

On the Translation of Neologisms

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1 Introduction

This paper is concerned with the solution of a not at all trivial translation problem, which is how neologisms in Chapter Nine of Douglas Adams's *Life, the Universe and Everything*, such as *flollop* or *globber*, which are instruments of verbal humour so characteristic of this novel, are rendered in the Hungarian translation. The analysis is made in a relevance-theoretic framework with the help of a conceptual apparatus worked out formerly for the study of proper names and other culturally bound expressions (see, for instance, Vermes 2003).

2 Theoretical background

In ostensive-inferential linguistic communication, communicators produce a stimulus that points to their communicative intention, and the audience of the communication, by combining this stimulus with a context, tries to infer the communicator's informative intention, that is, the **message**.

According to Sperber and Wilson (1986), all ostensive-inferential communication is based on the **principle of relevance**, which states that every act of ostensive communication communicates the assumption of its own optimal relevance as well (Sperber and Wilson 1986: 158), where optimal relevance means that the processing of the stimulus results in such **contextual effects** (that is, assumptions) that will prove worthwhile for the audience's attention and working out these assumptions will not require the audience to invest unnecessarily great **processing effort**.

An **assumption** is defined as a structured set of concepts. The meaning of a **concept** is constituted by two elements: a truth-functional **logical entry** and an **encyclopaedic entry**, which contains various (propositional and non-propositional) representations linked with the concept (e.g. personal or cultural beliefs). The concept may also have a **lexical entry**, containing phonological, morphological, syntactic and categorical information about the natural language item associated with it (Sperber and Wilson 1986: 83-93). These lexical, logical and encyclopaedic pieces of information are stored in memory.

The content of an assumption is a function of the logical entries of the concepts it contains, and the context of its processing, at least in part, is provided by the encyclopaedic entries of these concepts (Sperber and Wilson 1986: 89). The context may also contain assumptions resulting from the processing of earlier utterances during the given act of communication as well as assumptions which are activated in the audience's cognitive environment by the linguistic or other sensory stimuli. A **cognitive environment** is a set of assumptions which an individual is capable of representing at a given time and can thus be seen largely as a function of the individual's background assumptions and physical environment (Sperber and Wilson 1986: 39).

Translation in this framework can be considered as a communicative act which in a secondary context communicates such an informative intention that has the closest possible interpretive resemblance with the original under the given circumstances. The principle of relevance is manifested in translation as a presumption of **optimal resemblance**: the translation is presumed to interpretively resemble the original and the degree of this resemblance is in accord with the presumption of optimal relevance (Gutt 1991: 101). In other words, the translation must resemble the original in such a way that it provides for contextual effects which are comparable to those provided for by the original and it is formulated in such a way that it will not require an unjustified amount of processing effort from the audience to work out the intended interpretation. The task of the translator, then, is to decide which assumptions of the original can be preserved in the translation in accordance with the principle of optimal resemblance and how they can be rendered.

3 Translation operations

I distinguish four translation operations, which were introduced in some earlier studies on the translation of proper names and culture-specific expressions under the names of transference, translation proper, substitution and modification. Leaving behind the area of culture-specific expressions as such, it seems more appropriate to use the terms **total transfer** (TT), **logical transfer** (LT), **encyclopaedic transfer** (ET), and **zero transfer** (ZT) since these seem better suited to reflect the nature of these operations in a more general range of linguistic utterances. The operations are defined by the four possible configurations of the logical (L) and encyclopaedic (E) entries associated with lexical items, depending on which of them is/are preserved in the translation. Thus the operations can be described in the following way: TT [+L, +E]: The target text item has the same relevant logical and

encyclopaedic content as the original. LT [+L, -E]: The target text item has the same relevant logical content as the original but the encyclopaedic content is different or irrelevant. ET [-L, +E]: The target text item has the same relevant encyclopaedic content as the original but the logical content is different or irrelevant. And ZT [-L, -E]: The target text item has logical and encyclopaedic contents different from those of the original. It is easy to notice that what I call operations here are in fact semantic relationships between source and target text items, which can be realised by different techniques in different situations, as we will see in the discussion of the findings.

