

MARTYNA KATARZYNA GIBKA

Koszalin University of Technology, Poland

ORCID ID: 0000-0002-9184-7789

e-mail: martyna@gibka.pl

Functions of Characters' Proper Names in  
Terry Pratchett's *Jingo* and Its Polish Translation  
entitled *Bogowie, honor, Ankh-Morpork*

---

Funkcje nazw własnych postaci w powieści Terry'ego Pratchetta *Jingo* i w jej  
polskim przekładzie zatytułowanym *Bogowie, honor, Ankh-Morpork*

1. PRELIMINARY REMARKS

*Discworld* is a series of works written by Sir Terry Pratchett (1948–2015). The action takes place in a flat, disc-shaped world supported by four elephants standing on a huge turtle that traverses the universe. *Jingo* (Pol. *Bogowie, honor, Ankh-Morpork*) is the twenty-first novel of the *Discworld* series and the fourth of the Ankh-Morpork City Watch series. The plot of the novel focuses on the conflict between two areas of the world: Ankh-Morpork and Klatch. The topics of war, loss, conspiracy, difficult choices, and the difference between what is personal and what is important, are discussed in the book.

134 named characters (and 258 proper names which refer to them) appear in *Jingo*. The Polish translation of the novel includes 131 named characters (253 onyms). Each of these names identifies a character and makes it distinguishable from the other characters.<sup>1</sup> However, this is not the end of the role of onyms in the books under study. Proper names in literature can perform a wide range of different

---

<sup>1</sup> Cf. identifying and differential function in Czesław Kosyl (1992, p. 50).

functions. This issue has been the subject matter of literary onomastic research since 1953<sup>2</sup>. Among the functions proposed by researchers both in Poland and abroad, one can mention the following: localizing, sociological, allusive, descriptive, expressive (Wilkoń, 1970), myth-creating, documentary (Szewczyk, 1978), symbolic (Sarnowska-Giefing, 1977), intertextual (Cieślakowa, 1993), psychological (Windt-Val, 2012) and aesthetic (Lietz, 1992).

The subject of this work is a comparative analysis of the functions served by proper names of characters in the novel *Jingo* and in its Polish translation entitled *Bogowie, honor, Ankh-Morpork* (translation by Piotr W. Cholewa). The research is based on the theory of two acts (Gibka, 2018a), thus dividing functions into permanent and momentary ones. This breakdown is reflected in the structure of the article.

## 2. PERMANENT FUNCTIONS

The permanent functions of the proper name of a character in the novel is the role played by *nomen proprium* in relation to the element of the naming act in the novel (Gibka, 2016a, p. 374). The permanent functions can be identified when the character is named, so the onyms in *Bogowie, honor, Ankh-Morpork* have been examined on the basis of the following model of the naming act.

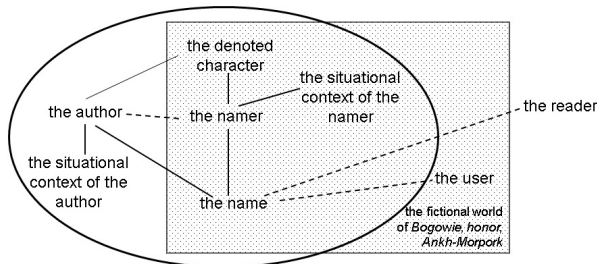


Diagram 1. The model of the naming act in the novel *Bogowie, honor, Ankh-Morpork*<sup>3</sup>

Source: Author's own study.

The above diagram consists of eight elements belonging to two worlds. In the fictional world, the following have been distinguished: the name, the denoted character, the namer, the situational context of the namer and the user. The real world, in turn, involves the author, the situational context of the author, and the reader.

<sup>2</sup> The first work that addresses the problem of the function of proper names in literary works is an article by Stefan Reczek (1953, p. 220).

<sup>3</sup> Cf. the basic naming model in Martyna Gibka (2018a).

The comparative analysis showed that the *nomina propria* under discussion serve 10 permanent functions both in the original work and in the translation.

