Dorota Wieczorek[1]
Akademia Techniczno-Humanistyczna
ORCID ID: 0000-0001-6638-9475
e-mail: deirwiecz@gmail.com

Rendering Meaningful Names: Toponyms in Clive Barker's *Abarat*

Tłumaczenie nazw znaczących: toponimy w *Abarat* Clive'a Barkera

ABSTRAKT

Artykuł dotyczy tłumaczenia nazw własnych miejsc – toponimów – w przekładzie na język polski *Abaratu*, powieści fantasy Clive'a Barkera. Ze względu na naturę tekstu fantasy, wiele nazw to neologizmy, często utworzone na podstawie istniejących wyrazów, posiadające istotne dla fabuły znaczenia i konotacje. W niniejszym artykule oryginalne nazwy zostają zestawione ze swoimi przekładami, a wybrane przykłady są poddane analizie. Wynikiem tego jest odkrycie głównych metod tłumaczeniowych oraz strategii przyjętych przez tłumacza, a także ich konsekwencji dla docelowego czytelnika.

SŁOWA KLUCZOWE: translacja, nazwy własne, toponimy, Clive Barker, fantasy, *Abarat*

Proper names are one of the main difficulties translator may encounter. The task becomes even more complicated when the text in question is a fantasy novel. Imaginary worlds created by authors are usually filled with proper names that exist only in their books. Those names are not only often neologisms, but also word-plays and modifications of common nouns. As such they may convey meanings and connotations that are important to understand the plot, the character, or the construction of the world presented. Translating them is truly a challenge, requiring not only language knowledge, but also creativity and cultural awareness.

In this article Clive Barker's series of fantasy novels *Abarat* will serve as an example of such a case. *Abarat* is a series of fantasy books designed for audiences

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of all ages[2]. Currently there are three volumes: *Abarat*[3], *Abarat: Days of Magic, Nights of War*[4], and *Abarat: Absolute Midnight*[5]. As for the Polish edition, only the first two volumes were published by the Amber publishing house in translation by Danuta Górska under the titles of *Abarat*[6] and *Abarat: Dni magii, noce wojny*[7].

The plot is based on a very popular motif of a fantastic realm that is parallel to the human world. The heroine, Candy Quackenbush, is a teenage girl from Chickentown, Minnesota. Tired of living in abusive household and of being bullied at school, she runs away. In the empty fields beyond the town borders she meets visitors from another realm and is taken to the Islands of *Abarat*. As a fantasy world, *Abarat* is full of proper names that refer mostly to geographical locations, like islands and cities, and to characters living there, but there are also book titles, animal species, and tools. Among them we find neologisms, modifications of existing words, as well as names typical for certain cultures.

In this text, proper names from the story will be compared with their translations and subjected to scrutiny. As the result, translation methods and strategies employed by the translator will be revealed, exposing the general approach to the text of this kind and to the targeted audience. Due to the lenght of the article, I focus on toponyms only. All cases are presented in tables; a part of them is described in more detail.

Translation of proper names was considered to be a simple process, as the names were seen as labels used to identify people or objects, completely devoid of meaning[8], and therefore usually left unchanged. But do they really have no meaning? This problem is clearly visible in works of fiction. While searching for a name for their character or location, authors use not only names that already exist, but may also create new ones from ordinary words, combinations of them, or even by combining phonemes to achieve certain sound effect[9]. If author's intention was for the name to be descriptive or to sound in a certain way, is this name supposed to be simply transferred into the target text? 'Snow White' or 'White Rabbit' are great examples of descriptive names that are frequently translated. When it comes to names of geographical locations, many languages have their own version of it with different spelling and/or pronunciation (i. e. *exonyms*) which

[2] Term "young adult fiction" is often used in the context of *Abarat*, yet its meaning is unclear. It refers to readers anywhere between 12-18, or even 15-20 years old.

[3] C. Barker, *Abarat*, HarperCollins, London 2002.

[4] Idem, *Abarat: Days of Magic*, Nights of War, HarperCollins, London 2004.

[5] Idem, *Abarat: Absolute Midnight*, HarperCollins, New York 2011.

[6] Idem, *Abarat*, trans. D. Górska, Amber, Warszawa 2003.

[7] Idem, *Abarat: Dni magii, noce wojny*, trans. D. Górska, Amber, Warszawa 2004.

[8] See: A. P. Vermes, *Proper Names in Translation: an Explanatory Attempt* [in:] "Across Languages and Cultures" 2003, no. 4 (1), p. 89. Etymological meaning seems to be irrelevant in translation of written text, the same as it is in everyday life.

