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## **Who ate the chocolate: Charlie or Karol? – the case of Polish translations of proper names in Roald Dahl’s novel “Charlie and the Chocolate Factory”**

### **Abstract**

The aim of this article is to survey the strategies of translation of proper names in Polish renditions of Roald Dahl’s (1964) novel “Charlie and the Chocolate Factory”. We assume that names are meaningful. Therefore, we aim to decipher how much information, in literature written for children, a name can reveal about an individual’s personality, hobbies, or looks, and hence, which strategy of rendering proper names is more likely to appeal to a child reader. The book under discussion, written in English, was translated into Polish four times: by Tomasz Wyżyński in 1998 as “Karol i fabryka czekolady”, as well as by Jerzy Łoziński (2005), Magdalena Heydel (2015), and Michał Rusinek (2021). The last three translators decided to give it the title “Charlie i fabryka czekolady”. The major objective of this paper is to study two different strategies of translation, i.e. the rendition by Wyżyński (1998) and the one by Heydel (2015). To be specific, the aim is to analyse Wyżyński’s (Dahl 1998) domestication and Heydel’s (Dahl 2015) foreignisation of proper names of the five child protagonists in Polish renditions of “Charlie and the Chocolate Factory”, following Venuti’s (2001) theory of domestication and foreignisation.

**Keywords:** translation of children’s literature, translation of proper names, domestication, foreignisation, Roald Dahl.

## 1. Introduction

The translation of children's literature has been neglected for centuries. It is already the 21<sup>st</sup> century studies by Oittinen (2000), Lathey (2006, 2016) and Epstein (2012), followed by Van Coillie and McMartin (2020), Guijarro Arribas (2020) and Sezzi (2020) that present children's literature just as essential as literature for adults. Since translating for children requires understanding children's "experiences, abilities, and expectations" (Oittinen 2000:34), it may not be an easy task for a translator to render a text written for kids. Therefore, we believe that the translation of this kind of literature needs to be given as high a priority as any other kind of genre. The aim of this paper is to study the way the names and surnames of the protagonists are translated from English into Polish. In other words, the article explores the nature of translation of proper nouns in a children's novel written by Roald Dahl, "Charlie and the Chocolate Factory" (1964), paying special attention to the names of its five child characters. The book, written in English, was translated into Polish four times: by Tomasz Wyżyński in 1998 as "Karol i fabryka czekolady", as well as by Jerzy Łoziński (2005), Magdalena Heydel (2015), and Michał Rusinek (2021). The last three translators decided to give it the title of "Charlie i fabryka czekolady". Different methods of translating proper nouns can be observed in the aforementioned Polish renditions of the novel. Wyżyński (Dahl 1998) decides to domesticate the name of the protagonist and, consequently, the names of the other characters, probably with the aim of making the foreign culture more comprehensible for Polish children readers. Łoziński (2005), Heydel (2015), and Rusinek (2021) opt for foreignisation of the names, probably with the intention of raising children's awareness of a foreign culture. In this paper, we assume that proper names are meaningful, and thus are extralinguistically motivated. Hence, our task is to decipher how much information, in literature written for children, a name can reveal about a person's personality, hobbies or looks, and hence, which strategy of rendering proper names is more likely to appeal to a child reader. The major objective of this paper is to study Wyżyński's (Dahl 1998) domestication and Heydel's (Dahl 2015) foreignisation of proper names of the five child protagonists in Polish renditions of the children's novel "Charlie and the Chocolate Factory", following Venuti's (2001) theory of domestication and foreignisation.

## 2. Proper names and how to translate them

Let us start the discussion of translation of proper names by providing the definition of the term concerned. According to the Oxford Learner's

Dictionary, the term ‘proper name’ is used interchangeably with the one of ‘proper noun’ and is understood as “a word that is the name of a person, a place, an institution, etc. and is written with a capital letter, for example Tom, Mrs Jones, Rome, Texas, the Rhine, the White House”. Other sources claim that ‘proper nouns’ are only the heads of ‘proper names’, which include noun phrases, and cannot be regarded as synonyms (Aarts/Chalker/Weiner 2014:337). Yet, for the sake of this study, we treat proper names and proper nouns as synonyms. Hejwowski (2006:88) adds that a proper noun is used to identify a real or an imaginary object, and shows signs of repeatability.

What should be emphasised while discussing the notion of proper names is their extralinguistic value. This is highlighted by Ballard (1993:195), according to whom a proper name refers to an extralinguistic, individual object which can be distinguished from other objects of the same kind by means of its name. Parianou (2007:407) goes even further and maintains that “proper names belong to interdisciplinary research that affects disciplines as diverse as anthropology, history, law, linguistics, philosophy, social psychology, and sociology”.

