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PROPER NAMES: TRANSLATION ANALYSIS ON THE EXAMPLE OF *PRINCE CASPIAN*

The aim of this paper is to present translation strategies applied in the process of literary translation of proper names. The analysis is carried out on the example of the translation of the novel "Prince Caspian" by Clive Staples Lewis: into Polish by Andrzej Polkowski and into German by Lena Lademann-Wildhagen. The paper analyses how proper names referring to living creatures, geographical or topographical names were translated. The techniques applied by the two translators were significantly different, from transference, substitution, translation of part of the names, through referring associations with the character's behaviour or the features of the object, to free translation, limited only by the author's imagination. All the names were analysed in terms of semantics, morphology, for some the graphemes and phonemes were studied. First, the translation techniques used dealing with proper names were identified. Based on this, the results of the analysis of the selected names from the novel and its translations were presented together with conclusions on their influence on the world depicted in the novels and the impact the differences in translations can have on the reader.
KEY WORDS: translation comparison, literary translation, proper names, literature for children.

Introduction

Translating proper names has always been a great challenge, especially since numerous literary works feature proper names that are difficult to translate, or even seem to be untranslatable. This is due to the fact that proper names in fictional literature are solely dependent on their author's invention and imagination, their etymology is closely linked to the features of the author's language, and they are either derived from the culture of the community of the country where they are conceived or their origins can be traced back to very exotic cultures. Moreover, their choice is not only a matter of the author's taste, but can be vital to the way the reader sees the world depicted and the characters.

The aim of this paper is to show how proper names can be translated, to be precise – which translation techniques can be applied to deal with proper names, especially those which

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appear in the literature of fiction only once and the source of which can be often defined purely by the author's individual or social experiences, or simply are merely the fruit of his/her imagination. This could be the case of the Narnian stories by C. S. Lewis. The proper names in these books and their translations into Polish were described by Anna Dziuban (cf. Dziuban 2009). The novel *Prince Caspian* by C. S. Lewis, one of the aforementioned cycle, where the author created characters whose names were derived from Greek, Latin, Hebrew, French, Old English, Norse, Celtic or were just "made up" (cf. Downing 2005: 129). Therefore, the novel *Prince Caspian* by C. S. Lewis and its translations into Polish by A. Polkowski and into German by L. Lademann-Wildhagen were used as examples to present the types of techniques applied for the translation of proper names. These techniques were described on the basis of the works by Peter Newmark (1988a, 1988b), Wolfgang Lörscher (1991) and Lawrence Venuti (1998).

It is a misleading assumption that everything must be translated, that no lexical unit should be left without translation, and that at least transcription should be introduced so that the user of the target language could easily read out the name in a way as close to the way it is pronounced in the source language as possible. One of the available and relatively often used translation techniques is transference, i.e. the lexical unit is transferred from the source language with no or insignificant modifications made.

Another two techniques applied to translate proper names are transcription and transliteration. These are the forms of adapting the lexical unit for the target language. Transliteration means rewriting the proper name originally recorded with the alphabet of one (original) language using the signs from another alphabet, i.e. that of the target language; it is based on the principle of exact equivalence of graphemes – one grapheme of the alphabet of the source language has its equivalent in one grapheme of the alphabet of the target language. On the other hand, transcription means that the speech sounds of the source language are represented in the target language with such graphic signs that the form made after the use of these allows any user of the target language to re-create the original sound / phonetic form of the given proper name in the original language. However, unlike transliteration, the transcription does not require to use only one grapheme for one speech sound, and some graphemes can be used to mark several different sounds from the source language.

Substitution is a translation technique when part of the name of the source language is substituted with a recognised and common unit of the target language. This unit has the equivalent meaning as the substituted unit of the source language.

The repertoire of translator's devices also includes literal translation and modification. The result of the former is that details of the proper name in the target language mean the original words exactly, while the latter allows some changes referring to simple associations with the character's personality or object properties, yet lexically the translated name is not directly linked to the meaning of its correspondence in the source language. What is more, it is not uncommon to face a completely free translation, based solely on the principle of the translator's concepts.

To complete the list of translator's strategies, addition and a gloss/footnote/translator's note are sometimes applied. The first one means deliberately adding some elements of the target language to the source name so that that the reader could better understand the proper name in their language. In the second case, the translator explains to the target language recipient what the lexical unit means in both source language and culture often in brackets, in a footnote or in a note at the end of the text.