[9] C. Nord, *Proper Names in Translations for Children: Alice in Wonderland as a Case in Point* [in:] "Translators' Journal" 2003, vol. 48, no. 1-2, p. 182.

should be used in place of the source language name[10]. On the other hand, in case of fiction it can be said that every name has some meaning and provides information e. g. about the nationality of the character[11]. As lexical units, proper names express the tradition, worldview, and history of the given community, often having no equivalents in other languages due to cultural differences[12]. Moreover, Roman Lewicki said that proper names always connote strangeness, the foreign[13]. These connotations, expressive, stylistic, and emotional value the proper names may have could be crucial for understanding the whole text[14].

There are many proposals regarding methods and strategies useful for proper names translation (e. g. Hejwowski[15], Newmark[16], Vermes[17], Fernandes[18], Hermans[19], Hervey and Higgins[20], Leppihalme[21], van Coillie[22], and Sikora and Bryll[23]). In my analysis I employed the following set of strategies, which is based on proposals by scholars mentioned above and consists of the most frequently mentioned, and therefore most agreeable proper names translation strategies:

1. Reproduction (transference, copying, retention, non-translation) – using the name as it is in the source text;
2. Clarification (translator's note, addition) – keeping the name in its original form, but adding explanation;
3. Transcription or transliteration – changing the alphabet if necessary;
4. Modification (simplification, alternation) – changing spelling or grammar;

[10] Ibidem, p. 184.
[11] Ibidem, p. 185.
[12] A. Kovacheva, *Odmienność kulturowa w nazwach własnych na przykładzie polskich tłumaczeń Radiczkowa* [in:] *Odmienność kulturowa w przekładzie*, ed. Fast P., Śląsk, Katowice–Częstochowa, 2008, p. 199.
[13] R. Lewicki, *Konotacja obcości w przekładzie*, UMCS, Lublin 1993, p. 30.
[14] A. Zakharkevich, *Ocalone czy utracone nazwy własne w tłumaczeniach baśni Marii Konopnickiej* "*O krasnoludkach i sierotce Marysi*?" [in:] *Między oryginałem a przekładem* tom XV: *Obcość kulturowa jako wyzwanie dla tłumacza*, ed. J. Brzozowski, M. Filipowicz-Rudek, Księgarnia Akademicka, Kraków 2009, p. 304.
[15] K. Hejwowski, *Kognitywno-komunikacyjna teoria przekładu*, PWN, Warszawa 2004, pp. 91–92.
[16] P. Newmark, *A Textbook of Translation*, Prentice Hall, New York 1987, p. 214.
[17] A. P. Vermes, *Proper Names in Translation: an Explanatory Attempt* [in:] "Across Languages and Cultures" 2003, 4 (1), pp. 93–94.
[18] L. Fernandes, *Translation of Names in Children's Fantasy Literature: Bringing the Young Reader into Play* [in:] "New Voices in Translation Studies" 2006, 2, p. 50.
[19] Herman as cited by E. Aguilera, *The Translation of Proper Names in Children's Literature*, p. 3, (http://ler.letras.up.pt/uploads/ficheiros/4666.pdf) (access: 20.02.2018).
[20] S. Hervey, I. Higgins, *Thinking Translation*, Routledge, London & New York 1992, p. 29.
[21] R. Leppihalme, *Culture bumps: an empirical approach to the translation of allusions*, Multilingual Matters, Clevedon 1997, p. 79.
[22] J. Van Coillie, *Character Names in Translation: A Functional Approach* [in:] *Children's Literature in Translation: Challenges and Strategies*, ed. J. Van Coillie, W.P. Verschueren, St. Jerome Publishing, Manchester & Kinderhook, Manchester 2006, pp. 124–129.
[23] A. Bryll, I. Sikora, *Treści kulturowe w dubbingu filmów animowanych – strategie przekładu osobowych nazw własnych* [in:] *Odmienność kulturowa w przekładzie*, ed. P. Fast, Śląsk wydawnictwo naukowe, Katowice – Częstochowa 2008, pp. 132–133.

5. Substitution or replacement – replacing the original name with: a) a different SL name (e. g. one without problematic connotations in the TL); b) a TL recognised equivalent; c) with a TL item of similar function (sound, connotation, etc.); d) an unrelated TL item (proper or common noun).
6. Translation or rendition of the meaning using: a) a common noun; b) a translator-made name (recreation).
7. Insertion – adding a name where there was none.
8. Omission/deletion of the name.

Toponyms in *Abarat*

Both books are filled with names of various places. Most of them relate to locations on the *Abarat* archipelago, not in the human world. This is why many of them are made-up words that do not exist in any language, they are neologisms, but also plays on English words what gives them meanings that are important for understanding the characteristics of the place and need to be conveyed to the readers. Material consists of 76 toponyms found in *Abarat* volume 1 and 2, which are divided into groups in accordance with the main strategy employed in translating them: reproduction, modifcation, translation.

