Rendering Personal Names in Translations of Children's Literature from English into Croatian: Case Studies of Roald Dahl's Matilda and Charlie and the Chocolate Factory

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Zagreb, 2020

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Summary

A vast number of children's books are translated into various languages. One of the important elements in translations of children's books are personal names. This thesis presents two case studies of the ways of translating personal names in two novels by Roald Dahl, *Matilda* and *Charlie and the Chocolate Factory*, from English into Croatian. The objectives of the study are to analyse which translation strategies are used to render personal names from the source texts in the corresponding target texts, to see how these choices contribute to the dominant text-level orientation of the target text and thus to expand the existing body of knowledge about translation strategies used for rendering names in children's literature from English into Croatian. The analysis of the data consists of two parts: an analysis of the quantitative data on the employment of specific translation strategies used to render personal names and a comparative analysis of the strategies employed to render conventional and "loaded" names in the two source text – target text pairs. The findings have shown that in the translation of *Matilda* three strategies were used more frequently than others: phonological replacement, substitution and replacement with a name that carries a different connotation. In the translation of *Charlie and the Chocolate Factory*, copying was the most frequently employed translation strategy. A detailed analysis of the data has shown that there are great differences between the two translations in terms of translation strategies used to translate the names and in terms of the dominant text-level orientation of each target text.

Sažetak

Velik broj književnih djela namijenjenih djeci prevodi se na različite jezike. U prijevodima djela dječje književnosti osobna imena zauzimaju važnu ulogu. U ovome radu prezentirat će se dvije studije slučaja o načinima na koje su osobna imena prevedena s engleskog jezika na hrvatski u dvama romanima Roalda Dahla, "Matilda" i "Charlie i tvornica čokolade". Cilj ovoga rada je analiza prijevodnih strategija koje su korištene pri prevođenju osobnih imena iz izvornika u ciljne tekstove, kako bi se ustanovilo na koji način te odluke doprinose dominantnoj orijentaciji ciljnih tekstova te kako bi se proširila postojeća znanja o prijevodnim strategijama koje se koriste pri prijevodu imena iz dječje književnosti s engleskog na hrvatski jezik. Analiza podataka sastojala se od dva dijela: analize kvantitativnih podataka o prijevodnim strategijama koji su korišteni pri prijevodu imena i komparativne analize prijevodnih strategija koje su korištene pri prijevodu konvencionalnih i „motiviranih" imena iz dva izvorna teksta. Iz rezultata je vidljivo da su pri prijevodu imena iz djela „Matilda" tri prijevodne strategije korištene češće od ostalih, a to su fonološka zamjena, supstitucija i zamjena imenom koje ima drugačiju konotaciju. Pri prijevodu imena iz djela „Charlie i tvornica čokolade" kopiranje je najčešće korištena prijevodna strategija. Detaljna analiza podataka upućuje da postoje značajne razlike između dva prijevoda s obzirom na prijevodne strategije koje su korištene pri prijevodu imena te s obzirom na dominantnu orijentaciju prijevoda.

1. Introduction

One of the most prolific English children's literature authors of the past century, Roald Dahl (1916-1990) wrote many renowned children's stories such as *James and the Giant Peach* (1961), *Charlie and the Chocolate Factory* (1964), *Fantastic Mr Fox* (1970), *George's Marvellous Medicine* (1981), *The BFG* (1982), *The Witches* (1983) and *Matilda* (1988). He is known for the wittiness of his works, in which the characters are given names that in many cases influence the way child readers engage in and experience the story. Some of the names have also become iconic and synonymous with Dahl's work. As is the case in many works of children's literature, the authors' usage of personal names often surpasses the single function of identifying characters, and character names can become descriptive, hint at the personality of the characters, guide the child readers on how they should perceive and regard the characters and can, therefore, have a didactic quality. Moreover, names in children's literary works, especially those which have some characteristics of the fantasy genre, not only do have a great impact on the child audience that reads them, but also shape the story itself.

The translation of names in literature has been significantly studied (Hermans 2015; Nord 2003; Sato 2016). The topic has also attracted the attention of scholars and translation professionals who have been involved in a continuing discussion on whether literary names should be translated at all, especially those in children's literature. This thesis has two main objectives: firstly, to analyse the forms and functions of personal names in the source texts (Roald Dahl's *Matilda* and *Charlie and the Chocolate Factory*) and their translations and secondly, to analyse which translation strategies are used to render the names in the source text (ST) – target text (TT) pairs in order to determine their effect on the text-level orientation of the translations. The findings will enable me to come to tentative and limited conclusions on the tendencies in the translation of personal names in children's literature from English to Croatian.

2. Children's literature and translation

2.1 Definitions of children's literature

An adequate definition of children's literature has been a subject of discussion. Barbara Wall (1991, quoted in Oittinen, 2000) considers children's literature a specific genre because of its primary function, which she recognizes as didacticism. On the other hand, Riita Kuivasmäki believes that children's literature is not a distinct literary genre as both children's literature and adult literature encompass many of the same genres (1990, quoted in Oittinen 2000). Riita Oittinen defines children's literature as "literature produced and intended for children or as literature read by children" (2000: 61). In addition to this, Gillian Lathey believes that qualities that can be associated with children, such as being dynamic, imaginative, experimental and interactive, all underlie the "fine balance of affective content, creativity, simplicity of expression and linguistic playfulness" (2009: 31), which represent distinctive features of children's literature.

Despite the difficulty to clearly delineate the boundaries of children's literature and define it, Bo Møhl and May Schack (1981, quoted in Oittinen 2000) have identified other functions of children's literature that might provide an additional insight into this type of literature. Aside from its didactic quality, they believe that children's literature should be entertaining, informative, therapeutic and should help the child in its growth and development. Children's books also help to strengthen a child's emotions, which is why emotionality is also considered a key aspect in literature aimed at children (Oittinen 2000). Children's literature can, therefore, be defined as any work of literature intended to be read by children, which also performs, to various degrees, different functions that seem to be common to all works of children's literature - being informative, affective, instructive, didactic and also amusing.

2.2 Translation of children's literature

The translation of children's literature is a very lively field of research in which two contrasting approaches can be perceived: one that regards the translation of children's literature as a process in which the translator is at liberty to manipulate the text and another which sees this as uncalled-for and unnecessary. Explaining the cognitive processes behind translating children's literature, Yvonne Bertills (2003) puts forward the idea that translators' pre-existing notions of the intended audience (children), of childhood and their notions of translation take precedence

over the faithfulness and literariness of the TT and affect the translation in a great measure. Despite this, it is suggested that when translating children's literature, translators should bear in mind the audience who will read their translations – children – and their cognitive abilities (Oittinen 2000), as well as the purpose of the translation. In addition to this, Maria Nikolaeva (1996, quoted in Bertills 2003) argues that translations of children's literature require more than simply transferring the meaning; they also require that the TT should arouse in the child reader the same emotions, thoughts and associations that the readers of the ST experienced.

When it comes to the process of translating for children, Göte Klingberg argues that the "literary integrity of the ST should be respected as much as possible" (1986, quoted in Lathey 2009: 32). However, the belief in children's abilities to take in what is foreign and revel at the unfamiliar is not as strongly held by scholars and translators who take on the view that the translator has the autonomy and flexibility to gauge the appropriate degree of preservation and adaptation (Lathey, 2009). For example, Zohar Shavit (1981) believes that translators of children's literature can allow themselves to manipulate the text in various ways, as long as their decision is based on the principle that the text should be adjusted in accordance with what the target culture (TC) believes is good for the child. Another principle that translators have to adhere to is that the plot, characterization and language should be adjusted to the child's level of comprehension and their reading abilities (Shavit, 1981). Further, Anthea Bell, an English translator of children's literature, believes that foreign elements can stand in the way of "young readers' appreciation of translated books" (1985, quoted in Yamazaki 2002: 56). Even Klingberg (1986, quoted in Yamazaki 2002), who asserts that the ST should not be manipulated, admits that the setting of children's books can be transferred to a place children are familiar with because of their limited knowledge of the foreign. Eirlys Davies (2003) also thinks that young readers are not as tolerant of obscurities, awkwardness and foreignness of the text they are reading as adults who are aware of it being a translation. Oittinen (1993, quoted in Davies 2003) argues that foreignness and strangeness should be avoided when translating children's literature, and Christiane Nord (1991, quoted in Davies 2003) explains that in modern German translations of children's literature, it is expected from translators to replace cultural references. Davies notes that "in some cultures there may be strict standards concerning what is considered suitable content for children's books, in which case the translator may be forced to adopt the role of censor as well" (2003: 66).

