

The Strategies for Translating Proper Names in Children's Literature

Evelina Jaleniauskienė, Vilma Čičelytė

Abstract. The translation of proper names is one of the most challenging activities every translator faces. While working on children's literature, the translation is especially complicated since proper names usually have various allusions indicating sex, age, geographical belonging, history, specific meaning, playfulness of language and cultural connotations.

The goal of this article is to draw attention to strategic choices for the translation of proper names in children's literature. First, the article presents the theoretical considerations that deal with different aspects of proper names in literary works and the issue of their translation. Second, the translation strategies provided by the translation theorist Eirlys E. Davies used for this research are explained. In addition, the principles of adaptation of proper names provided the State Commission of the Lithuanian Language are presented. Then, the discussion proceeds to the quantitative analysis of the translated proper names with an emphasis on providing and explaining numerous examples.

The research has been carried out on four popular fantasy books translated from English and German by three Lithuanian translators. After analyzing the strategies of preservation, localization, transformation and creation, the strategy of localization has proved to be the most frequent one in all translations.

Key words: *proper names; translation strategies; children's literature; culture-specific items; foreignization; domestication.*

Introduction

The translation of proper names is one of the most difficult areas any translator usually faces while working on adult or children's literature. Simply, proper names are not like other words translation of which can be easily found in dictionaries. Generally, they "occupy an exceptional position with regard to the language system because of their minimal integration to it" (Hermans, 1988, p.12, as cited in Manini 1996, p.161). Thus, special attention needs to be paid to the translation of proper names since this kind of activity is a real challenge for all translators.

When proper names appear in a literary text, we can evaluate their presence having in mind different aspects: the use of special names, the use of meaningful names, interpretation of names, the contribution to characterization, allusions in proper names, text function or effect they create, etc. Most of us may simply think that proper names are usually not translated; however, after we compare translations with the source texts (ST), we can observe that translators do various sorts of things with proper names.

Thus, the main aim of the present article is to analyse the translation strategies that are applied for the translation of proper names in four books translated into Lithuanian trying to find out the ways how to deal with these items and to highlight some tendencies that could be useful for any translator. First, the theoretical considerations deal with different aspects of proper names in literary texts aimed at children's audience and the issues of their translation. Then, some principles of adapting proper names are discussed as provided by the State Commission of the Lithuanian Language. In the practical part, the analysis of translation strategies applied for proper names by the

Lithuanian translators is based on Eirlys E. Davies's classification of translation strategies by narrowing all the strategies into three main groups. In addition, some observations whether the translated proper names comply with the mentioned principles are made.

The materials for present practical quantitative analysis comprise 424 proper names translated from English and German into Lithuanian by three Lithuanian translators in their translations of the following popular fantasy books for children: *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets* (translated from English by Zita Marienė), *Laura und das Geheimnis von Aventura* (*Laura and the Secret of Aventura*) (translated from German by Teodoras Četrasukas) and *Eragon* (translated from English by Andrius Tapinas).

Proper Names in Real Life, Literary Works and the Issue of Their Translation

In general, proper names cover several categories: names of persons, animals, companies, geographical places, zodiac signs and festivals. Although many scholars provide their own definitions of proper names, the article refers to the definition given in *The Oxford Concise English Dictionary* (2001, p.1146): a proper name is "a name for an individual person, place, or organization having an initial capital letter". The present article limits itself to the analysis of translating proper names given to the literary characters.

In real life, proper names usually seem meaningless simple labels signaling reference. For example, the name *Tom* has nothing essential in itself and serves only a denotative purpose. Still, in real life "proper names may be non-descriptive, but they are obviously not non-informative" (Nord, 2003, p.183). As Nord explains, "if we are familiar with the culture

in question, a proper name can tell us whether the referent is a female or a male person (*Alice-Bill*), maybe even about their age (some people name their new-born child after a pop star or a character of a film [...]) or their geographical origin within the same language community (e.g., surnames like *McPherson* or *O'Connor*, a first name like *Pat*) [...]" (2003, p.183; italics in the original).

In the same manner, Tymoczko (1999, p.223) claims that proper names also indicate "racial, ethnic, national, and religious identity". Therefore, she (1999, pp.223-224) calls proper names "dense signifiers" and explains that they are "the most problematic to translate, in part because their [...] significance is often culturally specific and dependent on cultural paradigms". In other words, proper names may mean something: be semantically, historically, geographically or culturally loaded. Moreover, proper names may also have certain connotations. Therefore, many translation theorists such as Javier Franco Aixelá (1996), Irma Hagfors (2003), Eirlys E. Davies (2003), Katrine Brøndsted and Cay Dollerup (2004) treat proper names as belonging to certain culture and often call them culture-specific items (CSI).

Aixelá indicates that proper names "account for the greatest percentage of the culturally specific items in a text" (Aixelá cited in Tymoczko, 1999, p.240). In literary works proper names are used for characterization and chosen or coined with some extra load, thus being meaningful, especially in the books intended for children. As noted by Garcés (2003, p.122), proper names are used "not only to reinforce characterization [...], but in some cases to anticipate the drawing of a character or even make it unnecessary". In addition, she (2003, p.125) suggests that names can not only have metaphorical meaning or some allusions produced, but also have phonological effect (alliteration) in a text.

Furthermore, Lincoln Fernandes says that in literary works proper names are used as "dense signifiers in the sense that they contain in themselves clues about the destiny of a character or indicates of the way the storyline may develop" (Fernandes, 2006, p.46). Finally, Hejwowski (Hejwowski cited in Fornalczyk, 2007, p.95) states that in translated literature proper names perform an additional function, namely, they reveal the existence of the "cultural other", and signal the reader that the text originated in a different culture. For example, the name Seamus Finnigan from the Harry Potter books signals Irish descent, while the name Heinrich from the Laura series is a typical German name.

The problem of how to translate names in adult and children's literature has been discussed by many translation theorists, including Ambrasas, Bantas, Davies, Dollerup, Hagfors, Hervey and Higgins, Klimas, Manini, Newmark, Piročkinas, Schäffner, Tymoczko and others. In translating this information, translators usually have to choose between two general translation strategies, **foreignization**, which aims at preserving all the cultural elements, and **domestication**, which brings the text closer to the readers by adapting or even leaving out many of these elements.

The issues of foreignization and domestication have been discussed by many scholars who term them differently, among them Friedrich Schleiermacher, Eugene Nida, Gideon Toury and Lawrence Venuti. According to Venuti,

foreignization is very close to a literal translation and "attempts to bring out the foreign in the TT itself" when ST syntax and lexis are maintained in order to "preserve SL items in the TT (target text)," while domestication, the opposite strategy, "involves downplaying the foreign characteristics of the language and culture of the ST" (Venuti cited in Munday, 2001, pp.230-231).

It is generally accepted that a text will seem foreignized or domesticated mostly because of the treatment of CSIs (Chesterman, 1997, p.108; Davies, 2003, p.69; Hagfors 2003, p.115). For example, Tymoczko (1999, p.224) states that, in the translation of names, translators can "bring[...] the audience to the text" and transfer the name unchanged or "bring[...] the text to the audience" and adapt the name. Manini (1996, p.171) agrees that "translators can choose to leave all proper names [...] in their original form" and preserve the "otherness" or "they can [...] decide to translate those names" which have equivalents in the target language and make the text familiar to the readers. Therefore, translators have to reconsider the ST carefully. In addition, it is worth quoting Gergana Apostolova who indicates a variety of aspects to consider while translating proper names:

The transformation of names in translation [...] is rooted deeply in the cultural background of the translator which includes phonetic and phonological competence, morphological competence, complete understanding of the context, correct attitude to the message, respect for tradition, compliance with the current state of cross-cultural interference of languages, respect for the cultural values and the responsibilities of the translator. The process reaches from an ear for aesthetic sounding to the philosophical motivation of re-naming.
(2004, p.14)

Therefore, it can be concluded that for a translator to translate efficiently it is not enough to be well linguistically educated. Cultural education is also very important. Moreover, a translator has to consider the intended audience and its age, as different audiences require different translation strategies to be used.

