

A COMPARATIVE ANALYSIS OF FUNCTIONS SERVED BY CHARACTERS' PROPER NAMES IN TERRY PRATCHETT'S "THE FIFTH ELEPHANT" AND ITS POLISH TRANSLATION

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1. INTRODUCTION

The Discworld series by Terry Pratchett introduces the reader to a flat world inhabited by people, dwarves, trolls, werewolves, golems, and a number of other races. Within the series, there are eight novels assembled in the City Watch cycle, which concentrates on the lives of watchmen in Ankh-Morpork, the biggest city on the disc. "The Fifth Elephant" is the fifth book in this cycle, and it takes the reader on a diplomatic mission to a wild country called Uberwald.

The main aim of this study is to compare the functions served by the characters' proper names in "The Fifth Elephant" and in the Polish translation of the novel entitled "Piąty Elefant". The matter of proper names in literature has been attracting the attention of numerous scholars for many decades. There have been books published on the subject (e.g. Biolik, 1993; Kohlheim & Kohlheim, 2019; Smith, 2021) as well as academic journals and issues of these devoted to the topic (e.g. "The Journal of Literary Onomastics"; "il Nome nel testo — Rivista internazionale di onomastica letteraria"; Smith & Debus, 2005; Felecan, 2018). The multiplicity of studies has resulted in a multiplicity of approaches and methods being applied. The method chosen for this study is the theory of two acts. It was selected as it has proven to be successful in analysing the functions of characteronyms in novels and their translations (see e.g. Gibka, 2016).

The theory of Two Acts, introduced by Gibka (2019), focuses on the functions served by characters' proper names in the novel. It is claimed that these onyms not only identify and differentiate fictional figures, but they can also serve a wide

variety of other, non-obligatory functions. The functions are defined as roles performed in relations to particular elements of the naming act or the act of using a name (Gibka, 2019, pp. 52, 66). These two acts stand at the core of the theory, and they divide functions into two categories. Functions recognized on the basis of the naming act are called permanent because they are served by proper names from the moment the names are bestowed upon characters. On the other hand, functions defined on the basis of the act of using the name are called momentary as they occur only in individual uses of the onyms.

To analyse characteronyms in “The Fifth Elephant” and its Polish translation, models of the naming act and the act of using the name in the two works of art had to be prepared. Models developed for the original are shown in Figure 1 and 2. Models prepared for the translation are not displayed as they are almost identical, with the exception of the fictional universe being that of the translated novel and not of the original.

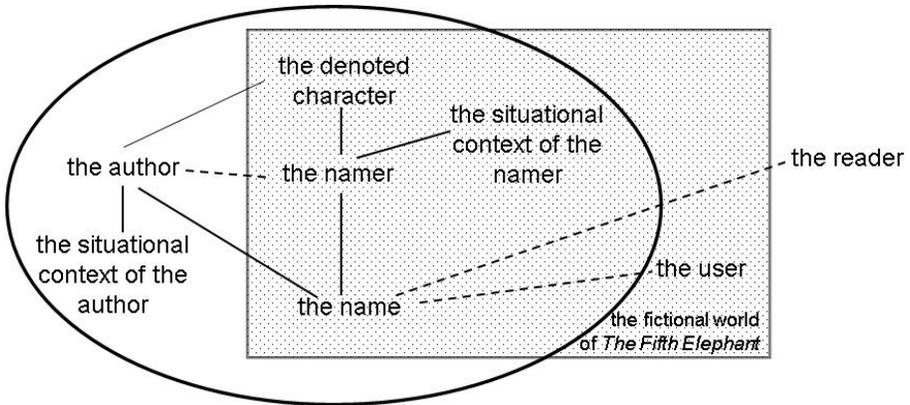


Figure 1. The model of the naming act in “The Fifth Elephant”

Figure 1 presents the model of the naming act in “The Fifth Elephant”, which comprises eight elements: five from the fictional universe of the analysed book and three from the real world. Two elements, the user and the reader, are indirectly included in the model because the entities they represent are almost never present at the moment of naming. The term user encompasses all fictional characters, and the reader refers to all people who will read the book. Outside the fictional world, there is the author (the person who wrote the novel) and their situational context, which is understood as “all circumstances surrounding the process of creating characters, inventing or choosing names for them, naming, and of writing the novel in general” (Gibka, 2019, p. 51). Inside the universe of “The Fifth Elephant”, there appear a number of characters’ proper names (the name), which

are given to fictional figures (the denoted character) by other entities (the namer) in sets of physical and social circumstances (the situational context of the namer) (cf. Gibka, 2019, p. 50).