According to Rodríguez (2003:124), a significant, though troublesome issue connected with the translation of proper names is the fact that it needs to be clarified whether they carry any meaning. As Estébanez (2002:92-93) points out, there are two main schools in this connection. The advocates of the Millian theory of proper names argue that proper names are only denotative, i.e. they have a reference value to denote an entity, but do not include a semantic content (Mill 1843). The second school, applied in the following paper and authored by Frege and Russell, states that proper names are truly connotative, i.e., they do carry meaning. After all, “proper names are not empty marks for reference, but they [...] carry certain added meanings [...] [these being] important property of the proper name” (Ibraheem 2015:2). As Chrobak (2024:303) notes “a proper name has a phonic and graphic representation, meaning and style, has a relation with its bearer, it causes associations and connotations”.<sup>1</sup> It can be referential, informative, metaphorical and metonymical and even comic. Hence, proper nouns “tend to enrich the text with a particular connotation” and their meanings are “relevant for the narration process [and need] to be translated or adapted” (Pascua-Febles in Van Coillie/Verschueren 2006:116). In

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<sup>1</sup> The authors’ translation of the text from Polish into English: “Nazwa własna ma postać foniczną i graficzną, znaczenie i styl, pozostaje w pewnym związku z nosicielem, budzi asocjacje i konotacje” (Chrobak 2024:303).

such cases, the ‘hidden sense’ may imply characters’ personalities, as well as function just as an amusement for the reader or it may evoke particular emotions. According to Fernandes (Standowicz 2009:2, quoted after Fernandes 2006:44), the meaning of proper names can be divided into three types: semantic meaning, semiotic meaning and sound meaning. The first describes the quality of a particular person, thing or place. The second may bring historical and mythological associations, as well as indicate gender, social class, nationality, and religion. The last one is divided into two separate types, namely imitative and phonesthetic. Both of these take into consideration sounds and the way they change their meanings. Thus, based on those aspects of meaning, the translator has to make a decision whether to adopt nouns or leave them in their original form.

Following Newmark (Buć 2018:16, quoted after Newmark 1981:70), proper names are ‘outside’ the language; thus, they should not be translated and are, in fact, untranslatable. Many theoreticians follow this approach and claim that if a story is interesting enough, finding such connotations will not be a problem for a young mind (Van Coillie in Van Coillie/Verschuere 2006:133, after Klingberg/Ørvig/Amor 1978:136). Not only is this strategy able to make the translators’ job easier, but, at the same time, it may also enrich children’s knowledge and increase their curiosity about a foreign culture. Nonetheless, some argue that not modifying names into the target language might have an alienating effect on a reader and, at the same time, create the book as more distant and incomprehensible (Van Coillie in Van Coillie/Verschuere 2006:125). On the contrary, other translators and translation scholars argue that they choose to translate proper nouns because children do not tolerate the effect of the unknown the way adults do. Summing up, regarding the strategies of translating proper names, translators should identify whether the hidden idea is essential in the story as a whole and then decide what technique to adopt.

### **3. Translating for children: To domesticate or to foreignise?**

The subject of translating for children has been neglected for decades. It is already the works of the 21<sup>st</sup> century that have made the study of translating children’s literature as important as the one dedicated to adults. Oittinen (2000:4) makes a distinction between translating for children and translating children’s literature. Since translators usually translate in a way that they consider to be best for children, not necessarily the way that ac-

tually is the most appropriate, the term ‘translating children’s literature’ is much more frequently used with reference to the translation of the genre under discussion. However, Oittinen (2000:34) opts for the term ‘translating for children’, defining it as “communication between children and adults”, since translators “must take [children’s] experiences, abilities, and expectations into consideration”. Oittinen (2000:76) writes that “[e]very act of translating for children [...] has a purpose, *skopos*, and all translations should be domesticated according to this *skopos*”. As Epstein (2012:8) highlights, since the functions of children’s books differ from those written for adults, it is the *skopos* theory of translation that explains that translators ought to consider the function or the purpose of the text, i.e. why the text has been written and what the purpose of its translation is.