A. Reproduction

17 items were reproduced without any changes in spelling of their Nominative form. As Polish language demands declension, some items undergo modification, but not as a result of the translator's decision.

Table 1. Reproduced toponyms

No.	Toponym	Location type	No.	Toponym	Location type
1.	Minnesota	state	10.	Xuxux	island
2.	Idjit	island	11.	*Abarat*	archipelago
3.	Autland	island	12.	Pyon	island
4.	Yzil	island	13.	Gnomon	island
5.	Soma Plume	island	17	Huffaker	island
6.	Mount Galigali	volcano	15	Tazmagor	city
7.	Babilonium	island	16.	Kikador	city
8.	Divinium	city	17.	Pigea	village
9.	Commexo City	city			

Source: own work

Only the first toponym in this part refers to human world: 'Minnesota'. The translator had no options here, as the Polish language borrowed the names of the American states. What will be different, however, is the readers perception. American reader may have a more detailed image of Minnesota than a Polish one. As 'Minnesota' ends with –a, it qualifies for declension in Polish[24]. Declension suffixes are added without an apostrophe (e. g. Gen. Minnesoty) with a phonological alternation in Dative and Locative where due to palatalization "t" changes to "c", and Polish spelling is used[25]: Minnesocie.

All the other items in this part refer to various locations on the archipelago. Nine of them, numbered 2-10 in the table, are reproduced and, as they do not qualify for declension, no grammatical modifications are applied to them. In 'Commexo City' the 'City' could be omitted in translation as it is clear that Commexo is a city. However, the reason for leaving it may be to emphasise the metropolitan and modern character of it (Commexo is the center of technology and innovation), and also the fact of such phrases existing and being used in Polish as well (e. g. Salt Lake City, New York City). In 'Xuxux' there was a possibility of modification, as letter 'x' is not used in Polish, its sound represented in writing as 'ks', but it was unused.

Applying a declension pattern to 'Idjit' and 'Autland' is possible if we assume these names are masculine. However, the translator apparently considered this two names to be feminine (probably because 'island' in Polish, 'wyspa', is feminine). In consequence, no declension pattern can be applied.

The remaining seven names (no. 11-17) keep their original form in Nominative, but have declension patterns applied to them what creates changes in grammar and spelling. In all cases declension suffixes are added without an apostrophe. 'Huffaker', 'Tazmagor', and 'Kikador' have the same modification in spelling and pronunciation in Locative and Vocative, when due to palatalization 'r' changes to 'rz' which is nowadays pronounced the same as 'ż'[26] ('Huffakerze', 'Tazmagorze', 'Kikadorze'). The word '*Abarat*' experiences palatalization in the same two grammatical cases what results in spelling and pronunciation change from 't' to 'c' ('Abaracie').

What can be concluded here is that pure reproduction is not always possible in Polish. Even if the translator does not intentionally alter the word, it is probable

[24] Odmienne nazwy geograficzne [in:] *Słownik Języka Polskiego PWN*, (https://sjp.pwn.pl/zasady/262-70-2-Odmienne-nazwy-geograficzne;629642.html) (access: 24.04.2018).

[25] Jeśli w którymś przypadku gramatycznym brzmienie głoski... [in:] *Słownik Języka Polskiego PWN*, (https: //sjp.pwn.pl/zasady/Jesli-w-ktoryms-przypadku-gramatycznym-brzmienie-gloski;629620.html) (access: 24. 04.2018).

[26] Etymologically speaking, 'rz' and 'ż' represent two different phonems. 'Rz' was created from palatalised 'r' later in the development of Polish langugage, while 'ż' was inherited from Proto-Slavic language. Nowadays both represent the same phonem. When 'r' is followed by 'i', it changes to 'rz' due to palatalisation. Compare: K. Długosz-Kurczabowa, S. Długosz, *Gramatyka historyczna języka polskiego w testach, ćwiczeniach i tematach egzaminacyjnych*, Wydawnictwo Uniwersytetu Warszawskiego, Warszawa, 2006, p. 172; Z. Klemensiewicz, T. Lehr-Spławiński, S. Urbańczyk, *Gramatyka historyczna języka polskiego*, PWN, Warszawa 1964, pp. 148–150.

that grammatical modification, changes in spelling and pronunciation will happen regardless because of the necessity of declension.

B. Modification

Modification was already visible in the examples presented above, however there it was forced by the Polish language as a system; In the case of the six examples below, modification was optional and was employed consciously by the translator.