Analysis

The analysis of the examples selected from the novel *Prince Caspian* and its Polish and German translations is presented below. This analysis covers proper names referring to people and other living creatures appearing in the novel, as well as geographical names of rivers, islands or important places as well as the names of certain objects. The techniques applied by the translators dealing with proper names in Polish and German vary greatly, including transference, transcription/transliteration, substitution, translation, often literal, of certain parts of the proper name, referring to some associations concerning traits of the character's personality or properties of an object in the re-created name, finally, free translations based purely on the author's concepts. All the names described below were analysed in terms of semantics, morphology, sometimes with reference to graphemes or phonemes. While analysing some of the translations, an analysis of the proper names in the original language was included if necessary to explain the translator's strategies, or as an additional commentary.

Names of the characters

Some of the characters' names were adapted literally by both the Polish and German translators. They include: *Miraz*, the King of Narnia, a usurper, the names of Fauns such as *Mentius*, *Obentinus*, *Tumnus*, *Voluns*, *Voltinus*, *Girbius*, *Nimienus*, *Nausus* und *Oscuns* as well as the name of the Black Dwarf *Nikabrik*.

The name *Miraz* could be associated with the noun *mirage,* an illusion, a false appearance, which may imply the fact that he is not a legitimate king. What is more, this name in Polish is even more suggestive, as the graphic form of the name *Miraz* and the Polish noun *miraż* is almost identical. Additionally, the reference of the noun to the images seen in a desert conveys the sense of exotica, very much appropriate, as King Miraz and his people came from faraway lands. The fauns' names on the other hand have long been a serious issue:

"Lewis scholars have dutifully hauled out their Latin dictionaries and tried to guess the meaning of these names. But unless one is a specialist in faunology and can prove they are by nature deceivers (*mentitus*), kissers (*osculare*), and overindulgers (*nimietas*), it may be safest to assume that Lewis simply created Latin-sounding names for these woodland gods from Roman myth" (Downing 2005: 136).

Their Latin-like appearance will certainly lead any European reader to direct associations with the ancient Rome and its culture, shared today throughout the continent and thus will have the intended effect on the recipient.

The last of the names mentioned above, *Nikabrik*, can be derived from the name of a cloth that covers the face and is worn by some Muslim women in public areas, i.e. niqab[1], which is usually black. In the book, this dwarf's appearance was actually depicted as conspicuous, his hair and beard were black, and thick and hard like horsehair. Not being Lewis's intention probably, the inspiration for this name, however, may become more and more obvious in today's world where Islam is spreading very rapidly.

Several of the names used in *Prince Caspian* were introduced in their literal form only in the German translation. They are the names of Miraz's wife, Caspian's aunt – *Prunaprismia*, the Red Dwarf's name – *Trumpkin*, and the name of the Lord Counsellor to Miraz – *Glozelle.* The latter, however, was adopted without the final -e. In the Polish version we can read respectively: *Pretensjonata*, *Zuchon* and *Podlizar*.

The name *Pretensjonata* can be derived from the Polish noun *pretensja* [pretension or claim][2], meaning either regret, grudge or resentfulness for any reason, also the exact words or phrases conveying these emotions, or the right someone claims to have for something, or even a very high opinion someone has about themselves[3]. This name can also be derived from the adjective *pretensjonalny* [pretentious], which refers to a person who behaves in an unnatural way and makes false appearances; it also means something of a bad taste. It seems, however, that in the novel none of the features mentioned above are directly attributed to the Queen. It may therefore seem that the Polish name is purely the translator's invention, just as *Prunaprismia* was freely invented by Lewis as well. Yet, this is not the case. *Prunaprismia* is "probably a variant of the exclamation often repeated in Charles Dickens' *Little Dorritt:* "Prunes and prisms!" The name may seem even more apt when one recalls that Lewis himself thoroughly disliked prunes" (Downing 2005: 130). What is more, when devoted lovers of English literature recollect that in *Little Dorrit* by Charles Dickens Mrs General gives Amy Dorrit a lesson of good manners, recommending prunes and prism as words good for lips, which should be often repeated to keep one's mouth pursed in a proper pose (cf. Dickens 1868: 453), it becomes clear that Lewis's intention was to include a little intertextual literary quiz in his work and imply that the Queen was indeed pretentious. The clue becomes almost direct if one remembers another character bearing very similar traits – Miss Prism, farcical moralistic governess in Oscar Wilde's *The Importance of Being Earnest*. Thus, the brilliance of the Polish translator must be praised, as he simply offered his readers the solution to the author's riddle, knowing that an average Polish recipient will not be able to solve it. To conclude these thoughts in terms of morphology, the name *Pretensjonata* resembles typical Polish feminine names featuring the suffix *-a* and those of foreign origins that often end with *-ata*, e.g. *Agata, Renata*.

