Neologies as the Voice of Science Fiction in Translation: the Quest for Generic Fluency

Suvi Korpi
Department of Language and Communication Studies
University of Jyväskylä

Tämä artikkeli arvioi kielellisten uudissanojen kääntymistä tieteiskirjallisuudessa genrelle ominaisten piir-
teiden näkökulmasta sekä kirjallisuuden kääntämisessä että audiovisuaalisessa tekstittämisessä. Uudissa-
nojen katsotaan vieraannuttavan lukijan todellisuudesta tieteiskirjallisuuden genrelle tyypillisellä tavalla
ja toimivan näin genren äänenä. Lähtötekstin genren siirtymistä kohdetekstiin voidaan näin arvioida tar-
kastelemalla uudissanojen kääntymistä. Kääntäjän säilyttäessä lajityypille ominaiseksi määritellyt piirteet
uudissanojen kääntämisessä, kohdetekstin voidaan katsoa olevan geneerisesti sujuva ja genren äänen säi-
lyvän käännöksessä. Artikkelissa esiteltävä tutkimus osoittaa, että tutkituissa käännösteksteissä on päädytty
käyttämään pääosin genren ääntä säilyttäviä käännösratkaisuja uudissanojen käännöksissä. Vaikka gen-
ren ääntä muuttavat käännösratkaisut jäävät vähemmistöön, tieteiskirjallisuuden genren voidaan kuitenkin
nähdä muuttuvan käännösprosessissa.

Keywords: cognitive estrangement, generic fluency, novum, science fiction, translation

1 Introduction

As all genres, science fiction is characterised by linguistic elements that are typical for the texts of the genre. These genre-defining elements can be regarded as constituting the voice of the genre, through which the readers of science fiction novels or viewers of audiovisual science fiction recognise the genre. *Neologies* are the most important linguistic element of the science fiction genre in that they create the voice of science fiction and differentiate it from other genres. For the contemporary genre critic Istvan Csicsery-Ronay (2008), fictive neologies are "the first beauty of science fiction". They are important in cognitively building up the estranging world of a science fiction text and may be regarded as the genre-defining linguistic elements.

When a science fiction text is translated, the translators play an important role in preserving the genre-typical elements as the voice of the genre. Their decisions regarding the translation strategies for the neologies affect the transfer of the science fiction genre to the target language and culture. This study has been conducted to establish the concept of generic fluency in determining the extent to which the genre typical elements of the English source text have transferred to the Finnish target text. The hypothesis is that at least part of the neologies will not be retained in the target text, because the translators do not necessarily regard them as important elements to retain in the translation.

This article aims to introduce the concept of generic fluency in the translation of science fiction and presents the results. The concept describes how neologies as the genre-defining elements of science fiction are transferred from the source text to the target text. A translation of a science fiction text is regarded as generically fluent when it retains the voice of the genre, the fictive neologies. The study's results show that part of the neologies in science fiction texts are not retained in the translation process, which means that as neologies are regarded as the most important genre-defining element of the genre of science fiction, the translation of a science fiction text is partially generically unfluent. Therefore, as neologies are regarded the most important genre-typical and defining element of the science fiction genre, the genre changes in the translation process.

The results of this study are used as a basis for further development of the concept of generic fluency, which can be applied to the study of both literary translation and audiovisual translation (subtitling) of science fiction. The aim is to find out whether the voice of the genre of science fiction, as determined above, remains the same after translation.

2 Generic Fluency in Translation of Science Fiction

The readers of science fiction have expectations when they read or watch science fiction. According to Darko Suvin (Suvin, quoted in Stableford 1987), genres are collective systems of expectations in the minds of the readers. These collective systems stem from the readers' past experience with a certain type of writing (ibid.). Thus the readers have past experiences on which they base their expectations. They also "expect to construct a world by supplying motivation and rationales for unfamiliar signs." (Csicsery-Ronay 2008: 20) and "anticipate words and sentences that refer to changed or alien worlds." (Csicsery-Ronay 2008: 13). The linguistic neologies are the unfamiliar signs and alien words, which the readers expect to encounter and include in their process of bringing the world of the text alive in their minds. They are the voice of the genre. The neologies estrange the reader and cognitively explain the world of the science fiction text.

