral
125.	Blend	Animagi	*Animagi*	Neutral
126.	Blend	Scrofungulus	*skrofungus*	Neutral
127.	Blend	Levicorpus	*Levicorpus*	Neutral
128.	Blend	Christmousetime	*No translation*	Yes
129.	Blend	Homorphus Charm	*Mantera Homorfus*	Neutral
130.	Creative derivation	Van Der Raten	*Van Der Tikusen*	No
131.	Creative derivation	unmousy	*bukan sikap tikus*	Yes
132.	Creative derivation	mousely strength	*tenaga tikus*	Yes
133.	Creative derivation	Cruciatus Curse	*Sumpahan Cruciatus*	Neutral

134.	Creative derivation	Petrificus Totalus	*Petrificus Totalus*	Neutral
135.	Creative derivation	Ronniekins	*Ronnie*	Yes
136.	Creative derivation	Dinky Duddydums	*sayang, intan payung*	Yes
137.	Creative derivation	Transmogrifian Torture	*Seksaan Perubahan Sama Sekali*	Yes
138.	Creative derivation	Finite Incantatem	*Finite Incantatem*	Neutral
139.	Creative derivation	Dementors	*Dementor*	Neutral
140.	Creative derivation	expecto patronum	*expecto patronum*	Neutral
141.	Creative derivation	we are not confunded	*kami tidak keliru*	Yes
142.	Creative derivation	Confundus Charm	*Mantera Confundus*	Neutral
143.	Creative derivation	Mermish	*Bahasa Duyung*	Yes
144.	Creative derivation	Muffliato	*Muffliato*	Neutral
145.	Creative derivation	Dissendium	*Dissendium*	Neutral
146.	Creative orthography	Imperius Curse	*Sumpahan Imperius*	Neutral
147.	Creative orthography	Mirror of Erised	*Cermin Tarsah*	No
148.	Creative orthography	Slytherin	*Slytherin*	Neutral
149.	Creative orthography	Peskipiksi Pesternomi	*Peskipiksi Pesternomi*	Neutral
150.	Creative orthography	Riddikulus	*Riddikulus*	Neutral
151.	Creative orthography	fellytone	*talipun*	No
152.	Creative orthography	Mimblewimble	*membaca serapah*	Yes
153.	Creative orthography	Skele-Gro	*Skele-Gro*	Neutral
154.	Creative orthography	Kwikspell	*Kwikspell*	Neutral
155.	Creative orthography	Specialis Revelio	*Specialis Revelio*	Neutral
156.	Acronym	VIR (Very Important Rodent)	*VIP*	Yes
157.	Acronym	OWL Ordinary Wizarding Levels	*PSB Peringkat Sihir Biasa*	Yes

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