4 The translatability of neologisms

If the notion of untranslatability is taken in the narrow sense, applying Catford's category of linguistic untranslatability (Catford 1965: 94), then neologisms must be considered as untranslatable elements. In a sense, any linguistic sign is untranslatable into another linguistic system, even into other signs of the same linguistic system. However, Catford himself notes that the borderline between translatability and untransatability is not clear-cut: we rather need to talk about easier or more difficult cases of translatability (Catford 1965: 93). According to Albert (2005: 43), "untranslatability is a *theoretical* [...] category, an inherent characteristic of the code, *la langue*, while its counterpart, translatability is a *practical* category, an inherent characteristic of the text, of the *discourse*." In a given context, then, everything can be regarded as translatable, and translatable in different ways: "untranslatability in a certain respect is equal to *manifold* translatability" (Albert 2005: 38, my translation, italics as in original).

Thus the question is not why a neologism is not translatable but how it is translatable in the given context. This obviously depends on several factors, such as the type of the text, the aim of the translation, the intended target reader, the function of the neologism etc. In the literary text analysed here it can be observed that the primary function of neologisms is to enhance the humorous effect of the text: they serve as instruments of verbal humour (VH). According to Lendvai (1999: 34), "the role of VH is the breaching of norms, which causes a humorous effect (laughter in most cases). VH, at the same time, can be considered as a linguistic experiment in which the speaker 'tests' the semantic effects elicited from the audience by this divergence from the norm. With the help of such 'experimental results' an experienced communicator uses VH to achieve certain, basically pragmatic, aims (informal relationship, irony, sarcasm, parody, satire etc.)" (my translation). What a translator needs to do, then, is to establish the pragmatic purpose of

VH, that is, to find out what assumptions the communicator wanted to convey through it, and then to decide whether in the given communication situation it is possible to convey these assumptions to the target reader and, if yes, in what way.

Now we need to clarify in what way the use of neologisms may be a breaching of norms, or in other words, what is the real nature of neologisms. According to Newmark (1988: 140), non-existing or, rather, non-established lexical items, **neologisms**, may be defined as items newly produced or associated with new meanings. These latter are mostly not culture-bound and are not technical terms, and can be translated by an existing target language word or a brief functional or descriptive expression. Newly coined words, writes Newmark, according to a well-known hypothesis, are never completely new: they are either formed by morphological means or are phonaesthetic or synaesthetic. Most of these today are brand names and, as such, can be carried over into the target text in their original form. Generally speaking, in imaginative literature any neologism needs to be re-created: derived forms from the equivalent morphemes of the target language, phonaesthetic forms from phonemes of the target language which afford an analogous effect (Newmark 1980: 142-143).

Thus, Newmark distinguishes four major groups of neologisms: (a) new proper names, (b) existing lexical items with new meanings, (c) morphologically formed new lexical items, and (d) new phonaesthetic lexical items. The translational solutions offered by Newmark: (a) transference, (b) translation by an existing target language word or paraphrasing, (c) morphemic translation, and (d) phonemic translation.

5 The findings

The list below is a “dictionary” of *Squornshellous Swamptalk*, an imagined language in the novel, containing items related to the swamp-dwelling “mattresses” living on the planet Squornshellus Zeta (http://everything2.com/index.pl?node_id=952470):

flollop (v.) Jump around, in an excited kind of way.

flur (v.) To display astonishment and awe.

flurble (n.) A sympathetic gesture, sigh or comment.

floopily (adv.) In the manner of something which is floopy.

floopy (adj.) Something along the lines of being jumpy and/or enthusiastic.

globber (v.) This is the noise made by a live, swamp-dwelling mattress that is deeply moved by a story of personal tragedy. It could be an equivalent to a gasp.

glurry (v.) The equivalent of getting goosebumps or a shiver when getting excited or thrilled by something.

gup (v.) Mattresses gup when they are excited. Could be related to glurry and willomy.

lurgle (v.) Could be the equivalent of “pissing ones pants”, or other display of fear and loathing.

quirrule (v.) To ask or question in a mattresslike manner.

vollue (v.) Its usage appears to be equivalent to “say”.

voon (v.) Something mattresses say (or wurf) when they are emotionally moved by something, in both a positive and negative manner. In some contexts it can be compared to our “Wow”.

willomy (v.) See glurry.

wurf (v.) To say or utter. Mattresses are known to wurf “Voon” when commenting on something profound.