Strategic Choices in Translating Proper Names

A variety of translation strategies have been proposed by different translation theorists: Peter Newmark, Javier Franco Aixelá, Jean-Paul Vinay and Jean Darbelnet, Christine Schäffner and Uwe Wiesemann, Lincoln Fernandes and Eirlys E. Davies. All of them use different classification or even different terms to label their strategies but, in fact, their procedures are similar. In addition, some of them apply the mentioned strategies not only for CSIs.

For this research, Davies's translation strategies have been chosen while analyzing proper names in the translated books. She lists her own translation strategies taking into consideration translations of CSIs including proper names (2003, pp.65-100). Her list consists of seven strategies: preservation, addition, omission, globalization, localization, transformation and creation.

Preservation occurs when a translator transfers the term directly into the TT with no further explanation. Davies also includes the words that get a literal or direct translation under this heading. For example, such names as "Minerva",

“Durza” and “Laura” are left in the Lithuanian translations with no changes, while “Wood” and “Schwarze Fürst” (Black Knight) are translated.

Davies’s second strategy is **addition**, when a translator “decide[s] to keep the original item but supplement[s] the text with whatever information is judged necessary” (Davies 2003, p.77). Davies points out that “translators [...] need a good knowledge of the background of their target audience if they are to gauge accurately [...] what supplementary information it is necessary to include” (Davies, 2003, p.78). Additional information can be inserted within the text or in a footnote, gloss, introduction and notes (Aixelá cited in Davies 2003, p.77). For example, Davies indicates that the translators of the Harry Potter books into Chinese tend to explain “English terms” in footnotes (Davies, 2003, p.77). Generally, addition can be applied to almost all areas of CSIs.

The opposite strategy to addition is **omission**, when translators decide, as Davies writes, to “omit a problematic CSI altogether, so that no trace of it is found in the translation” (Davies, 2003, p.79). For example, a character may speak in a dialect in the ST, while s/he speaks a standard language in the translation. Omission can be justified, as Davies puts it, when a translator cannot convey any meaning for the CSI in the translation. Davies argues that, when “the inclusion of a problematic culture-specific item might create a confusing or inconsistent effect,” it is better to omit it (Davies, 2003, p.80).

Davies’s next strategy is **globalization**, “the process of replacing culture-specific references with the ones which are more neutral or general” (Davies 2003, p.83). This strategy is a form of domestication and corresponds to what Baker terms “translation by a more general word (superordinate)” or “[...] a more neutral word” (Baker 1992, pp.26-28). For example, a particular kind of mushroom, “musmirė” (a fly agaric), might be translated simply as “a poisonous mushroom” or a particular breed of a cat, a “Siamese cat”, simply as “a cat.”

An opposite strategy to globalization is what Davies calls **localization**, when translators “try to anchor a reference firmly in the culture of the target audience” (Davies 2003, pp.83-84). Davies states that this strategy also includes phonological and grammatical adaptation of names and the use of gender endings. For example, in Virgilijus Čepaitis’ translation of *Winnie-the-Pooh*, “Christopher Robin” is translated as “Kristoferis Robinas” in Lithuanian.

Davies calls the sixth strategy transformation which involves an “alteration or distortion of the original” (Davies 2003, p.86). An example given by Davies refers to the difference between the titles of the first Harry Potter book in the United Kingdom and the United States. J. K. Rowling’s *Harry Potter and the Philosopher’s Stone* was transformed into *Harry Potter and the Sorcerer’s Stone* for the American publication (Davies, 2003, pp.86-87). Another good example of transformation is Čepaitis’ translation of “Winnie-the-Pooh” as “Mikė Pūkuotukas” in Lithuanian. Davies points out that “such alterations [are...] made on the basis of a translator’s or editor’s judgment of their intended audience’s tastes, aptitudes and capacities” (Davies, 2003, p.86). In

addition, proper names that have equivalents in Lithuanian are included in this group; for example, “Gertrūda” is equivalent to “Gertrude”.

The last Davies’s strategy is called **creation** and means a creation of a CSI which is firmly or totally different from the ST or is not present in there (Davies, 2003, pp.72-89). This strategy is rarely used and often includes an idea of compensation; for example, a translator can omit puns or alliterations in one place and put them elsewhere.

On the whole, Davies’s classification and labeling of strategies seems to be quite relevant in the analysis of the translated proper names: the strategies are clear and the optimal number of them is distinguished. In addition, they cover all procedures that could be applied for rendering proper names into Lithuanian. Therefore, her strategies will be used for the practical part of this article.

Three groups of translation strategies were distinguished: preservation (when proper names are left without any changes or translated directly), localization (when proper names are adapted phonologically, morphologically or gender endings added) and transformation and creation (when proper names have vivid modifications or equivalents in Lithuanian). Since there is no clear distinction between transformation and creation, these two strategies are analysed as one group. Examples of addition, omission and globalization have not been found; so they are not discussed in the article.

As it has been decided to apply Davies’s strategies, her categorization of translation strategies will be illustrated in this figure which places each strategy along a continuum between foreignization and domestication:

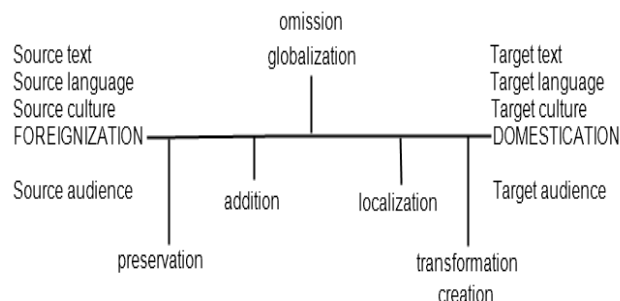


Figure 1. A continuum between foreignization and domestication

The closest strategy to foreignization is preservation because the item which is put into the TT is taken over unchanged, exactly as it was for SL, SC and source audience. By contrast, transformation and creation stand closest to domestication, as the ST item is now replaced by one that belongs to the TC. Globalization and omission are midway between foreignization and domestication, because when an item is either globalized or omitted in the TT, it alters what belonged to the SC to a certain degree, without really replacing it by a parallel item from the TC. Addition, on the other hand, is closer to foreignization because when a translator explains the source item, the target audience is reminded that it is really a foreign text. Localization, by contrast, is closer to domestication because a translator can give synonyms from the TC to the selected item or spell it according to the rules of the TL.

Finally, most translation specialists agree that the translation of proper names as well as other CSIs tends to differ in adult and children's literature because children are perceived as a special audience that requires familiar cultural items. As proper names in literary works are often descriptive or meaningful, Bantas and Dollerup state that they are often translated and may have the same meaning in the TL, too (Bantas, 1994, p.82; Dollerup, 2003, p.97). Similarly, Newmark indicates that "in comedies, allegories, fairy tales and some children's stories, names are translated" (Newmark, 1988, p.125). Therefore, as Peter France and Mette Rudvin point out, children's literature is habitually translated freely, adapted and manipulated in many ways (France, 2000, p.9; Rudvin, 1994, p.207).

The same observation can be found in the works of other specialists, too. Schäffner states that proper names are usually left unchanged in adults' literature (Schäffner, 2001, p.34), while Aguilera and Dollerup indicate that in children's literature proper names are frequently changed (Aguilera, 2008; Dollerup, 2003, p.94). Similarly, Klingberg points out that proper names that do not have any special meaning should not be changed, while meaningful names have to be translated (Klingberg cited in Aguilera, 2008). He also indicates that meaningful names have a specific role in a story and "not translating it is suppressing part of the function it was created for; therefore, the communicative process started by the author is not going to be fulfilled" (Klingberg cited in Aguilera, 2008). Yet, when translating proper names into Lithuanian, the translators should follow certain principles that are adopted by the State Commission of the Lithuanian Language.