When a text is translated, the readers of the translation have expectations that are based on the characteristics of the translated text's genre (Neubert and Shreve 1992: 126). The author of a science fiction text, written or audiovisual, has built a world, in which the linguistic neologies bring alive the '*novum*' as a tool of science fiction's *cognitive estrangement* (Suvin 1979). In short, the novum refers to the new thing of the text's world (such as an alien race), which estranges the reader from his or her empirical world. These genre-defining concepts will be further introduced in the following section. The translators carry the neologies as the voice of the genre of science fiction to another language and thus control the building of the target text's science fiction reality. Therefore, they have the power to determine whether the genre is still the same after the translation. This issue has been addressed earlier by Heather MacLean (1997), who insists

that the characteristics of science fiction "affect how the translator will approach a SF text in a foreign language. The translator must not only convey the different worldview inherent in the other language, but the subtleties of an entirely different world as well." (1997: 13–14). It would be ideal if translators were able to consider the characteristics of a genre and use them as a base for their decisions of translation strategies. However, translators may not have time to do so in reality. Due to the constant battle against low subtitling rates (Díaz Cintas and Remael 2007: 36), the most cost-effective way is to ignore subtleties and differences between genres.

Even if English can be considered a world language (Crystal 1997), non-native speakers cannot be expected to read complicated literature or follow the dialogue of a film without the help of a translation. The readers and viewers need help especially with the difficult words, such as neologies. For example, most viewers in the subtitling countries are so used to subtitles that they read them regardless of whether they understand the source language or not. In the case of neologies, the viewers will use them as their main source of information. If a neology is not subtitled according to the above explained expectations of the viewers, especially if they are fans of the genre, the viewers might become irritated. In subtitling the viewers can hear the dialogue (neology) simultaneously with the subtitles (Díaz Cintas and Remael 2007: 55), but in literary translation the source text's neology is not present simultaneously and the neology in the translation helps the reader in building the text's reality.

In order to convey the genre of science fiction into the target language, the neologies as its voice need to be retained. This transfer of the genre from one culture to another is determined by the translation strategies that are used when translating the neologies. I have chosen to call the evaluation of the retention of science fiction's voice in translation as the Generic Fluency in translation of science fiction. When the translator uses strategies that retain the cognitively estranging neology in the translation, the translation is generically fluent and the voice of the genre is retained and transferred to the target text.

The concept of generic fluency was inspired by Lawrence Venuti's idea of textual fluency in translation, which suggests that a translated text reads fluently when it does not contain any linguistic peculiarities (Venuti 1994: 1). Generic fluency in science fiction suggests quite the opposite. Because the linguistic peculiarities (neologies in science fiction) are important as the voice of the genre, the translation is fluent when they are retained. They make the translation of a science fiction text read fluently. The following section introduces the neologies and their important role in the genre of science fiction, as the idea of generic fluency is based on that importance.

3 Science Fiction and Neology

The roots of the concept of generic fluency in science fiction are based on Darko Suvin's (1979) definition of the genre, which determines the genre specific features and operationalises neologies as the voice of the genre. This seminal genre definition has remained as the construction for other theories of science fiction's characteristics. According to Suvin, science fiction is a genre "whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose formal device is an imaginative framework alternative to the author's empirical environment." (Suvin 1979: 7). The key element in Suvin's stance is the concept of *cognitive estrangement*. Estrangement means that the world of a science fiction text is different, in other words estranged, from the empirical world of the author. However, even though the science fiction world is different, it has to be plausible or cognitive. This demand for plausibility differentiates science fiction from other related genres, such as fantasy. Science fiction demands that the estranging differences obey rational causation or scientific laws, even though they are not plausible according to the scientific principles of the author's reality.

According to Suvin (1979: 63), the cognitive estrangement of science fiction is accomplished by what he proposed to call the *novum*. This Latin word translates into "new" or "new thing". As a tool of cognitive estrangement, it differentiates science fiction from its related generic others, such as fantasy fiction. Suvin demands that "SF is distinguished by the narrative dominance or hegemony of a fictional 'novum' (novelty, innovation) validated by cognitive logic." (ibid.). The novum is thus the dominant element of science fiction, which establishes the cognitive estrangement of the genre. As an example, the novum could be an alien race, their language or other cultural elements, an android or simply a weapon from another galaxy.