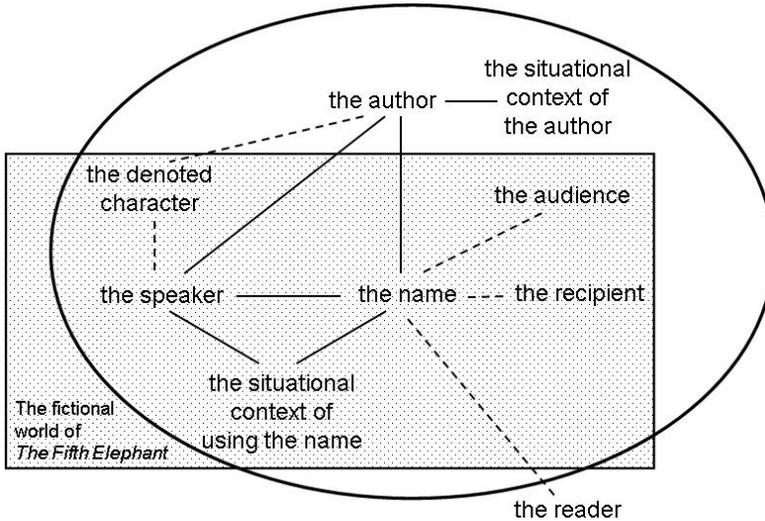


Figure 2. The model of the act of using a character's proper name in "The Fifth Elephant"

Figure 2 shows the model of the act of using a character's proper name in "The Fifth Elephant". Among the elements included in the model, three (the author, their situational context, and the reader) retain their previous definitions. Then, the name refers to the onym used in the act, the speaker is the person who uses the name, and the recipient are the people to whom the act is directed. The term audience encompasses all characters who witness the act but are not its direct recipients, and the denoted character is the figure whose name is used. The uttering of the onym occurs in a set of circumstances that constitute the situational context of using the name (cf. Gibka, 2019, pp. 64–65).

The presentation of the results of the analysis will be divided into two parts. The functions preserved and lost in "Pięty Elefant" will be reviewed first, and the functions added will follow.

2. FUNCTIONS PRESERVED AND LOST

Characters' proper names in "The Fifth Elephant" serve twelve permanent and eleven momentary functions. In this section, it will be demonstrated which of these roles are preserved and which are lost in the translation.

2.1. Permanent functions

Firstly, twelve permanent functions served in six relations will be reviewed.

2.1.1. Name: denoted character

All three functions served in this relation in the original are served in the translation, although not by the same number of onyms. First, the semantic role occurs when the denoted character is described by the metaphoric or the literal meaning of the name (its etymological basis) (cf. Wilkoń, 1970, p. 83). Fourteen out of twenty *nomina propria* that serve this function in the original retain it in the translation. Some describe their bearers literally, e.g. *Rubber Sonky* (Pol. *Sonky Gumka*) produces rubber goods and *Death* (Pol. *Śmierć*) is an anthropomorphic personification who comes when a person dies to enable their soul to move on. Other onyms characterize their bearers metaphorically; for instance, *Colonesque* and *Nobbski* denote watchmen in Uberwald who resemble two officers in Ankh-Morpork called Colon and Nobby. There are also some *nomina propria* that serve the function metonymically; for example, the name *Done It* (Pol. *Załatwione*) belongs to a man who always repeats the phrase “done it” (Pol. “załatwiłem”). The six onyms that no longer perform the semantic function in the Polish translation are: *Wolfgang von Uberwald*, *Wolf*, *Wolfgang*, *Wolf von Uberwald*, *Marthter Wolfgang*, and *Mr Right Amount*. The first five denote a werewolf and are not translated into Polish, so the reader does not know that the names describe their denoted character. The last name undergoes the process of appellativization and appears in the translation as “mężczyzna dysponujący odpowiednią gotówką” (Pratchett, 1999/2013, p. 24) (literally “a man who has got enough cash”). As there is no onym, no onymic function can occur.