Table 1. Permanent secondary functions of characters' proper names in the novels *Jingo* and *Bogowie, honor, Ankh-Morpork*

Relation	Function	Proper name from <i>Jingo</i>	Proper name from <i>Bogowie, honor, Ankh-Morpork</i>
name: denoted character	semantic	<i>Constable Visit-The-Infidel-With-Explanatory-Pamphlets</i>	<i>funkcjonariusz Wizytuj Niewiernych z Wyjaśniającymi Broszurami</i>
	sociological	<i>Lord Vetinari</i>	<i>lord Vetinari</i>
name: namer	expressive	<i>"Bloody Stupid" Johnson</i>	<i>„Bezdemnie Glupi" Johnson</i>
	desirous	<i>Nhobi</i>	<i>Nhobi</i>
name: situational context of namer	commemorative	<i>71-hour Ahmed</i>	<i>71-godzinny Ahmed</i>
name: name	poetic	<i>71-hour Ahmed</i>	<i>71-godzinny Ahmed</i>
name: user	didactic	<i>Woddeley</i>	<i>Woddeley</i>
	camouflaging	<i>Knobi</i>	<i>Nhobi</i>
	conative	<i>71-hour Ahmed</i>	<i>71-godzinny Ahmed</i>
name: reader	humorous	<i>Sir Sam Mule</i>	<i>Sam Mul</i>

Source: Author's own study.

However, the permanent functions do not appear in the same way in both works.

In relation to the denoted character (the character who received the name), proper names serve the semantic and sociological functions. The first one appears when the onym characterizes the denoted character “according to [its own – M.G.] metaphorical or literal meaning” (Wilkoń, 1970, p. 83). In *Jingo*, the reader can find 22 such *nomina propria*, and in *Bogowie... – 17*. For example, the name of a member of the City Watch (*Constable Visit-The-Infidel-With-Explanatory-Pamphlets*, Pol. *funkcjonariusz Wizytuj Niewiernych z Wyjaśniającymi Broszurami*) describes how the guard spends his free time. The onym *Death* (Pol. *Śmierć*) indicates the profession of the anthropomorphic personification which it denotes. The nicknames of *the Bursar*, *the Librarian* and *the Dean* lose their semantic function in translation because they undergo the process of appellativization. The surname *Slant* (which denotes a lawyer) is not translated, and the nickname *Washpot* (belonging to the above-mentioned officer obsessed with religion) appears in the translation as *Kocioł*, thus losing its reference to the Book of Psalms:

God hath spoken in his holiness; I will rejoice, I will divide Shechem, and mete out the valley of Succoth. Gilead [is] mine, and Manasseh [is] mine; Ephraim also [is] the strength of mine head; Judah [is] my lawgiver; Moab [is] my washpot; over Edom will I cast out my shoe: Philistia, triumph thou because of me (Psalms 60, pp. 6–8, King James Version)<sup>4</sup>.

<sup>4</sup> “Bóg przemówił w swojej świątyni: Będę się radował i podzielę Sychem, a dolinę Sukkot wymierzę. Do Mnie należy Gilead, do Mnie Manasses, Efraim jest szyszakiem mej głowy, Juda

In translations of the Bible into Polish, the word “washpot” appears as *misa do mycia* (Eng. washing bowl) (Biblia Tysiąclecia, Edycja Św. Pawła, Uwspół. Biblia Gdańska, Biblia Poznańska), *miednica, w której się* [Bóg– M.G.] *myje* (Biblia Warszawska), *misa do obmyć* (Biblia Warszawsko-Praska), *miednica do umywania mego* [Boga– M.G.] (Biblia Gdańska), *miska do Mego* [Boga – M.G.] *umywania* (Nowa Biblia Gdańska), *garniec umywania mego* [Boga – M.G.] (Biblia Brzeska), *garniec nadzieje mojej* [Boga – M.G.] (Biblia Jakuba Wujka, Biblia Nowego Świata), it does not appear as *kocioł* (Eng. cauldron).

The sociological function emerges when the social, national or group affiliation of the denoted character (Wilkoń, 1970, p. 83) or their social position (Kuffner-Obrzut, 2003, p. 493) is indicated by the onym. In *Jingo*, 61 names and their variants, which denote 43 characters, and in translation 59 onyms for 42 characters, serve this function. Social affiliation (here to the City Watch) is indicated by titles included in names such as *Commander Vimes* (Pol. *komendant Vimes*), *Corporal Littlebottom* (Pol. *kapral Tyleczek*) or *Captain Carrot* (Pol. *kapitan Marchewa*). Social position, on the other hand, is indicated by onyms such as *Lady Venturi* (Pol. *lady Venturi*), *Prince Kalif* (Pol. *książę Kalif*), *Lord Vetinari* (Pol. *lord Vetinari*). In the Polish translation, the name *Sir Sam Mule* loses its function because it appears without the title, simply as *Sam Mul*. Moreover, the onym *Probationary Constable Buggy Swires* does not retain its sociological function in the *Bogowie...* since it does not appear in the book at all.