The name *Zuchon* has its origins in the noun *zuch* [brave fellow or Cub Scout] and generally refers to a person who is brave and can manage any situation. The connotations

[1] From the Arabic *niqāb.*

[2] All commentaries and explanations in square brackets are made by the author of this paper.

[3] Definitions of English, Polish and German words are based on: OLD, MW, SJP and DU respectively.

in the original language are also positive or even superior, as *Trumpkin* means a card that belongs to the suit that has been chosen for a particular game to have a higher value than the other three suits. Again, the Polish translator follows the steps of many Polish writers for children, who take a great care to give their characters very meaningful names revealing their personalities. As far as morphology is concerned, one can notice that due to the suffix *-on* this name resembles other masculine names, yet of a foreign origin, used in Polish (*Zenon*, *Leon*, *Miron*), as well as numerous biblical names (*Salomon*, *Symeon*, *Aaron*), and the ones from the history and myths of the ancient Greece (*Platon, Posejdon*, *Charon*, *Apollon*).

The third of the Polish names, *Podlizar*, is derived from the verb *podlizywać się* [to toady, to lick somebody's boots], which is a colloquial expression for making efforts to win somebody's favour, flattering someone who is usually superior. As it might be expected, the original name of the character, *Glozelle*, has its roots in the Old English verb *to gloze*, meaning *flattery* or *deceit*[4]. Therefore, this time the Polish translator also went to great lengths to find a fairly close name equivalent of the English form in terms of its meaningfulness. It sounds very familiar to a Polish reader due to the suffix *-ar* used in the Polish name, which is observed in some old Slavic names such as *Bożydar*, as well as in Polish variations of some foreign ones, e.g. *Baltazar, Waldemar*.

Among the translation of proper names analysed in this article there are, though scarcely, some examples of transcription. It is employed for the translation of the name of the main character *Prince Caspian* and hare's name *Camillo* that in both Polish and German versions are recorded as *Kaspian* and *Kamillo* respectively. The grapheme <c> present in the English name was replaced with <k>. The phonetic form contributed to the <k> grapheme in the target languages – [k] – is identical as the phonetic form contributed to the <c> grapheme in the source language. Both translators chose transcription from the repertoire of their translation devices so that their readers would pronounce the analysed names in the same way in Polish or German as in English.

As for the aforementioned name *Glozelle*, which was transferred into German without the final *-e*, it can also be regarded as a partial transcription, knowing that in English the final letter is silent.

Another case of transcription in use is the proper name *Reepicheep*, the onomatopoeic form directly referring to the quality of the character's voice, but not his personality. One of the leading characters, a mouse, in the German version bears the name *Riepischiep*. The digraph <ee> was replaced in the German version with <ie>, both of which represent the speech sound [i:]. Thus, the English and the German pronunciations remain similar – not identical, however, as in the original language there exists the digraph <ch> pronounced as [tʃ], while in the target language there is the <sch> trigraph, pronounced as [ʃ].

A very interesting case to study is the name of the mouse in Polish. *Reepicheep* was translated as *Ryczypisk*. Although *Ryczypisk* sounds deceptively similar to its correspondence in English, it is not a transcription, since that would be recorded as *Ripiczip*. The Polish

[4] French for *flatterer*, *deceiver* (cf. Downing 2005: 142).