Table 2. Modified toponyms

no.	English original	Polish translation	Type of location	no.	English original	Polish translation	Type of location
1.	Gorgossium	Gorgozjum	island	4.	Mycassius	Mykassius	city
2.	Hobarookus	Hobarukus	island	5.	Scoriae	Scoria	island
3.	Gosh	Gosz	city	6.	Efreet	Ifryt	island

Source: own work

The idea of spelling modification is to make the name easier to read for the TL audience, and to adjust it to the writing norms of the TL. When the names are author-made, like here, the translator has a lot of freedom in altering them.

Number 5 and 6 seem to be the most interesting cases. In 'Scoriae', the translator changed the diphthong 'ae' to 'a', even though this complex vowel is read rather as Polish 'e'. The reasoning could be that if ending with –e, applying declension pattern would be impossible, while with –a at the end it is probable and the name fits Polish language system better. What is inconsistent is that 'c' was not changed to 'k' as it was in 'Mycassius'.

In 'Efreet', the initial 'e' was exchanged with 'i' so the spelling in Polish matches the pronunciation. At the first glance the same thing should have happened to 'ee', read as Polish 'i'. However, this case is more complex as there is 'r' right before the 'ee', and in Polish 'ri' could result in 'rz', as 'i' has palatalizing properties. In the history of the Polish language, 'r' underwent palatalization, and began to be written as 'rz'. Nowadays 'rz' and 'ż' represent the same phoneme, but genetically speaking they once represented two different phonemes[27]. Because 'i' has palatalizing properties that could affect 'r', it was changed to 'y'. This is why the final product

[27] Z. Klemensiewicz, T. Lehr-Spławiński, S. Urbańczyk, *Gramatyka historyczna języka polskiego*, PWN, Warszawa, 1964, pp. 148–150; K. Długosz-Kurczabowa, S. Długosz, *Gramatyka historyczna języka polskiego w testach, ćwiczeniach i tematach egzaminacyjnych*, Wydawnictwo Universytetu Warszawskiego, Warszawa 2006, p. 172.

of modification here is 'Ifryt', what is easy to read, spelled in accordance with Polish rules, and conforming to Polish phonology. It is visible that the translator made a conscious decision while modifying this item[28]. 'Ifryt' has 't' changed to 'c' in writing and pronunciation due to palatalization in Locative and Vocative ('Ifrycie').

It can be concluded that modification is used to alter the spelling of the word so that it matches the way it is pronounced and therefore is easier to read for the Polish receivers. This is especially important if the text is directed to children, like *Abarat* is at least in some extent (lower part of the "young adult" range). Some phonological modification happens due to declension as well, but it cannot be avoided.

C. Translation

There are 51 translated items divided into two groups: partially translated and fully translated. Each group is discussed separately.

Partially translated:

Fourteen items are partially translated, all of them refer to *Abarat*ian locations.

Table 3. Partially rendered toponyms

No.	English original	Polish translation	Type of location
1.	Pino Mountains	Góry Pino	mountain
2.	Fulgore's Cove	Zatoka Fulgore	Cove
3.	Straits of Segunda	Cieśnina Segunda	Strait
4.	Marapozsa Street	Ulica Marapozsa	Street
5.	Followell Street	ulica Followell	Street
6.	Fuller Street	ulica Fullera	Street
7.	Yebba Dim Day	Dzień Yebba Dim	Island
8.	Port Hark	Port Hark	port
9.	Qualm Hah	Skrupuł Hah	island

[28] What is interesting, the same proper name 'Efreet' appears as an anthroponym in antoher Barker's novel, *Imajica*, and is not altered in anyway by the translator of the Polish edition. See: C. Barker, *Imajica*, trans. W. Szypuła, Mag, Warszawa 2014.

10.	Orlando's Cap	Czapa Orlanda	island
11.	Odom's Spire	Iglica Odoma	island
12.	Alice Point	Punkt Alicji	island
13.	Hap's Vault	Krypta Hap	cave
14.	Sea of Izabella	Morze Izabelli	sea

Source: own work

Partial translation is used when part of the name cannot be translated, while the other can. In most of the examples, toponyms refer to locations that have a convention of naming them in any language, like mountains and streets. The translation needs to adjust the name to the TL's convention, grammar, etc. Because of lack of information regarding some of names, the translator had limited choices and decided to keep them unchanged, what seems to be the safest, except for those which were assumed to be masculine and had the appropriate declension pattern applied to them. Substitution of the name 'Alice' for 'Alicja' is an obvious example of unnecessary domestication; leaving 'Alice' would be more appropriate as English is the language of the islands.