The namer is the character who names the fictional figure (Gibka, 2018b, p. 57). In relation to him, the analysed names serve the expressive and desirous functions. The first one can be defined as “the use of a name [of a character – M.G.] as a sign expressing specific emotions” (Wilkoń, 1970, p. 105) of the namer for the denoted character. In the original version of the novel, two proper names serve this role, contrary to only one onym in the Polish translation. The name “*Bloody Stupid*” *Johnson* (Pol. „*Bezdenne Głupi*” *Johnson*) reveals the namer’s negative emotions towards the gardener and landscape artist denoted by the name. The man designed a fish pond three hundred elbows long and one inch wide, a fifty-foot deep border ditch, and a labyrinth so small that it is hard to find. The nickname *Prince Charming*, on the other hand, is ascribed to Prince Cadram by Commander Vimes to express his anger at the man who conspired to bring two countries to war, which made Vimes’s life very difficult.

---

moim berłem, Moab jest dla Mnie misą do mycia, na Edom but mój rzucę, nad Filisteą będę triumfował. (Ks. Psalmów 60, pp. 8–10, Biblia Tysiąclecia)”.

The desirous function occurs when the name of the character contains traits that the namer wants the denoted character and/or the onym itself to have. Both in the original book and the translation, a situation of this type emerges when Sergeant Colon tries to give corporal Nobbs a name that will sound Klatchian (when the guards find themselves in a sandy country called Klatch). Among the sergeant's ideas are onyms such as *Knobi*, *Nhobi*, *Gnobbee* (transferred unchanged to the Polish translation).

The situational context of the namer is defined as all circumstances (physical and social) in the fictional world that accompany the act of naming (Gibka, 2018a, p. 44). In relation to this element of the act, one of the examined onyms (both in the original and in the Polish translation) performs the commemorative function. This function is served by *nomina propria* which “commemorate subjects in the world of the namer (e.g. persons or events)” (Gibka, 2018a, p. 48). The name *71-hour Ahmed* (Pol. *71-godzinny Ahmed*) commemorates a situation in which Ahmed did not follow the custom of his people and did not offer 72 hours of hospitality to the person who stayed with him but murdered the guest after 71 hours of stay.

The same onym (in both language versions), in relation to itself, also plays the poetic role, which appears when *nomina propria* “do not refer to other elements of the naming act, retaining the attention of the recipient on their structure” (Rutkowski, 2001, p. 100). This function is served by onyms “which have a special kind of internal organisation attracting attention first of all to the linguistic form” (Rutkowski, 2001, pp. 100–101). Numbers and punctuation marks are not a typical element of the characters' proper names.

The term *user* includes “all fictional characters who will use the name” (Gibka, 2018a, p. 44). In relation to the user, some of the examined characters' proper names serve the following functions: didactic-educative, camouflaging, and conative. The first of these functions is performed by *nomina propria* which enrich or preserve the user's knowledge (Kęsikowa, 1988, p. 81). Both studied works offer 11 onyms, each with a didactic-educative function. Among them, it is worth citing *Woddeley* and *Scavone* – the authors of books entitled *Occult Primer* and *Chivalric Law and Usage*, respectively.

When, in turn, the onym hides from all or some fictional figures the identity of its denoted character, the camouflaging function emerges (Gibka, 2018b, p. 58). Three names perform this function in *Jingo: SGT DETRITUS*, *Al* and *Knobi*. The first one conceals the identity of Commander Vimes, who thus signs a message he leaves on a building that the City Watch wants to protect from thieves and vandals. The other two onyms hide the true identities of Sergeant Colon and Corporal Nobbs respectively, when the guards are on a secret mission in a foreign country. In the Polish translation of the novel, the camouflaging function also involves three names

used by these characters and for the same purposes, but Corporal Nobbs takes the name *Nhobi* instead of *Knobi*.