Fictive neologies are linguistic representatives of the novum in science fiction. They are the voice of the novum and its cognitive estrangement. They can be considered the "Signum Novi", signs of the new (novum) (Csicsery-Ronay 2008:13), but they are also the *Sonus Novi*, the voice of the new. They condense the estrangement of science fiction the most economically and "stand out from other words as knots of estrangement, drawing together the threads of imaginary reference with those of known language." (Csicsery-Ronay 2008: 19). The neologies estrange the reader from reality but at the same time they are cognitive. With the help of neologies, the reader constructs the world of a science fiction text.

Neology in science fiction operates with either *neosemes* or *neologisms*. Neosemes are "words and sentences that remain familiar in structure and appearance, but have been appropriated by imaginary new social conditions to mean something new." (Csicsery-Ronay 2008: 19). They are familiar words attached with new meanings. This way they represent both their historical aspects and the possible futures they might have, inviting

the reader to decipher the connection. As an example, the "handling machine" and the "fighting machine" in H.G. Well's classic science fiction novel, *The War of the Worlds* (2005b) are neosemes. Neologisms, in turn, are invented new words which do not have histories (Csicsery-Ronay 2008: 19). Their strength in producing the science fiction estrangement lies in their "ability to evoke imaginary differences of culture and consciousness." (Csicsery-Ronay 2008: 19) As an example, the names of the alien races "Goa'uld" and "Tok'ra" in the modern TV-series *Stargate SG-1* (2006) are neologisms.

4 Subtitling and Literary Translation

Science fiction has its roots in the Anglo-American literary tradition. Finnish science fiction has been strongly influenced by translated literature because of the high amount of translated science fiction (Koponen 2011: 96). The majority of this translated science fiction has come from the English-speaking world (Koponen 2012). For this reason, and to limit the number of variables, the study focuses on how the science fiction tradition of the English-speaking world has influenced the Finnish genre through translation. The study tests the concept of generic fluency in determining the extent to which the genre typical elements of the English source text have transferred to the Finnish target text. As the study compares literary translation and subtitling, the differences between these two modes of translation are introduced in the following section.

Literary science fiction has a strong history, but audiovisual science fiction has become an important part of the genre in recent decades. Pedersen (2007) states that subtitles are the most frequent reading form in Scandinavian countries. This also applies to Finland, where foreign audiovisual science fiction is the dominant mode of audiovisual science fiction in the Finnish television and cinema. Therefore it can be concluded that Finns are mostly exposed to the genre of science fiction by means of television and cinema. This creates a need to include the study of audiovisual translation in a study of translation of science fiction in Finland. However, subtitling as a form of audiovisual translation differs from literary translation due to for example spatial and temporal constraints, which literary translation does not have. It can therefore be expected that literary translation and subtitling differ in their strategies for translating neologies and thus in their generic fluency. However, even though subtitling involves these constraints and even if the message in subtitling is conveyed also through "the verbal auditory channel" (Gottlieb 1998: 245) (the spoken dialogue) in audiovisual content, the presence of a novum in "the non-verbal visual channel" (ibid.) (the picture composition) is not always sufficient enough a reason for the translator to use a recreative translation solution, such as omission of a neology from the subtitles. This is because neologies and linguistic factors can be regarded crucial in understanding the novum and its cognitive estrangement. Literary translation has only one informative channel, the written verbal, which emphasises the importance of retaining the neologies in the translation in order to retain the novum and its cognitive estrangement.

5 Material and Method

The material for the study consists of the translations of neologies in the Finnish subtitles of episodes in the contemporary TV series *Stargate SG-1*'s (2006) tenth season and *Stargate Atlantis*' (2006) fifth season, and the neologies in H.G. Wells' classic novel's 2005 edition *The War of the Worlds* (2005b) and its translation *Maailmojen Sota* (2005a). Because *The War of the Worlds* includes only novums (neologies) that are related to the alien or the enemy of the humans, the neologies in the audiovisual material were also restricted to include only the enemy-related neologies. The last seasons of both TV series were chosen as it is assumed that the neologies are repeated throughout the series and have reached a reoccurring and stable state by the last season.