Translators can approach the rendering of source culture (SC) references in translations of children's literature in two basic ways: they can preserve specific features of the ST as much as

possible, at the risk of the TT having a strange and exotic quality, or they can adapt the ST's cultural references and produce a TT which will be accessible to the children audience of the TC. Oittinen explains that "[a]dapting—or domesticating—is a well-known philosophical question discussed by Friedrich Schleiermacher and Johann Wolfgang von Goethe, and more recently by Antoine Berman and Lawrence Venuti" (2000: 73). In the Routledge Encyclopedia of Translation Studies (Bastin 2001: 5), it is explained that one way of looking at adaptation is understanding it as "a set of translative operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text of about the same length." However, there is not a definition of adaptation that has been agreed upon consensually by translation scholars. Generally, today, a negative stance toward this concept is taken and it is regarded as distortion, falsification and even censorship (Bastin 2001).

Bastin (2001: 6) points out that definitions of adaptation "could be classified under specific themes (translation technique, genre, metalanguage, faithfulness), though inevitably these definitions tend to overlap." If adaptation is regarded from the perspective of faithfulness to the ST, the attitudes towards it are varying. It can be seen as necessary in order to communicate the message of the ST and keep it intact or it can be seen as betrayal of the ST author and violation of the original text. Therefore, if the faithfulness to the ST is understood as the essential requirement imposed on translation, there is a point where adaptation can no longer be regarded as translation (Bastin 2001). A distinction can be made between local adaptation and global adaptation. Local adaptation can be used for isolated parts of the text in order to deal with specific differences between the source language (SL) and SC and the target language (TL) and TC, and, therefore, has a limited effect on the translation. Vinay and Darbelnet (1958, quoted in Bastin 2001: 6) approach adaptation in such a way, regarding it as a translation strategy, and define it as "a procedure which can be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of re-creation." On the other hand, global adaptation represents an all-embracing approach to the entire text, in which the aim is to reconstruct the purpose, function or impact of the ST, possibly sacrificing meaning along the way (Bastin 2001).

Considering adaptation an overall approach to a translation of a text, Lawrence Venuti (1995) calls adaptation *domesticating*, and considers it the opposite to *foreignizing*. He identifies domestication as an "ethnocentric reduction of the foreign text to target-language cultural values" (1995: 20), and contrasts it with foreignization as an opposite translation approach,

which he considers to be "an ethnodeviant pressure on [TL cultural] values to register the linguistic and cultural difference of the foreign text" (1995: 20). In simpler terms, it is an approach whereby a significant amount of the original, foreign text and its references are retained in the TT. While agreeing with Venuti that translation is always influenced by issues such as norms, power, time and society, Oittinen (2000) questions the polarity of his views on translation. She points out that the question of adaptation is not only a question of *how* texts are translated (if they are domesticated or foreignized), but *why* they are translated the way they are and *why* specific translation strategies were used. Oittinen, who understands translation as rewriting, explains that, according to her, the main difference between translation and adaptation lies in our attitudes toward either of them and the way we view them, and not in any concrete difference between them. She sees "domestication as part of translation, and not a parallel process" (2000: 84). She also underlines her belief that if translators want to be successful, they need to adapt their texts according to different purposes and different audiences.

Oittinen (2000: 74) notes that those who see adaptation in a negative light believe "it is denaturing and pedagogizing children's literature". Birgit Stolt (1978, quoted in Yamazaki 2002) points out that adaptation displays a lack of respect for children, children's books and their authors and underestimates the child reader, as well as shows the pre-conceived opinions on what adults want children to read, understand and value. Akiko Yamazaki (2002) also adds that using cultural context adaptation as a translation strategy facilitates the reinforcement of the TC features and values and disregards the accurate representation of the SC. She further notes that using adaptation diminishes the potential of translated children's books, which could help children to learn about other possibilities and other cultures, experiencing them not as something foreign, but inherent in the world. On the other hand, if a children's story is set in the world the readers are familiar with, it could provide them with the opportunity to identify with it, while a "foreignized" book could keep the child reader at a distance (Nord 2003). Bertills (2003) adds that, in translation, texts are adapted to conform with the expected reactions of the intended audience, taking into consideration their interests, needs, wishes, knowledge, expectations and abilities.

When it comes to translating children's literature, I agree with Oittinen in that it is difficult to regard adaptation as a separate concept to translation. Even though it is by no means mandatory to adapt works of children's literature, at times there are challenges which arise from the cultural

differences between the SC and TC and which may compel the translator to modify the original text to some degree, therefore, using it as a strategy to make the TT fully coherent and comprehensible to its intended audience (children).

2.2.1. Norms in translating children's literature

According to Gideon Toury, all translation activities are governed by certain norms (Toury 1995), the translation of children's literature being no exception. He notes that translations in one culture manifest certain regularities, which he calls *translation norms*. From a sociological perspective, Toury (1995: 55) defines norms as:

> The translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension.

Theo Hermans also points out that "[i]n the act of translation, the choice to be made in each instance between the various theoretical possibilities […] is subject to translational norms – whether weak or strong, personal or collective, imposed or freely adopted" (2015: 14). Toury's (1995) notion of an *initial norm* is highly relevant for this study. The initial norm governs the translator's decision whether to adhere to the norms which exist in the ST, i.e. SL and SC, or those that exist in the TT, i.e. TL and TC. The decision to follow ST norms has been identified as the pursuit of *adequacy* in translation, while the decision to follow TT norms has been identified as the pursuit of *acceptability* in translation. While in translation theory these concepts can be regarded as complete opposites, Toury notes that in real translations the translator's choices will inevitably involve some compromise between the two extremes.

When discussing translations of children's literature, we should also take into account didactic or pedagogical norms (Ben-Ari 1992). Isabelle Desmidt (2014) elaborates Nitsa Ben-Ari's (1992) ideas about the norms governing the translation of children's literature. She believes that general translation norms play part in translating children's literature, and these are ST related norms, such as loyalty to the ST or author and the pursuit of adequacy rather than acceptability (in Toury's words); literary or aesthetic norms, such as trying to translate in a literary, aesthetic way and the pursuit of acceptability rather than adequacy; and business norms, related to the commercial nature of the editing, publishing and distribution processes. Aside from general

translation norms, translation of children's literature is governed by its specific norms, such as didactic and pedagogical norms. Didactic norms should "enhance the intellectual and/or emotional development of the child and set good, worthy examples" (Desmidt 2014: 86), while pedagogical norms require that the TT be "adjusted to the language skills as well as the conceptual knowledge of the child" (Desmidt 2014: 86).

It is important for this study to note Hermans' (2015: 14) claim that "translational norms underlying a TT as a whole can in essence be inferred from an examination of the proper names in that text." This leads me to conclude that Hermans believes that the treatment of proper names in a translation can provide information about the nature and strength of the translation norms that underlie it.

3. Personal names in children's literature and their rendering in translation

The Oxford Dictionary of English (2005) defines a name as "a word or set of words by which a person or thing is known, addressed, or referred to." Names, or proper nouns, have always been regarded as a means of designating and identifying entities, and, moreover, Lincoln Fernandes (2006: 45) defines them as "word(s) by which an individual referent is identified, that is to say, the word(s) whose main function is/are to identify, for instance, an individual person, animal, place, or thing." Thus, personal names "serve to identify persons by singling them out from other persons" (Bertills 2003: 19). Even though their primary function is believed to be identification, names can at times acquire a "semantic load" (Fernandes 2006: 45) and can be seen as having a single referent, but not necessarily a single function, as they can carry various meanings, especially in literary works.

In fictional literary works, authors can use a variety of personal names from the entire repertoire of names existing in their culture, as well as "invent new, fantastic, absurd or descriptive names for the characters they create", as observed by Nord (2003: 183). In a work of fiction, behind each name stands the author's purposeful intention to use that exact name, which can be obvious to readers or not (Nord 2003). Literary names can, like other cultural and textual elements, serve specific functions, one of which is, undeniably, to identify characters, while others can, for example, have the function of amusing the readers, imparting knowledge or evoking emotions

(Van Coillie 2014). Authors can, by using certain names, draw on the emotions and reactions of the readers (Bertills 2003).

Hermans (2015) distinguishes two broad categories of names – conventional names and loaded names. Conventional names are defined as those that are seen as unmotivated and, therefore, having no meaning in themselves. On the other hand, loaded names are literary names that are seen as motivated and that "range from faintly 'suggestive' to overtly 'expressive' names and nicknames around which certain historical or cultural associations have accrued in the context of a particular culture" (Hermans 2015: 13) and from which inferences can be made based on the knowledge available to readers from a particular culture (Fernandes 2006).

Bertills (2003) notes that characterization is emphasized through literary names, which may also serve as narrative devices. Some information about characters, such as their appearance, behaviour and traits, can be disclosed in the form and/or semantic content of the name and, therefore, define the name-bearer. This results in a certain perception of a character. Anna Fornalczyk (2007) distinguished this as the descriptive function of a literary name, which reveals some aspects of the character. Depending on the genre, the names of literary characters can be imaginary, which is characteristic of the fantasy genre, or realistic, which is characteristic of realist fiction. This "semanticization" (Hermans 2015: 13) of names has become of interest to translation scholars because as soon as a name becomes contextually dependent and acquires a specific meaning, it becomes a candidate for translation (Hermans 2015).