Finally, the conative function appears when the proper name triggers the user's reaction (Gibka, 2018a, p. 48). The scope of the reactions is practically unlimited; it can be anger, jealousy, repulsion or indignation, but also, as is the case with the studied works, surprise. The name *71-hour Ahmed* (Pol. *71-godzinny Ahmed*) surprises many characters who come into contact with it, including Commander Vimes, who says: "He goes by the name of 71-hour Ahmed, heaven knows why" (Pratchett, 2013, p. 112)<sup>5</sup>, (see also Pratchett, 2013, p. 152, 306, 339, 368; Pratchett, 2011, p. 62, 112, 224, 249, 270).

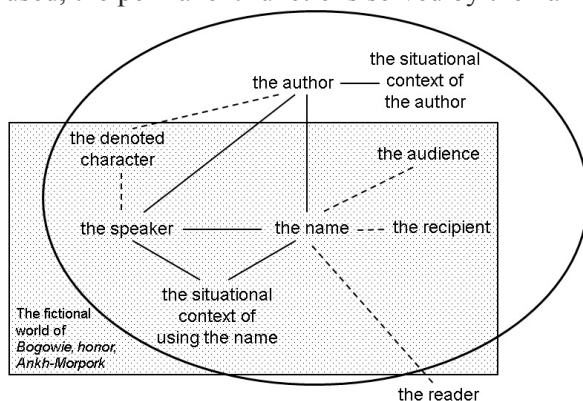
The last element of the naming act in relation to which the onyms in question perform their functions is the reader. This category includes all persons who have read or will read the work (Gibka, 2018a, p. 58). If the humorous function in this relation was defined as amusing the reader with a character's proper name, it would be impossible to verify the occurrence of this function. Therefore, a different solution has been proposed. Humour was recognized as a feature of proper names and five types of humorous onyms were distinguished in the novel (Gibka and Rutkowski, 2015, pp. 169–182). The first one includes all names that are equal to common words (there is a meaningless-meaningful incongruity in them). There are many such names in the examined material, e.g. *Carrot*, *Mrs Cake*, *the Duck Man* or *Mrs Palm* (in the Polish translation respectively *Marchewa*, *pani Cake*, *Kaczkoman* and *pani Palm*). Nevertheless, these names have little chance to make the reader laugh. This probability increases, however, when such names are "in a particular situational and communicational context, [...] [which then plays – M.G.] the role of the catalyst" (Lew, 2000, p. 131) and thus they move to the second group of humorous onyms. Both books under discussion offer one such name. *Ironcruft* (Pol. *Staloskurka*) is a dwarf who makes bread for a living. The third category of names includes onyms in which there is the neutral-not neutral incongruity (e.g. *nomina propria* created on the basis of appellatives which belong to semantic fields such as scatology or physiology). In *Jingo*, there are two such names: *Corporal Littlebottom* and *Colon*. In *Bogowie...*, the humorous function is lost by the onym *Colon* because it remains untranslated, while *Corporal Littlebottom* appears as *kapral Tyłeczek*. Moreover, in the Polish translation, the name *funkcjonariusz Rzygacz* also belongs to the discussed category (Pol. *rzygać* – Eng. "to vomit"). The fourth kind of humorous *nomina propria* are those that depreciate their denoted characters. Both in the original and the translation, there are three onyms from this group: *Sir Sam*

<sup>5</sup> Pol. „Posługuje się imieniem 71-godzinny Ahmed, niebiosa wiedzą czemu” (Pratchett, 2011, p. 83).

*Mule*, *Scumbag Gav*, *Foul Ole Ron* (Pol. *Sam Muł*, *Gav Śmieciarz*, and *Paskudny Stary Ron*). They retain their function because the relevant elements of the names have been translated into Polish. The last category of humorous *nomina propria* contains onyms that are mismatched or, conversely, well matched groups of names from the other four categories. In *Jingo*, there is one such onym: *Whistling Dick*. In the Polish translation of the novel, the humorous function of the name is not preserved because only the first part of the onym is translated and it appears as *Gwiżdżący Dick* (so it can be qualified to the first group).