Partial translation allows to preserve the information about the type of location that is contained in the original, while at the same time presenting the reader with the foreign element, so that the message is balanced.

Fully rendered

Because of big number and variety of proper names (37 items), they are divided into three parts, each presented in a separate table. The parts are: Fully translated toponyms – human realm (table 4); Fully translated toponyms – Abaratian islands (table 5); Fully translated toponyms – other Abaratian locations (table 6).

Table 4. Fully rendered toponyms – human realm

No.	English original	Polish translation	Type of location
1.	Hereafter	Zaświat	realm
2.	Chickentown	Kurczakowo	town
3.	Pelikan Rapids	Wodogrzmoty Pelikana	town
4.	Comfort Tree Hotel	Hotel Komfort	hotel

5.	High Seas Hotel	Wielkie Morze	hotel
6.	the Rise	Stoki	hill
7.	Laurel Street	ulica Laurowa	street
8.	Main Street	ulica Główna	street

Source: own work

Number 1, 'Hereafter', is a very interesting case. It is how Abaratians refer to the human realm. The word itself means "starting from this time, in the future" and can also refer to life after death[29]. The translator focused on the latter meaning and created the word 'Zaświat' which does not function in Polish, but is a singular form of commonly used 'zaświaty' (the netherworld). Thanks to this, the translated item has the same associations with the afterlife as the original. It seems that plural 'zaświaty' was a valid choice, but was changed to singular perhaps to accentuate that 'Zaświat' is a different thing, referring to one realm and only burdened with a connotation of the afterlife, not explicitly designating it.

This association with life after death is essential for the story. From the perspective of human characters, inhabitants of Chickentown, this name would not make any sense. But it is the people of the *Abarat* that use it. And on the *Abarat* Hereafter is presented as heaven with immortal cities full of light were every soul is guided by angels and can find peace[30]. At the first glance, the human world does not fit its description, and its function as a netherworld could be dismissed. However, there are at least two characters that prove it really is a netherworld, at least in their cases and to a certain degree. One of them, Princess Boa, was killed and her soul was taken to the Hereafter, where it was placed in a baby that was about to be born. This baby was our heroine, Candy, who later comes to the *Abarat*, discovers the truth, and parts with Boa. In this plotline there is the whole circle of life: Boa dies, goes to the Hereafter, and then comes back to the islands to be reborn. The Hereafter does have the function of the netherworld, therefore the associations the name has are important information for the readers allowing them to interpret the events. Translation is justified and necessary to provide the Polish reader with the same associations the original audience has.

When it comes to translated human realm toponyms, it is visible that whatever qualified for translation, was translated. The attempt was made to provide the Polish reader with the same information and connotations the original reader gets from reading the names. Though sometimes the translation could be simpler, and

[29] Hereafter (entr) [in:] *Cambridge English Dictionary* (https://dictionary.cambridge.org/dictionary/english/hereafter) (access: 01.06.2018).
[30] C. Barker, *Abarat*, HarperCollins, London 2002, p. 199.

in some instances it is debatable if it was necessary at all, the translator seems to try and be consistent in her choices.

Let us now move to translated toponyms from the Abarat archipelago. First part here consists of the names of the islands.

Table 5. Fully rendered toponyms – Abaratian islands

No.	English original	Polish translation	Type of location
1.	The Isle of the Black Egg	Wyspa Czarnego Jaja	island
2.	Speckle Frew	Cętka	island
3.	Spake	Rzekł	island
4.	Nonce	Tymczasem	island
5.	Ninnyhammer	Głupimłot	island
6.	Jibarish	Bełkot	island
7.	Nully	Nul	island
8.	Island of Lengthening Shadows	Wyspa Wydłużonych Cieni	island
9.	The Great Head	Wielka Głowa	island
10.	Elegiac's Garden	Elegijny Ogród	island

Source: own work

'Nonce' (no. 4) and 'Jibarish' (no. 6) were the most challenging. 'Nonce' in English is a part of two expressions: "for the nonce" which means "for the present, temporarily", and "a nonce word" that means "coined for one occasion"[31]. The Polish translation would be more or less "na razie, tymczasowo, chwilowo". However, what is needed is a name, that is a noun or something resembling a noun. The translator decided that adverb 'tymczasem' (meanwhile) does the job well enough. One minor inconvenience is that 'tymczasem' cannot have any declension pattern applied, but this is not causing any issues in the text. The temporality that is implied by the original name seems to be quite important for conveying the characteristic of this island. On Nonce, the whole fauna and flora dies and regrows every hour. Everything here is indeed temporary. Translating this name appears to be justified.