As Prodanović Stankić and Begonja (2024:237) note, “cultural filters are of utmost importance in the process of translating text that contains other semiotic modes as well, most notably images. Again, depending on the cultural context and the function of the target text, the translator may decide to change and adopt the text”. Following this, we accept that translation should be viewed not only as a transfer of words from the source language into the target one, but, most importantly, as a cultural transfer (Vermeer 1996, Hönl/Kussmaul 1982), in which “the translated text is a verbalised part of a broader social and cultural context. In that kind of a context, the translator is not just a mediator, but someone who is creative and skilful at the same time” (Prodanović Stankić/Begonja 2024:237). As indicated by O’Sullivan (2000:240), the translator needs to create a ground for communication not only between two languages, but also between two cultures. To acquire the effect of the target text being read as the original, both in terms of linguistic and cultural aspects, the concept of invisibility on the part of the translator is advocated (Venuti 1998, Lathey 2010).

Whether to stay close to the foreign culture or to adapt its aspects to the target culture has always been one of the most troublesome decisions that a translator has to make. As Lathey (2016:38) observes, the opinion on the methods of translation of cultural terms, such as names, foodstuffs, and other lexical items with cultural references, has been divided. Klingberg (1986:15) uses the term ‘cultural context adaptation’ to refer to the transformation of cultural issues with respect to helping children understand the translated text. In his view, it is the source text that should be prioritized and the cultural context adaptation should be minimised. Venuti (2008), broadening the aforementioned concept, introduces the terms of ‘domestication’ and ‘foreignisation’, where the latter prioritises the source language

and culture, and the former one is supposed “to bring back a cultural other as the recognisable, the familiar, even the same; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects where translation serves an appropriation of foreign cultures for agendas in the receiving situation, cultural, economic, political” (Venuti 2008:14). To be more specific, domestication is the replacement of the unfamiliar element with the variant known to the reader for the sake of better understanding and reduction of foreignness. It can be said that in such a way the text is “target-language-culture-oriented” (Zhuo 2022:60). When the target culture is the most important one, the translator has to acknowledge how different generations of a particular society perceive the world. Domestication allows the readers to feel like the text was written specifically for them and, simultaneously, enjoy the new story. When we keep in mind children and their knowledge about the world, usually a poorer one than an adult’s one, it is worth declaring that such a technique may bring many advantages, especially when the native literature is not particularly developed. In contrast, foreignisation may be presented as a metaphor for sending the readers abroad, those having to adapt to a foreign culture. This experience may broaden children’s horizons and make them aware of cultural and linguistic differences (Munday/Ramos Pinto/Blakesley 2022:190). Since minors are particularly curious about the world, this technique of translation may expand their worldviews. Additionally, foreignisation may be compared to ‘literal translation’ (Venuti 2001:244).

#### 4. Proper nouns in translation: The case of “Charlie and the Chocolate Factory”

Starting the study of proper names present in Roald Dahl’s novel “Charlie and the Chocolate Factory” (1964), we assume that proper names are meaningful and, consequently, are prone to have mental associations with other concepts. The very first example of a proper noun may be found in the title itself, more specifically in the name of the major protagonist. In the oldest Polish translation by Wyżyński (Dahl 1998), the first name of *Charlie Bucket* is rendered as *Karol*, which represents a clear example of domestication. In Heydel’s rendition (Dahl 2015), the name is left in its original form, i.e. *Charlie*, which may be regarded as a type of foreignisation. While *Karol* can be easier to pronounce and remember for Polish children, the English version of the name suggests that the action may not be happening in the target language country. As stated by “Etymonline”, *Charles* is a “masculine proper name, from French *Charles*”, being

a borrowing from Medieval Latin *Carolus*, from Middle High German *Karl*, literally ‘man, husband’. According to etymological sources, *Karol* is a borrowing itself. As Grzenia (2008:183) maintains, *Karol* is “a male name of Germanic ancestry”<sup>2</sup> coming from Old High German *karl* or *carl* meaning ‘a husband, beloved one’ and ‘hero, man’.<sup>3</sup> When it comes to its existence in the Polish language, the name under discussion was first recorded circa 1390. As Boryś (2005:262) puts it, the name, dating back to Proto-Slavic *\*korh* ‘ruler, king’, is a French loan word from Charles the Great, a King of the Franks between 768 and 774, whose Latin title at that time was *Karolus Imperator Augustus* (in Polish *Karol Wielki*). Although the Polish name *Karol* is a borrowing, the rendition of *Charles* into *Karol* can be treated as a process of domestication, as one may refer to “Słownik Języka Polskiego” where the name concerned is listed as a male name. Furthermore, according to the official websites of the Polish government, i.e. gov.pl, the name *Karol* is listed as the 40<sup>th</sup> most popular name given to babies born in 2024. What is more, 165855 Polish men are listed to come under the name *Karol* as for January 22, 2025, the data being collected by dane.gov.pl on the basis of the Polish national identification number. Since the name is deeply entrenched in the Polish language, Wyżyński’s translation method of *Charles* may be understood as domestication.