Contrasting these with their equivalents in the Hungarian translation and complementing the list with new proper names in the novel, we can compile the following “Squornshellous Swamp-talk – Hungarian dictionary”:

flodge: toccsan	mattress: matrac
flollop: zsuppog	mattresslike: matracos
floopily: csullogva	Maximegalon (University):
floopy: csullogó	Maximegalon (Egyetem)
flurble: gurgulázás	quirrul: hüledezik
flurble : gurgulázik	Sanvalvwag: Sanvalvwag
flur: csöp	Squornshellous Zeta:
globber: megnyeccsen, nyeccsen	Squornshellus Zéta
glurry: 1. borzong 2. nyeccsen	vollue: kartyog
gup: felcuppan	voon: fúú, uff
Hollop: Hollop	willomy: 1. remeg 2. micsong
hyperbridge: hiperhíd	wurf: mond
ion-buggy: ionbricska	Zem: Zem
lurgle: szörcsög	

Table 1: Translation operations applied to neologisms in the translation of the novel

	TT	LT	ET	ZT
PROPER NAMES			Hollop: Hollop	
			Sanvalvwag: Sanvalvwag	
			Zem: Zem	
			Squornshellous: Squornshellus	
	Maximegalon: Maximegalon			
EXISTING LEXICAL ITEMS WITH NEW MEANINGS		mattress: matrac		
MORPHOLOGICALLY FORMED LEXICAL ITEMS		hyperbridge: hiperhíd		
		ion-buggy: ionbricska		
		mattresslike: matracos		
NEW LEXICAL ITEMS			flollop: zsuppog	
			floopily: csullogva	
			floopy: csullogó	
			flur: csöp	
			globber: nyeccsen	
			glurry: nyeccsen	
			vollue: kartyog	
			willomy: micsong	
				flodge: toccsan
				flurble: gurgulázás
				glurry: borzong
				gup: felcuppán
				lurgle: szörcsög
				quirrul: hüledszik
				voon: fúú, uff
				willomy: remeg
			wurf: mond	

The translation operations applied in the translation of the different types of neologisms are summarised in Table 1. We can observe that proper

names are rendered by encyclopaedic or total transfer, lexical items with new meanings and morphologically formed items by logical transfer, and newly coined lexical items partly by encyclopaedic and partly by zero transfer. These findings are discussed in detail in the next section.

6 Discussion

Examining the semantic structure of neologisms in the source text, we find the following. Items in category (a) are relevant primarily through their encyclopaedic content, although there is one (*Maximegalon*) which has logical content of a descriptive nature. The only item in category (b) conveys new logical content in the text. The complex or derived items in category (c) preserve the logical content of their component parts because they are all non-idiomatic. Finally, although items in category (d) may obtain some logical content within the context of the text, this is incidental, and they communicate primarily through the encyclopaedic content provided by their sound symbolism.

6.1 Proper names

These belong to three subgroups. The first one contains the names *Hollop*, *Sanvalvwag* and *Zem*, which have no identifiable logical content ($L = \emptyset$), but do have encyclopaedic content or, to be more precise, this content arises during the processing of the item: $E = \{(1)\}$, where (1) *This name only exists in this novel*. Here the translator's task was to preserve (1), which was achieved by simply transliterating the names.

In the second subgroup there is one name: *Squornshellous*. Here $L = \emptyset$ and $E = \{(1), (2)\}$, where (2) *This is the name of a planet*. In order to preserve (2), the ending of the name was changed into '-us' because this Latin ending often occurs in astronomical names and thus its use makes (2) more easily recoverable for the target reader. This reduces the necessary amount of processing effort and thus increases the relevance of the expression.

The third subgroup contains the word *Maximegalon*, which is the name of a university and also of the gigantic dictionary compiled at this university. It has logical content: $L = \{\text{MAXI, MEGA}\}$ as well as encyclopaedic content: $E = \{(1), (3), (4)\}$, where (3) *The combination of the morphemes maxi and mega produces a rather excessive form* and (4) *The ending -on normally occurs in learned terms like photon, epigon, pentagon, phenomenon etc.* As the three component morphemes of the name are also used in Hungarian, total transfer was made possible by a simple transliteration of the name.

6.2 Existing lexical items with new meanings

Here we have only one element, the word *mattress*, which obtains new logical content in the context of the novel: it is the name of a swamp-dwelling animal living on a remote planet and used for making beds for people. This is obviously a metaphorical extension of the original meaning of the word and since this kind of extension is also possible in Hungarian, all that the translator needed to do was transfer the logical content.