It has been stated above that names in narratives can often take on different associations and meanings. Fernandes (2006) notes that names in children's literature usually have "their meaning potential activated in order to describe a certain quality of a particular narrative element and/or create some comic effects", which represents their semantic value (Fernandes 2006: 46). He provides the example of Artemis Fowl, a main character in the eponymous series written by Eoin Colfer, whose last name Fowl has the same pronunciation as the word *foul*, meaning morally polluted. This semantic meaning provides the readers with information about the character who is the anti-hero of the story. Secondly, as names in various cultures act as signs and generate different associations, often in connection to history, gender, class, nationality, religion, mythology, intertextuality etc. they are believed to be the most problematic to translate because of their culture-specific semiotic significance. These cultural associations of names turn them into signifiers and this is the reason why some translation scholars, such as Javier Franco Aixelá (1996) and Davies (2003), categorize names as culture-specific items.

Translators have the task to deal with the cultural specificity of names in children's literature, while also paying attention not to overload the flow of information in the TT as it can cause the child reader to remain distanced and miss the message of the story.

Nord (2003) notes that the idea that proper names are never translated seems to be deeply rooted in many people's minds. However, scholars' opinions on this issue are divided. Peter Newmark (1981, quoted in Sato 2016) argues that names are one of those items that should not be translated unless an accepted translation already exists. On the other hand, Franco Aixelá (1996) believes that if names are not translated in the TT, even though this shows respect for the author's original work, it can create a distance between the text and the TT reader. In addition to this, Oittinen (2000) believes it is more important to remain loyal to the TT audience than faithful to the ST when this issue is concerned. However, Nord (2003) argues that names in literary contexts can be loaded with meanings, which is why these meanings should be conveyed to the TT audience. Moreover, Tiina Puurtinen (1995, quoted in Fernandes 2006) claims that if a TT is loaded with foreign names, it can create a linguistic barrier for young readers. Fernandes thinks that "translators are usually expected to deal with foreign names in a way which enables young readers to recognize them according to the phonological and orthographic conventions of the TL" (2006: 48), which is why names need to be readable in order not to alienate children. If translators choose to translate names, Jan Van Coillie argues that they prioritize identification and recognisability, i.e. they "assume that young readers can more easily identify with a character whose name sounds and looks familiar" (2014: 134).

Opinions of other scholars stand in stark contrast to the previously discussed approach to translating names. Birgit Stolt (quoted in Van Coillie 2014) claims that if a child reader considers a book exciting enough, they will put up with difficulties such as a strange name and will quickly get accustomed to it. Van Coillie points out that the preservation of names in children's literature is most often done with the purpose of "bringing children into contact with other cultures", in order for the translations to "give young readers a wider view of the world and of themselves and their own culture" (2014: 134). It is important to note that if a translator uses the name in its original form, the effect which the author originally wanted to produce on the readers can be changed, as it may be difficult to read or may not have the same connotations it did in the original text. Thus, when a name is changed, it is usually done in order for the name to have the same function in both the ST and the TT (Van Coillie 2014).

The choice of whether to translate names in children's literature, or whether to use other translation strategies, depends on a variety of factors. Van Coillie (2014) identifies four factors.

Firstly, the nature of the name and the connotations a name carries seem to be the most important reasons to translate it. The "foreignness" of the name plays a role as well, because the stranger it sounds, the more often it is modified in translations of children's literature, particularly if the pronunciation is also challenging. He notes that realistic literary names are more often replaced than names characteristic of the fantasy genre. Secondly, there are textual factors, which are most often embedded in a particular cultural context. Van Coillie states that the more important the context is for the plot, the less likely the context will be changed. On the other hand, if the context is not essential for the story or not substantially developed, there is a high possibility that it, along with names, will be modified. Thirdly, Van Coillie emphasizes that the translator's frame of reference is an important factor in translating for children. In the process of translation, translators are guided by the sum of their knowledge, experiences, ideas, norms and values. Furthermore, the translator's understanding of the meaning of a piece of children's literature, their personal image of childhood and of children's abilities and affinities, as well as the age of the TT audience are relevant in the process of translation. Van Coillie also notes that, especially in the case of fantasy and humorous stories, translators place the emphasis on reading pleasure and translate more freely, utilizing their creative and playful side. Finally, there is, also, the aesthetic function of the text which may be significant in translating literary texts. For many translators, it is important to respect the original style of the text, which is why the form of a name might take precedence over recognisability. For Bart Moeyaert (1997, quoted in Van Coillie 2014), a translator of children's literature, translation thus involves expressing the author's language, atmosphere, tone and intent in another language without making concessions to the reader.

3.1 Translation strategies for rendering personal names in children's literature

Some scholars propose a classification of translation strategies used for rendering proper names (Franco Aixelá, 1996; Hermans, 2015), while others focus particularly on translation strategies employed in the translation of proper names in children's literature (Davies, 2003; Fernandes, 2006; Van Coillie, 2014). Fernandes (2006) further developed a classification of translation strategies employed for literary names previously proposed by Hermans (2015), who suggests there are at least four ways of rendering literary proper names from one language to another: *copying*, *transcription*, *substitution* and *translation*. Fernandes (2006) based his own

classification on a corpus analysis of translations of children's literature from English into Portuguese and *vice versa*. His classification of translation strategies used to render names in children's literature is listed below:

(1) *rendition,*

(2) *copying,*

(3) *transcription*,

(4) s*ubstitution*,

(5) *recreation*,

(6) *deletion*,

(7) *addition*,

(8) *transposition*,

(9) *phonological replacement* and

(10) *conventionality.*

Fernandes describes some translation strategies in a similar vein as Hermans and adds some of his own. He defines *rendition* as a strategy which is used for names that in the ST have a transparent meaning and are in standardized language (e.g. Cat – Gato); *copying* as reproducing the ST names in the TT (e.g. Artemis Fowl – Artemis Fowl); *transcription* as adapting the name to the TL spelling, phonology, etc. (e.g. Ahoshta Tarkaan – Achosta Tarcaã); s*ubstitution* as a strategy in which the SL name and TL name exist in their respective languages, but are not formally and/or semantically related (e.g. Harold – Eduardo); *recreation* as recreating an invented name in the SL text into the TL text in order to produce a similar effect in the TC (e.g. Mr. Ollivander – Sr. Olivaras); *deletion* as removing an ST name from the TT (usually used for names which are not as relevant to the comprehension of the text as a whole) (e.g. Polly Plummer – Polly); *addition* as adding information to the original name so that it would be more comprehensible or appealing (e.g. the Robin – Sr. Pintarroxo); *transposition* as replacing a name with another word class without changing the original meaning (e.g. Philosopher's Stone – Pedra Filosofal); *phonological replacement* as a strategy in which an already existing TT name attempts to mimic the phonological features of the ST name (e.g. Myrtle – Murta); and *conventionality* as a conventionally accepted translation of the ST name that exists in the TL (and TC), usually referred to as an exonym (e.g. Archimedes – Arquimedes).

Van Coillie (2014) has also put forward his classification of translation strategies used for rendering character names in children's literature, listed below:

(1) *non-translation, reproduction, copying*,

(2) *non-translation plus additional explanation*,

(3) *replacement of a personal name by a common noun*,

(4) *phonetic or morphological adaptation to the TL*,

(5) *replacement by a counterpart in the TL (exonym)*,

(6) *replacement by a more widely known name from the SC or an internationally known name with the same function*,

(7) *replacement by another name from the target language (substitution)*,

(8) *translation (of names with a particular connotation)*,

(9) *replacement by a name with another or additional connotation* and

(10) *deletion*.

Some translation strategies in Van Coillie's classification correspond to Hermans' and Fernandes' translation strategies. Van Coillie defines *non-translation, reproduction, copying* as leaving foreign names unchanged (e.g. Solskjaer – Solskjaer); *non-translation plus additional explanation* as retaining the ST name and adding explanations (e.g. Wordsworth – the poet Wordsworth); *replacement of a personal name by a common noun* as using, instead of a name, a common noun that characterizes the person (e.g. Roch Voisine – handsome male singer); *phonetic or morphological adaptation to the TL* as a phonetic description of a name (e.g. Winnie-the-Pooh – Winnie-de-Poeh); *replacement by a counterpart in the TL (exonym)* as using an existing TL counterpart of the ST name (e.g. John – Jan); *replacement by a more widely known name from the SC or an internationally known name with the same function* as using a more recognizable name without abandoning the foreign context (e.g. Georges Brassens – Celine Dion); r*eplacement by another name from the target language (substitution)* as using a different TL name to replace the ST name (e.g. Alexis – Wim); *translation (of names with a particular connotation)* as reproducing the connotations of an ST name in the TT (e.g. Mr. Wormwood – meneer Wurmhout); *replacement by a name with another or additional connotation* as using a name which brings a different feature of the character to the fore (e.g. Miss Honey - juffrouw Engel (Angel)); and *deletion* as leaving out an ST name from the TT.