The generic fluency of the material was determined on the basis of the translation strategies that were used in translating the neologies in the audiovisual and literary material. The strategies were divided under two main categories, *retaining* and *recreating*, depending on how the neologies were transferred from the source to the target text. This dichotomy between retentive and recreative global translation strategies was first introduced by James S. Holmes (1988: 48) and it has been widely used ever since. In this study, the retentive translation strategies retain the science fiction's cognitive estrangement (of the neology) and recreative translation strategies neutralise the cognitive estrangement. In other words, by choosing a retentive strategy, the translator has chosen to retain the novum's cognitively estranging nature and preserved the neology as it is. Hence the genre remains, from the point of view of neologies, fluent in the translation. For example, if the neology "Ba'al" from the *Stargate SG-1* (2006) TV series is translated as "Ba'al", the cognitive estrangement is retained. Recreation means the opposite, that is, the extrapolation or generalisation of the neology. Complete omission of a neology is an example of recreation. With the help of these global strategies, the local translation strategies of the material can be categorized as either recreating or retaining the estrangement of the novum via the linguistic neologies.

The selection of local strategies is based on Jan Pedersen's (2011: 73–74) taxonomy of six categories of local strategies, which are needed in the study of subtitles. However, applying this categorisation to a study of both literary translation and subtitling demanded that Pedersen's (2011: 73–74) category of "substitution" was replaced with the category of "compensation" in order to take into account the compensations of neologies in the literary material. Pedersen's (ibid.) category of "retention" was also replaced with "direct transfer" in order to avoid confusion between the global and local strategies in the study. The neologies in the material were thus divided into six local translation strategies: *Direct Transfer, Specification, Direct Translation, Generalisation, Omission or Compensation*, which lead to either retention or recreation of the neologies. Examples of the use of each of these local strategies will be given in the discussion of the results of the study.

6 Results

The study began from the previously mentioned hypothesis that at least part of the neologies of the source texts would not be retained in the target text. The results confirmed this hypothesis and revealed that the generic fluency of the target text suffers due to the chosen translation strategies. This means that the cognitive estrangement of the source text is not completely retained and hence the genre of science fiction changes in the translation process. The following Table 1 presents the relation of the retentive and recreative strategies in both literary material and subtitles. The literary material consisted of 852 neologies and the subtitle-related material consisted of 149 neologies, which translations were individually defined to be either retentive or recreative. The effect of the strategy of indirect compensation, that is, regarding the instances of specification to compensate those of generalisation, is given in brackets.

Table 1. Retentive and Recreative translation strategies

Retentive		Recreative	
The War of the Worlds	Stargate	The War of the Worlds	Stargate
724 [803]	113	128 [130]	36
85% [86,10%]	75,80%	15% [13,90%]	24,20%

Notably the dichotomy between the retentive and recreative local strategies does not mean that using one or the other would simply guarantee the generic fluency of a text. The results indicate that many of the local strategies can be both retentive and recreative, depending on the context. Compensation can be seen to be mainly a feature of retentive strategies, but it has been interpreted to be recreative in a small part of the material. The following examples demonstrate how the strategy of direct transfer has been interpreted as both retentive and recreative, depending on the context. In case of subtitles, the example also indicates whether the "pictorial link" in audiovisual translation (Schröter 2005), that is the link between the picture and the dialogue (neology), is weak or strong. A strong pictorial link means that the novum, which the neology represents, is present in the picture simultaneously with the subtitles. This could affect the generic fluency of the translation, as in case of strong pictorial link the neology is not the only cognitively estranging element of the audiovisual context.

(1) ST: Only the *Ori* share all they learn.
     TT: Vain *Orit* jakavat oppimansa
     (*Stargate SG-1* 2006: s10, e1, ch.6.), Weak PL

(2) ST: It was a sobbing alternation of the two notes, *'Ulla, ulla, ulla, ulla'...*
     TT: Se oli nyyhkyttävän kahden äänen vuorottelua, *'Ulaa, ulaa, ula'...*
     (*The War of the Worlds 2005b: 164, Maailmojen Sota 2005a: 204*)

Example 1 shows how direct transfer is estranging but not cognitive. The neologies in the examples are *italicized*. The English word "Ori" is a neologism, but the same word already exists in the Finnish language. Therefore the direct transfer translation falsely refers to "a stallion" in the Finnish language. The "Ori" are godlike creatures who are trying to convert humans to their religion, which is called the "origin". Hence the neologism name of these creatures, the "Ori", is clearly a derivative from "origin". Thus as the example's estrangement is misleading rather than cognitive and as both estrangement and cognition are regarded crucial for achieving generic fluency, the genre is rendered unfluent in the example. Example 2 shows, however, how the same strategy creates a cognitively estranging result. The neology 'Ulla' is an onomatopoeic word in the source text. Transferring it to the letter would have confused the reader with the Finnish first name "Ulla" and would not have retained the onomatopoeic function of the word. The translation "Ulaa", however, retains the onomatopoeic cognitive function and estranges the reader. The genre is hence rendered fluent in example 2.