Principles on the Usage of Foreign Names in Lithuanian

The State Commission of the Lithuanian Language (Valstybinė lietuvių kalbos komisija) has approved certain principles that the translators should comply with. This article refers to 19 June 1997 Decision No. 60 "On the Spelling and Punctuation of the Lithuanian Language" Section 5 (first edition in 1984, second in 1991):

5.1. Names [...] in fiction, popular and children's literature of languages based on the Latin alphabet are adapted, i.e. written as they are pronounced, taking into account the readers' age and education.

5.2. In academic literature, advertising, informative publications and specialised texts foreign proper names are written in the original [...]. Both adapted and the original forms of names can be given (one of them in brackets).

(The State Commission of the Lithuanian Language, 2000)

Since the Decision No. 60 provides a lot of regulations (Section 6), this article cites only those which concern the analysis of proper names in Marienė, Četrauskas and Tapinas' translations. It must be noted that these principles refer only to the adaptation of pronunciation of proper names.

1. If masculine proper names end in a consonant, the endings *as*, *is* or *(i)us* are added to them: Gomesas (Gomez), Šileris (Schiller) and Raikovičius (Rajkowskić). In addition, these proper names are inflected for case in Lithuanian.

If feminine proper names end in a consonant, they are added no ending at all: Smit (Smith) and Klemens (Clemence).

They are not inflected for case in Lithuanian. (This principle corresponds to Section No. 6.1. of the Decision)

2. If masculine proper names end in the unstressed vowels *i* or *y*, they are added the ending *s*: Kraševskis (Kraszewski), Henris (Henry) and are inflected for case.

If feminine proper names end in the unstressed vowels *i* or *y*, they are added no ending at all: Ibaruri (Ibaruri), Meri (Mary). (This principle corresponds to Section No. 6.6. of the Decision)

3. If proper names end in the unstressed *e*, they are added the ending *ė*: Brontė (Bronte) and inflected for case. (This principle corresponds to Section No. 6.7. of the Decision)

4. If proper names end in the unstressed *a*, *ia* and *ya*, they are left unchanged: Berta (Bertha) and are inflected for case in Lithuanian. (This principle corresponds to Section No. 6.8. of the Decision)

5. If proper names end in stressed vowels, they are added no endings: Hugo (Hugo), Anžu (Anjou) and Dega (Degas) and are not inflected for case. (This principle corresponds to Section No. 6.9. of the Decision)

6. If proper names end in the unstressed *o*, it is adapted into *as*: Brunas (Bruno). Such proper names are inflected for case in Lithuanian. (This principle corresponds to Section No. 6.10. of the Decision)

7. If proper names consist of two words, the second word is added an ending: Bret Hartas (Bret Hart) and is inflected for case. (This principle corresponds to Section No. 6.11. of the Decision)

8. When proper names are translated from German, letters *ä*, (*ae*) and *ö*, (*oe*) are adapted into *ė* in Lithuanian: Lėvicas (Läwitz), Kėtenas (Köthen) and Gėtė (Goethe). (This principle corresponds to Section No. 7.3. of the Decision) (The State Commission of the Lithuanian Language, Decision No. 60, 1997; translated by the authors)

Piročkinas states that the pronunciation of the original proper names sometimes is very complicated for the Lithuanians. Therefore, when proper names are adapted, they are easy to pronounce and become similar to the Lithuanian proper names (Piročkinas, 2003). Ambrazas indicates that adaptation of proper names is widely used in education for young learners, where complicated proper names are changed into simpler ones. Later, the original proper names should be used; for example, Baironas (Byron) or Didro (Diderot) (Ambrazas, 2008, p.17).

It must be noted that proper names that are adapted phonologically into Lithuanian will be included into Davies's strategy of localization because this strategy deals with proper names that are changed according to the principles of phonology and morphology. It also includes phonological adaptations of letters that do not exist in the Lithuanian alphabet.

The following sections deal with the Lithuanian translations of proper names in the English and German books: *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets*, *Laura und das Geheimnis von Aventera* (*Laura and the Secret of Aventera*) and *Eragon*. As it was

already mentioned, this discussion refers to quantitative analysis of the strategies applied in the translation of proper names.

Translating Proper Names in the Harry Potter Books

The Harry Potter books are popular all over the world. Although they have been translated into more than 60 languages, these books present some unusual difficulties to translators. The most striking fact is the abundance of proper names given to people. For example, even in the first Harry Potter book the number of characters exceeds one hundred; in addition, many of them have a first name and a surname.

Commenting on proper names used in these books, one has to point out that these are especially exclusive: French, Latin, Scottish, ordinary British, rare British, mythological, astronomical, imaginary ones, simply copied from maps, humorous, etc. This is the feature that makes the books very original, emotive and intriguing.

The author of the books was aiming at the audience of British children, so many of the names are very conventional and ordinary to them. Most of the names that are foreign, strange or newly coined are easily perceived as being such by British children; however, the things that can be deduced from such names may be not clear for a Lithuanian reader. Therefore, they do not have the same access to the same associations as those made in the ST since both ST readers and TT readers share different background knowledge. Thus, a translator has to be very accurate.

Generally, Rowling develops subtle associations with most of the names. However, as Davies (2003, p.90) observes, Rowling's allusions in proper names can not be easily perceived even by young British readers since they are hidden very creatively. Of course, after a child reveals what is hidden in a name, this learning of a new thing brings him or her joy; this game can even intensify the mania for Harry Potter. However, these hidden allusions become especially difficult to render into other languages and, it has to be unquestionable that the audience with different cultural and linguistic knowledge can not have the same associations.

Preservation. Under this heading, two kinds of instances could be included. In some cases, translators can maintain the name from the ST without any changes. Next, the second group includes the names which receive a literal translation.

There are 10 proper names that are transferred directly into the TT. Their examples are given in Table 1.

Table 1. Preservation of proper names in the Harry Potter books

| | | | | | |
|-----------|-------|---------|---------|---------|-----------|
| ST | Helga | Morgana | Mafalda | Miranda | Minerva |
| TT | Helga | Morgana | Mafalda | Miranda | Minerva |
| ST | Doris | Malkin | Hopkirk | Patil | Parkinson |
| TT | Doris | Malkin | Hopkirk | Patil | Parkinson |

As it can be seen, most of the transferred proper names are feminine first or second names. The main reason to repeat the same names is that these names do not cause any problems of pronunciation and may be the same in the Lithuanian language. These examples could be the ideal cases for any translator not to face any problems due to rendering of

proper names into other languages. In fact, such perfect equivalents are very rare since all languages differ.

The second group of proper names includes the ones which receive a literal translation; it comprises 40 cases. Some examples are given in Table 2.

Table 2. A literal translation of proper names in the Harry Potter books

| | | | | |
|-----------|-----------------------|--------------------|----------|----------------------|
| ST | You-Know-Who | Moon | Bell | Fat Friar |
| TT | Pats Žinote Kas | Mėnulis | Varpelis | Dručkis Vienuolis |
| ST | Nearly Headless Nick | Crabbe | | Spinnet |
| TT | Beveik Begalvis Nikas | Niurzga | | Verpstukas |
| ST | Scamander | Bloody Baron | | Professor Sprout |
| TT | Miglapūtys | Kruvinasis Baronas | | Profesorė Diegavirtė |

As Davies (2003, p.75) states, if “a name contains clearly recognizable descriptive elements, translators often opt to preserve the descriptive meaning of a name rather than its form, and use a literal translation”. Thus, Marienė is seen acting like Davies suggests; however, she retains the form and does not use a literal translation.

For example, the first five proper names, namely “You-Know-Who”, “Evil”, “Moon”, “Bell” and “Friar” are translated directly. Then, “Crabbe” is translated as “Niurzga” from the word “crabbed”; however, it may be also derived from the word “crab”. Usually, these names receive a literal translation because they contain common meaningful words and convey straightforward descriptions of their bearers. Even in the name “Bloody Baron” where alliteration is used Marienė does not retain this feature and translates the name directly as “Kruvinasis Baronas”. Thus she preserves the meaning but not the form of this name. Another example of Rowling's favourite alliteration is “Nearly Headless Nick”. While translating it literally into “Beveik Begalvis Nikas”, Marienė has changed original alliteration of *n* into alliteration of *b*. Generally, for the names coinciding with common nouns, Marienė has attempted to find close equivalents in the TL that have the same communicative value as in the SL.