6.3 Morphologically formed new lexical items

In this category we have the words *hyperbridge*, *ion-buggy* and *mattresslike*. The first two are compounds, the third one is a derivative form. As the meanings of all three are compositional, the translator, again, needed simply to convey the logical content of the component morphemes.

6.4 New lexical items

These items divide into two subgroups. The first one contains the words *flollop*, *floopily*, *floopy*, *flur*, *globber*, *glurry*, *vollue* and *willomy*, which were rendered by encyclopaedic transfer. These forms have no logical content (or if they do, it only arises within the context of the novel, as a by-product of their processing): $L = \emptyset$. Their encyclopaedic entries contain the following assumptions: $E = \{(1), (5)\}$, where (5) *This is an onomatopoeic form*. In my opinion, (5) arises mainly as a result of the fact that these words all contain the sound *l* which, being a liquid phoneme, gives rise to associations to water, or movement in water or some other similar medium, or some similar kind of movement. Furthermore, word-initial *fl* and *gl* combinations in English can be found in several words with a similar semantic content: e.g. *float*, *fly*, *glue*, *glide* etc. Consequently, here encyclopaedic transfer was possible if the translator substituted a similarly onomatopoeic form devoid of any logical content in Hungarian: *zsuppog*, *csullogva*, *csullogó*, *csöp*, *nyeccsen*, *nyeccsen*, *kartyog*, *micson*.

In the other subgroup we find the words *flodge*, *flurble*, *glurry*, *gup*, *lurgle*, *quirrul*, *voon*, *willomy* and *wurf*, which have the same relevant content as the items in the first subgroup. However, these were substituted in the target text by existing Hungarian words. What this means is that, on the one hand, they have filled-in logical entries and, parallel with this, their encyclopaedic content was also modified, since an important assumption, (1), was lost. As a result, this treatment is to be regarded as a case of zero transfer. The fact that (1) is really a relevant assumption in this context is made clear by the last sentence of the chapter: “He listened, but there was no sound on the wind beyond the now familiar sound of half-crazed *etymologists* calling distantly to each other across the sullen mire” (p. 48, my

italics). In the target text: “Fülelt egy kicsit, de a szél csak a már ismert hangokat sodorta tova: félőrült *nyelvészek* kiáltoztak egymásnak a komor sártengeren át” (p. 57, my italics), where instead of the Hungarian equivalent of *etymologist*, the word *nyelvész* (linguist) occurs. The relevance of this sentence obviously rests on the repeated activation of (1) in the text, as a result of which (1) becomes a relatively stable element of the context, a premise. Thus the fact that in the target text (1) is activated fewer times will lessen the relevance of the last sentence and will thus reduce the humorous effect.

7 Summary

Evidently, the optimal case of translation is when all the relevant logical and encyclopaedic contents of the source text are preserved in the target text (total transfer). An obvious way to achieve this is when the target text item is a **transliteration** of the original (see, e.g., Tarnóczy 1966: 363). Under normal circumstances, however, this will greatly decrease the relevance of the target text, since translations are needed exactly because the target reader is not familiar with the source code, and often does not have access to the contextual assumptions required for the processing either, and in the short run the necessity of acquiring these would significantly increase the amount of effort needed in the processing. This extreme method thus cannot be regarded as the default case of translation but, as we have seen, certain parts of the source text can sometimes be rendered this way. Transliteration as a translation technique, however, is not only a means of implementing total transfer but, in some cases, also of encyclopaedic transfer, as in the case of names devoid of logical content. The same technique, then, can be employed to execute different operations in translation.

In the case of other neologisms, even if they have no logical content in the usual sense, within the context of the source text some new logical content may arise. This fact itself can be relevant in as much as it can figure as a necessary premise in the context of processing. In such cases, therefore, the translator's primary aim may exactly be to preserve this assumption, since this is what will ensure the optimal resemblance of the translation with the original.

In this light, the neologisms that occur in the novel can be regarded as a special kind of realia expressions, existing only in the universe of the source text. The translation of realia expressions, to use the words of Valló (2000: 45), is not primarily a linguistic problem but a problem of creating a context. In other words, the translator's most important task is to activate certain contextual assumptions, which are needed in working out the relevance of

the given part of the text. In the translation analysed here we have seen that if the translator fails to realise the significance of some contextual assumption and does not ensure that it is preserved in the translation, then the relevance of the target text will decrease which, in this particular case, meant that the intended humorous effect was weakened.