### 3. MOMENTARY FUNCTIONS

The momentary function of the character's proper name in the novel is the role served by the name in relation to the given element the act of using the name in the novel (Gibka, 2016a, p. 377). Since momentary functions can be recognized when an onym is used, the study of these functions in *Jingo* and its Polish translation is based on models of the act of using the name in these novels. Each time a character's proper name is used, the permanent functions served by the name emerge. These



functions are not included in the analysis.

Diagram 2. The model of the act of using the name in the novel *Bogowie, honor, Ankh-Morpork*

Source: Author's own study.

The above diagram includes 9 elements, 3 from the real world and 6 from the fictional world of the novel. Similar to the model of the naming act (Diagram 1), the author, his situational context and the reader are distinguished. On the other hand, the elements in the fictional world differ from those in the naming act. The name, the denoted character, the speaker, the situational context of the use of the

name, the recipient and the audience are identified. The analysed material serves 8 momentary functions.

Table 2. Momentary secondary functions of characters' proper names in the novel *Bogowie, honor; Ankh-Morpork*

Relation	Function	Proper name from <i>Jingo</i>	Proper name from <i>Bogowie, honor; Ankh-Morpork</i>
name: speaker	expressive	<i>Ronnie</i>	<i>Ronnie</i>
	sociological	<i>Sir Sam Mule</i>	<i>Sam Muł</i>
	revealing	<i>Corporal Littlebottombottom</i>	<i>kapral Tyleczekeczek</i>
name: name	poetic	<i>71-hour Ahmed</i>	<i>71-godzinny Ahmed</i>
name: denoted character	conative	<i>Vimes</i>	<i>Vimes</i>
name: recipient	conative	<i>Cecil</i>	<i>Cecil</i>
name: audience	conative	<i>Valerie</i>	<i>Waleria</i>
name: reader	humorous	<i>Colon</i>	<i>Sam</i>

Source: Author's own study.

As in the case of permanent functions, there are differences in the emergence of momentary functions in the analysed language versions.

The speaker is the fictional character who uses the name (Gibka, 2016a, p. 377). In relation to this element of the act, characters' proper names in *Jingo* and *Bogowie...* perform three functions. The expressive one appears when the onym expresses the emotions or feelings of the speaker (Gibka, 2016a, p. 377). Six *nomina propria* serve this function in the original, and four preserve it in the translation. The names *Ronnie*, *Ronald*, *Ron* (which denote Lord Rust; in the Polish version the names remain unchanged) spoken by Commander Vimes express his anger and contempt for the denoted character (Pratchett, 2013, p. 218; Pratchett, 2011, p. 160). The name *kapral Nobbs* (original *Corporal Nobbs*) uttered by Sergeant Colon expresses his irritation with the corporal

'Look, Nobby, when all's said and done they ain't the right colour, and there's an end to it.'

[...]

'Er... what *is* the right colour?' said Nobby.

'White, of course!'

'Not brick-red, then? 'Cos you...'

'Are you winding me up, Corporal Nobbs?' (Pratchett, 2013, p. 210)<sup>6</sup>.

<sup>6</sup> Cf. the fragment in the Polish translation:

– Słuchaj, Nobby, kiedy się człowiek zastanowi na poważnie, to oni nie są właściwego koloru, i tyle. [...]

– Eee... a jaki jest ten właściwy kolor? – spytał Nobby.

– Biały, oczywiście!

– Czyli nie ceglastoczerwony? Bo wiesz, ty...

– Czy wy mnie podpuszczacie, kapralu Nobbs? (Pratchett, 2011, p. 155).



The function in question is lost in translation by the names *Willikins* and *Sergeant Willikins*. When uttered by Vimes, they express his surprise, which is reflected by these names being written in italics (Pratchett, 2013, p. 387). In the Polish version, the italicization is not maintained, so the function disappears.

The sociological function in relation to the speaker occurs when the name indicates the speaker's social position, nationality, or group affiliation (Gibka, 2016b, pp. 95–96). Jabbara's citizenship is revealed by the name *Sir Sam Mule* (Pol. *Sam Mul*), which he utters in an attempt to address Sir Samuel Vimes (Pratchett, 2013, p. 339; Pratchett, 2011, p. 249).