Furthermore, in some of the cases, this strategy requires creativity by employing language possibilities and deep consideration of the intended readers. For example, “Spinnet” is translated as “Verpstukas” whereas in Lithuanian it means “verptuvas”. Yet, the surname does not indicate the character's sex, which is only shown by the name “Alicija”. Another example is the translation of the name “Scamander” which is given as “Miglapūtys”. The English colloquial word “scam” means “suktybė” (cunning). Therefore, in Lithuanian it is made of two words “miglas” and “pūsti”. The same creativity in addition to a literal translation can be applicable to the translation of “Sprout” which is translated as “Diegavirtė” and “Fat” which is translated as “Dručkis”. For a Lithuanian reader, these names sound very interesting and can be said to have “child-friendly aspects” (Davies, 2003, p.66) in them.

Localization. Changes in the names are usually related to phonological adaptation in Lithuanian. Marienė adapts proper names according to pronunciation and adds certain endings to them.

165 translated proper names belong to this category. Some examples of this strategy are given in Table 3 below.

Table 3. Localization of proper names in the Harry Potter books

| | | | |
|----|------------------|-------------------|-----------------|
| ST | Harry Potter | Angelina Johnson | Hannah Abbott |
| TT | Haris Poteris | Andželina Džonson | Hana Abatė |
| ST | Albus Dumbledore | Sirius Black | Severus Snape |
| TT | Albas Dumbldoras | Sirijus Blekas | Severas Sneipas |
| ST | Lockhart | Adalbert | Dred |
| TT | Lokhartas | Adalbertas | Dredas |
| ST | Gordon | Hengist | Merlin |
| TT | Gordonas | Hengistas | Merlina |

The first three proper names in the group, “Harry Potter”, “Angelina Johnson” and “Hannah Abbott”, are adapted phonologically into “Haris Poteris”, “Andželina Džonson” and “Hana Abatė”. Comparing these translations with the principles of adaptation into Lithuanian, the compliance with the principles No. 1, 2 and 4 has been noticed. However, the surname “Abbott” is changed into “Abatė”, although the word “abbot” is similar to “abbott” only in its form.

As it was explained already, most of the names in these books have subtle allusions and associations in them. For example, both the name and the surname of Albus Dumbledore are just adapted; however, “Albus” means “white” in Latin and “Dumbledore” may be derived from the words “dumb” (unable to speak) and “dor” (a large beetle that makes a buzzing sound in flight) or it may be “the old term for “bumble bee” (Davies, 2003, p.88). Thus, by applying localization, the associations are lost for a Lithuanian reader.

Furthermore, there are some examples which seem to have clearly descriptive elements in them; however, these are not translated but adapted phonologically. Again, this proves some inconsistency of the translator. For example, the surname of “Sirius Black” is not translated but localized as “Blekas” in spite of its reference to the character’s family which is known for the black deeds. Then, “Severus Snape” is also localized as “Severas Sneipas” in spite of its recognizable descriptive meaning. According to Davies, for a British child the surname “Snape” may have some negative connotation “deriving from the sound-symbolism of the initial *sn-* cluster, which also features in words such as *sneer*, *sneer*, *snoop*, *sneak*, *snap* or even *snake*” (Davies, 2003, p.79); however, a Lithuanian reader is not allowed to have such initial original hint from this surname although this character is really nasty throughout the story. Moreover, the surname of Gilderoy Lockhart is localized as “Lokhartas” although it may be understood as “locked heart”.

Actually, such examples indicate that the Lithuanian translator does not always preserve clearly recognizable meaning the name contains. She preserves the form of a name by localizing

it; therefore, in such cases Lithuanian readers do not have the same associations as British readers. Clearly, it can be regarded as a loss in characterization.

The rest four examples, “Adalbert”, “Dred”, “Gordon”, and “Hengist” are masculine first or second names which are translated into “Adalbertas”, “Dredas”, “Gordonas” and “Hengistas”. Having studied the principles of adaptation, the compliance with the principle No. 1 has been observed. Yet, the translation of the feminine proper name “Merlin” is done quite freely because Marienė adds ending “a” to the name. This is done because the name “Merlina” is quite common in Lithuanian.

Transformation and creation. According to Davies, the strategy of transformation is applied when the original item is altered or distorted (2003, p.86). Proper names that have their equivalents in the TL are also included. If some additional meaning during the process of transformation is added, this strategy becomes similar to addition because both transformation and addition imply changes of meaning.

The strategy of creation is a creation of a proper name which is firmly or totally different from the ST or is not present in there (Davies, 2003, p.88). According to Davies (2003, p.88), “alterations to proper names may be made where the original form seems too alien or odd in the target culture, or where it is desired to make the target version more semantically transparent, in order to convey some descriptive meaning”.

Generally, both transformation and creation are not used very often as the total number of both strategies comprises 30 cases. This group includes proper names that are distorted or altered in the translation when compared to the original having vivid modifications. Some examples of transformation and creation are put in Table 4.

Table 4. Transformation and creation of proper names in the Harry Potter books

| | | | |
|----|-----------|------------|--------------------|
| ST | Granger | Longbottom | Lucius Malfoy |
| TT | Įkyrėlė | Nevėkšla | Liucijus Smirdžius |
| ST | Muggles | Peeves | Finch-Fletchley |
| TT | Žiobarai | Akilanda | Kikilis-Kikiliškis |
| ST | Bulstrode | Goyle | Griphook |
| TT | Peštukė | Gyls | Graipštuolis |

Proper names that are changed completely into Lithuanian are “Granger”, “Longbottom” and “Malfoy”. The new names are created in these cases. For example, one of the main characters, Hermione Granger, has the first name that “most adult, educated Britons will probably associate [...] with the virtuous wife of the king of Sicily, who is wronged in William Shakespeare’s *The Winter’s Tale*” (Brøndsted & Dollerup, 2004, p.60). At the same time, such an exotic first name of this character contrasts with the ordinary British surname. Thus, her inner generosity may be related to the first name, meanwhile the surname may reflect the girl’s non-magical origin. However, Marienė gives a kind of a bad shade to her surname by translating it as “Įkyrėlė” which means a person, who “latches, is a bother or niggling”. In fact, she is the girl who knows and speaks much throughout

the story. In the creation of “Įkyrėlė”, Marienė develops different associations from those that were given by Rowling.

In the translation of “Longbottom” Marienė has used creation because “Longbottom” is named as “Nevėkšla” (“slob”, “scruff” or “butterfingers”); however, Marienė loses the original meaning. Again, the Lithuanian translator chooses the name which describes the way this person acts in the story. In addition, “Malfoy” is translated as “Smirdžius” (“stinker” or “smeller”) and, in fact, a new name for this character is created. The original allusion is lost because this French name means “bad faith” or it can be related with such words as “malice, malfunction, maladjusted and malfecancy” (Garcés, 2003, p.122). Even the first name, “Lucius”, can be related to the devil Lucifer (Garcés, 2003, p.122); however, it is only adapted phonologically. After all, a Lithuanian reader can also get negative associations from this name. To sum up, although the cases of renaming are not frequent, they may distort the original intentions of the author.

Furthermore, Rowling has used the name “Muggles” for non-magic and ordinary people. Judith Inggs (2003, p.294) suggests that this name has “connotations of stupidity (a real “mug”) and plainness (what an ugly mug!)”. Marienė could be also influenced by this connotation. Therefore, she translates this name as “Žiobarai”. According to Antanas Lyberis (2002, p.576), “žiobaras” is a synonym of “žioplys” which means “an oaf”. Thus, the translator has not used creation but found a word which conveys very similar meaning to what the original name means in one of the Lithuanian dialects.

Another example of transformation is the translation of “Peeves” into “Akilanda”. In English “peeve” means to “annoy; vex; irritate” (Pearsall & Trumble, 2002, p.1072). In Lithuanian “Akilanda” could be made from two words “įsti” and “akis”, this means that somebody usually gets into one’s sight and is pushy. In such a case the Lithuanian meaning of “Akilanda” is very close to the original meaning of “Peeves”.