translator translated the elements constituting the name with respect to their meaning, taking benefits from their onomatopoeic properties as well. However, a significant modification can be observed because the English word *reep* means to make a piglike sound and *cheep* – to make short high sounds like young birds, and, while the second part of the mouse's name in Polish – *pisk* [squeak] – is a close equivalent of the English one, the beginning is outstandingly different. It can be derived from the verb *ryczeć* [to roar] and apparently the reference to the sound made by big animals, especially lions, is not the translator's lapse of concentration but a very deliberate move. This echoes the character's qualities, for he is indeed brave as a lion, defending his friends, "a gay and martial mouse". The comic effect achieved by composing two opposite sounds into one name in Polish makes it greatly memorable, has a very positive effect on a reader, who – like the book's characters – cannot initially believe it the mouse's true virtue. Finally, adding the *roar* to the name suggests a strong link between the character and the most worshipped creature in Narnia – the lion Aslan. This link, although invented by the Polish translator in the very name, is justified by the course of the novel action.

Trumpkin – Zuchon is also called *D.L.F.* in the book. It is an acronym, constituted of the initials of *dear little friend* and both the German and Polish translators offer the acronyms made from the initials of literal phrase translation: *LKF* (*lieber kleiner Freund*) and *K.M.P.* (*kochany mały przyjaciel*).

A literal translation was also applied in the case of *Three Bulgy Bears*, providing direct equivalents for the number, the adjective and the noun in the German and Polish names: *drei Wohlbeleibte Bären* / *Trzy Brzuchate Niedźwiedzie.*

The name of the badger *Trufflehunter* consists of two nouns: *truffle* and *hunter*. It was translated into German as *Trüffeljäger*, that is, the components of the name were substituted with their literal equivalents: *Trüffel* [*truffle*] and *Jäger* [*hunter*]. In Polish, however, the word was slightly modified into *Truflogon*, as the second part of the name *-gon* is derived from the verb *gonić*, which means to go after somebody/something, to run in order to catch up with it, to run, go, drive fast, to try hard to gain something or achieve it regardless of costs, to herd animals, to make someone do something, about abstract phenomena: to happen quickly one after another. Although the equivalence between the English verb *to hunt* and the Polish *gonić* is only partial, one must remember that there is a compound in Polish – *pies gończy* – which means a hound, a type of dog used for hunting, and *gończy* historically also referred to people assisting during hunting. Thus, the decision of the Polish translator seems justified, especially because the full equivalence of the English *hunter* [myśliwy] is long and together with *trufla* would not stand for aesthetic criteria that names in the literature for children are expected to meet. The first part of the Polish name was translated with the use of the full equivalent *truffle – trufla*, replacing *-a* with *-o,* which is a typical interfix for Polish compounds, such as the names of animals *lirogon*, *ostrogon*, plants such as *szczeciogon* and some common nouns as *samogon.* The latter, although quite inappropriate in the context of literature for children, may be interesting in this case, as the part *-gon* is derived from the very same verb *gonić*, this time however, in a very col-

loquial meaning – to illegally produce alcohol. There are also Polish names that end with *-on* (*Hugon*), but they do not follow the same pattern as *Truflogon*.

The name of one of the centaurs in English – *Glenstorm* – consists of two words: *glen* [a deep narrow valley, especially in Scotland or Ireland – full equivalence of which in Polish is *jar*] and *storm* [a weather phenomenon]. It was translated into German as *Talsturm*. This name also consists of two components – the nouns *Tal* [a valley, usually one made by a running water] and *Sturm* [an extreme weather condition such as strong wind, hurricane, sea storm, also an attack in sport]. The latter in its first meaning is a full equivalent of the English *storm*, while the beginning of the name, having its origin in the noun *Tal*, whose meaning is broader than *glen*, referring to a valley in general can be regarded as a hyperonym. Polish translation, however, is slightly different in approach. *Gromojar* has also two components, and the second one *jar* is a full equivalent of the English *glen* (as *jar* means a narrow valley with steep sides, usually the result of erosion). The first part of the name, *Gromo-* is derived from the noun *grom* – to which the frequently used interfix *-o-* was added as in the name *Truflogon*. *Grom* itself means a *thunderbolt*, also an angry remark so it is only partly synonymous to a storm, being just one of the elements that appear during a storm. The name was modified in Polish, both its meaning and the order of the components, however, this one also perfectly meets the standards of Polish literature for children in terms of meaningfulness (centaurs are significant and mighty) and the form of the compound.