The below Table 2 presents the results for each translation strategy in subtitling. The genre has been rendered fluent by 108 translated neologies and unfluent in 41 translated neologies. The material is separated into weak and strong pictorial link. The following example 3 demonstrates the strategy of omission, which has extrapolated the neologism "Al'kesh" and in connection with weak pictorial link, the genre is unfluent. Example 4 however, is a rare example of omission of a neologism, which is interpreted as recreative but generically fluent. This situation in *Stargate SG-1* involves an action-loaded chapter where only the ships of the enemy "Ori" have landed on a planet. The pictorial link is weak at the moment of the neologism (the Ori ships are not visible), but the previous chapters have shown and told the viewer that only the Ori ships have landed on the planet earlier. The continuous repeating of the word "Ori" inside a short chapter is not considered to produce further estrangement than the previous events had already done. This continuum in the subtitles enforces the generic fluency. Thus the omission of the specific term "Ori" is not seen as generically unfluent even though omission is considered as a mainly recreative strategy in this study. This exception shows that each neology was evaluated separately, based on its concept and the effect of the pictorial link.

Table 2. Generic Fluency in Subtitling

Subtitling- Generic Fluency								
	Genre Fluent				Genre Unfluent			
Stargate	Retentive		Recreative		Retentive		Recreative	
Subtitling	Strong PL	Weak PL	Strong PL	Weak PL	Strong PL	Weak PL	Strong PL	Weak PL
Direct Transfer	9	20	0	0	2	4	0	14
Specification	0	3	0	0	0	0	0	0
Direct Translation	13	60	0	0	0	0	0	0
Generalization	0	1	0	0	0	1	2	13
Omission	0	0	0	2	0	0	0	5
Compensation	0	0	0	0	0	0	0	0
Total:	22	84	0	2	2	5	2	32

(3)   ST: So why would he fly an *Al'kesh* directly to Stargate Command?
           TT: Miksi hän lentäisi suoraan komentoryhmään?
           (*Stargate SG-1* 2006: s10, e4, ch.2.), Weak PL

(4)   ST: He's alive and on board the *Ori* ship that's landed on the planet.
           TT: Hän on yhdellä laskeutuneista aluksista.
           (*Stargate SG-1* 2006: s10, e1, ch.10.), Weak PL

As was shown in Table 2 above, the strategies of direct transfer and direct translation were the most used strategies in subtitling. Direct transfer led to both retentive and recreative outcome. This is because many of the source text's cognitively estranging neologies translated with this strategy were estranging, but not cognitive in the translation. This strategy is represented in examples 1 and 2. Direct translation, however, led to retentive outcome only. This is interpreted to be due to the strategy's tendency to both estrange and explain (cognitively) the translated neology. The following example 5 demonstrates this strategy.

(5)   ST: ... and if any one of them, at any point, were captured by the *Priors*, and were it
                       somehow...slip out...
           TT: Jos *Priorit* saavat jonkun niistä kiinni - ja lipsahtaisi...
           (*Stargate SG-1* 2006: s10, e4, ch.3.), Weak PL

The "Priors" in example 5 are preachers of the "Ori", the enemy of the humans in the *Stargate SG-1* series. In a typical way for science fiction, the "Priors" are based on existing or historical ideas. The word is a neoseme. Even though the Priors are alien beings, they can easily be linked to clergymen of Christian religion, with the higher status in their way of speaking and authority. Since the word "Priori" has the same meaning and is not a commonly used word in the target language, its estranging effect, especially when stressed with a capital initial letter, is similar to the source language's neoseme. It is thus regarded to produce a similar cognitively estranging effect as the source text's neology.

The below table 3 presents the results for each translation strategy in literary translation. The genre has been rendered fluent in 735 (816) translated neologies and unfluent in 117

translated neologies. The table shows how recreative strategies have a tendency to render the genre unfluent whereas retentive strategies have a tendency to render it fluent. It also shows how recreative strategies can in some cases render the genre as fluent also in literary translation. However, the detailed study showed that retentive strategies cannot render the genre unfluent. This differentiates subtitling and literary translation, for in a few cases in subtitling, the genre was rendered unfluent by retentive strategies. This difference is interpreted to be due to the difference in media. In subtitling, the time and space restrictions as well as the presence of "the non-verbal visual channel" (Gottlieb 1998: 245) influence the translation of the neology and create a complex context for it. It could hence be suggested that as audiovisual science fiction has multiple channels to create the cognitive estrangement, the presence of the neology in the "verbal visual channel" (ibid.) is not as important as it is in literary translation in the evaluation of generic fluency.