For each of the strategies mentioned, Van Coillie (2014) identifies both their positive and negative sides. When they choose non-translation/reproduction/copying, translators can produce an alienating effect on the readers, and this strategy can make it difficult for the readers to identify with the characters or, if the names are challenging to pronounce, it can spoil the pleasure of reading. The difference in the name's function is the greatest if names with

particular connotations are not translated. If the connotation contributes to the description of the character in any way, the emotional or amusing effect on the TT reader might not be the same or it might be lost, which will also happen if the connotation is more implicit or, for example, based on a play on words. As for non-translation plus additional explanation, if there is an explicit explanation of the name's connotation, the reader can learn the meaning. However, if the name involves a pun which is then explained, there is a risk of it being no longer funny to the readers. When translators wish to transfer the context of the story, but they cannot find a name from the TL that will evoke the same associations as the original, they can replace them by a common noun. However, while replacement with a common noun might bring the character closer to the target audience, this might devalue the author's original intention and limit the characterization of the character involved. Van Coillie argues that when a name is replaced by a more widely known name from the SC or an internationally known name with the same function the function will remain comparable only in cases when the semantic elements of a name which are relevant to the text remain the same. Similarly, when translators use substitution, they have to take into account the connotations conveyed in the name in order to find a functional equivalent, but it might be difficult to gauge the effect of substituting one name with the other. If a name is translated, its functions are preserved and so are its connotations, because the name evokes the same image and has a similar humorous or emotional effect on the target audience as it does on the ST audience. The strategy of replacing an ST name with a name that carries another or additional connotation can be used in cases when literal translation would result in a change of the emotional connotation, but can also reinforce or weaken the connotation the name originally carries. If a connotation is added, it can change the originally meaningless name and provide it with additional associations to help the reader recognize the meaning.

The above described translation strategies can also be viewed in terms of the relationship between the ST and the TT with the focus on Toury's (1995) concepts of *adequacy* and *acceptability*. Van Coillie (2014) applies this distinction to the strategies used by translators when rendering names in children's literature. He points out that if non-translation is used, translators apparently privilege adequacy, while in cases of transcriptions or substitutions, they apparently privilege acceptability. However, when it comes to names which co-exist in two different cultures in the same form, non-translation cannot be considered a strategy that favours adequacy or acceptability. Further, there are also names that were adjusted to the linguistic conventions of the TL, but still sound foreign to the TT readers and cannot be said to belong to

the TC context (Van Coillie 2014). The boundaries between the concepts of adequacy and acceptability, or domestication and foreignization, particularly in the case of children's literature, cannot be clearly defined and seem fuzzy. This is in line with Davies' observation that "the various strategies can[not] be consistently ordered on a scale either of degree of closeness to the source text or of degree of foreignization" and that there is not "a predictable correlation between the degree of manipulation of the source text and the extent to which the target text is domesticated" (2003: 97).

3.1.1. A proposed classification of translation strategies for rendering personal names in children's literature

In order to analyse the data in this study, I will provide an adapted classification of translation strategies used for the rendering of personal names in children's literature. The classification consists of ten translation strategies, nine of which were adopted from classifications proposed by Fernandes (2006) and Van Coillie (2014), and one I have included myself (*combination of translation strategies*). The new classification includes the following ten translation strategies with examples from translations of children's literature from English into different TLs that were provided by Fernandes (2006), Van Coillie (2014) and Nada Kujundžić and Ivana Milković (2019):

(1) *copying* (e.g. Artemis Fowl – Artemis Fowl),

(2) *translation (literal)* [e.g. Cat – Gato (Portuguese)],

(3) *substitution* (e.g. Harold – Eduardo),

(4) *phonological and morphological adapting* (e.g. Winnie-the-Pooh – Winnie-de-Poeh),

(5) *phonological replacement* [e.g. Myrtle – Murta (Portuguese)]

(6) *replacement by a name with another connotation* [e.g. Miss Honey - juffrouw Engel (Dutch) (Angel)],

(7) *replacement of a name with a common noun* (e.g. Roch Voisine – handsome male singer),

(8) *recreation* [e.g. Mr. Ollivander – Sr. Olivaras (Portuguese)],

(9) *deletion* (e.g. Polly Plummer – Polly) and

(10) combination of translation strategies (two or more) [e.g. Winnie-the-Pooh – Medo Winnie zvani Pooh (Croatian)].

4. Previous studies

Many translation scholars have focused on the issue of the rendering of names in children's literature and the strategies involved in it (Davies, 2003; Fornalczyk, 2007; Jaleniauskiene and Čičelyte, 2009; Kujundžić and Milković, 2019; Narančić Kovač (forthcoming); Nord, 2003). Evelina Jaleniauskiene and Vilma Čičelyte (2009) carried out a study whose aim is to quantitatively analyse the strategies used in the translation of proper names in Lithuanian translations of English and German children's books: *Harry Potter and the Philosopher's Stone* and *Harry Potter and the Chamber of Secrets* by J.K. Rowling, *Laura und das Geheimnis von Aventera* by Peter Freund and *Eragon* by Christopher Paolini. Their analysis of translation strategies is based on the classification of translation strategies proposed by Davies (2003). The results have shown that the strategy of localization is the most frequently used (72 % of cases). Davies adopted Franco Aixela's (1996) strategy of *naturalization* and renamed it *localization* so as to contrast it with the strategy of globalization. This strategy, called naturalization or localization, refers to a translation strategy by which the translator tries to anchor a reference in the TC. Localization is followed by strategies of preservation (19 %) and transformation and creation (9 %). The authors point out that the prevalent strategy is localization, and this results in a loss of some of the meanings present in the original, but the strategy of creation results in names having new connotations which are different from the ones in the ST. The authors concluded that the names which do not cause pronunciation problems in the TL are simply copied. The names that contain a description of their bearers are translated literally. Some of the names are adapted phonologically and if new names are created in the translation, this is done in a similar vein as the author did in the ST. The authors note that it is nearly impossible to render the ST author's intentions in every case and create an identical effect on the TT readers as the original did on ST readers, but the efforts to create a similar effect are evident.

Nord (2003) also conducted a study examining the translation of names in Lewis Carroll's *Alice in Wonderland* from English into five languages – German (four translations), Spanish, French, Italian and Brazilian Portuguese. The author notes that the quantitative analysis of translation strategies has shown that the reproduction of SL names without any changes, but usually with the adaptation of pronunciation is the most frequently used strategy in two German translations (48 % in the translation from 1973 and 38 % in the translation from 1993), in the 1985 French translation (48 %) and the 1990 Italian translation (55 %). The adaptation of exonyms and SC names to TL morphology is the most frequently used strategy in the 1970 Spanish translation (58.6 %). The substitution of SC names with TC names is a strategy most frequently used by

the third German translator, who produced his translation in 1973 (65.5 %). In the 1966 Brazilian translation, 38 % of all proper names have been left out, while 31 % have been substituted, which makes it the most TC-oriented translation of the ones analysed for the purposes of Nord's paper. The fourth German translation, published in 1989 is also a TC-oriented translation, in which 62 % of cases are adaptations, substitutions and translations by generic nouns. Contrary to the assumptions that adaptive strategies are more frequently utilized in the translations of children's books, the French translator and one of the German translators used mainly reproductive strategies.

In her study, Fornalczyk (2007) analyses Polish translations of children's literature in English, putting the focus on the translation of personal names, during the pre- and post-Second World War periods. Fornalczyk (2007) concludes that translators approached the text with a greater liberty at the beginning of the 20th century, which she believes reflects the more independent position of children's literature within the literary system. She also observes that this reflects the cultural turn within the field of translation studies (due to which the role of context adaptation was diminished) and the rising respect and trust towards the child reader in the second half of the 20th century and the 21st century.

Few studies of proper name translation in children's literature were conducted on the English-Croatian language pair. Smiljana Narančić Kovač (2019) analyses translation strategies used to translate character names in nine Croatian translations of Lewis Carroll's *Alice in Wonderland*. Her analysis of translation strategies used to render proper names is based on Franco Aixelá's (1996) classification of translation strategies used for the translation of culture-specific items (CSIs), as Franco Aixelá considers proper names a category of CSIs. The results of this study reveal that different translators prefer different translation strategies, as some lean more towards linguistic translation, while others are more inclined to use autonomous creation, which Franco Aixelá (1996) defines as including in the TT a cultural reference that is non-existent in the ST. Despite the preference of some translators to use autonomous creation to translate proper names, Narančić Kovač notes that the dominant translation strategies are conservational. If we analyse these results with regard to the two main translation orientations, it means that Croatian translation of *Alice in Wonderland* are predominantly oriented towards foreignization in terms of translating proper names.