Secondly, the sociological function appears when the name indicates the denoted character’s affiliation (e.g. social or group) or their inferiority or superiority (cf. Wilkoń, 1970, p. 83; Kuffner-Obrzut, 2003, p. 493). “The Fifth Elephant” includes fifty-three *nomina propria* that serve this role and “Piąty Elefant” fifty-two. The vast majority of the sociological proper names are such because they incorporate titles. In the original, these begin with capital letters, but in the translation they start with lower case ones. Moreover, some English titles become descriptions rather than titles in the translation, for instance, *Acting Captain Colon* (Pol. *pełniący obowiązki kapitana Colon*). Some onyms, like *Corporal Nobbs* (Pol. *kapral Nobbs*), *Sergeant Angua* (Pol. *sierżant Angua*), and *Bishop Horn* (Pol. *biskup Horn*), show the group affiliation. Other names indicate the social position, e.g. *Lord Vetinari* (Pol. *lord Vetinari*), *Sir Richard Liddleley* (Pol. *sir Richard Liddeley*), and *King Rhys Rhysson* (Pol. *król Rhys Rhysson*). Still other *nomina propria*, for example, *Leonard of Quirm* (Pol. *Leonard z Quirmu*)

and *Lady Serafine von Uberwald* (Pol. *lady Serafine von Überwald*), point to the nationality of the denoted characters. Furthermore, there is one onym that does not show the group affiliation but a change in it. A respected member of the watch resigns, and as of that moment he is no longer Captain Carrot Ironfoundersson but *Mister Ironfoundersson* (Pol. *pan Żelaznywładsson*). Thus, the name indicates the lack of group affiliation. Finally, the character's proper name that loses the sociological function in the translation is *Commander Sam Vimes*. This happens because the name simply does not appear in "Piąty Elefant".

The third and last function served in this relation is the conative role, which emerges when a proper name "causes the denoted character to do something" (Gibka, 2019, p. 54). In both the original and the translation, this happens when *Chery Littlebottom*, dissatisfied with her first name, changes it to *Cheri*.

2.1.2. Name: namer

In relation to the namer, characters' proper names in "The Fifth Elephant" serve two permanent functions: the expressive and the revealing. Both are preserved in the translation, but the expressive role is served by seven not eight onyms. This role occurs when *nomina propria* voice the namer's feelings or emotions towards the denoted character or the name (Gibka, 2019, p. 55). This happens, for instance, when *Angua* calls her frightening werewolf brother *Wolfie* (Pol. *Wolfie*), which shows her contempt for him. Different feelings are voiced when *Wolfgang*, who hates *Vimes* and his city, names the man *Ankh-Morpork* and *Civilized* (also *Mister Civilized* and *Civilized Man*; Pol. *Ankh-Morpork*, *Cywilizowany*, *pan Cywilizowany*, and *Człowiek Cywilizowany*). The expressive function of the name *Vimesy* is lost in the translation because the onym does not appear in "Piąty Elefant".

The revealing function is served by every proper name that "discloses a piece of information about the namer" (Gibka, 2020, p. 86). There is one such onym both in the original and in the translation: *Overseer Vimes of the Look* (Pol. *Nadzorca Vimes z Warty*). The name is used by *Commander Vimes* of the Watch to introduce himself while speaking dwarfish, and it shows how poor his command of the language is.

2.1.3. Name: situational context of the namer

In "The Fifth Elephant", one onym serves the allusive function and one the commemorative function. Both names retain their roles in the Polish translation. The allusive function emerges because the name *Stoneface* (Pol. *Kamienna Gęba*), which refers to *Samuel Vimes*, is used as an allusion to the bearer's ancestor, *Stoneface Vimes*. Then, the commemorative role occurs because an onym "memorialises an entity from the namer's world (for instance a person or an event)" (Gibka, 2019, p. 55). The name *Gavin* denotes a wolf that ate a man

called Gavin. The reason for the murder was the large number of wolf traps set by the human. Thus, the wolf's name commemorates a deed important to that wolf's pack.

2.1.4. Name: name

When the recipient's attention is kept on the structure of the characteronym rather than directed to other elements of the naming act, the name serves the poetic function (cf. Rutkowski, 2001, p. 100). Both the original and the translation include five onyms that perform this role. Firstly, *King Rhys Rhysson, Albrecht Albrechtson*, and *Gilbert Gilbert* (Pol. *król Rhys Rhysson, Albrecht Albrechtson*, and *Gilbert Gilbert*) attract attention because the first names and the surnames are (almost) identical. Secondly, *Bigger-than-Small-Dave Dave* (Pol. *Większy niż Mały Dave Dave*) contains a comparison in its structure. Moreover, this comparison is made between two people with the same first name. Finally, the onym *Constable Visit-The-Infidel-With-Explanatory-Pamphlets* (Pol. *funkcjonariusz Wizytuj Niewiernych z Wyjaśniającymi Pamfletami*) is a complete sentence that sounds like an order for the denoted character.