Staying within the topic of the major protagonist, let us focus on his second name. When Heydel keeps the original version, *Charlie Bucket*, Wyżyński translates it into *Karol Szaflik*. As far as the semantics of the English *bucket* is concerned, it is ‘the vessel in which water is drawn out of a well’ (OED), ‘an open container with a handle, used for carrying and holding things, especially liquids’ (Longman Dictionary of Contemporary English) and ‘pail or open vessel for drawing and carrying water and other liquids’ (Etymonline). The above definitions note that a *bucket* may be understood as a household liquid container, which suggests that Wyżyński’s (Dahl 1998) rendition of *Bucket* as *Szaflik* shows semantic proximity. This is owing to the fact that *szaflik* is ‘a round, usually wooden vessel, with one or two handles, used in farms in the past’<sup>4</sup> (Słownik Języka Polskiego)

<sup>2</sup> The authors’ translation of the text from Polish into English: ‘imię męskie pochodzenia germańskiego’.

<sup>3</sup> The authors’ translation of the text from Polish into English: ‘małżonek, mąż; ukochany’, ‘bohater, człowiek’.

<sup>4</sup> The authors’ translation of the text from Polish into English: ‘okrągłe naczynie, zwykle drewniane, z jednym lub dwoma uchwytyami, używane dawniej w gospodarstwie wiejskim’.

and ‘a wooden kitchen or household vessel, type of basin’<sup>5</sup> (Słownik staropolski, volume 8). Hence, the rendition of *Bucket* as *Szaflik* may be recognised as a process of domesticating the surname. Additionally, Karol’s surname actually exists and can be found in Poland. According to the website <https://polskienazwiska.pl/>, its population may be observed in the south of the country, 440 Polish citizens having this surname.

Since illustrations have a significant role in the perception of the protagonists by the young readers, let us confront the semantics of the names of *Charlie Bucket/Karol Szaflik* with the pictures of the boy by Quentin Blake and Michael Foreman, as seen below.

The portrayal of Charlie Bucket by  
Quentin Blake – English version  
(1964:13) and translation by Heydel  
(Dahl 2015:9).  
(the source of the illustration: Roald  
Dahl (1964) “Charlie and the Chocolate  
Factory”)



The portrayal of Karol Szaflik by  
Michael Foreman – translation by  
Wyżyński (Dahl 1998:10).  
(source of the illustration: Roald Dahl  
(1998) “Karol i fabryka czekolady”)



Picture 1: The portrayals of Charlie Bucket in “Charlie and the Chocolate Factory”, “Charlie i fabryka czekolady” and Karol Szaflik in “Karol i fabryka czekolady”

Searching for an analogy between the semantics of the first and last name of the protagonist and the illustrations of the boy found both in the original

<sup>5</sup> The authors’ translation of the text from Polish into English: ‘drewniane naczynie kuchenne lub gospodarcze, rodzaj miednicy’.



text by Dahl (1964) and Heydel's (Dahl 2015) translation, as well as the rendition by Wyżyński (Dahl 1998) one may notice the fact that although *Charlie/Karol* does not have any significant features in terms of his appearance, both illustrations present him as a nice boy next door, which may be a reference to the semantics of both names as related to being beloved or connected with the household.

Another child presented in the novel is *Augustus Gloop*, described as 'a greedy boy'. In this case, the adjective attributed to him suggests his great passion for eating. In the first moment when the boy is mentioned by the author, the reader is able to see a picture presenting an obese child, thus one may assume that his surname *Gloop* refers to 'a glutinous or viscous substance; a lump or blob of this type of substance' (OED), most likely because Augustus himself looks like a blob and, at the same time, the substance implies fatness. Additionally, according to the "Oxford Roald Dahl Dictionary" (ORDD, 2016), Augustus tends to eat a lot of sticky things. When Heydel (Dahl 2015) in her translation once again stays faithful to the original text and decides to foreignise the name, Wyżyński (Dahl 1998) adapts the name to the Polish language and comes up with *August Smalec*. As reported by Grzenia (2008:63), *August* is a male name of Latin ancestry, coming from Latin *Augustus*, a nickname given to Octavian in 27 BC, the latter being a form of *augustus* 'sacred, imperial, fortunate'.<sup>6</sup> Although *August* does not seem to belong to the most popular names in Poland, only 31 boys being named this way in 2024 according to gov.pl, it may be found on the list of male names in "Słownik Języka Polskiego", referred to as a male name. Furthermore, as reported by dane.gov.pl for January 22, 2025, there were 916 men in Poland with the first name August, which may be treated as another proof that the name concerned does exist in the Polish language and culture, and its polonized form may be perceived as an instance of domestication of the name *Augustus*.