[31] Nonce (entry) [in:] *Oxford English Dictionary*, (https://en.oxforddictionaries.com/definition/nonce) (access: 10.06.2018).

The word 'jibarish' is not to be found in any dictionary, but the description of the island helped to find the origins of its name: "The very name of the island is derived from the means by which the air continue to alter the very words a visitor may speak, turning sense into nonsense or 'jibberish'"[32]. Now, 'jibberish' is an alternative spelling of 'gibberish' what means "spoken or written words that have no meaning"[33]. The name 'Jibarish' is very likely to be a gibberish of the word gibberish. The easiest way to translate would be taking the equivalent of the original source word and then altering its spelling so that it is understandable, but looks different. Sadly, in Polish version only the first step was done, and the island is simply called 'Bełkot', even though there was room for alternations: 'ł' could be changed for 'u', 't' for 'd', etc. Great opportunity was unused.

Now let us move to Abaratian locations that are not islands and have their names translated to Polish. Nineteen items of such cases are listed in the table below:

Table 6. Fully rendered toponyms – other Abaratian locations

No.	English original	Polish translation	Type of location
1.	Faithless Harbour	Zatoka Wiarołomna	harbour
2.	Shadow Harbour	Zatoka Cienia	harbour
3.	Straits of Limbo	Cieśnina Otchłani	strait
4.	Straits of Dusk	Cieśnina Zmierzchu	strait
5.	Repository of Remembrance	Repozytorium Pamięci	building
6.	The Cat's Hair Cathedral	Katedra Kociej Sierści	building
7.	(fortress) Iniquisit	(twierdza) Bezecna	building
8.	Twilight Palace	Pałac Zmierzchu	building
9.	Palace of Bowers	Altanowy Pałac	building
10.	Dead Man's House	Dom Umrzyka	building
11.	High Sladder	Wielki Kotlarz	town
12.	Churngold	Złotoburz	town
13.	Candlemas	Gromnica	town

[32] C. Barker, *Abarat*, HareperCollins, London 2002, p. xvi.
[33] Gibberish (entry) [in:] *Cambridge English Dictionary*, (https://dictionary.cambridge.org/dictionary/english/gibberish) (access: 01.06.2018).

14.	Gilholly Bridge	Most Ostrokrzewu	bridge
15.	Marrowbone's Shore	Wybrzeże Szpiku Kostnego	shore
16.	The Gallows Forest	Szubieniczny Las	forest
17.	The Chamber of Skein	Komnata Motka	cave
18.	Vesper's Rock	Wieczorna Skała	rock
19.	The Fool in Chains	Głupiec w Łańcuchach	bar

Source: own work

'Iniquisit' is a name of a fortress on Gorgossium. Again, this word does not appear in dictionaries, however there are similar items: 'iniquitous' and 'iniquity' which mean "a very wrong and unfair (action or situation)"[34]. It can be assumed that these words were the basis for creation of this name. The ending 'sit' does not function as a suffix in English, so it may be supposed that there is one more word entangled in the name. Perhaps 'inquisitorial', or 'exquisit'(though the fortress is neither delicate, nor beautiful) or maybe simply 'sit' in the meaning "to be in a particular position: The town sits at/in bottom of the valley"[35]. Even with the one basic meaning, translation process is hard enough. Literal dictionary equivalents for 'iniquitous' are 'niesprawiedliwy, niegodziwy, nieprawy, podły, niecny"[36], and for 'iniquity' – 'niegodziwość, niesprawiedliwość, nieprawość, bezprawie, bezeceństwo'[37]. The translator did not try to reproduce the seemingly complicated construction of the original item, and simply chose one of the dictionary translation – 'bezeceństwo' – changing it into feminine adjective form so that it matches the noun 'forteca, twierdza' which is equivalent for 'fortress'. This process concluded with '(twierdza) Bezecna'. The meaning of this name adds to the dark and evil associations Gorgossium has as an island.

There was visibly a struggle in translating 'High Sladder'. The word 'sladder' is not found in English dictionaries. In Swedish it means 'gossip', but it does not seem to be of any help. Polish translations to 'kotlarz' (coppersmith, tinker) is a hint that probably the origin of this word is a name of a profession. However, the only profession called similarly enough to 'sladder' is 'slater' (dacharz, dekarz). It may be

[34] Iniquitous (entry) [in:] *Cambridge English Dictionary*, (https://dictionary.cambridge.org/dictionary/english/repository) (access: 01.06.2018); Iniquity (entry) [in:] Ibidem, (https://dictionary.cambridge.org/dictionary/english/iniquity) (access: 01.06.2018).

[35] Sit (entry) [in:] *Cambridge English Dictionary*, (https://dictionary.cambridge.org/dictionary/english/sit) (access: 01.06.2018).