This is also the case of a giant, who is called *Wimbleweather*, and the components of this name are: *wimble* [an instrument for boring holes] and *weather.* In the German version, the second word was literally translated into *Wetter*, but used as the first part of the name *Wetterfest*. The whole name in German is a common adjective meaning *waterproof*, the *wimble* has no representation here. The same name in Polish is *Świdrogrzmot* and in this case it is the first component which was translated literally and used at the beginning of the name, since *świder* (here of course combined with the interfix *-o-*) is a tool used for making holes. The ending of the name, however, *grzmot*, means thunder, i.e. a loud sound that accompanies the lightning during a storm, sometimes just a loud sound, so again it is just one of *weather* conditions. One can observe here, like above, a modification applied within the process of translation, as well as some interesting invention by the Polish translator – the centaur and the giant seem more related to each other in this version, both being in a way ‘children of a storm’.

The original name of the beavers – *Hardbiters* – consists of the adjective *hard* and the verb *bite*. It was translated into German, using their full equivalents, as *Hartbeißer*. The German adjective *hart* means hard, tough, difficult, strict, heavy, serious, while the second component originates from the verb *beißen*, which means to bite, chew, gnaw. The Polish corresponding name *Twardziaki* can be derived from the verb *twardy*, which means tough, firm and is synonymous with one of the meanings of the adjective *hard.* Its form resembles a colloquial variation of the Polish surnames, such as *Pawlaki*, or is a form used to refer to children of the family such as *Sołtysiaki*. Therefore, one can again notice modification applied to the analysed name in the process of translation.

All the proper names recently described, namely *Three Bulgy Bears*, *Trufflehunter*, *Glenstorm*, *Wimbleweather* and *Hardbiters*, as well as their translations into both languages apparently refer to the characters' features either directly or in accordance with what can be read in the novel. For instance, when *Glenstorm* was coming, the noise increased, the ground trembled, and the majestic creature arrived, treading the plants on his way, yet he was totally respectable, even in the eyes of the prince. And the *Three Bulgy Bears* are really huge, especially their bellies, so huge that the ground quakes when they approach, clumsy creatures but mighty indeed. In other cases, the character's traits are not implied in the book, but are obvious, taken the characteristics of the species of the animal, like the beavers, *Hardbiters*, whose main job is to gnaw and cut hard tree trunks to build lodges.

The name of the mole, *Clodsley Shovel*, also refers to the characteristic of an animal, that is to the fact that it digs underground tunnels with its shovel-like paws. Downing (2005: 134) points out another obvious origin of the name: "There was a 17th century British naval hero Sir Cloudesley Shovel." The commander was famous for his unfortunate order that led to the disaster of his ship. Nevertheless, Lewis's character is not so unfortunate, and his first name was changed into *Clodsley*, apparently derived from the noun *clod*, meaning a lump of earth or a stupid person. Both Polish and German translations employ lexical interpretation: *Gburak Łopata* and *Klumpenschaufler*. *Klumpen* means the lump of earth, the other component has its origin in the verb *schaufeln*, to work with a spade, with the characteristic for German suffix, used to form the names of occupations, e.g. *fahren* [to drive] – *Fahrer* [a driver], *malen* [to paint] – *Maler* [a painter], *sammeln* [to collect] – *Sammler* [a collector]. The Polish version contains two words, the second being a spade/shovel, whereas the initial one can be derived from the noun *gbur*, referring to a rude, boorish person. Therefore, the first component of the analysed name features quite significant modification, though the remote relation between the words *clod* meaning a stupid person and *gbur* meaning someone bad-mannered exists.

The hedgehog's name *Hogglestock* was translated as *Stachelkugel* into German, and as *Szczotosław* into Polish. The noun *Stachelkugel* refers to a ball with spikes which is part of a weapon, a morning star or a flail, and can also describe a hedgehog that has rolled up in a ball. The original name *Hogglestock* could have been used due to its resemblance to the species name *hedgehog*, or is a compound of the proper name *Hoggle* and the noun *stock*. Since it is difficult to determine genuine inspiration for the name, the Polish translator also chose the name which indicates appearance of an animal, as *szczotka* [brush], being the device with stiff hair on the handle used to tidy hair or clean teeth or other objects, as well as anything with the similar appearance, can be regarded as a remote synonym of a hedgehog. The analysed proper name has the distinctive suffix *-sław*, typical for traditional Polish names such as *Władysław*, *Bolesław*, *Stanisław*. Thus, it can be emphasised again that the Polish name features a high level of familiarisation.