The last function in this relation is the revealing function. It involves *nomina propria* which disclose information about the speaker (Gibka, 2018a, p. 60). This role was fully preserved in the translation, as represented by the four names that reveal exactly the same information as their counterparts in the original. The onym *Corporal Littlebottombottom* (Pol. *kapral Tyleczekeczek*) uttered by Vimes's Disorganiser shows its bad condition – sleepiness and being stunned –

...bingeley... Eight oh two eh em, Death of Corporal Littlebottombottom... Eight oh three eh em... Death of Sergeant Detritus... Eight oh threethreethree eh em and seven seconds seconds... Death of Constable Visit... Eight oh three eh em and nineninenine seconds... Death of death of death of... (Pratchett, 2013, p. 414)<sup>7</sup>.

When Sybil uses the appellations *Ronnie Rust* and *Ronnie*, the private relationship between Lord Rust and Lady Sybil is indicated (Pratchett, 2013, p. 199; Pratchett, 2011, p. 147)<sup>8</sup>. Finally, Len's name reveals how the relationship between Sergeant Colon and Leonard of Quirm has changed from being very official to fraternal:

“Er... if I add this A and this O and this I and this D”, he said, the sweat pouring down his pink cheeks, “then I can use that V to make «avoid». Er... and that gets me, er, a... what d’you call these blue squares, Len?” (Pratchett, 2013, p. 256)<sup>9</sup>.

In relation to itself, the name can have the poetic function, which appears when the onym draws attention to itself at the moment of use (Gibka, 2016b, p. 104).

<sup>7</sup> Cf. the fragment in the Polish translation: “...bingely... Ósma zero dwa: Śmierć kapral Tyleczekeczek... Ósma zero trzy... Śmierć sierżanta Detrytusa... Ósma zero trzytrzytrzy i siedem sekund, sekund... Śmierć funkcjonariusza Wizytuja... Ósma zero trzy i dziedziedziedziewięćsekund... Śmierć, śmierć, śmierć...” (Pratchett, 2011, p. 303).

<sup>8</sup> Commander Vimes comments on the customs of the aristocracy as follows: “Vimes had long ago got used to the fact that the aristocracy all seemed to know one another by their first name” (Pratchett, 2013, p.199).

<sup>9</sup> Cf. the fragment in the Polish translation: “Eee... Jeżeli dodam to L i to A, i to M, i to drugie A – powiedział, a pot ściekał mu po różowych policzkach – mogę wykorzystać to P i ułożyć «lampy» ... A to mi daje... Jak nazywasz te niebieskie kwadraty, Len?” (Pratchett, 2011, p. 187).

Sometimes this function is performed by an appellation which is also permanently poetic but in one of its uses, the function is strengthened. In both examined works, the situation occurs when the name *71-hour Ahmed* (Pol. *71-godzinny Ahmed*) is used in the immediate vicinity of another expression containing a number: “Vimes looked back into the dark eyes for a moment, glanced at 71-hour Ahmed’s 24-carat grin” (Pratchett, 2013, p. 85) (and in the Polish translation: “Vimes przez chwilę patrzył w ciemne oczy, potem zerknął na 24-karatowy uśmiech 71-godzinnego Ahmeda” [Pratchett, 2011, p. 62]).

In three relations (to the denoted character, the recipient, and the audience) the examined material serves the conative function. The denoted character is the fictional figure whose proper name is used, the recipient is the hero to whom the act is addressed, and the audience encompasses all characters who witness the act, but are not its direct addressees (Gibka, 2018a, p. 57). In each of these relations, the conative function is understood as the triggering of a reaction in the given element of the act of using the proper name in the novel.

Four denoted characters in *Jingo* react to the uses of their names in seven versions. In the Polish translation, however, the same fictional figures react to six versions of their names, because one of the versions, *Mister Vimes*, does not appear in the translation. The most common reaction is to correct the speaker by telling them what name the denoted character wants the speaker to use. This is what happens when Lord Rust calls Commander Vimes *Vimes*: “«Vimes» – «It’s Sir Samuel, my lord»” (Pratchett, 2013, p. 219)<sup>10</sup>, and when Corporal Nobbs addresses Sergeant Colon by his first name (Pratchett, 2013, p. 76, 119; Pratchett, 2011, p. 56, 88) and *vice versa* (Pratchett, 2013, p. 119, 125; Pratchett, 2011, p. 88, 92).