In order to ensure optimal relevance, the translator also needs to be aware of what assumptions are available for the target reader. Consequently, the translator needs to make decisions in consideration not only of the given micro-context and the macro-context of the text as a whole, but also of the target reader's cognitive environment.

Eventually, however, the final form of these decisions cannot be deduced from any sort of communication or translation theory, because they are determined by the translator's cognitive environment. And since different translators will approach the same source text with different cognitive environments, it makes perfect sense to say that the target text is just one among the potential variants (Lendvai 1999: 42).

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Appendix: The data

The moment passed as it regularly did on **Squornshellous** Zeta, without incident. (42)

Ez a pillanat most is eseménytelenül telt el, mint a **Squornshellus** Zétán mindig. (50)

‘My name,’ said the **mattress**, ‘is **Zem**.’ (44)

– A nevem **Zem** – folytatta a **matrac**. (52)

The mattress **floloped around**. This is a thing that only live mattresses in swamps are able to do, which is why the word is not in more common usage. It **floloped** in a sympathetic sort of way, moving a fairish body of water as it did so. (44)

A matrac **körbezsuppogta**. Ezt csakis a mocsári matracok képesek csinálni, ezért a szó nem valami elterjedt. Együttérzőn **zsuppogott**, ily módon tetszetős méretű víztömeget mozgatva meg. (52)

The mattress **globbered**. This is the noise made by a live, swamp-dwelling mattress that is deeply moved by a story of personal tragedy. The word can also, according to *The Ultra-Complete Maximegalon Dictionary of Every Language Ever*, mean the noise made by the Lord High **Sanvalwag** of **Hollop** on discovering that he has forgotten his wife’s birthday for the second year running. (44)

A matrac **megnyeccsent**. Ezt a hangot a mocsárlakó matracoknál valami személyes tragédia szokta kiváltani. *Az Összes Létező és Valaha Létezett Nyelv Ultrakomplett Maximegalon Szótára* szerint ezt a hangot adta ki a **hollopi** Nagy **Sanvalwag** Ófelsége is, amikor rájött, hogy már két éve rendszeresen elfeledkezik az asszony születésnapjáról. (52)

Strangely enough, the dictionary omits the word ‘**floopily**’, which simply means ‘in the manner of something which is **floopy**’. (45)

Különös módon kihagyták a szótárból a „**csullogva**” szót, melynek jelentése a következő: „valami **csullogó** dologhoz hasonló módon”. (53)

‘I sense a deep dejection in your diodes,’ it **vollued** (for the meaning of the word ‘**vollue**’, buy a copy of **Squornshellous** Swamptalk at any remaindered bookshop, or alternatively buy The Ultra-Complete

Maximegalon Dictionary, as the University will be very glad to get it off their hands and regain some valuable parking lots), ‘and it saddens me. You should be more **mattresslike**. We live quiet retired lives in the swamp, where we are content **to flollop** and **vollue** and regard the wetness in a fairly **floopy** manner. Some of us are killed, but all of us are called **Zem**, so we never know which and **globbering** is thus kept to a minimum. Why are you walking in circles?’ (45)

– Mély levertséget észlelek a diódáidban – **kartyogott** (hogy a „**kartyog**” szó jelentését megértsd, végy egy *Squornshellusi Mocsárnyelv* c. könyvet bármelyik eladhatatlan könyvek raktárában, vagy akár egy *Ultra-komplett Maximegalon Szótárt*; az Univerzum (sic!) nagyon hálás lesz, hogy megszabadulnak tőle és értékes parkolóhelyeket nyernek ezáltal), és ez mélységesen elszomorít. Sokkal **matracosabbnak** kéne lenned. Mi nyugodtan és visszavonultan élünk mocsarainban, ahol boldogan **zsuppogunk** és **kartyogunk**, és **csullogva** elviseljük a nedvességet. Néhányunkat megölik, de mivel mindnyájunkat **Zemnek** hívják, hát nem tudjuk, melyikönket, és így a legritkább esetben **nyeccsenünk** meg. De miért körözl folyton? (53)

‘**Voon,**’ said the mattress. (45)

– **Fúú** – jegyezte meg a matrac. (53)