In their study, Kujundžić and Milković (2019) also aim to analyse the translation of character names in six Croatian translations of A. A. Milne's *Winnie-the-Pooh* stories. Translation strategies are analysed using Van Coillie's classification of strategies, presented above. The

results have shown that two names (*Christopher Robin* and *Sanders*) are translated using the strategy of copying, while one name (*Winnie-the-Pooh*) is rendered using a combination of copying, substitution and addition (*Medo Winnie zvani Pooh*). Some foreign names are accompanied by an instruction on how they should be pronounced (*Christopher Robin* and *Pooh*) and the names considered neologisms are mostly translated by using the same word formation processes (in which the stem of the word is translated literally and modified to form a proper name in the TT). The examples of the use of this strategy are the names *Kanga* and *Roo*, which are rendered as *Klo* and *Kan* or *Kloka* and *Anica* in different TTs. The names *Kanga* and *Roo* together form the noun *kangaroo* (*Kanga* and *Roo* are both kangaroos and also mother and son) and Croatian translations of these names showcase a similar formation process, as *Klo* and *Kan* together form the noun *klokan* (Eng. male kangaroo) and *Kloka* and *Anica* form the noun *klokanica* (Eng. female kangaroo). Despite this, some connotations present in original names are translated so as to place greater emphasis on a different feature of the same character (e.g. *Eeyore* rendered as either *Tugomil* or *Njar*). In conclusion, the translation of Milne's names into Croatian has been done using both domesticating and foreignizing approaches. Readers of the TTs are aware that the text originated in the British culture due to the retention of some of the names, the instructions on their pronunciation and the references to London. However, Kujundžić and Milković (2019) observe that modifications of some names and introduction of Croatian cultural references in the TTs create a slightly different story than the original.

5. Aims of the study

This thesis aims to research which translation strategies are used to translate names in translations of Roald Dahl's *Matilda* and *Charlie and the Chocolate Factory* by Ljiljana Šćurić (*Matilda*) and Luko Paljetak (*Charlie and the Chocolate Factory*). So far few studies have dealt with the topic of the translation of names in children's literature from English to Croatian (see Chapter 4). This thesis will contribute to the existing base of knowledge about the translation strategies Croatian translators for children use when dealing with names in works of children's literature, but may also help future translators of children's literature.

At the beginning of this research I have formulated two hypotheses:

H1: The personal names from the STs which carry specific connotations are translated into Croatian in such a way that these connotations are retained in the TTs.

H2: In the rendering of personal names from the STs into the Croatian TTs, TL- and TC-oriented translation strategies are employed more frequently than SL- and SC-oriented strategies.

Therefore, the specific aim of the research is to test the validity of these hypotheses in two case studies of children's literature English texts and their translations into Croatian.

6. Methodology

6.1. Material

The data for this study was collected from two children's novels written by Roald Dahl, *Matilda* and *Charlie and the Chocolate Factory,* and their translations into Croatian.

As previously noted, Dahl's *Matilda* was first published in 1988. For the purposes of this research, the 2016 edition of *Matilda* issued by *Puffin Books* (London) was used as one ST. The Croatian translation used as the corresponding TT is the 1998 edition titled *Matilda[1]*, translated by Ljiljana Šćurić and published by *Mozaik knjiga* (Zagreb). *Charlie and the Chocolate Factory* was first published in 1964. For the purposes of this study, the 2016 edition of *Charlie and the Chocolate Factory* issued by *Puffin Books* (London) was used as the second ST. The Croatian translation, *Charlie i tvornica čokolade[2]*, published in 2016 by *Znanje* (Zagreb) and translated by Luko Paljetak, was used as the corresponding TT.

The characters' personal names were extracted from the STs and TTs and included in a list comprised of original names and their translations. The list of names consists of 118 personal names; 72 of which are first names and nicknames (46 from *Matilda* and 26 from *Charlie and the Chocolate Factory*) and 46 are surnames (24 from *Matilda* and 22 from *Charlie and the Chocolate Factory*) (see Apendices). This study does not take into account the names of real historic or literary figures that may have appeared in the STs and TTs.

6.2. Method

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[1] The 1998 Croatian edition of *Matilda* is also the first Croatian translation of the book.
[2] The first Croatian translation of *Charlie and the Chocolate Factory* was published in 1990 and translated by Luko Paljetak. The translation issued in 2016 was used because it was available, however, no changes have been made to personal names in comparison to the 1990 edition.

The research consists of two case studies examining two ST-TT pairs. Each of the case studies comprises a quantitative analysis of translation strategies used in the translation of personal names, as well as a comparative analysis of ST and TT personal names. The two case studies are followed by an analysis of overall findings.

For each of the case studies, a quantitative analysis of translation strategies used to render all personal names from the ST (first names, nicknames and surnames) was conducted first. The quantitative analysis consists of establishing the translation strategy employed for each ST-TT name pairs individually. It is important to note that this was done both for each case study separately, and also for the entire sample to gain an insight into overall findings. In order to establish which translation strategy was used, the data are analysed using a proposed classification of translation strategies for rendering personal names in children's literature, which is presented above (see 3.1.1). The quantitative analysis of translation strategies is accompanied with a comparative analysis of ST-TT name pairs. ST names were compared with their translations, and the characteristics of the names (realistic vs. connotative names) and the connotations each of the names carries in both the SL and TL were considered, followed by a comparison of these connotations. Names translated using the same translation strategy were organized into groups and analysed within that group, and the examples from the STs and TTs are described below.

In order to simplify the comparative analysis, first names and nicknames are analysed separately from the surnames. The analysed sample of the names was organized in this way in order to be able to account for differences between first names and nicknames and surnames in terms of their characteristics. In *Matilda* and *Charlie and the Chocolate Factory*, the author uses surnames as narrative devices more often than first names and nicknames, which are in both STs mostly realistic and have an identifying function (e.g. Matilda, Charlie, Michael, Jennifer). In contrast, Dahl's surnames are more descriptive, semantically loaded and closely tied to the SC because of their spelling and pronunciation. Some instances in which this can be observed are the surnames Wormwood, Honey, Bogtrotter, Teavee and Trunchbull. The didactic quality of children's literature, as indicated by Ben-Ari (1992), is also evident in the names which Dahl employs, as they guide the readers on how they should perceive the characters and influence the opinions and emotions they have towards them. For each group, the analysis is presented in the order of most to least frequently employed translation strategies.

7. Findings

7.1. Case study 1: *Matilda*

Dahl's *Matilda* follows everyday life of the titular character, an amazingly intelligent little girl obsessed with books, who is living in an unnamed English village. She is ill-treated by her parents and develops a special bond with her school teacher, Miss Honey. In school, the headmistress, Miss Trunchbull, terrorizes Matilda and her school friends, and in order to outsmart her, Matilda uses her telekinetic powers.

First, the data are analysed quantitatively in order to determine the frequency of employing different translation strategies for the translation of all personal names (first names, nicknames and surnames) in *Matilda*. Table 1 presents the quantitative data on the use of each strategy. The data are presented in terms of their absolute and relative frequencies (expressed as percentage) in the order from the most frequently employed to the least frequently employed.

Translation strategy	Absolute frequency	Relative frequency (%)
Phonological replacement	12	33,33 %
Substitution	7	19,44 %
Replacement by a name with another connotation	5	13,89 %
Phonological and morphological adapting	3	8,33 %
Translation (literal)	3	8,33 %/
Copying	2	5,56 %
Deletion	2	5,56 %
Replacement of a personal name with a common noun	1	2,78 %
Recreation	1	2,78 %
Total	36	100 %

Table 1. Translation strategies used for rendering personal names from Matilda

The results, as shown in Table 1, reveal that the largest share of all names, 12 of the 36 (33,33 %), from *Matilda* is translated using phonological replacement. The other most frequently used strategy is substitution (used 7 times or in 19,44 %), i.e. the use of non-related names from the TL to translate SL names, which leads to the changing of the locality or the cultural surroundings of the TT. The third most used translation strategy is the replacement of an ST name with a TT name which carries another connotation, and this occurred five times or in 13,88 % of cases. In these instances, it can be seen that names in the original carry various connotations, however, the translator decided to change or additionally explain the name in the TL while still inscribing into the name certain connotations. Other translation strategies are

used three or less times throughout the TT, with phonological and morphological adapting being used only three times, as well as literal translation, and copying two times, as well as deletion. The replacement of a personal name with a common noun and recreation are each used only once respectively.

Secondly, the findings of a comparative analysis of ST and TT personal names in *Matilda* show that five different translation strategies are employed in the translation of first names and nicknames and that six different translation strategies are employed to render surnames.

Phonological replacement is the most frequently used translation strategy for the translation of first names and nicknames with ten names and nicknames rendered with this strategy. What is common to the names translated in this way is that they do not carry meaning in both the SL and TL, but rather act as signifiers for the characters in question. The examples of phonological replacement are the following name pairs: Wilfred – Vilko, Harry – Hrvoje, Michael – Miha, Mike – Miha, Fred – Franjo, Nigel – Nikica, Amanda – Amalija, Rupert – Robert, Eric – Edo and Ollie – Oliver. In addition to this, the names translated by using phonological replacement have varying degrees of similarities in their phonology, as well as morphology, which is why the names that appeared to be extremely close in their phonological qualities and morphology are not included here (e.g. Agatha – Agata; Hortensia - Hortenzija), which will be discussed below. It can be noted that the translator tried to emulate the phonological characteristics of the original names and chose TL names that would place the characters in the TC context, rather than the SC one. It can also be noted that many of the original names and their translations have a non-contemporary quality, which was then mirrored by Šćurić in her translation (e.g. Wilfred – Vilko, Fred – Franjo).