Then, the quite ambiguous surname “Finch-Fletchley” becomes “Kikilis-Kikiliškis”, where the second part of this surname is quite an interesting solution, which retains alliteration in the proper name: the English consonant *f* is replaced with the Lithuanian *k*. Again, “Bulstrode” becomes “Peštukė” where the creativity for the ambiguous surname is used. Furthermore, “Goyle” is translated as “Gylis”; this name is an example of creation, too. The last example is also an example of creation: “Griphook” becomes “Graibštuolis”. In this case, a non-existing Lithuanian word is used, however, it sounds similar to the word “graibštus”, which has the meaning of the word “grip”. Thus, the translator seems to act like the author did: by using creation she aims to make the names more meaningful to the target audience.

Summing up all translation strategies after reviewing all 245 names translated by Marienė, the obtained results can be seen in Figure 2.

According to the presented figure, Marienė’s most favourite strategy is localization as it comprises 68 percent of proper names. Of course, this strategy usually makes the subtle

allusions and associations in the original names disappear in the TT. On the whole, while translating proper names into Lithuanian, it is necessary to make them sound familiar by adapting them according to their pronunciation.

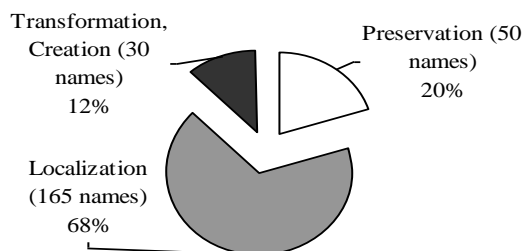


Figure 2. Translation strategies used by Marienė

Preservation is also quite frequent as it was used to translate 20 percent of names. There were only a few examples where names are simply rendered into the TT without any changes while the cases of a direct translation are very frequent in the Lithuanian translation of both Harry Potter books.

Generally, while using a literal translation, not only the meaning transfer was the main aim of the Lithuanian translator. She has taken into account the global effect these names are intended to have on their readers, too. Moreover, she has considered the form the name acquires during the process of a literal translation. To sum up, Marienė has translated most of the names that have clearly descriptive elements. Usually, the descriptive names are rendered most faithfully and consequently as closely as possible to what the author meant; in addition, creativity is employed. Thus, the preservations of the original references allow the translator to achieve the author’s intended effect.

The strategies of transformation and creation are rarely used because only 12 percent of proper names are translated using these strategies. Despite some cases where absolutely new names having different associations are created, the rest ones are created in a similar vein with their author. Her names such as “Akilanda”, “Nevėkšla” and “Žiobarai” are well chosen. She likes to christen her characters according to the ways they act in the story. For the names created by Rowling, the Lithuanian translator either creates new names or finds the words that already exist in the TL.

Generally, the strategies of transformation and creation are not used very frequently whereas preservation where proper names get a direct translation and localization are frequent strategies. However, Marienė’s inconsistent translation has also been observed: not all proper names having descriptive elements have been translated. In addition, original associations have not been retained in some cases.

Translating Proper Names in *Laura und das Geheimnis von Aventura*

There are 89 proper names in the first Laura book written by Peter Freund and the same number appears in its translation made by Teodoras Četrauskas. Apart from typical German names, Freund has also used some proper names that are derived from Old French, Ancient Roman and Greek mythology, Latin, Scottish and even Gothic.

Names of the characters that live in the mysterious world called Aventura are coined by the author.

Preservation. Under this heading, proper names can be grouped into two categories. The first category includes names that are left in the TT with no alterations. It must be noted that this category includes only seven examples that are presented in Table 5.

Table 5. Preservation of proper names in the translation of *Laura und das Geheimnis von Aventura*

| | | | | | | |
|-----------|-------|-------|------|-------|-------|---------|
| ST | Laura | Lukas | Kaja | Magda | Silva | Leander |
| TT | Laura | Lukas | Kaja | Magda | Silva | Leander |

The first five examples are the first names, while the last one is the second name. Četrasukas has left the first names in their original form because they are also used in the Lithuanian language. For example, proper names “Laura” and “Lukas” are used quite frequently, while “Kaja” is a very rare proper name for a girl, comparing it with its masculine form “Kajus”, which is more popular than “Kaja”. Furthermore, “Magda” is a shortened form of “Magdalena”, while “Silva” is a shortened form of “Silvija”. The second name is preserved because it is easy to pronounce.

The second category deals with proper names that receive a literal translation. Some of these names are presented in Table 6.

Table 6. A literal translation of proper names in *Laura und das Geheimnis von Aventura*

| | | | |
|-----------|----------------------|----------------------|-----------------------|
| ST | Sturmwind | Der grausame Ritter | schwarze Fürst |
| TT | Viesulas | Baisusis Riteris | Juodasis Kunigaikštis |
| ST | Der Hüter des Lichts | Der steinerne Ritter | |
| TT | Šviesos Sergėtojas | Akmeninis Riteris | |

These names are given a literal translation because they are meaningful and convey straightforward descriptions of their bearers. For example, “Sturmwind” is a very quick horse; therefore, this feature is conveyed in the translation. Furthermore, “Der grausame Ritter” is a very frightening knight and Četrasukas has translated it directly. The rest of the names are translated literally as they refer to people’s appearance, character features or occupation.

Localization. This section deals with proper names that are adapted phonologically while translating them into Lithuanian. Having counted all proper names that have been altered, it has been noticed that this strategy includes 67 proper names. Most of the names have gender endings, simplified pronunciation and spelling. Some examples are given in Table 7.

These names are adapted from German according to their pronunciation. Examples of these rules are put in bold: *sch* is often adapted as *š*, *dsch* as *č*, *ph* as *f*, *th* as *t*, *s* as *z*, *z* as *c*, *ie* as *y* and *st* as *št*. Since the Lithuanian alphabet does not include the following letters, the translator has adapted them phonologically: *ü* into *iu*, *ö* into *e*, *w* into *v*, *q* into *kv* and *x* into *ks*. However, the principle of the Decision No. 60

explains that *ö* should be adapted into *ė* in Lithuanian. The translator has also shortened double letters *ll* and *aa* and left only one of them.

Table 7. Localization of proper names in the translation of *Laura und das Geheimnis von Aventura*

| | | | | |
|-----------|-----------|------------|------------|----------|
| ST | Schneider | Dschingis | Löwenstein | Thiele |
| TT | Šneider | Čingis | Levunštein | Tylė |
| ST | Franziska | Haase | Dietrich | Müller |
| TT | Franciska | Hazė | Dytrichas | Miuleris |
| ST | Bröselsam | Phillip | Quintus | Max |
| TT | Brezelzam | Filipas | Kvintas | Maksas |
| ST | Alienor | Paravain | Heinrich | Mages |
| TT | Alienora | Paravainas | Heinrichas | Magesas |

Then, Četrasukas has adapted “Alienor” by adding feminine ending *a* to it. Furthermore, he added *as* to the masculine proper names “Paravain”, “Heinrich” and “Mages”. Ambrazas states that nowadays the German name “Heinrich” is not changed into “Henrikas” in Lithuanian, but is left as “Heinrichas” (Ambrazas, 2008, p.12). In the translation of these masculine proper names the compliance with the principle No. 1 can be observed.

Transformation and creation. There are only 6 examples of the usage of transformation. However, Četrasukas has not applied the strategy of creation.