Studying the protagonist's domesticated surname, let us note the semantics of the Polish lexeme *smalec*, which means 'a grease obtained usually from a pig' (Słownik staropolski, volume 8) or 'a type of butter' (Boryś 2005). Wyżyński (Dahl 1998) once again tries to bring the text closer to the Polish reader in order to understand the character adequately. Where *gloop* and *smalec* may seem morphologically distinct terms, they appear to have similar semantic connotations with stoutness. The pictures below

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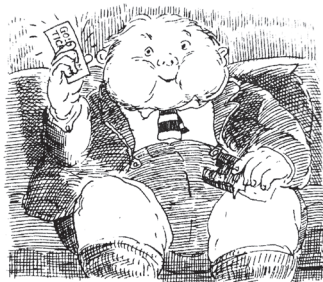
<sup>6</sup> The authors' translation of the text from Polish into English: 'poświęcony, święty, wzniosły, majestatyczny; szczęśliwy, pomyślny'.

present *Augustus Gloop*/*August Smalec* in the original version, the latter translation, and the first Polish translation.

The portrayal of Augustus Gloop (and his mother) by Quentin Blake – English version (1964:37) and translation by Heydel (Dahl 2015:35).  
(the source of the illustration: Roald Dahl (1964) “Charlie and the Chocolate Factory”)



The portrayal of August Smalec by Michael Foreman – translation by Wyżyński (Dahl 1998:28).  
(source of the illustration: Roald Dahl (1998) “Karol i fabryka czekolady”)



Picture 2: The portrayals of Augustus Gloop in “Charlie and the Chocolate Factory”, “Charlie i fabryka czekolady” and August Smalec in “Karol i fabryka czekolady”

Looking for the motivation of the name of the protagonist under discussion, we have good grounds to state that both the English lexical item *gloop* ‘a thick soft wet mass of something (Longman Dictionary of Contemporary English), as well as the Polish lexeme *smalec* ‘semisolid edible animal fat, usually extracted from lard or pork backfat’<sup>7</sup> (Nowy Słownik Języka Polskiego) perfectly match the image of the plumpy boy from the pictures.

The next character the readers can meet in the novel concerned is *Veruca Salt*, a spoiled girl, whose personality may be symbolically marked

<sup>7</sup> The authors’ translation of the text from Polish into English: ‘półstały tłuszcz jadalny pochodzenia zwierzęcego, najczęściej otrzymywany z sadła lub słoniny wieprzowej’.

with the semantics of her name. According to the “Middle English Dictionary” (MED), *Veruca* is a name of Latin origin (*verrūca*) meaning ‘a wart’, which was later on adopted in the English language as the word *verruca*. What is more, “Etymonline” suggests that the word also means ‘a fault’ or ‘failure’. It may be the semantics of the name concerned which motivated Dahl to name the protagonist this way, with reference to her personality. After all, *Veruca* is a rotten girl who gets everything she wants. She does not really care about others and their needs; she is indeed selfish. Her name symbolically reflects her unpleasant character.

When it comes to the girl’s surname, the term *salt* means ‘a substance, known chemically as sodium chloride (NaCl), very abundant in nature both in solution and in crystalline form’ (MED). However, English *salt* may also refer to the adjective *salty*, which in an informal context means ‘annoyed or upset, especially when this is unreasonable’ (Cambridge Dictionary = CD). In this sense, the surname may refer to her character just like her first name. Nonetheless, according to “Wonkapedia Wiki”, the name was inspired by a medication found in Dahl’s cabinet called ‘verruca salt’, since salt is common for treating warts. Let us look at the Polish translations of the names. Heydel (Dahl 2015) chooses foreignisation, just like in the previous cases, and stays with *Veruca Salt*, whereas Wyżyński (Dahl 1998) opts for *Weruka Solony*. Although the official website of the Polish government dane.gov.pl does not list even a single Polish woman with the name *Weruka*, bearing in mind the morphology and phonology, it may still be perceived as a domesticated form of *Veruca*. *Solony*, being an adjective of Polish *sól* ‘salt’ may be understood as ‘sprinkled with salt’. One can find *salt* idioms with a reference to unpleasant experience both in English and in Polish. To be precise, the English expression *rub salt in the wound* ‘to make a bad situation even worse for someone’ (Longman Dictionary of Contemporary English) and the Polish one *być komuś solą w oku*<sup>8</sup>, ‘be the subject of reluctance, envy’<sup>9</sup>, literally translated as *\*be a salt in someone’s eye*, have clear semantic references to being unpleasant or unwanted.