The name of the squirrel in the original version – *Pattertwig* – hides the connection with the animal features in a metaphor: the name consists of the verb *to patter*, meaning making a series of light quick knocks and the noun *twig* [a tiny branch]. The novel reader knows

that the animal was very agile and fast moving, so the English name poetically suggests that it moves barely touching the branches. Both name translations analysed in this paper, i.e. *Trajkowitka* (Polish) and *Flitzeflink* (German) refer to qualities of the character one can learn of in the course of reading. Apart from the agility, the squirrel was talkative, and spontaneous (which is also shown in the English name as the noun *patter* may mean fast continuous talk). The Polish name is comprised of two components: *trajkotać* [to jabber, to chatter, to talk a lot without much sense] and *witka*, which is a very soft and flexible thin twig that moves easily. The German name can be derived from the verb *flitzen*, meaning to hurry, to be in a rush, and the adjective *flink* [fast, quick, agile]. One must admit that although both translators tried to refer to both lexical components of the input name and the character's traits, it is the Polish translator who not only avoided modification, but also succeeded in expressing three signified units (branch, agility/fast movement, talkativeness) with just two signifiers.

The English name of the other of mighty lords from Telmar, *Sopespian*, is not so obvious to explain. While *-pian/-ian* seems to be a typical suffix for the Telmarine male names (like *Caspian*), the beginning of the name seems a little obscure. It could be derived from *sope*, a traditional Mexican dish, but more likely it is derived from a dialectal British word *sope,* or Old English *sopa*, both referring to drinking, swallowing, sipping. Would it be another hidden message for the reader? One could risk the statement that this villain 'has a drinking problem', however it is not certain, or in any way revealed in the novel. This confusion results in two seemingly different solutions the translators made to deal with this issue.

The form used in Polish – *Sobiepan* – is not a neologism, but an existing word with archaic connotations. It can be explained in two ways. It could have been a surname or a nickname popular with the nobility (e.g. *Jan Sobiepan Zamoyski*), therefore it is appropriate for a lord as well. It could also be regarded as a common noun referring to someone independent, questioning authorities, but this trait is not indicated by the author of the novel as the character does not question authority, but rather wants to become one. The corresponding form in German is *Seifenspan*, which simply means a soap-flake. It seems reasonable to claim that both translators emphasised the similarity of sounds in this case – with the use of not closely related words, though they did manage to create a meaningful name (Polish) or, taken the homophony of *sope* and *soap*, to find kind of a distant equivalent for the beginning of the original word (German).

Geographical, topographical and special object names

The following part of this article analyses proper names of places, rivers, islands and special names of objects.

The name of the land *Telemarines* (conquerors of Narnia) derived from *Telmar* and was transferred into both German and Polish, as the word most probably refers to the cultures and languages equally known – or not known – in contemporary Britain, Germany, Poland. The name may have been inspired by the Greek *tele-* [far] (OED), and the Latin *mare* [sea] (MW), because the *Telemarines* arrived from a remote sea.

Translations of geographical names analysed in this article are also carried out by applying transcription. It was used for the translation of the name of the castle *Cair Paravel* into Polish, i.e. *Ker-Paravel*. The <c> grapheme present in the English name was replaced with <k>, and the <ai> digraph was replaced with the grapheme <e>. The phonetic form [k] corresponding to the <k> grapheme in the target language is identical with the phonetic form corresponding to the <c> grapheme in the source language, while the Polish <e> has a phonetic form that is the closest possible to the phonetic form of the <ai> digraph in *Cair* (pronounced [keə(r)] by the British or [ker] by Americans). However, the name *Cair Paravel* was introduced as *Feeneden* into German. The name consists of a common noun meaning fairy in a plural form and the proper name Eden, referring to the biblical garden in paradise. The German name has nothing in common with the original *Cair Paravel*, which is regarded to mean *a lesser court* (as Old English / Welsh *caer*[5] means court or castle and *paravail* (DIC) refers to something lesser or inferior). Thus, *Feeneden* seems to be an example of free translation, purely based on the translator's conception and limited only by his imagination.