Table 8. Transformation of proper names in the translation of *Laura und das Geheimnis von Aventura*

| | | | |
|-----------|-------------|------------|-------------------|
| ST | Marius | Nikodemus | Paul |
| TT | Marijus | Nikodemas | Paulius |
| ST | Alexander | Rauenhauch | Pfeilschwinge |
| TT | Aleksandras | Šnabždas | Greitasis sparnas |

Since the first four German names, namely “Marius”, “Nikodemus”, “Paul”, and “Alexander”, have their equivalents in the Lithuanian language, Četrasukas has applied them in his translation. However, the treatment of “Rauenhauch” and “Pfeilschwinge” is more interesting. In German, “Rauenhauch” is made of two words: “rauen” which means “snausti” (to drowse) and “Hauch” which has a meaning of “alsavimas” (breathing) in Lithuanian. Četrasukas has transformed these two words into a proper name “šnabždas” which means “whispering” in English. Another German name “Pfeilschwinge”, which is given to an eagle, is made of “Pfeil” which means “strėlė” (arrow) and “schwingen” which means “virpėti” (to shiver). However, the Lithuanian name conveys totally different meaning: “The Quick Wing”, which is probably a very suitable name for an eagle in the Lithuanian language.

Četrasukas’ strategies of preservation, localization and transformation are presented in Figure 3.

As can be seen in Figure 3, the strategy of localization is the most frequently used strategy in the translation of proper names from German since it comprises 75 percent of all examples. While using this strategy, proper names appear familiar to the Lithuanian readers. Moreover, according

to the rules of foreignization and domestication, this way of translating proper names is closer to domestication.

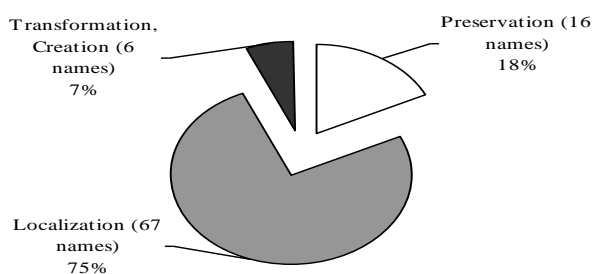


Figure 3. Translation strategies used by Četrasukas

The strategy of preservation was used for translating 18 percent of names. It must be stated that the preserved names are closer to foreignization than domestication as they have not been altered at all or experienced small changes. However, examples of proper names from two categories show that Četrasukas has used the strategy of preservation quite rarely.

Finally, it can be seen that the strategy of transformation is the rarest of all the strategies since there are only 7 percent of proper names translated using it. This is because most German proper names either have equivalents in the Lithuanian language or are easily altered according to their pronunciation.

Translating Proper Names in *Eragon*

There are 90 proper names in the original English version written by Christopher Paolini and the same number is preserved in its translation made by Andrius Tapinas. In one of the interviews, Paolini indicates his choice of the characters:

The names of my characters and places are derived from Old Norse, German, Old English, and Russian sources, as well as from my invented languages. Picking the right name is a process that can take days, weeks, or even years. If I have difficulty choosing the correct moniker, I use a placeholder name until a replacement suggests itself.

(Saichek, 2003)

Since proper names come from the old languages or are created, most of them are strange and non-meaningful. This strangeness and otherness is also left in Tapinas' translation.

Preservation. There are 16 proper names that can be put under this heading. They are grouped into two categories: the first one deals with proper names that are left unchanged, while the second one includes proper names that have received a literal translation. Proper names that are included in the first category are presented in Table 9.

Table 9. Preservation of proper names in *Eragon*

| | | | | |
|----|--------|--------|--------|--------|
| ST | Nuada | Selena | Lenora | Jura |
| TT | Nuada | Selena | Lenora | Jura |
| ST | Galzra | Durza | Togira | Ostato |
| TT | Galzra | Durza | Togira | Ostato |

These 10 proper names are left with no alterations because they are easily pronounced. However, although masculine proper names "Jura", "Galzra", "Durza" and "Togira" end

in *a*, which is a typical feminine ending in Lithuanian, Tapinas has not added *s* to them to indicate their masculinity. Therefore, the gender of these characters can only be noticed while reading the text. The second category includes proper names that are translated literally. They are put in Table 10.

Table 10. A literal translation of proper names in *Eragon*

| | | | |
|----|--------------------|------------------|--------------------------|
| ST | Shade | Dragon Rider | the Cripple Who is Whole |
| TT | Šešėlis | Drakono Raitelis | Luošys, Kuris Sveikas |
| ST | the Mourning Sage | the Mighty | the Strong |
| TT | Gedintis Išminčius | Galingasis | Stiprusis |

Tapinas has translated only 6 proper names because they are the only ones that convey some meaning in the text. Therefore, these names bring the text closer to the Lithuanian audience. Furthermore, the first two proper names are independent in the text, while "the Cripple Who is Whole", "the Mourning Sage", "the Mighty" and "the Strong" are only parts of full proper name: "Togira Ikonoko the Cripple Who is Whole", "Ostato Chetowā the Mourning Sage", "Ushnark the Mighty" and "Ohem the Strong".

Localization. There are 74 proper names that are translated using the strategy of localization. Although most of them are adapted phonologically or morphologically, they still seem quite strange to a Lithuanian reader and show the foreignness of the text. Some examples of these names are put in Table 11.

Table 11. Localization of some proper names in the translation of *Eragon*

| | | | | |
|----|---------------|-------------|-----------|---------|
| ST | Galbatorix | Shruikan | Saphira | Chetowā |
| TT | Galbatoriksas | Šruikanas | Safyra | Četova |
| ST | Zar'roc | Dûrgrimst | Bid'daum | Egraz |
| TT | Zarokas | Durgrimstas | Biddaumas | Egrazas |
| ST | Eragon | Argetlam | Hrotgar | Elain |
| TT | Eragonas | Argetlamas | Hrotgaras | Elaina |

It must be indicated that Tapinas has adapted original English names by using typical pronunciation rules, which are put in bold. For example, he has changed *x* into *ks*, *sh* into *š*, *ph* into *f*, *ch* into *č*, and *w* into *v*. However, the adaptation of the last 3 proper names is worth mentioning: first, the apostrophe is lost while adapting "Bid'daum" and "Zar'roc". Second, the treatment of double letters is different: double *d* is left in "Biddaumas", but only one *r* is left in "Zarokas". This way of adaptation shows that Tapinas has altered these proper names freely and has not referred to any principles. Then, while adapting "Dûrgrimst" and "Chetowā", letters *û* and *ā* are changed into *u* and *a*. Although in English these proper names are quite strange, the effect of strangeness is lost in their adaptation.

The next four masculine proper names, "Egraz", "Eragon", "Argetlam" and "Hrotgar" are added the Lithuanian gender endings (put in bold). Here the compliance with the principle No. 1 can be observed. By contrast, the feminine proper name "Elain" is translated freely. On the whole, as can be

seen from the adapted proper names, they are strange and show other culture to the Lithuanian readers. Some of them are quite easily pronounced such as “Elaina” and “Eragonas”, while other proper names such as “Hrotgaras” cause some difficulties in pronunciation.

Transformation and creation. Tapinas has rarely used the strategy of transformation because there are only two examples which experienced transformation. The strategy of creation has not been used at all.

Table 12. Transformation of proper names in *Eragon*

| | | |
|-----------|----------|--------------|
| ST | Gertrude | Snowfire |
| TT | Gertrūda | Ugniasniegis |

English proper name “Gertrude” has its equivalent “Gertrūda” in Lithuanian; therefore, it is used in Tapinas’ translation. However, the translation of “Snowfire” is more creative. English proper name is made of two words: “snow” and “fire”. These words are translated literally into Lithuanian, but their places are reversed. Therefore, this proper name has experienced transformation in Lithuanian.

Summing up all translation strategies used by Tapinas, the results can be seen in Figure 4.

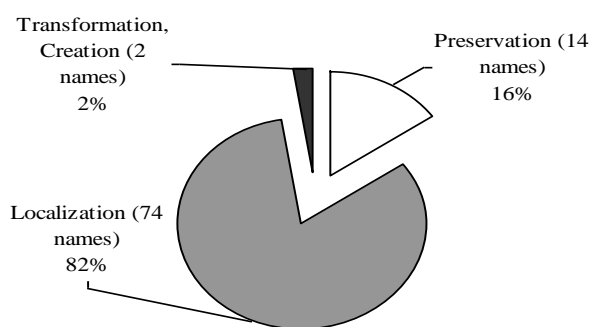


Figure 4. Translation strategies used by Tapinas

The figure shows that Tapinas has chosen localization (82 percent) as the most frequent strategy in his translation. However, it can be concluded that although Tapinas has altered most English proper names, he still stays closer to foreignization than domestication. It is quite difficult to pronounce and memorize most of the proper names, especially for children. He has also used preservation (16 percent) in the cases where proper names do not look so strange. It must also be noted that Tapinas has not altered those proper names pronunciation and spelling of which are simple, but translated the ones that convey meaning in the text.