<sup>8</sup> The best semantic idiomatic equivalent of Polish *być komuś solą w oku* is English *be a thorn in somebody’s side* ‘be someone or something that annoys you or causes problems for a long period of time’ (Longman Dictionary of Contemporary English).

<sup>9</sup> The authors’ translation of the text from Polish into English: ‘być przedmiotem niechęci, zawiści’.

As for the analogy between the semantics of the name *Veruca Salt/Weruka Solony* and her picture representation in the illustrations by Blake and Foreman, it is hard to decipher the symbolic connection between these two. This is owing to the fact that *Veruca/Weruka* in both of the pictures is smiling, thus it is not an easy task to guess the dark side of her personality.

The portrayal of Veruca Salt (and her parents) by Quentin Blake – English version (1964:39) and translation by Heydel (Dahl 2015:37). (the source of the illustration: Roald Dahl (1964) “Charlie and the Chocolate Factory”)



The portrayal of Weruka Solony by Michael Foreman – translation by Wyżyński (Dahl 1998:31). (source of the illustration: Roald Dahl (1998) “Karol i fabryka czekolady”)



Picture 3: The portrayals of Veruca Salt in “Charlie and the Chocolate Factory”, “Charlie i fabryka czekolady” and Weruka Solony in “Karol i fabryka czekolady”

The next person presented by Dahl is *Violet Beauregarde*, a girl obsessed with chewing gum. The Longman Dictionary of Contemporary English reports that *violet* is a noun meaning ‘a plant with small dark purple flowers, or sometimes white or yellow ones’ and ‘a bluish-purple colour’. As pointed out by “Etymonline”, the lexeme is a Modern English borrowing from Old French *violete* (the 12<sup>th</sup> century), this being a diminutive of *viole* ‘violet’, originating from Latin *viola* ‘the violet, a violet color’. As provided by the OED, Latin *viola* is ‘a plant or flower of the genus *Viola*, esp. *V. odorata*, the sweet-smelling violet, growing wild’. The etymology of the name concerned may be viewed as the motivation behind the character of the protagonist under discussion, especially taking into account the fact that in the novel the girl turns into a giant blueberry of a purple colour.

When it comes to the surname, *Beauregrade* does not seem an obvious choice for the surname of a British girl. The name is actually mostly observed among French people, as it is France where it can be found both as a surname and a first name. It means ‘beautiful to look at’ (see website “House of Names”). However, in Violet’s case, there is no information about her heritage; thus, we cannot assume that her family comes from France. Additionally, Violet may be named after a famous military officer, Pierre Gustave Toutant-Beauregard, known as Little Napoleon. According to the online website *history.com*, he fought in numerous wars, including the Civil War. Nonetheless, the renditions of the name are slightly different. Heydel (Dahl 2015), once again chooses foreignisation and opts for *Violet Beauregarde*. Wyżyński (Dahl 1998), like with the previous examples, decides on a mixture between domestication and foreignisation and comes up with *Jagoda Beauregarde*. He stays faithful to the original surname of the girl, yet he domesticates her first name.

Although the nearest Polish equivalent of English *Violet* is *Wioletta*, Wyżyński (Dahl 1998) decides to domesticate it in a different way, using a Polish name *Jagoda*, which has similar semantic associations. *Jagoda* in the Polish language is not only ‘a female name’ (*Słownik Języka Polskiego*), but also ‘a kind of fruit; *Vaccinium myrtillus*/*Atropa belladonna*’ (Boryś 2005:203), whose form dates back to Proto-Slavic *\*agoda* ‘jagoda’.<sup>10</sup> As reported by the official website of the Polish government, as for January the 22<sup>nd</sup> 2025 there were 44329 women named *Jagoda* in Poland. What is more, the Polish lexeme *jagoda* is translated into English as ‘a blueberry’, ‘a berry’ (*Cambridge Dictionary. Słownik polsko-angielski*). Taking this into account, one may state that the Polish name *Jagoda* may serve as a semantic equivalent of the English *Violet*. When one takes the plot into consideration, it is easily observable that *Violet/Jagoda* relates to the history of turning into a blueberry, as visible in the pictures below. Thus, in the case of the protagonist concerned, there exists a clear analogy between the semantics of her name and the way she is portrayed in the novel by Dahl. In other words, it is the ‘blueberry’ meaning of both English *Violet* and Polish *Jagoda* which motivates not only the events of the plot, but also the way the illustrators of the novel imagine the protagonist, and hence, give child readers a hint of who *Violet/Jagoda* is.