[36] Iniquitous (entry) [in:] *Słownik angielsko-polski PWN*, (https://translatica.pl/szukaj/iniquitous.html) (access: 01.06.2018).

[37] Iniquity (entry) [in:] Ibidem, (https://translatica.pl/szukaj/iniquity.html) (access: 01.06.2018).

assumed that 'sladder' is indeed 'slater' with modified spelling. The translator used a rather unknown name of profession 'kotlarz' instead of taking literal translation 'dekarz' and modifying it.

'Candlemas' is a very interesting case and sadly in translation part of cultural reference was lost. 'Candlemas' stands for "a Christian festival held on 2 February to commemorate the purification of the Virgin Mary (...) Candles were traditionally blessed at this festival"[38], known in Poland as Ofiarowanie Pańskie, or Święto Matki Boskiej Gromnicznej. The huge problem here is that literal translation would be a long, very specific name of the holiday, unsuitable to be the name of a town. What was done to shorten it was taking a part of Polish tradition regarding the festival that is the word for the candle itself, and using it as a name – thus in Polish the town is called 'Gromnica'. And even though the religious connotation is still there, the connection with a very specific event in the Christian calendar is almost completely lost, as 'gromnica' is used on other occasions as well.

In 'Vesper's Rock', 'vesper' was translated as 'wieczór', and 'rock' as 'skała', both of these options being perfectly valid dictionary equivalents. However, there were other options, as Vesper is Roman name of a demigod Hesperus, represented as Venus, i. e. the Evening Star[39]. So there was a possibility of retaining this part together with its mythological reference (Skała Vespera), or using Polish recognised equivalent for the Evening Star (Skała Gwiazdy Wieczornej). The text then would be richer, containing references to Greek mythology, or astrology. The translator, however, apparently did not want to assume the existence of such references?, and now the Polish reader cannot find any in a name that in the original is ambiguous and meaningful.

Full translation was used in two cases: when it was possible to translate the whole name, even though it is debatable if it was necessary (like Laurel Street – ulica Laurowa that appears in the novel once and is not important for the plot), and when the original item has a meaning or connotation that is important to the plot, or characterizes the location in some way (Hereafter – Zaświat, Chickentown – Kurczakowo, etc.). Many names were translated word-for-word, but some were neologisms created on the basis of existing English words. In such cases, the translator often did not recreate the whole process, simply translating the meaning of the word that served as the basis of the name (Jibarish – Bełkot). On many occasions the translator does not use the dictionary equivalents and chooses one of the synonyms to achieve a better effect, however in some cases overly literal approach resulted in loosing cultural references (Vesper's Rock – Wieczorna Skała).

[38] Candlemas (entry) [in:] *Oxford English Dictionary*, (https://en.oxforddictionaries.com/definition/candlemas) (access: 20.06.2018).

[39] Vesper (entry) [in:] *Encyclopedia Britannica*, (http://www.gutenberg.org/files/39353/39353-h/39353h.htm #ar59) (access: 20.06.2018). 'Vespers' in English means also 'nieszpory', a type of church service.

D. Other cases

Among all the toponyms there are three instances where different strategies were used. One name was omitted, and two others were substituted with their recognized equivalents.

In the original we read: " (...)Ruth's pretty little charts (…) had been copied out of her father's brochures for Applebaum's Farm"[40]. Polish translation of this fragment reads: "(...) śliczne wykresy Ruth (…) zostały skopiowane z błyszczących broszurek jej ojca"[41]. The name 'Applebaum's Farm' disappears in translation, even though it could be easily translated as 'Farma Applebauma'.

'St. Stephen's' is a name of a church in Chickentown. The word 'church' is not used anywhere near it, but it is clear from the context: "All kinds of flotsam and jetsam careered around in the turbulent waters: street signs, bicycles,(…) the pulpit of St. Stephen's on Fuller Street (…)"[42]. 'St. Stephen's' has a recognized equivalent in Polish, like most (if not all) Christian saints' names do. Therefore it was substituted for 'Świętego Stefana' – the English possessive form is shown through declension case, Genitive, in Polish. The translator decided to use expansion strategy as well and add the word 'kościół' (church): "(…) kazalnica z kościoła Świętego Stefana (…)"[43].

Finally, one of the Abaratian islands is called 'Obadiah'. As Obadiah is a character appearing in 1Kings in the Bible, there is a Polish recognized equivalent – 'Obadiasz' – and it was used. Obadiah is also considered to be the author of the Book of Obadiah, but in this case Polish translation uses 'Abdiasz' instead of 'Obadiasz'.