Finally, the usage of transformation is very rare and comprises only 2 percent of the proper names. In conclusion, it must be noted that the translation of proper names in *Eragon* has been a real challenge for Tapinas because most of proper names are derived from ancient languages or are simply created and seem to have no meaning at all. For this reason most of the proper names are adapted phonologically.

Analysis of Findings

The analysis has shown that there are different ways to treat proper names while translating them from English and German into Lithuanian. All the three translators, Marienė, Četrauskas

and Tapinas, deal expertly even with the most difficult proper names by applying different translation strategies.

Summing up the translation strategies applied in the translation of 424 proper names used by all three translators, the obtained results can be seen in Table 13 and in Figure 5.

Table 13. Summary of all strategies used by three translators

| | Preservation | Localization | Transformation and creation | Total number of proper names |
|--|-----------------------|------------------------|------------------------------------|-------------------------------------|
| Marienė | 50 proper names (20%) | 165 proper names (68%) | 30 proper names (12%) | 245 |
| Četrauskas | 16 proper names (18%) | 67 proper names (75%) | 6 proper names (7%) | 89 |
| Tapinas | 14 proper names (16%) | 74 proper names (82%) | 2 proper names (2%) | 90 |
| Total number of one translation strategy used | 80 proper names (19%) | 306 proper names (72%) | 38 proper names (9%) | 424 |

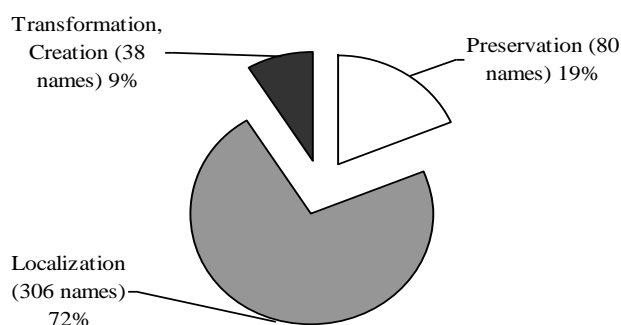


Figure 5. Translation strategies used by all translators

It has to be pointed out that the strategy of preservation, when the original items are left without any changes or receive a literal translation, is used for translating 19 percent of proper names. Cases when proper names are left the same as in the ST are very rare since perfect equivalents in the two languages are infrequent. In contrast, the cases when a direct translation is applied are frequent. However, in some of the cases a literal translation requires creativity by employing language possibilities and deep consideration of the intended readers and the overall effect such translated proper names may have on children. The cases of a literal translation when the original references are preserved allow achieving the authors’ intended effect. By using the strategy of preservation, translators were close to foreignization.

In addition, it has been determined that the strategy of localization is the most frequent since it was used in the translation of 72 percent of proper names: all of them were

adapted phonologically. However, having compared them to the principles of the Decision No. 60 (1997) adopted by The State Commission of the Lithuanian Language, it has been noticed that some of them comply with them, while other ones, especially feminine proper names, were adapted freely. This shows irregular compliance with the principles.

Since most of proper names have hidden allusions in them, in the case of localization, these subtle allusions become inaccessible for a Lithuanian reader. In short, the transparencies of meaning and original hints have been lost in some of the cases in Marienė's translations. This strategy has been applied to make proper names sound familiar but not strange for a Lithuanian reader. By making such adaptations, all the translators favor domestication.

The analysis has also shown that the strategies of creation and transformation are rarely applied for proper names since there were only 9 percent of such cases. The translators have created only some new proper names having different associations. Marienė is the translator who has applied this strategy most frequently. The majority of proper names have been created in a similar manner with their author. In most cases she has avoided to present the allusions which are not present in the ST.

Conclusions

Despite some exceptions, there are several tendencies which have been observed:

1. If proper names do not cause any problems of pronunciation and are the same in the Lithuanian language, they are usually simply repeated.
2. If proper names coincide with common nouns and convey straightforward description of their bearers, they usually receive a literal translation.
3. If proper names include letters that are not present in the Lithuanian alphabet, they are adapted phonologically.
4. To adapt proper names from German, these adaptations are used: *sch* is often changed into *š*, *dsch* into *č*, *ph* into *f*, *th* into *t*, *s* into *z*, *z* into *c*, *ie* into *y* and *st* into *št*. Since the Lithuanian alphabet does not include the following letters, *ü* is changed into *iu*, *ö* into *e*, *w* into *v*, *q* into *kv* and *x* into *ks*.
5. To adapt proper names from English, these typical adaptations are used: *x* is changed into *ks*, *sh* into *š*, *ph* into *f*, *ch* into *č* and *w* into *v*.
6. Applications of very vivid modifications to proper names are rarely exhibited since alteration or distortion of an original proper name may place the intended meaning very far from the original.
7. If proper names are created, they are usually created in a similar vein with their author.

On the whole, the translation of proper names is a challenge for translators. It is impossible to achieve absolute equivalence because of subtle allusions hidden in proper names or specific aspects in the languages. Accordingly, the translators' interpretations are neither identical with the authors' intentions in every single case, nor is it possible to verbalize

them in a way that the TT is able to achieve absolutely the same function in the TC as that which the ST achieved in the SC. Moreover, it is rather illusory to expect an identical effect the translation creates on the TT readers to that which is created on the ST readers. Lastly, the Lithuanian translators have to obey the translation principles that have been adopted by The State Commission of the Lithuanian Language.

Yet, the translators' efforts to create similar effect are evident. The translators aim to be creative and to retain humorous, expressive and authentic effect achieved by the names. By applying different translation strategies, they find appropriate ways to render proper names into the Lithuanian language. They preserve the unique character of the books discussed by offering similar reading experience. For further research, it would be interesting to find out to what degree the Lithuanian translators of children and adult's literature adapt proper names in accordance with the Decision No. 60 adopted by The State Commission of the Lithuanian Language.

References

Primary sources

1. Freund, P., 2002. *Laura und das Geheimnis von Aventura*. Bergisch Gladbach: Verlagsgruppe Lübbe.
2. Freund, P., 2006. *Laura ir Aventura paslaptis*. Translated from German by Teodoras Četrauskas. Vilnius: Alma Littera.
3. Paolini, Ch., 2005. *Eragonas*. Translated from English by Andrius Tapinas. Vilnius: Alma Littera.
4. Paolini, Ch., 2007. *Eragon*. London: Corgi Books.
5. Rowling, J. K., 1997. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury.
6. Rowling, J. K., 1998. *Harry Potter and the Chamber of Secrets*. London: Bloomsbury.
7. Rowling, J. K., 2000. *Haris Poteris ir išminties akmuo*. Translated from English by Zita Marienė. Vilnius: Alma Littera.
8. Rowling, J. K., 2002. *Haris Poteris ir paslapčių kambarys*. Translated from English by Zita Marienė. Vilnius: Alma Littera.