Substitution is the second most used translation strategy for first names and nicknames with seven instances. The name pairs for which this strategy was employed are Maximillian – Ivica, Vanessa – Mirjana, Fiona – Nina, Prudence – Nives, Jennifer – Snježana, Jenny – Snješka and Bruce – Jura. The one characteristic of all these names is that all of them are common first names and nicknames in their respective languages. Similar to the names above, the majority of the TT names do not have a fashionable sound to them (e.g. Maximillian – Ivica; Vanessa – Mirjana) and it is possible that the translator wanted to mimic the characteristics of the ST names. The strategy of phonological and morphological adapting was employed in six instances. The names rendered in this way in the TTs differ from their ST counterparts only in one or two phonemes and both their phonological and morphological qualities are almost identical, which is why they are described as phonological and morphological adaptations,

rather than phonological replacements. These translations include the name Agatha, which is s rendered as Agata in Croatian, therefore, forming it into an already existing Croatian name. The name Hortensia became Hortenzija, the meaning of which is analogous to the flower meaning the name carries in English, but it does not constitute a name in Croatian, while the name Julius was translated as Julije, which could be regarded as an equivalent Croatian name to the English one.

In the translation of *Matilda,* only two first names are copied – Matilda and Magnus. The name Matilda is a common name in both the British and Croatian culture, which is possibly why the translator, Šćurić, decided to keep it in her translation. In addition to this, Matilda is the name of the titular character and by changing it, the identity of Dahl's book would be compromised. On the other hand, the name Magnus has a Scandinavian quality and is extremely rare in Croatia, which is why the choice to retain this name in the TT and substituting others (e.g. Vanessa, as its equivalent Vanesa is a common Croatian name) is a peculiar one. In addition to this, one translation strategy is employed only once. The name "Lavender" is replaced by "Latica", a name with another connotation in the TT. The English *lavender* can refer to the "small aromatic evergreen shrub, (…) with bluish-purple flowers" (Oxford Dictionary of English 2005) or just to the pale bluish-purple colour, while *latica* denotes a petal in Croatian. Denotative meaning of both names (with the exclusion of the reference to colour) falls into the conceptual domain of plants, which is possibly why Šćurić decided to translate it as such. Both "Lavender" and "Latica" do not carry specific connotative meanings in themselves, but both of them are used as first names in their respective cultures.

Replacement with a name that carries another connotation is the most frequently used translation strategy for the translation of surnames in *Matilda* with four surnames rendered with this strategy. Four surnames were replaced with names that have another connotation. One of these is "Wormwood", a descriptive surname because it refers to "a woody shrub with a bitter aromatic taste", or "a state or source of bitterness or grief" (Oxford Dictionary of English 2005). This surname is used to characterize Matilda's parents, Mr. and Mrs. Wormwood, who regard their daughter as incompetent, do not take proper care of her and treat her abominably. The name is translated into Croatian as "Papričić", possibly derived from the Croatian adjective *papren*, connotatively meaning "one who is angry, harsh" (Anić 2004), and the suffix *–ić,* a common suffix in Croatian surnames. The difference between the "bitter" and "angry/harsh" connotations in the two surnames is evident, but both still connote an unpleasant and undesirable characteristic of a person. Moreover, the surname "Honey" is also a very

descriptive name and its meaning is threefold. It can refer to the sweet and sticky yellow substance made by bees, "an excellent example of something" and "an attractive girl" (Oxford Dictionary of English 2005), of which the latter two can be related to Mrs. Honey's character, as she is a kind, loving and selfless teacher, and it could also be seen as a term of endearment. Šćurić used the surname "Slatkić" in her translation, which is derived from the word *sladak*, an adjective meaning "that tastes of sugar or honey" (Anić 2004) and the suffix *–ić*. The Croatian translation belongs to the same conceptual domain as does honey in English (because honey is sweet) and the surname carries a similar sense of pleasure and fondness for the readers of the TT, as it does for the ST audience. The name "Thripp" could be seen as a modified form of the word *thrip*, which refers to a minute insect which can be a serious pest (Oxford Dictionary of English 2005). This pejorative meaning does not relate directly to the character it portrays - Matilda's school friend – but she seems to be a pest to the mean Mrs. Trunchbull who punishes her for having her hair in pig-tails. On the other hand, its Croatian counterpart "Tikvić" could have been derived by the translator from the word *tikva*, which denotatively refers to a pumpkin, but can carry the pejorative meaning of "a stupid person, empty head" (Anić 2004). Therefore, both names could refer pejoratively to the character that carries them. However, it could also have been chosen by Šćurić because of its phonological similarities, but the intention of the translator cannot be inferred with complete certainty. Another name that carries a particular connotation is "Plimsoll", as it refers to a flat shoe. By translating Plimsoll as "Cipelić", the translator tried to retain the original meaning and stay in the same conceptual domain, as *cipela* in Croatian stands for a shoe. The translator also adapted the last name so as to be consistent with the most common morphological structure of Croatian family names by adding to it the suffix *–ić*. From these analyses of names, it is evident that the translator tried to give the majority of the translations a connotation that belongs to the same conceptual domain as did the original name.

Three surnames are translated literally, retaining their original connotations in the TT either entirely or partly. The surname "Bogwhistle" is translated as "Močvarić", with *bog* denoting „an area of wet muddy ground" (Oxford Dictionary of English 2005) and *močvara* referring to a large surface of water-covered soil (Anić 2004) in Croatian. The two meanings are very closely related and it can be said that one component of the surname, i.e. *bog*, is literally translated into Croatian. In contrast to this explanation, the word *bog* can also informally mean the toilet (Oxford Dictionary of English 2005), and as such implies a humorous or derogatory quality to the name, as well as the character, which is not present in the Croatian translation of

this surname. Šćurić decided to translate the denotative meaning of the word *bog* rather than its connotation which can be seen as too unconventional or eccentric. The other component, *whistle*, is not literally translated. Despite the similarities in the morphology of the two surnames, the case with the surname "Bogtrotter" is different. *Bogtrotter* is a common noun used as a contemptuous and offensive term for "an Irish person" (Oxford Dictionary of English 2005). Šćurić used the translation "Dotepenac" in the TT, which is a pejorative reference to foreigners or outsiders in Croatian (Anić 2004). Both the ST and TT names carry a pejorative connotation, however, the reference to the Irish, a chiefly British cultural reference, is excluded from the translation and could not be transferred into the TC without an additional explanation. It is probable that Šćurić wanted to avoid this reference, which is the reason why she used a more general term without a reference to a specific culture or nationality. Finally, the surname "Ink", denoting the liquid used for writing and drawing, is rendered literally into Croatian as "Tinta". The meanings of the two words coincide completely.

The strategy of phonological replacement is used to translate two surnames, as is the strategy of deletion. The surname "Phelps" is translated into Croatian as "Filipović", with the /f/ phoneme present at the beginning of each of the surnames. Both surnames are common in their respective languages. The surname "Hicks" is also translated using phonological replacement into Croatian as the surname "Hlupić". Phonetic similarity in this case includes the beginning /h/ sound in both surnames, and while they both do not carry specific connotations in their respective cultures, they are fairly common in their respective cultures. Even though these translations could have been easily interpreted as substitutions, the similarity in the first phoneme is the reason why they are considered to be phonological replacements. The surnames "Rottwinkle" and "Entwhistle" are deleted from the TT, which could be interpreted as Šćurić considering these characters not to be of vital importance to the story. The other explanation could be that the translator did not find fitting solutions for the translation of these names into Croatian. Similar to the strategy of deletion, one surname from *Matilda* is replaced with a common noun in the TT, and this is the only case of replacement with a common noun in the entire sample. The surname replaced is that of "Mr. Trilby", a school supervisor, whose surname refers to "a soft felt hat with a narrow brim" (Oxford Dictionary of English 2005). This connotation provided an opportunity for a translation, but Šćurić decided against translating it. She did not name the character, but described him with a common noun, "nadzornik škole" (Eng. school supervisor), denoting his occupation. This solution was possibly sparked by the insignificance of the character to the story, however, there is no clear

reason why this name would not be rendered in any other way. Van Coillie (2014) explains that if a part of the story is not essential to the understanding of the work in its entirety or it was not substantially developed by the author, the chances are that it will be modified, which is what happened in these three cases.