2.1.5. Name: user

In this relation, the camouflaging and the didactic-educative functions emerge. They are served by the same names in "The Fifth Elephant" and "Piąty Elefant". The first role occurs when "the name conceals the identity of its denotation from all or some fictional characters" (Gibka, 2019, p. 56). This happens with the initials *K.* and *W.* (Pol. also *K.* and *W.*), which are discovered in a spy's notebook and which disguise the identity of two people. Similarly, *Agi Hammerthief* (Pol. *Agi Młotokrad*) denotes a dwarf who initiates a street fight, but it is the character's false name designed to hide their true identity. On the other hand, the onyms *Dee*, *Ironhammer*, and *Bloodaxe* (Pol. *Dee*, *Żelazny Młot*, and *Krwawy Topór*) conceal not the identity but the gender of their denoted characters. As such they were also recognized as serving a camouflaging function.

Secondly, the didactic-educative role occurs when the user's knowledge is enriched or preserved by characteronyms (cf. Kęsikowa, 1988, p. 81). This happens when characters in "The Fifth Elephant" and in "Piąty Elefant" come across onyms: *B'hrian Bloodaxe*, *Great A'Tuin*, *The Fifth Elephant*, *Om*, and *Ossory* (Pol. *B'hrian Krwawy Topór*, *Wielki A'Tuin*, *Piąty Elefant*, *Om*, and *Ossory*). The reason for this is that these proper names denote historical figures in the fictional world of the novel; moreover, the names are accompanied by pieces of information about their denoted characters. Thus, every time the characters hear about those historical figures, they learn about the past of the world they live in. In other words, they participate in what could be called mini history lessons.

2.1.6. Name: reader

A camouflaging function is also served in this relation because some characters' proper names "conceal the identities of their denotations from the reader" (Gibka, 2019, p. 57). Exactly as in the relation to the user, the onyms that perform this role are *K.*, *W.*, *Agi Hammerthief*, *Dee*, *Ironhammer*, and *Bloodaxe* (Pol. *K.*, *W.*, *Agi Młotokrad*, *Dee*, *Żelazny Młot*, and *Krwawy Topór*).

The second function that emerges in relation to the reader is the humorous role. It is served when onyms, analysed as lexical units, include humorous elements. There are five groups of humorous characters' proper names:

- (1) *nomina propria* which can be confused with common nouns (the basic incongruity of the type meaningless — meaningful arises in these units); (2) the same proper names but put in a context which increases the probability of their misinterpretation; (3) appellations with a non-neutral etymological basis, for instance referring to semantic fields like anatomy or sexuality; (4) onyms deprecating the characters they denote; (5) (mis)matched clusters of names, e.g. a first name and a surname. (Gibka, 2018a, p. 58)

The analysed novels include many onyms that sound like common nouns; therefore, it is unlikely that the reader will laugh at them as they get used to them. On the other hand, there are two proper names that belong to the second group. *Rubber Sonky* (Pol. *Sonky Gumka*) is a producer of rubber goods, including condoms, and *Eerie* (Pol. *Dziwniak*) is a rabbit that has human ears growing on its back. Then, the third group includes names: *Colon* (Pol. *Colon*), *Cheery Littlebottom* (also *Miss Littlebottom*; Pol. *Cudo Tyleczek* and *panna Tyleczek*), *Arsehole* (Pol. *Dupek*), and *Bum* (Pol. *Tylek*). These *nomina propria* refer to private parts of the human body, and, apart from *Colon* (which was not translated), they also serve a humorous function in the translation. Next, the fourth group contains onyms *Foul Ole Ron* and *Awkward* (Pol. *Paskudny Stary Ron* and *Niezdara*) because they depreciate the characters they denote (both in the original and the translation). Finally, the fifth group remains empty.

2.2. Momentary functions

The second part of the analysis concentrates on eleven momentary functions performed by characteronyms in six relations.

2.2.1. Name: speaker

The analysis of this relation yielded three momentary functions: the expressive, sociological, and revealing. The first of them emerges when a character's proper name "that is not expressive from the moment of naming is used by the speaker to express his feelings and emotions" (Gibka, 2019, p. 69). "The Fifth Elephant"

includes six onyms used in this way while “Piąty Elefant” includes only one such name. This happens because in the original the characteronyms are marked by italics (*Vimes*, *Carrot*, *Done It*, *Wallace Sonky*, *Sergeant Flint*, and *Dee*) that are not preserved in the translation. However, in one act of using an onym, italics are substituted by ellipses, so the momentary expressive function of the name *Sergeant Flint* (Pol. *Sierżant Flint*) is preserved:

‘And I shall rely on you, corporal, to let me know if Sergeant Flint has any trouble.’
 ‘Sergeant Flint,’ said Nobby, in a little voice.
 ‘I know he’s a troll, but I won’t have it said I’m an unfair man.’
 ‘Sergeant *Flint*.’
 ‘I knows I can rely on you, corporal.’
 ‘*Sergeant Flint*.’
 ‘That will be all. I’ve got to go and see his lordship in an hour and I want some time to think. That’s what my job is, thinking.’
 ‘*Sergeant Flint*.’
 ‘Yes. I should go and report to him if I was you.’ (Pratchett, 1999, p. 133)

– I polegam na was, kapralu, że zameldujecie mi, gdyby sierżant Flint miał jakieś kłopoty.
 – **Sierżant Flint...** — powtórzył Nobby słabym głosem.
 – Wiem, że to troll, ale nikt mi nie zarzuci, że jestem człowiekiem niesprawiedliwym.
 – **Sierżant... Flint...**
 – Wiem, że mogę na was liczyć, kapralu.
 – **Flint... sierżant...**
 – To chyba wszystko. Za godzinę wychodzę na spotkanie z jego lordowską mością i muszę trochę pomyśleć.
 – **Sierżant Flint...**
 – Tak. Na waszym miejscu poszedłbym się u niego zameldować. (Pratchett, 1999/2013, pp. 96–97)

Secondly, when the proper name used indicates the speaker’s social superiority or inferiority or social, group, or national affiliation, the sociological function appears (Gibka, 2019, p. 68). In the universes of the analysed novels, one can find a group of surgeons all called Igor. These men are extremely skilful with needles but not so skilful with their own tongues as all of them have a characteristic speech impediment. Therefore, when the onyms *Marthter Wolfgang*, *Marthter Thleeph*, *Mithter Crapanthy*, and *M’th Prodzky* are pronounced in such a way, there is no doubt they are uttered by an Igor. However, in “Piąty Elefant”, these names are partially translated, and two of them (*pan Wolfgang* and *pan Prodzky*) lose the sociological function as the mispronounced sounds disappear in the translation.

Thirdly, the revealing function is served when “a piece of information about the speaker is revealed by the name he uses” (Gibka, 2019, p. 69). There are five such acts of using an onym in the original, and all of them are preserved in the translation. One of them occurs when Lady Serafine tries to say “Lord V... Ve...” (Pratchett, 1999, p. 253), and another person utters the name *Vetinari* for her. This demonstrates how much Serafine, being a werewolf, hates the word *vet*.

2.2.2. Name: situational context of using the name

Because one of the examined onyms “is used to create or reinforce a certain atmosphere” (Gibka, 2019, pp. 69–70), the conative function emerges. Corporal Nobbs is almost always addressed or talked about in a condescending way. However, when he leads a picket after establishing the Guild of Watchmen and becoming its president, he is referred to as *Guild President C. W. St J. Nobbs* (Pratchett, 1999, p. 329). The name preserves this function in the translation.

2.2.3. Name: denoted character

In this relation, three functions emerge. First, the momentary sociological role occurs when the affiliation or position of the denoted character is not pointed to from the moment of naming but only in an individual use of the name. An interesting phenomenon occurs when the exhausted Commander of the Watch, the Duke of Ankh, Sir Samuel Vimes is in hot pursuit of an insane werewolf.

The new street was wider, busier, and there were a number of elegant coaches moving slowly through the crowds. Of course... the coronation. But that belonged to the world of the Duke of Ankh and, right now, he wasn't here. There was only *Sam Vimes*, who didn't much like coronations. (Pratchett, 1999, p. 429)

In this moment, Vimes leaves all his titles, positions, and ensuing duties behind and is simply a human being with a task to accomplish. The exact same situation appears in the studied translation.

Second, the conative function is served when the denoted character reacts to a use of their name (cf. Gibka, 2019, p. 70). “The Fifth Elephant” includes seven such occurrences, and all of them are preserved in “Piąty Elefant”. One of the figures who reacts is Corporal Nobbs. He tells Captain Colon not to call him *Nobby* but *Mister Nobbs* (Pol. pan Nobbs) when the man annoys him with his condescending behaviour (Pratchett, 1999, p. 194).

Finally, onyms used to voice the denoted character's feelings toward them serve the expressive function. In the analysed novels, there are two proper names uttered in this manner:

Willikins ushered in a small thin man (...)

‘I am so sorry to disturb your grace...’

Vimes laid down his knife. He'd been peeling an orange. Sybil insisted he eat fruit.