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<sup>10</sup> The authors’ translation of the text from Polish into English: ‘a berry’.

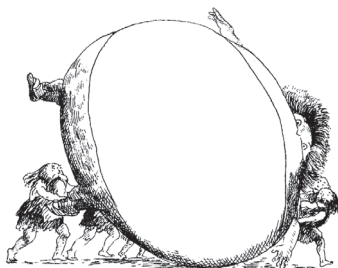
The portrayal of Violet Beauregarde as a blueberry by Quentin Blake – English version (1964:127) and translation by Heydel (Dahl 2015:135).

(the source of the illustration: Roald Dahl (1964) “Charlie and the Chocolate Factory”)



The portrayal of Jagoda Beauregarde as a blueberry by Michael Foreman – translation by Wyżyński (Dahl 1998:102).

(source of the illustration: Roald Dahl (1998) “Karol i fabryka czekolady”)



Picture 4: The portrayals of Violet Beauregarde in “Charlie and the Chocolate Factory”, “Charlie i fabryka czekolady” and Jagoda Beauregarde in “Karol i fabryka czekolady”

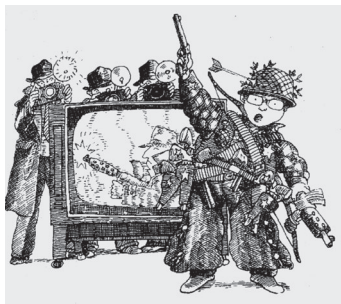
The last character portrayed by Dahl in “Charlie and the Chocolate Factory” is *Mike Teavee*, whose main hobby is watching television. According to Dictionary.com, *Mike* is ‘a male given name. It is a short form of *Michael*’, which goes back to Hebrew *Mīkā’ēl* ‘who is like God?’ and corresponds to post-classical Latin *Michahel*, from which it was borrowed into English in various forms, as *Micael*, *Micahel*, *Michael* (OED). Additionally, as reported by Hanks, Hardcastle and Hodges (2006), *Michael* was one of the archangels regarded as captain of the heavenly host. When the name under discussion may seem popular and typical of a boy, his surname may bring a lot of speculation. It seems that it may be a variation of the word *teevee*, meaning ‘TV’ in colloquial use (OED). As the OED reports, the lexeme has been observed in American English since the 1940s. What may catch the reader’s attention is the morphology of the lexeme under discussion. After all, the surname consists of two components, i.e. *tea* and *vee*, which are pronounced in American English as follows, /ti:/ and /vi:/. The transcription of these words, hence pronunciation, corresponds to the sounds included in the abbreviation of the word *television*, meaning ‘TV’, /,ti:’vi:/. Taking into consideration the sound, the translators seem to have a tough job to render the surname being a wordplay. Heydel (Dahl 2015) chooses foreignisation and stays with *Mike Teavee*, whereas Wyżyński (Dahl 1998)

suggests *Michał T. Elewicz*. As far as the first name is concerned, there were, according to <https://dane.gov.pl>, 568191 men in Poland named *Michał* as for January 22, 2025. The name has been popular in Poland since the Middle Ages (Grzenia 2008:242). Since Polish *Michał* derives from Hebrew *Mīkā'ēl* 'who is like God' as much as English *Michael*, we state that *Michał* may be treated as a form of Polish domestication of *Michael*. Focusing on the surname, at first glance, the Polish rendition does not bear any morphological or phonological resemblance to the original, yet while pronounced, the surname *T. Elewicz* sounds like *telewizja*, which means 'a television viewer' (SJP PWN). Clearly, Wyżyński follows Dahl's idea of wordplay and thinks about the importance of sounds in children's books. Thus, one may observe a clear example of domestication.

The portrayal of Mike Teavee by Quentin Blake – English version (1964:50) and translation by Heydel (Dahl 2015:49).  
(the source of the illustration: Roald Dahl (1964) "Charlie and the Chocolate Factory")



The portrayal of Michał T. Elewicz by Michael Foreman – translation by Wyżyński (Dahl 1998:39).  
(source of the illustration: Roald Dahl (1998) "Karol i fabryka czekolady")



Picture 5: The portrayals of Mike Teavee in "Charlie and the Chocolate Factory", "Charlie i fabryka czekolady" and Michał T. Elewicz in "Karol i fabryka czekolady"

In search of the motivation factors behind the names concerned, as visible in the illustrations above, there is a clear analogy between the semantics of Mike's/Michał's last name, i.e. *Teavee* and *T. Elewicz* correspondingly, major preoccupation, and the way the illustrators decide to present him to the child readers. The television set next to or behind him emphasises the role of watching TV in the life of the protagonist under discussion.