Table 3. Generic Fluency in Literary Translation

Literary translation- Generic Fluency				
	Genre Fluent		Genre Unfluent	
War of the Worlds Literary Translation	Retentive	Recreative	Retentive	Recreative
Direct Transfer	6	0	0	0
Specification	79	2	0	2
Direct Translation	631	1	0	1
Generalization	5	6	0	105
Omission	0	2	0	9
Compensation	3, [79]	0, [2]	0	0
Total:	724 [803]	11 [13]	0	117

Direct translation was the most used strategy of literary translation. Example 6 below presents this strategy. As neosemes were the dominating form of neology in the novel, the example demonstrates how direct translation has been a natural selection for the translation's strategy. In addition to three examples of direct translation, "Martians", "fighting-machine" and "handling-machine", the example also presents strategies of specification and generalisation. The neoseme "excavating-machine" is generalised with the translation "kaivuri". This is assessed to be generalisation, because it is not in line with the previous direct translations of "taistelukone" and "käsittelykone" as the corresponding neoseme "excavating-machine" is with "fighting-machine" and "handling-machine" and as the word "kaivuri" is not a neoseme in the Finnish language. The reference to the aliens with "them" is specified in the target text with a more specific term "marsilaisia". Once again, the neologies in the example are italicized.

(6)   ST: The *Martians* had taken away the *excavating-machine*, and, save for a *fighting-machine* that stood on the remoter bank of the pit and a *handling-machine* that was busied out of my sight in a corner of the pit immediately beneath my peephole, the place was deserted by *them*.

        TT: *Marsilaiset* olivat vieneet pois *kaivurinsa*, ja lukuun ottamatta kraatterin etäisimmässä nurkassa seisovaa *taistelukonetta* ja *käsittelykonetta*, joka oli sijoitettu katseeni ulottumattomiin heti kurkistusreikäni alapuolelle, koko kuopassa ei ollut ainuttakaan *marsilaista*.

(*The War of the Worlds* 2005b: 135, *Maailmojen sota* 2005a: 166–167)

The strategy of compensation was not used in the subtitles and it seems that compensation is a feature of literary translation only. In addition to regarding specification and generalisation as separate categories, they can be interpreted to neutralise the effect of one another. Even though generalisation was mainly regarded as a recreative strategy, making the genre unfluent (extrapolating strategy), its effect can be neutralised by its reverse strategy specification, making the genre fluent (estranging strategy). This indirect compensation is shown in brackets in Table 3 above. Example 6 above shows an example of generalisation and specification in the same sentence. These instances of indirect compensation were regarded as development towards generic fluency.

7 Conclusions

Even though the generic fluency of science fiction has in both materials suffered and the genre has been rendered unfluent in part of the material, the majority of neologies of the source texts have been retained as cognitively estranging. Of the 149 neologies in the subtitling material, 108 retained the genre fluent and of the 933 neologies in the literary material, 816 rendered the genre fluent. This shows that the translation of science fiction in the majority of the material is generically fluent. However, when neologies are seen as the voice of science fiction's cognitive estrangement and novum, the voice of science fiction has somewhat decreased (in percentages, 12,5 % in the literary translation material and 27,5 % in the subtitling material) as the generic fluency has suffered. I have chosen to call this phenomenon of normalisation of the genre of science fiction in translation, the *centrifugal effect in translation*. This means that the neologies as genre-typical elements are partly neutralised towards normal language in translation, centrifugally away from the centre of the genre.

The study has shown that the adapted division between retentive and recreative strategies, which determine the level of generic fluency in a science fiction text, is successful, but they need to be defined in detail in order to fully account for the different instances of neologies in the material. The material's neologies need to be evaluated one by one, in order to establish how, for example, the context or pictorial link in subtitling affects the state of the generic fluency of a translated neology. The answer is not always unambiguous and the different translation strategies cannot be easily defined as either retentive or recreative. Future research into the subject will be done with material

consisting of literary translation, subtitling and non-professional subtitling (fansubbing) of science fiction texts. These further studies will focus on testing the concept of generic fluency and comparing the generic fluency in these three different media.

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