The other geographical names and names of objects were translated practically literally with the use of full or partial equivalents in German and Polish. None of the analysed names feature full modification in the process of translation, unlike the above translations of the names of the characters.

The phrase *Lone Islands* corresponds to the Polish equivalent *Samotne Wyspy* (*lone* means *samotny*, *islands* means *wyspy*). The German translation features the phrase *Einsame Eilande*. The adjective *einsam* is a full equivalent of *lone*, while *Eilande* means small islands, islets.

Another English name, *Dancing Lawn*, was translated into German almost literally as *Tanzwiese*. The German word consists of two nouns, *Tanz* [*dance*] and *Wiese* [*lawn*]. The Polish translation, however, was fairly modified into *Taneczne Uroczysko*. The Polish name is comprised of two components. The first one, the adjective *taneczny* means concerning dance or performing dance. The latter semantic variant may be considered as a full equivalent of *dancing* as a present participle. However, the noun *uroczysko* is not quite close in meaning to either English or German version. It refers to an area difficult to reach, often boggy, sometimes among trees and definitely deserted (for this meaning *moorland* would stand for a closer equivalent) or the spot in the very middle of the woods serving as a place of worship for pagans. What can be noticed in the case of the Polish rendering is the fact that the translator went to great lengths to depict the world which is bizarre and extraordinary rather than common in order to achieve the sense of the long-gone world of heathen customs, and to achieve this, he deliberately chose the further instead of a full equivalent for *lawn*.

Another modification can be noted in the case of translating the name *Lantern Waste*. The corresponding versions in German and Polish are: *Laternendickicht* and *Latarniane*

[5] It is still present as a prefix in British town names such as *Caereinion-fechan*, *Caerhun*, *Caerleon*, *Caernarvon*, *Caerseddfan*, *Caeru*, *Caerwent*, *Caerwys.*

Pustkowie. The first component of the name was translated literally, into German as part of the compound, into Polish as an adjective. The other part of the original name refers to a piece of land that is not cultivated (could T. S. Elliot's *Waste Land* be a distant inspiration?), in Polish *pustkowie* simply means an empty uninhabited area, nevertheless it can also mean a field where nothing grows, while the German *-dickicht* means a thicket.

One deals with a similar innovation when examining another case – the name *Ravenscaur* and its translation into German. The Polish version can be considered as translated with its full equivalents into *Krucze Urwisko*, noting that the noun *raven* was replaced with the equivalent adjective. The German translation, however, introduces the name *Rabeneck*, in which the first component *Rabe* fully corresponds to *raven*, but the other one is modified, as the noun *Eck* refers to a place that could be rather described as a nook, not a kind of a cliff, since it means a corner.

One more name that was slightly modified in translation is *Glasswater Creek* (*Zatoka Szklanej Wody* and *Spiegelwasserbucht*). The second component *creek* may refer to a stream in American English, but in the British version it is a narrow area of water where the sea flows into the land, so it may be regarded as a kind of bay (both Polish and German translators used the equivalents of this). The first part was translated literally into Polish – the English noun *glass* is represented by the adjective *szklana*, and *water* by the noun *woda*. The German *Spiegelwasser*, meaning *mirror water* in German can be accepted as a synonym of *glasswater*.

Taking into consideration one more English name – *Deadman's Hill* – the reader can notice quite conspicuous modification of the first component, which, due to the Polish syntax, became the second one when translated into this language – *Wzgórze Wisielca*. The German name is *Totenkopfhügel*. Both translations of the original word *hill*, i.e. the Polish *wzgórze* and the German *Hügel* are full equivalents of the English one. However, the English attribute expressed as the genitive (*deadman's*) was translated into words that are also related to death, corpses, words that refer to images commonly used to frighten away or warn against coming closer, or just to mark some spooky places, nevertheless, they cannot be perceived as full equivalents. The Polish word *wisielec* means a hanged man, while the German *Totenkopf* indicates a skull bone.