‘Not your grace,’ he said. ‘Just Vimes. Sir Samuel, if you must. Are you Vetinari's man?’ (Pratchett, 1999, p. 71)

Here, *Vimes* is used by its bearer to show his preference for his surname over his titles, and *Sir Samuel* is used to indicate which of his titles the man dislikes the least. Both characteronyms preserve this function in the translation.

2.2.4. Name: recipient

Both “The Fifth Elephant” and “Piąty Elefant” include the proper names of fourteen characters that cause reactions from recipients and, therefore, serve the conative function (cf. Gibka, 2019, p. 70). The reactions are diverse; for example, the name *Serafine* elicits a question about the denoted character’s identity (Pratchett, 1999, p. 48), and the use of the name *Lord Vetinari* makes two werewolves (the Baron and the Baroness von Uberwald) growl (Pratchett, 1999, p. 255). All reactions in the original and in the translation are the same.

Another function that occurs in relation to the recipient is the revealing role.

Vimes picked up a groaning dwarf. ‘Who did this?’ he demanded. ‘I’m not in the mood for being messed around. Come on, I want a name!’

‘Agi Hammerthief,’ muttered the dwarf, struggling.

‘All right,’ said Vimes, letting him go. ‘Write that down, Carrot.’ (Pratchett, 1999, p. 23)

This use of *Agi Hammerthief* shows that Vimes does not know the dwarfish culture well. The man believes the name to denote a real dwarf, but the onym denotes a mischievous spirit living in mines (Pratchett, 1999, p. 23). The situation is translated without any changes that would cause the function to disappear.

2.2.5. Name: author

The revealing role is also served in relation to the author. In “The Fifth Elephant”, there appears a use of *Constable Visit* that shows the author’s mistake. It happens when, despite having been demoted to lance-constable, Visit is referred to as *Constable Visit* before being reinstated (Pratchett, 1999, p. 129). The function is lost in “Piąty Elefant” because the surname is used without the rank (Pratchett, 1999/2013, p. 93).

2.2.6. Name: reader

In this relation, characteronyms that do not have permanent humorous elements but receive such elements in individual uses and names that serve the permanent humorous function but receive new humorous elements perform the momentary humorous role. The original includes four such onyms and the translation two. Firstly, the following use of the name *Colon* might highlight the fact that the word colon refers to the main part of the large intestine.

‘Colon, Colon, Colon! Out! Out! Out!’, shouted Reg Shoe happily, waving his placard.

‘That doesn’t sound right, Reg’, said Nobby. ‘Sounds like surgery’. (Pratchett, 1999, p. 329)

It may also point to the activity of defecating. Therefore, the neutral-not neutral incongruity of the name *Colon* is emphasized by the context in which the

name appears (the onym not only belongs to the third group of humorous characteronyms but also to the second one). This function of this name is lost in “Piąty Elefant” because the name is not translated. Secondly, the onym *Mr Right Amount* receives the high value-low value incongruity in the following use:

The young woman stood on a corner in the Shades. Her general stance indicated that she was, in the specialized patois of the area, a lady-in-waiting. To be more precise, a lady-in-waiting for Mr Right, or at least Mr Right Amount. (Pratchett, 1999, p. 34)

Therefore, juxtaposed with the onym Mr Right, the name deprecates its denoted character (third group). Again, this function is lost in translation; this time, the reason for the loss is that the onym undergoes the process of appellativization and appears as a phrase “mężczyzna dysponujący odpowiednią gotówką” (literally “a man with enough cash”; Pratchett, 1999/2013, p. 24). Thirdly, when Lady Margolotta says: “My name, in the short form, is Lady Margolotta Amaya Katerina Assumpta Crassina von Uberwald, and I am a vampire...” (Pratchett, 1999, p. 392), her long name appears in a context releasing the humour (short vs. long). Similarly, the name *Bum* also appears in a humorous context when used in the sentence “Bum talked” (Pratchett, 1999, p. 191). Both situations occur also in “Piąty Elefant”, so the function of these two nomina propria is preserved.

3. FUNCTIONS ADDED

Apart from the functions preserved, some characters’ proper names in “Piąty Elefant” also serve other roles that do not appear in the original. These added functions will be discussed in this section.

Firstly, the name *Funkcjonariusz Rzygacz* (org. *Constable Downspout*) performs the permanent humorous function in relation to the reader. The word *rzygacz* derives from the word *rzygać*, which means ‘to puke’; therefore, the onym belongs to the third category of humorous names as it possesses the neutral-not neutral incongruity. This role was added because a name of neutral etymology was substituted with one whose etymology is not.