Secondary sources

1. Aguilera, E. C., 2008. The Translation of Proper Names in Children's Literature. *E-f@bulations / E-f@bulações*, [Online]. 2. Available at: <http://ler.letras.up.pt/uploads/ficheiros/4666.pdf> [Accessed 12 November 2008].
2. Aixelá, J. F., 1996. Culture-Specific Items in Translation. In: R. Alvarez and M. Carmen-Africa Vidal, eds. *Translation, Power, Subversion*. 8. Clevedon: Multilingual Matters, pp.52-78.
3. Ambrazas, V., 2008. *Svetimų tikrinių vardų rašymas*. Vilnius: Lietuvių kalbos institutas.
4. Apostolova, G., 2004. Names of Authors and Fictional Names. *Names and the Translation*. [Online]. Available at: <http://www.liternet.bg/publish10/gapostolova/names.htm> [Accessed 12 November 2008].
5. Baker, M., 1992. *In Other Words: A Coursebook on Translation*. London: Routledge.
6. Bantas, A., 1994. Names, Nicknames and Titles in Translation. *Perspectives: Studies in Translatology*, 2, pp.79-87.
7. Brøndsted, K. & Dollerup, C., 2004. The Names in Harry Potter. *Perspectives: Studies in Translatology*, 12 (1), pp.56-71.
8. Chesterman, A., 1997. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam and Philadelphia: John Benjamins Publishing Company.
9. Davies, E. E., 2003. A Goblin or a Dirty Nose? *The Translator: Studies in Intercultural Communication*, 9 (1), pp.65-100.
10. Dollerup, C., 2003. Translation for Reading Aloud. *Meta*, 48, pp.81-103.

11. Fernandes, L., 2006. Translation of Names in Children's Fantasy Literature: Bringing the Young Reader into Play. *New Voices in Translation Studies*. [Online]. 2, pp. 44-57. Available at: <http://www.iatis.org/newvoices/issues/2006/fernandes-paper-2006.pdf> [Accessed 12 December 2008].
12. Fornalczyk, A., 2007. Anthroponym Translation in Children's Literature – Early 20th and 21st Centuries. *Kalbotyra*, 57 (3), pp.93-100.
13. France, P. ed., 2000. "Translation Studies and Translation Criticism." In *The Oxford Guide to Literature in English Translation*. Oxford: Oxford University Press.
14. Garcés, C. V., 2003. Translating the Imaginary World in the *Harry Potter* series or how *Muggles*, *Quaffles*, *Snitches*, and *Nickles* Travel to Other Cultures. *Quaderns. Revista de Traducció*, [Online]. 9: pp.121-134. Available at: <http://www.bib.uab.es/pub/quaderns/11385790n9p121.pdf> [Accessed 12 December 2008].
15. Hagfors, I., 2003. The Translation of Culture-Bound Elements into Finnish in the Post-War Period. *Meta*, 48 (1-2), pp.115-127.
16. Hervey, S. & Higgins, I., 1992. *Thinking Translation. A Course in Translation Method: French-English*. London and New York: Routledge.
17. Inggs, J., 2003. From Harry to Garry: Strategies for the Transfer of Culture and Ideology in Russian Translations of Two English Fantasy Stories. *Meta*, 48 (1-2), pp.285-298.
18. Lyberis, A., 2002. *Sinonimų žodynas*. Vilnius: Lietuvių kalbos instituto leidykla.
19. Manini, L., 1996. Meaningful Literary Names. Their Forms, Functions, and their Translation. *The Translator: Studies in Intercultural Communication*, 2 (2), pp.161-178.
20. Munday, J., 2001. *Introducing Translation Studies - Theories and Applications*. Routledge: London and New York.
21. Newmark, P., 1988. *A Textbook of Translation*. London and New York: Prentice Hall.
22. Nord, Ch., 2003. Proper Names in Translation for Children: Alice in Wonderland as a Case in Point. *Meta*, 48 (1-2), pp.182-194.
23. Pearsall, J. & Trumble, B. eds., 2002. *Oxford English Reference Dictionary*. 2nd ed. Oxford: Oxford University Press.
24. Pirockinas, A., 2003. Dėl svetimvardžių lietuvinimo motyvų. *Lietuvos aidas*, 10 December 2003.
25. Rudvin, M., 1994. Translation and "Myth": Norwegian Children's Literature in English. *Perspectives: Studies in Translatology*, 2, pp.199-211.
26. Saichek, W., 2003. Christopher Paolini interview. [Online] Available at: <http://www.teenreads.com/authors/au-paolini-christopher.asp#view0309> [Accessed 31 June 2009].
27. Schäffner, Ch. & Wiesemann, U., 2001. *Annotated Texts for Translation: English-German. Functionalist Approaches Illustrated*. Clevedon: Multilingual Matters Ltd.
28. Pearsall, J. ed., 2001. *The Concise English Dictionary*, 10th ed. Oxford: Oxford University Press.
29. The State Commission of the Lithuanian Language, 1997. Dėl lietuvių kalbos rašybos ir skyrybos. Nutarimas Nr. 60. (On the Spelling and Punctuation of the Lithuanian Language. Decision No. 60) [Online] Available at: http://www3.lrs.lt/pls/inter2/dokpaieska.showdoc_bin?p_id=41265 [Accessed 15 November 2009].
30. The State Commission of the Lithuanian Language, 2000. The Standardisation and Preservation of Toponyms in Lithuania. 3rd Meeting of the Baltic Division of UNGEGN (Vilnius, 16-17 Nov. 2000) [Online] Available at: http://www.eki.ee/knn/ungegn/bd3_ltov.htm [Accessed 22 November 2009].
31. Toury, G., 1980. *In Search of a Theory of Translation*. Tel Aviv: The Porter Institute.
32. Tymoczko, M., 1999. *Translation in a Postcolonial Context*. Manchester: St Jerome.
33. Vinay, J. P. and Darbelnet, J., 1995. *Comparative Stylistics of French and English: A Methodology for Translation*. Translated by J. C. Sager and M. J. Hamel. Amsterdam and Philadelphia: John Benjamins.

Abbreviations

1. Culture-specific item (CSI)
2. Source text (ST)
3. Source language (SL)
4. Source culture (SC)
5. Target text (TT)
6. Target language (TL)
7. Target culture (TC)

Evelina Jaleniauskienė, Vilma Čičelytė

Vardų vertimo strategijos vaikų literatūroje

Santrauka

Asmenvardžių vertimas yra viena iš didžiausių problemų, su kuriomis susiduria kiekvienas vertėjas. Verčiant vaikų literatūrą, ši užduotis yra dar sunkesnė, kadangi asmenvardžiuose dažnai slepiasi daug įvairių dalykų: jie gali nurodyti veikėjo lytį, amžių, gyvenamąją vietą, istoriją, tam tikrą užslėptą reikšmę, kultūrinės užuominas bei gali būti specialiai sukurti naudojantis kalbos žaismingumu.

Šio straipsnio tikslas yra išnagrinėti galimas asmenvardžių vertimo strategijas vaikų literatūroje. Pirmiausia yra analizuojama asmenvardžių specifika literatūriniuose tekstuose ir pristatomos galimos strategijos, kurias pateikia Eirlys E. Davies. Straipsnyje taip pat cituojamas Valstybinės lietuvių kalbos komisijos nutarimas, kuriuo remdamiesi vertėjai turi adaptuoti asmenvardžius. Toliau pateikiama jau išverstų asmenvardžių kiekybinė analizė su daugybe pavyzdžių.

Tyrimas buvo atliktas nagrinėjant iš lietuvių bei vokiečių kalbų trijų vertėjų išverstus asmenvardžius keturiuose populiariose fantastinėse knygose vaikams. Suskirsčius ir išanalizavus tris vertimo strategijų grupes, išsaugojimą (preservation), lokalizaciją (localization) bei transformaciją ir kūrimą (transformation and creation), paaiškėjo, kad lokalizacijos strategija buvo taikoma dažniausiai.

Straipsnis įteiktas 2009 11

Parengtas spaudai 2009 11

About the Authors

Evelina Jaleniauskienė, Lecturer, Kaunas University of Technology, Faculty of Humanities, Centre of Foreign Languages.

Research interests: applied linguistics, translation studies, terminology.

Address: Kaunas University of Technology, Faculty of Humanities, Centre of Foreign Languages, Gedimino Str. 43, LT-44240 Kaunas, Lithuania

E-mail: evelina.jaleniauskiene@ktu.lt

Vilma Čičelytė, freelance translator.

Research interests: applied linguistics, translation studies.

Address: Kalniečių Str. 196-45, LT-50110 Kaunas, Lithuania

E-mail: vilma.cicelyte@inbox.lt

DOI: 10.5755/j01.sal.1.15.43344