Another name that was translated with different approaches is *Shuddering Wood*. One version was almost a literal equivalent, given that the separate participle *shuddering* became as *Zitter-* part of the German noun *Zitterwald*. Derived from the verb *zittern*, meaning to shake, combined with the second part, the name *Zitterwald* altogether fully corresponds to its English equivalent. This is not the case of the Polish translation *Posępny Bór*. Constituted with the adjective *posępny* and the noun *bór*, the name reveals a kind of modification. And again, a closer look at the name suggests that the author of the Polish version based his modification on a thorough vocabulary and cultural study. The adjective refers to characteristics such as gloomy, sullen, bleak, it indicates sadness, depression and fear, either showing these feelings or evoking them. As the English verb *to shudder* means to shake because of cold, fear or strong feelings, and the present participle is not exclusively used

to indicate the action being done, but – like in *drinking water* – may refer to the purpose of the described object or the effect it produces, thus there is a common ground for both attributes. As for the other component – *bór* is a kind of forest, usually huge, thick, old, ever-green, which is not a full equivalent of the *wood*, usually indicating a smaller forest, but it is the word *bór* that makes a lot of geographical names in Polish legends, fairy-tales and ballads, and therefore the name as a whole perfectly evokes the right emotions in the Polish reader.

Finally, the *Rush* – the name of the Narnian stream is a noun meaning sudden movement or emotion, or being in a hurry, was translated into Polish as *Bystra*, a common feminine adjective meaning something swift, including a river. It may be explained by the fact that it is difficult to find a popular Polish noun indicating the above components featuring the feminine suffix *-a*, and *rzeka* [river], being a feminine noun, often personalised as a woman, calls for a feminine name in Polish. The German correspondence *Sturzbach* is derived from a common noun meaning a fast-flowing stream.

Last but not least, in the novel there appears the name of the royal ship, which is interesting in all three languages. *Splendour Hyaline* may make even the English reader stop and think, as there is no preposition *of* between the nouns, and the common sense suggests that the second one should be a genitive case. This is also the way it was interpreted by the translators. The name looks unusual as Lewis, being a great man of letters, could have made references not to quite rare English words, but was inspired by the Latin word *splendor* [brilliance, brightness, shining] (OED) and the Greek words ὑάλινος [transparent] and ὕαλος [crystal, glass] (OED) while conceiving the name of the royal galleon. The second component of the name can be perceived as an adjective meaning glassy, as well as a noun referring to objects clear and bright such as sky or sea water, as in "Milton's *Paradise Lost*, where the new-made universe is viewed from the "clear Hyaline, the Glassy Sea" of heaven." (Downing 2005: 135). The name *Blask Szmaragdu* in Polish consists of two nouns. The first element, *blask*, means strong brightness, shine, glamour, also splendour. The other one – the attribute in genitive case – is derived from the name of a gem, i.e. emerald. Therefore, the first component is a pretty close translation, while the second word is modified: sharing with *hyaline* the idea of being clear and bright, but not having the same colour as emerald is green. The translation into German also introduces the name of a mineral, but this one is closer to the general image evoked by the word *hyaline*. *Kristallpracht* consists of the main noun *Pracht* [luxury, splendour], and its meaning closely corresponds to the first part of the English name. The describing component *Kristall* means crystal and, as it was stated above, being a rock with no colour, it produces more associations with the meaning of the Greek word ὕαλος.

Concluding reflections

This paper presents the analysis of examples selected from the novel *Prince Caspian* and its translations into Polish and German. The analysed elements are proper names referring to people and other creatures appearing in the novel, geographical names referring to different

places, rivers, islands and names indicating special objects. Polish and German translators employed various translation techniques. Some of the names of people, animals and other animated characters were the subject of transference or transcription, and these strategies are more popular with these names rather than geographical names. The latter are translated by means of literal translation of the whole name or its components, i.e. using their full or partial equivalents in Polish and German. Within the translations of geographical names, we can also trace insignificant modifications, while those appearing with the names of animated creatures are sometimes serious and meaningful, resulting from the character's features described or implied in the book. The names of some characters were rendered freely, introducing the ideas limited purely by the translators' imagination.

To sum up, both sets of the names conform to the rules of the literature for children imposing that the world depicted should be familiar to its reader, with descriptive names bearing a lot of meaning, especially referring to the character's personality or the features of the place. However, the German translation seems more literal due to the structural resemblance of the languages, while the Polish one, as if making up for the differences in structure and culture, is more creative with the names conceived resembling the ones of existing characters from Polish literature and culture, more domesticated, sometimes even more spooky, referring to Slavic traditions and culture. The Polish translator might also have been more thorough while interpreting meanings hidden behind some names referring to English literature and culture.

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