Secondly, the momentary humorous function in relation to the reader is served in the translation by one new onym — *Sam*. This happens because the first name coincides with the Polish common noun *sam*, which means ‘alone’, ‘oneself’, or ‘on one’s own’. Thus, every use of *Sam* in which the substitution of the onym with the words ‘alone’, ‘oneself’, or the phrase ‘on one’s own’ changes the meaning of the situation is potentially humorous. There are six such instances, for example: “Afterwards, a thoughtful Sam Vimes stepped out into the coach yard. An Igor was already loading the luggage” (Pratchett, 1999, p. 416), which was translated into “Po chwili zamyślony Sam Vimes wyszedł na dziedziniec. Igor ładował już

bagaże do powozów” (Pratchett, 1999/2013, p. 302). In “Piąty Elefant”, it can be read that Vimes alone or Vimes himself stepped out. The probability of humorous interpretation increases when Vimes is actually alone: “There was only Sam Vimes, who didn’t much like coronations” (Pratchett, 1999, p. 429) and when the first name in question is found at the beginning of a sentence, where a common noun would also be written with a capital letter: “Sam Vimes awoke to the smell of hot fat” (Pratchett, 1999, p. 413).

Lastly, the translation includes four characters’ proper names that serve the momentary sociological function in relation to the speaker (a function that they do not serve in the original). Three onyms do not appear in “The Fifth Elephant” at all; they occur only in “Piąty Elefant”. The name *B’hrian Bloodaxe* is translated as *B’hrian Krwawy Topór*, which includes the letter ‘w’, which in turn is mispronounced by Lady Margolotta. Therefore, when she utters the onym, it becomes *B’hrian Krvavy Topór*, and the translated novel receives an additional onym that serves the momentary sociological role (see Pratchett, 1999/2013, p. 178). The rest of the new nomina propria appear also because of the manner in which Lady Margolotta speaks. In her mouth, *Wolfgang* becomes *Volfgang* but only in the translation as Lady Margolotta does not mispronounce this particular name in the original. Similarly, she does not mispronounce the word *Überwald* when introducing herself in the original (Pratchett, 1999, p. 392), but she does when doing so in the translation: “*lady Margolotta Amaya Katerina Assumpta Crassina von Überwald*” (Pratchett, 1999/2013, p. 285). Finally, another onym serves the momentary sociological function in the translation because Polish nouns and onyms are declined. Therefore, *Lord Vetinari* appears sometimes as *lordowi Vetinari*, which is pronounced by Lady Margolotta as *lordovi Vetinari* (Pratchett, 1999/2013, p. 317).

4. CONCLUSIONS

The analysis of characters’ proper names in “The Fifth Elephant” and “Piąty Elefant” showed that both onymic sets serve twelve permanent and eleven momentary functions. It is the permanent sociological role in relation to the denoted character that is performed by the greatest number of onyms. This might not be surprising as the plot revolves around City Watch guards and a diplomatic mission. The numbers of characteronyms serving all permanent and momentary functions are illustrated in Figure 3 and 4 respectively.

The green colour represents the number of proper names serving the function in the original. The blue colour shows how many names have preserved the function in the translation. Finally, the orange colour is used for the names that do not perform the function in the original but perform it in the translation.

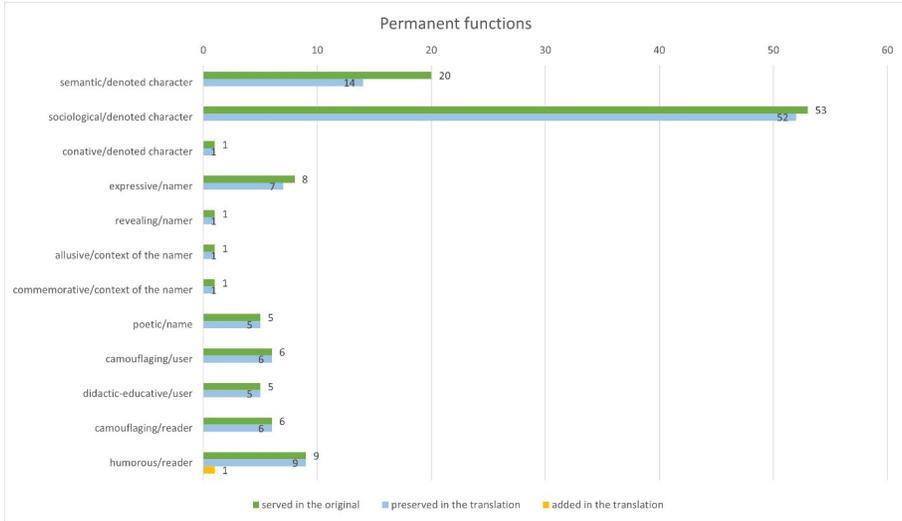


Figure 3. Permanent functions of characteronyms in the analysed novels



Figure 4. Momentary functions of characteronyms in the analysed novels

No function is entirely lost in the translation. However, four permanent and four momentary functions are partly lost in the translation. One of the reasons for