As noted above, the translation strategy of recreation is employed in only one case, that of the surname "Trunchbull". The surname was created by Dahl and derived from the words *truncheon*, which refers to "a short, thick stick carried as a weapon by a police officer", and *bull*, a horned animal or, connotatively, to "push or move powerfully or violently" (Oxford Dictionary of English 2005). The two components describe the aggressive, authoritative and cruel nature of Mrs. Trunchbull's character, and certainly fill the child readers' minds with fear. To translate this name, Šćurić used the surname "Grozobrad", which is derived from the word *groza*, meaning "terror, horror, abomination" (Anić 2004). The translation invokes the feeling of fear in TT readers, as does the original, which is why it can be concluded that Šćurić decided to recreate the ST name and invent a TT name that would have the same impact on the TC readers. The translator did not transfer the meaning literally, but the translation she used will evoke the same emotions and thoughts that the original name did for the ST readers, and this is what children's literature requires, according to Nikolaeva (1996, according to Bertills, 2003).

The frequency of employing the strategies of phonological replacement, substitution and replacement by a name with another connotation in *Matilda* accounts for two thirds of all of the names translated, while the remaining third of names is translated by using the other six translation strategies (phonological and morphological adapting, literal translation, copying, deletion, replacement of a personal name with a common noun and recreation). These findings show that Šćurić more frequently employed translation strategies that can be regarded as TL- and TC-oriented, which is why it could be said that the treatment of names in Šćurić's translation of *Matilda* shows that her translation is dominantly TL- and TC-oriented. The fact that the strategy of phonological replacement is used most frequently is evidence of the translator trying to both place the story in a TC context in order for it to be familiar to the TT readers, while also trying to retain a connection and similarity with the ST. Interestingly, one of two names which are retained in the TT by Šćurić is the title name of the main protagonist, Matilda. Šćurić probably wanted to account for associating the book with Dahl's original story, which was not problematic as the name is also present in Croatian onomastics.

Considering original names and their translations, as well as the translation of the whole story, the TT shows qualities of an adaptation, as it is further removed from the ST and the SC it

originated in and brought closer to the child audience in the TC. The TT could be said to have a comparable effect on the target audience as the ST has on the source audience. It is also worth noting that first names and nicknames from the original text are primarily used for the identification of characters without providing additional information about them and to translate them, Šćurić most often employed phonological replacement, substitution, phonological and morphological adapting and copying. On the other hand, surnames are the ones that carry in themselves meaning and characterization, which was intentionally written into them by Dahl, and Šćurić most often employs the strategy of replacement with another connotation and literal translation. All of the evidence above points to the conclusion that Šćurić's translation of *Matilda* can be regarded as TL- and TC-oriented.

7.2. Case study 2: *Charlie and the Chocolate Factory*

The novel *Charlie and the Chocolate Factory* is a story of an impoverished boy, Charlie, living with his parents and grandparents on the outskirts of an unnamed city. Listening to his grandfather's stories about the chocolate factory owned by Willy Wonka in his hometown, he becomes fascinated with the mystery that surrounds it. Wonka, the chocolatier, decides to give five children an opportunity to visit the factory if they find a Golden Ticket hidden in his chocolate bars all over the world. In spite of Charlie's slender chances to win a Golden Ticket, he is able to find it, and with that, his adventures in Wonka's fantastical chocolate factory begin.

The findings of a quantitative analysis of translation strategies used for rendering personal names (first names, nicknames and surnames) in *Charlie and the Chocolate Factory* from English into Croatian, as shown in Table 2, suggest that the vast majority of names, 19 of the 24 (79,16 %), are rendered into the TL by using the translation strategy of copying. Other translation strategies used in the translation of this book are phonological and morphological adapting (used three times or in 12,5 %), literal translation and a combination of strategies, in this case of copying and phonological and morphological adapting, which were both used once. The translation strategies used for the translation of names from *Charlie and the Chocolate Factory* are considerably less varied than it is the case with *Matilda*.

Translation strategy	Absolute frequency	Relative frequency (%)
Copying (reproduction)	19	79,16 %
Phonological and morphological adapting	3	12,5 %
Translation (literal)	1	4,17 %

Combination of strategies	1	4,17 %
Total	24	100 %

Table 2. Translation strategies used for rendering personal names in Charlie and the Chocolate Factory

In contrast to *Matilda*, the comparative analysis has shown that copying is the most used strategy in the translation of first names and nicknames from *Charlie and the Chocolate Factory* with nine examples. Some of the names copied are common English first names which do not carry specific meanings and their primary role is to identify the person who carries that name. The examples of these names are Mike, Charlie, Willy, Joe, Josephine, George and Georgina. These names are easily identifiable and understandable for the ST audience. However, their direct retention in the TT could be confusing and difficult to understand for young TT readers if we take into consideration the spelling and pronunciation of the names. Two names that are copied from the ST can be said to carry additional meanings in the SL. The name "Angina" as a common noun in English stands for "a condition marked by severe pain in the chest" (Oxford Dictionary of English 2005). In the TT, the name is copied, but the word *angina* in Croatian also refers to the same health condition, which is why it can be said the original connotation was conveyed in the TT. However, in Croatian, the name can refer to a sore throat as well. It could also be argued that Paljetak retained the original name without thinking of the connotations it carries. Similarly, the name "Veruca" can be related to the noun *verruca,* which stands for "a contagious and usually painful wart on the sole of the foot" (Oxford English Dictionary 2005). Given Dahl's fondness of using names that carry various meanings in his works, it could be interpreted that he specifically used these names to describe the character as unpleasant, which is then not transferred into the TT in the case of "Veruca". The names that are retained in their original forms in the translations vary on a scale of being fairly easy to understand to being quite difficult to deal with when reading. Even though copying names reveals the respect that translators have for the original work of the author, it can also present a barrier to the child audience and create a distance between the TT and its readers, as noted by Franco Aixelá (1996).

Three first names are translated using the strategy of phonological and morphological adapting. The name "Augustus" is rendered into Croatian as "August". Even though the name Augustus is already morphologically adapted to the Croatian language, with only the pronunciation being different, it could not be classified as a Croatian name as the Croatian counterpart would be August or Augustin. This is probably the reason why the translator chose the more common August. In rendering the name "Violet", the translator decided on the already existing Croatian

name "Violeta". The ST name "Violet" is possibly given to the character on purpose because the character becomes a giant blueberry in the story. This connotation is retained in the TT, as "Violeta" coincides with the adjective *violetni*, meaning purple in Croatian (Croatian Language Portal). Another name that is phonologically and morphologically adapted was "Cornelia", rendered as "Kornelija". There is no loss in meaning in this case, as both names do not carry specific connotations.

The name "Oompa-Loompa", which was invented by Dahl, refers to fantastic characters, who are about a foot high, come from Loompa land and survive on a diet of cocoa beans. In his translation, Paljetak uses a combination of strategies - copying and phonological and morphological adapting. The name "Oompa-Loompa" is rendered into Croatian as "Oompa-Loompas". By adding the *–s* suffix to the name in Croatian, the translator adapted it to the norms of the TL. However, it can be debated whether this was necessary as the pronunciation of the translation based on Croatian phonetic norms would differ greatly from the English one. The decision not to phonologically or morphologically adapt or change the existing ST name could be interpreted as Paljetak's wish to stick to the original story as closely as possible. However, this translation could be confusing to the child audience reading the translation.

The surnames from *Charlie and the Chocolate Factory* are rendered into the TT in great majority by using the strategy of copying, as only one of eleven surnames that appear in the ST is translated using a different translation strategy (literal translation). The majority of the copied surnames carry certain connotations in the SL, which are not transferred into the TT. Therefore, the TT audience is not able to grasp these meanings that were devised by Dahl in order to inform the ST audience about some characteristics of the characters in question. For example, the surname "Gloop", which denotatively stands for a "sloppy or sticky semi-fluid matter, typically something unpleasant" (Oxford Dictionary of English 2005), also has an onomatopoeic sound of swallowing food or drink, which can be seen as a depiction of the character's greedy and gluttonous personality. Similarly, the surname "Beauregarde", that of Violet and her mother, is derived from a combination of French words *beau* and *regarder*, meaning "a beautiful view". This could be Dahl's way of making a derogatory remark about the character of Violet, a bratty, bad-mannered girl who never stops vigorously chewing gum. The surname "Wonka" is also copied in the translation, but its form can be understood as a play either on the word *wonk*, which is a derogatory term for "a studious or hard-working person" (Oxford Dictionary of English 2005), or the adjective *wonky*, which refers to something "not straight, crooked or askew" or "not functioning correctly" (Oxford Dictionary of English 2005). Both of these

would be viable interpretations of why Dahl gave the character specifically this name, as Willy Wonka's disposition and personality could be described by both.