Obadiah is an island in a fantasy world, where Christianity should not be known, but this Bible reference is not accidental. There are at least a few other references to Christianity. For example, when in the Abarat Candy mourns the death of a pet animal, she is offered a cross for its grave by a native Abaratian[44]. In volume three, there is a painting hanging in Pixler's laboratory in Commexo City titled *The Morning of Christ's Nativity*[45], and there are Abaratian characters with Christian names (Mariah, Christopher). What is more, Obadiah is also called the Elegiac's Garden and according to Abaratian mythology is a place where "mythic Creators of Abarat, A'zo and Cha, experimented with life-forms"[46] what brings Eden into mind. All of this can be easily explained: Abaratians and humans were exchanging goods and ideas for centuries. Christian items and customs were apparently traded as well, together with the English language which is now used on the archipelago.

[40] C. Barker, *Abarat*, HarperCollins, London 2002, p. 31.
[41] Idem, *Abarat*, trans. D. Górska, Amber, Warszawa 2003, p. 35–36.
[42] Idem, *Abarat. Days of Magic, Nights of War*, HarperCollins, London 2004, p. 467.
[43] Idem, *Abarat. Dni magii, noce wojny*, trans. D. Górska, Amber, Warszawa 2004, p. 355.
[44] Idem, *Abarat*, HarperCollins, London 2002, p. 242.
[45] Idem, *Abarat. Absolute Midnight*, HarperCollins, New York 2011, p. 386.
[46] Idem, *Abarat*, , HarperCollins, London 2002, p. xxiii.

Conclusions

Different translation strategies are used in different situations. Author-made names are reproduced, as they cannot be translated. Even if the translator did not decide to alter them, Polish declension forces modifications in grammar, spelling and pronunciation. Such modification is inevitable, as it is a natural process happening in the Polish language. When used consciously by the translator, modification adjusts the spelling to the Polish writing norms, making it easier to read and pronounce. Changes are minor and do not affect the reading experience much.

Most of the toponyms underwent rendition. Some were translated only to a certain degree: what qualified for translation was translated, and the rest was reproduced. The translated parts mostly carry information about the type of location (street, straits, etc.). Full translation was done wherever it was possible, mostly using literal method. However, in most of the cases concerning the Abaratian reality, the translation was needed as the names have meanings and/or associations that are important to the story, characterise the place, or convey information about the locations. Some of Abaratian names are based on existing English words, their meaning is important for the same reasons. Sometimes the translation is too literal, what results in omitting cultural references.

It is easily visible that most of the items were translated, but it is domestication? The names that were translated 1. Mostly refer to a fantasy world and 2. Convey important meanings and associations about the places they refer to. Leaving them in English maybe could be more faithful to the original, and would reflect the fact that English is the language of the Abarat archipelago, but the reader's experience would be vastly lacking the information in them, which was put there by the author for the readers to understand. This is the case of the meaningful names, when the translation is not only justified, but recommended, especially when younger readers are among the recipients. What is more, leaving the original names would create an effect of otherness for Polish readers, which the recipients of the original do not have, and change the reading experience. On the other hand, however, it can be said that the experience has to be different, as the audience is different, and the text, being a product of a foreign culture, needs to feel foreign too.

In the case of *Abarat*, the translator kept a good balance between the foreign element, and what is known to the target language audience. The readers are perfectly aware of the foreign setting, and receive a healthy dose of foreign proper names. At the same time, they can enjoy the full spectrum of the world presented, knowing all the meanings hidden in names. This balance is not present in some other translated versions of Abarat, e.g. German edition retains some of the proper names, and Japanese edition retains all, only transcribing them. Decision to retain

the names has its consequences: it either expects the reader to do the research on their own, or to know English well enough to understand the hidden meanings. Keeping in mind that the author himself considers *Abarat* to be an 'all ages' book, neither of these expectations can possibly be met. Retaining meaningful proper names automatically sets the age of the target group higher. The Polish edition was directed to older children and teenagers, and thanks to the healthy balance in the translation process, it can be now enjoyed by audiences of all ages, just like the author intended it to be.

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Rendering Meaningful Names: Toponyms in Clive Barker's *Abarat*

Summary

This article is concerned with proper names of locations – toponyms – in the Polish translation of *Abarat*, a fantasy novel by Clive Barker. Due to the nature of fantasy texts, many of those names are neologisms, often created on the basis of existing words, loaded with meanings and connotations that are important for the story. In this article original names are compared to their Polish translations. Chosen examples are scrutinised and described in detail. As a result, main translation methods and strategies employed by the translator are uncovered, as well as their consequences for the target readers.

Keywords: translation, proper names, toponyms, Clive Barker, fantasy, *Abarat*