these losses is that some characteronyms, for instance, *Vimesy* and *Commander Sam Vimes*, do not appear in “Piąty Elefant”. Other onyms, e.g. *Mr Right Amount*, are lost due to the process of appellativization. Some names, like *Wolfgang* and *Colon*, lose their functions because they are not translated, and some nomina propria, for example, *Done It* and *Carrot*, lose their functions due to the fact that the manner in which they are written changes. Furthermore, *Marthter Wolfgang*’s and *M’th Prodzky*’s functions depend on the inclusion of the letter ‘s’, which disappears in the translation. Finally, one onym — *Constable Visit* — is used in “Piąty Elefant” with a different rank.

On the other hand, three functions are gained by some characters’ proper names in the translation. This happens because one neutral name becomes not neutral, one name taken over without any changes coincides with a Polish common noun, and four names include consonants mispronounced by the speaker.

The theory of two acts has proved to be a fruitful choice for the analysis; it might even be said that the theory is uniquely useful because no other approach or study would enable a complete and coherent analysis of the functions served by characteronyms in “The Fifth Elephant” and its Polish translation. The names studied perform a total of twenty-three functions, with some differing greatly from each other while others are very similar. It is therefore very important to have clear definitions of all functions and to understand the distinctions between them. Otherwise, the analysis would not be complete or would contain errors, such as recognising one function as another or combining two different functions into one. Additionally, that would make it impossible to compare the novel with its translation, whose analysis, incidentally, would also be incomplete or erroneous. The first typologies of functions of characteronyms published in Polish and English appeared in 1970 and 1959 respectively (Wilkoń, 1970; Rudnyckyj, 1959). Neither would suffice for the analysis of the material chosen for this study; the first identifies only six functions, and the latter distinguishes only four. Moreover, Rudnyckyj does not define the functions he proposes. A study that develops Rudnyckyj’s classification includes twelve functions, but none of them are defined, and no distinctions between the functions are provided (Gerus-Tarnawecky, 1968). Among other publications in which long lists of functions are proposed, one could mention articles by Ashley (1987) and Windt (2005). However, these works also do not include definitions or a differentiation. The issue of presenting a complete list of functions of proper names in literature was at one point quite aptly described by Windt-Val as “more or less never-ending” (2012, p. 278). Nevertheless, no matter the number of functions identified, none can be recognised as being served by any names unless they are clearly defined and differentiated from other functions. One other aspect that distinguishes the theory of two acts from other approaches is that the functions were divided into two main types: permanent and momentary, which is

one of the crucial elements allowing for complete and comprehensible analyses of “The Fifth Elephant” and “Piąty Elefant” as well as of other novels by Pratchett (examined in, for example, Gibka, 2018b, 2019, 2020).¹ While characteronyms in some novels might only serve up to six permanent functions, Terry Pratchett used the onymic strata of his works so masterfully that such short typologies of functions do not allow for the comprehensive analyses of his books.²

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¹ A much more extensive overview of approaches to the issue of functions of proper names in novels can be found in Gibka (2019, pp. 13–45).

² On Pratchett’s skills in naming and using names see, for instance, Boyadzhieva, 2017; Farkas, 2022; Manova-Georgieva, 2020.

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SUMMARY

This study is devoted to the issue of the functions served by characters' proper names in novels and their translations. The works of art chosen for analysis are Terry Pratchett's "The Fifth Elephant" and the Polish translation of this book entitled "Piąty Elefant." The main thesis of this article is that some characteronyms no longer serve the onymic functions in the translation which they perform in the original. Moreover, some proper names receive additional functions in the translation that they do not serve in the original. The author's aim is to compare the functions served by characteronyms in the two books and identify which functions are preserved in the translation, which are lost, and which are added as well as to determine the reasons why some onyms lose their functions. The method chosen to conduct the research is the theory of two acts in which the functions of characteronyms are recognized and defined on the basis of the naming act and the act of using a name in the novel. Thus, they are divided into two groups of functions: permanent and momentary. The examination showed that both onymic sets serve twelve permanent and eleven momentary functions, so no function is entirely lost in the translation. Nevertheless, four permanent and four momentary functions are partly lost in the translation.