‘Consider it made, my dear friend,’ **flurbled** the mattress, ‘consider it made.’ (45)

– Vedd úgy, hogy már bebizonyítottad, kedves barátom – **gurgulázott** a matrac. (53)

The mattress could feel deep in his innermost spring pockets that the robot dearly wished to be asked how long he had been trudging in this futile and fruitless manner, and with another quiet **flurble** he did so. (46)

A matrac rugói legmélyén érezte, hogy jólesne a robotnak, ha megkérdezné, mióta vánszorog ilyen hiábavalóan és eredménytelenül, s ezt egy újabb **gurgulázás** kíséretében meg is tette. (54)

The mattress was much impressed by this and realized that it was in the presence of a not unremarkable mind. It **willomied along** its entire length, sending excited little ripples through its shallow algae-covered pool. (46)

A matrac le volt nyugözve, és rádöbrent, hogy nem akármilyen lángész társaságában van. Egész hosszában **végigremegett**, izgalmas kis fodrokat keltve ezzel sekély, algás tavacskájában. (54)

It **gupped**. (46)

Felcuppant: (54)

Excitement gripped the mattress. It had never heard of speeches being delivered on **Squornshellous** Zeta, and certainly not by celebrities. Water spattered off it as a thrill **glurried across** its back. (46)

A matracot elfogta az izgalom. Sohasem hallott még beszédeket a **Squornshellus** Zétán, pláne nem hírességek szájából. Fröcskölt a víz, ahogy háta **végigborzongott**. (55)

Summoning every bit of its strength, it reared its oblong body, heaved it up into the air and held it quivering there for a few seconds whilst it peered through the mist over the reeds at the part of the marsh which Marvin had indicated, observing, without disappointment, that it was exactly the same as every other part of the marsh. The effort was too much, and it **flodged back** into its pool, deluging Marvin with smelly mud, moss and weeds. (47)

Minden erejét beleadva felemelte téglalap alakú testét, felszökkent a levegőbe, és néhány percig lebegett, amíg a ködön és a nádason túli lápot szemlélte, és csalódottság nélkül megállapította, hogy ugyanúgy fest, mint a láp bármely más része. Aztán kimerülten **visszatoccsant** a mocsárba, tetőtől talpig beborítva Marvint bűdös latyakkal, moszattal és gizgazzal... (55)

‘There was a bridge built across the marshes. A cyberstructured **hyperbridge**, hundreds of miles in length, to carry **ion-buggies** and freighters over the swamp.’ (47)

– A láp fölé egy hidat építettek. Egy kiberszerkezetű, több száz mérföld hosszú **hiperhidat**, hogy **ionbricskák** és tehervagonok közlekedhessenek rajta a mocsár fölött. (55)

‘A bridge?’ **quirruled** the mattress. (47)

– Hidat? – **hüledezett** a matrac. (55)

The mattress **flurred** and **glurried**. It **floloped**, **gupped** and **willomied**, doing this last in a particularly **floopy** way. (48)

A matrac **csöpött** és **nyeccsent** egyet. **Zsuppogott**, **cuppant** és **micson-gott**, ez utóbbit meglehetősen **csullogva tette**. (56)

‘**Voon**,’ it **wurfed** at last. ‘And it was a magnificent occasion?’ (48)

– **Ufff** – **mondta** végül. Emlékezetes esemény volt? (56)

Suddenly, a moment later, the robots were back again for another violent incident, and this time when they left, the mattress was alone in the swamp. He **floloped** around in astonishment and alarm. He almost **lurgled** in fear. He reared himself to see over the reeds, but there was nothing to see, just more reeds. He listened, but there was no sound on the wind beyond the now familiar sound of half-crazed etymologists calling distantly to each other across the sullen mire. (48)

Egy pillanat múlva a robotok hirtelen újból megjelentek, s mikor távoztak, a matrac egyedül maradt a mocsárban. Döbbenten és riadtan **zsuppogott**, és valósággal szörcsögött a félelemtől. Kinyújtózott, hogy a nádason túlra nézzen, de ott semmi látnivaló nem volt: se robot, se csillogó híd, se úrhajó, csak nád nád hátán. Fülelt egy kicsit, de a szél csak a már ismert hangokat sodorta tova: félőrült nyelvészek kiáltoztak egymásnak a komor sártengeren át. (57)