There are also Wonka's chocolate-world enemies – Fickelgruber, Prodnose and Slugworth – who are given names to allude to their antagonistic nature in the story. The word *fickle* is similar to "fickel" in the name "Fickelgruber" (they differ in spelling, but not in pronunciation) hints at the character's fickle or capricious nature, as he first worked for Wonka, but later turned on him. "Prodnose" is also Wonka's rival, and his name hints at his nosy character, while "Slugworth's" name alludes to his low worth. The surname "Foulbody" is also descriptive, as the adjective *foul* would evoke a feeling of disapproval and distaste for the character in the minds of the SC readers. On the other hand, there are also surnames that have denotative meanings, but do not connote anything more than that. These are the surnames "Bucket", which would have a humorous or deprecatory quality if literally translated into Croatian and this is possibly why Paljetak decided against translating it. Another example is the surname "Salt", the translation of which would sound odd and displaced in the Croatian TT. Finally, there is the surname "Prinzmetel", which is also retained in the TT. The previously mentioned first name "Angina", which also occurs in *Charlie and the Chocolate Factory*, could be related to the surname "Prinzmetel", as there is a medical condition named *Prinzmetal's angina*. This is an interesting evidence that Dahl took inspiration for naming his characters not only from everyday life and botanics, but also from medicine. In spite of the above mentioned meanings that could be inferred from these surnames, they are copied in the TT, i.e. left in their original form and thus carry no meaning in the TL. Interestingly, Van Coillie (2014) observes in his work that the stranger a name sounds in the TT and to the TT audience, the more often it is modified, especially if the pronunciation also poses a challenge to the readers. However, the findings presented above show the opposite tendency. This means that the TT readers, without a good command of English, would not be able to uncover these clues, which leads to a loss of meaning in the TT. In addition to this, the effect the author wanted to produce with the names he used in his works is changed, as described by Van Coillie (2014).

Only one surname is translated literally. The surname "Teavee" is a modified form which Dahl used as a reference to the concept of television or the TV. The connotation it carries alludes to the character's obsession with watching television, and this connotation is translated into the TT, because Paljetak uses an informal Croatian word for TV, *telkač* (Anić 2004), and transforms it into the surname "Telkač". It is interesting to note that this is the only literal translation of a surname in the TT, even though many others provided the translator with an

opportunity to translate them into the TL and help the TT audience to decipher their meanings. It is unclear why Paljetak decided to translate this specific surname and not the others or why he did not employ the strategy of copying in all cases. It is also interesting to note that substitution, which can be described as a TL- and TC-oriented translation strategy, was not employed at all by Paljetak when he translated *Charlie and the Chocolate Factory.*

Paljetak, who translated *Charlie and the Chocolate Factory,* relied frequently on the strategy of copying, which is why the locality of the translation seems to be identical to the ST rather than adapted. Paljetak copies the vast majority of first names and nicknames (nine) as well as surnames (ten), even though in this book Dahl remains loyal to his approach of inscribing meanings and connotations into the surnames he gives to characters. The anomaly of the surname "Teavee" can be noted here. It is rendered as "Telkač", thus retaining the original connotation of the name and translating it into the TL. The name "Telkač" sounds misplaced in the TT because it is conformed to Croatian phonology and morphology, while other names (with the exception of three first names that were adapted) do not. To summarize, as most of the original names are retained in the translation of *Charlie and the Chocolate Factory*, it appears that the translator decided to use the foreignizing approach to his translation of personal names, which can be regarded either as a barrier for the young target audience, as noted by Nord (2003), or an opportunity for them to learn, as observed by Yamazaki (2002). It is difficult to discern whether Paljetak wished to honour the author's work and make the TT very similar to the ST or his strategy was to bring the ST and SC closer to the TT audience. To sum up, if copying is seen as a translation strategy which is the most SC-oriented, Paljetak's translation can be deemed a SL- and SC-oriented translation.

8. Conclusion

This thesis aimed to determine the way personal names in children's literature are translated from English into Croatian on the sample of two novels written by Roald Dahl, *Matilda* and *Charlie and the Chocolate Factory*. The study was conducted to determine the forms and functions of personal names in both STs and their respective translations so as to compare them and to observe the various translation strategies used in the process of their translation. The data was first examined using the method of quantitative analysis of translation strategies employed in the translation of personal names and followed by a comparative analysis, which involved the comparison of denotative and connotative meanings and characteristics of original names and their translations.

The findings have demonstrated that Dahl dedicates more semantic content to surnames than first names and nicknames, which are more realistic and used mainly for identifying purposes. The results of the analysis above have also shown that only three names (8,33 %) from *Matilda* that carry certain connotations in the ST are translated literally, i.e. in a way that the same connotations are retained in the TT names, while only one name (4,17 %) from *Charlie and the Chocolate Factory* is literally translated into the TL. Therefore, the first hypothesis, which predicts that the names from the STs which carry specific connotations are translated into Croatian in such a way that these connotations are retained in the TTs, has not been verified for either of the ST-TT pairs. Moreover, the results of a quantitative analysis of translation strategies used to translate personal names from *Matilda* have shown that the most frequently used translation strategy is phonological replacement, followed by substitution and replacement with a name that carries another connotation. The three strategies most frequently employed by Šćurić in her translation can be described as TL- and TC-oriented. On the other hand, the prevalent translation strategy employed by Paljetak in the translation of *Charlie and the Chocolate Factory* is copying, which is the most SL- and SC-oriented strategy. On the basis of these findings, it can be concluded that the second hypothesis, proposing that more TL- and TC-oriented translation strategies than those SL- and SC-oriented are employed in the process of translating personal names from children's literary works into Croatian, has been verified for *Matilda*, but not for *Charlie and the Chocolate Factory*.

From these data, it could be deduced that a domesticating approach to the translation of personal names in children's literature is dominant in the translation of *Matilda*. These findings stand in contrast to the results of Narančić Kovač's (2019) study, as she found that the dominant translation strategies used in the translation of *Alice in Wonderland* into Croatian are

conservational, i.e. foreignizing. However, in the translation of *Charlie and the Chocolate Factory,* a foreignizing approach to translation of names is prevailing, which goes in line with Narančić Kovač's findings. Similarly, the results of Nord's (2003) study on the translation of names from English children's books into French and German have shown that mainly foreignizing strategies were used. As the approaches of both Šćurić and Paljetak to the translation of names differ considerably, a conclusion that a SL- and SC-oriented approach was predominantly used, which is supported by the quantitative data for the entire sample, would not be valid.

The differences in the results for each of the translations point to a conclusion that the translators adopted different approaches to the translation of personal names into Croatian. It is important to note that this study only looked at a single translation from each of the translators, which is why these conclusions only refer to the translations examined in this study. The results of the present study should be corroborated by carrying out additional research on translation strategies employed in name translation in children's literature from English into Croatian if certain translation tendencies are to be detected and, thus, to prove that translation norms, as proposed by Toury (1995), exist for the translation of names in children's literature for the English-Croatian language pair. Additional research on the motivation behind translators using specific names would also be valuable in order to gain insight into the process of translating from English into Croatian for a children audience. It would also be useful to examine whether Lathey's (2009) suggestion that the translator has the autonomy and flexibility to gauge the appropriate degree of preservation and adaptation is valid, for example, through interviews with both the translators and editors of the TTs.

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10. Appendices

Appendix 1. Table of first names and nicknames and their translations for *Matilda.*

First name/Nickname	Translation	First name/Nickname	Translation
Maximillian	Ivica	Lavender	Latica
Vanessa	Mirjana	Nigel	Nikica
Wilfred	Vilko	Hortensia	Hortenzija
Fiona	Nina	Ollie	Oliver
Harry	Hrvoje	Julius	Julije
Michael	Miha	Amanda	Amalija
Mike	Miha	Bruce	Jura
Matilda	Matilda	Rupert	Robert
Fred	Franjo	Prudence	Nives
Agatha	Agata	Eric	Edo
Jennifer	Snježana	Magnus	Magnus
Jenny	Snješka		

Appendix 2. Table of surnames and their translations for *Matilda.*

Last name	Translation	Last name	Translation
Wormwood	Papričić	Rottwinkle	/
Phelps	Filipović	Thripp	Tikvić
Trunchbull	Grozobrad	Bogtrotter	Dotepenac
Honey	Slatkić	Entwhistle	/
Hicks	Hlupić	Ink	Tinta
Plimsoll	Cipelić	Trilby	nadzornik škole
Bogwhistle	Močvarić		

Appendix 3. Table of first names and their translations for *Charlie and the Chocolate Factory.*

Name	Translation	Name	Translation
Augustus	August	George	George
Veruca	Veruca	Georgina	Georgina
Violet	Violeta	Angina	Angina
Mike	Mike	Willy	Willy
Charlie	Charlie	Cornelia	Kornelija
Joe	Joe	Oompa-Loompa(s)	Oompa-Loompas(i)
Josephine	Josephine		

Appendix 4. Table of surnames and their translations for *Charlie and the Chocolate Factory.*

Last name	Translation	Last name	Translation
Gloop	Gloop	Fickelgruber	Fickelgruber
Salt	Salt	Prodnose	Prodnose
Beauregarde	Beauregarde	Slugworth	Slugworth
Teavee	Telkač	Foulbody	Foulbody
Bucket	Bucket	Prinzmetel	Prinzmetel
Wonka	Wonka		