## 5. Conclusions

The object of this article pertains to translating children's literature / translating for children (Oittinen 2000:4) with the aim of discussing the ways proper names are translated, and raising the translators' awareness that translating for children may require from a translator a special knowledge of children's experience, abilities and expectations. We have studied two out of four Polish renditions of Roald Dahl's "Charlie and the Chocolate Factory" (1964), i.e. by Wyżyński (Dahl 1998) and Heydel (Dahl 2015). The analysis presents the English-Polish translation techniques of proper names of the protagonists, namely domestication and foreignisation as understood by Venuti (2001). To be specific, we have focused on the names of child protagonists in the novel, five in number, i.e. *Charlie Bucket*, *Augustus Gloop*, *Veruca Salt*, *Violet Beauregarde* and *Mike Teavee*. As it appears from the study, two different methods of translating these names into Polish have been employed by the aforementioned translators. Wyżyński (Dahl 1998) presents polonized names of *Karol Szaflik*, *August Smalec*, *Weruka Solony*, *Jagoda Beauregarde* and *Michał T. Elewic*, whereas Heydel (Dahl 2015) retains the original English names. These two contrasting techniques of rendition of proper names, i.e. domestication and foreignisation undoubtedly influence children's perception of the characters they read about. While domestication relies on the proximity with the target language and culture, making the text culturally closer to the target child audience and, as a result, perhaps more comprehensible, foreignisation, sending the child reader abroad, is a chance to enrich children's knowledge as well as increase curiosity about a foreign language and culture. If so, answering Shakespeare's (1994:60) famous question, "What's in a name? That which we call a rose/ By any other name would smell as sweet", we are likely to state that, in the case of children's literature, a rose by other name can smell different. After all, as already mentioned, in the paper we assume that proper names do carry meanings and are often used in children's literature to symbolically reflect the characters' personalities and, consequently, can reveal much about the protagonists' natures. To be more specific, in the novel "Charlie and the Chocolate Factory" (1964) the names given to the five child protagonists by Roald Dahl are not arbitrary, but semantically motivated to symbolically capture the characters' looks, personalities or interests. To us, Wyżyński's (Dahl 1998) domesticated names such as *Karol Szaflik*, *August Smalec*, *Weruka Solony*, *Jagoda Beauregarde* and *Michał T. Elewic* may tell the child readers more about the personalities, hobbies or looks of the novel protagonists than Heydel's



(Dahl 2015) foreignised names such as *Charlie Bucket*, *Augustus Gloop*, *Veruca Salt*, *Violet Beauregarde* and *Mike Teavee*. Moreover, it is the names domesticated to the target language which, in the case of their extralinguistic motivation, have a chance to become symbolically reflected by illustrations depicting the protagonists. Therefore, if a translator wants to render a text in a way which is closer to the target language and culture of a child reader, Venuti's (2001) domestication as a translation strategy may help achieve the goal, especially when the meanings of the names of the protagonists are not arbitrary, but extralinguistically motivated.

It needs to be recognised that this text should be treated as a part of a large-scale study and, therefore, cannot be regarded as an exhaustive one, as it presents the strategies of translation of proper names in two out of four Polish renditions of "Charlie and the Chocolate Factory" (1964).

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CD = Cambridge Dictionary = <https://dictionary.cambridge.org/>

dane.gov.pl = <https://dane.gov.pl/>

Dictionary.com = <https://www.dictionary.com/>

Etymonline = <https://www.etymonline.com/>

gov.pl = <https://www.gov.pl/>

history.com = <https://www.history.com/>

House of Names = <https://www.houseofnames.com/>

Longman Dictionary of Contemporary English = <https://www.ldoceonline.com/>

MED = Middle English Dictionary = <https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary>

OED = Oxford English Dictionary = <https://www.oed.com/>

Oxford Learner's Dictionary = <https://www.oxfordlearnersdictionaries.com/>

polskienazwiska = <https://polskienazwiska.pl/>.

Słownik Języka Polskiego = <https://sjp.pl>

Wonkapedia Wiki = [https://wonka.fandom.com/wiki/Welcome\\_to\\_Wonkapedia!](https://wonka.fandom.com/wiki/Welcome_to_Wonkapedia!)