Both in the original and in the translation, two *nomina propria*, *Cecil* and *Prince Kalif*, cause a reaction in the recipient (Pol. *Cecil* and *książę Kalif*). They induce a feeling of surprise in their audience – Sergeant Colon (Pratchett, 2013, p. 119; Pratchett, 2011, p. 88) and Commander Vimes (Pratchett, 2013, p. 189; Pratchett, 2011, p. 139).

The reaction of the audience is triggered by the onyms of *Dux Vimes* (Pol. *Dux Vimes*) and *Valerie* (Pol. *Waleria*). The first makes Vimes’s wife suddenly inhale the air.

“«Commander» is rather a mouthful. So I have been reminded that a word that originally meant commander was «Dux»”.

<sup>10</sup> Cf. the fragment in the Polish translation: “«Vimes...» – «Sir Samuelu, lordzie»” (Pratchett, 2011, p. 161).

'*Dux Vimes?*' said Vimes. He heard Sybil gasp (Pratchett, 2013, p. 449)<sup>11</sup>.

*Valerie*, the name of a female donkey, causes surprise and evaluation of Sergeant Colon:

'*Valerie?*' said Sergeant Colon.

'There is a problem?' Beti demanded.

'No! No. It's a fine name for a donkey, N– Beti.' (Pratchett, 2013, p. 364)<sup>12</sup>.

Similar to the permanent equivalent of the humorous function, it is impossible to establish whether the reader laughs at the use of a given onym. However, it is possible to determine whether, in a given use, a proper name belongs to a group of humorous *nomina propria* (other than that to which it belongs permanently). In *Jingo*, there is one such use of an onym. Sergeant Colon, responding to Lord Rust's orders, says: "You can put it where the sun does not shine, sir!" (Pratchett, 2013, p. 187)<sup>13</sup>. Therefore, the name *Colon*, used in this way, belongs to the group of humorous names with the meaningless-meaningful incongruity and a catalyst (Eng. *colon* – "the main part of the large intestine"). Since this surname is not translated into Polish, it does not serve the momentary humorous function in *Bogowie*.... However, there appear two uses of another onym in which the appellation serves the function in question. The name *Sam* does not belong to any category of humorous *nomina propria*, but in two instances: "Sam to zrobiłem" (Eng. "I did it myself" – Sam Vimes about himself; Pratchett, 2011, p. 70) and "Sam pan tak mówi" (Eng. "You said it yourself" – Angua to Vimes; Pratchett, 2011, p. 246), the common word "sam" (Eng. "alone", "oneself", "by oneself") opens the sentences, so it is written with a capital letter, and thus the onym *Sam* receives the meaningless-meaningful incongruity. A similar situation occurs when the name is used together with the surname in the sentence: "Przez całe lata nie miało to znaczenia, bo nie istniał komendant Straży Miejskiej, ale teraz się pojawił i był nim *Sam Vimes*" (Pratchett, 2011, p. 65). Here the first name can be mistakenly interpreted as an appellative<sup>14</sup>.

<sup>11</sup> Cf. the fragment in the Polish translation: "«Komendant» to długie słowo. Przypomniano mi jednak, że słowem, które oryginalnie oznaczało komendanta, było «Dux»".

– *Dux Vimes?* – upewnił się Vimes.

Usłyszał, jak Sybil gwałtownie wciąga powietrze (Pratchett, 2011, p. 330).

<sup>12</sup> Cf. the fragment in the Polish translation:

– Waleria? – spytał Colon.

– Jakiś problem? – rzuciła rozdrażniona Beti.

– Nie! Skąd! Świetne imię dla oślicy, No... Beti. (Pratchett, 2011, p. 268).

<sup>13</sup> Pol. „Może je pan sobie wsadzić tam, gdzie słońce nie dochodzi, sir!” (Pratchett, 2011, p. 138).

<sup>14</sup> The sentence could be translated as follows: "For years it didn't matter, because there was no Commander of the City Watch, but now he has appeared, and it was Vimes himself."

#### 4. FINAL REMARKS

Apart from the function of identifying characters and differentiating them from others, characters' proper names in *Jingo* and in its Polish translation serve 18 functions. 10 of them are permanent and 8 – momentary. They are defined as roles played by the onyms in relation to given elements of the naming act and the act of using the name respectively. Some functions (sociological, expressive, poetic, conative, humorous) appear both in their permanent and momentary counterparts. Moreover, the conative function occurs in several relations. However, the application of the theory of two acts made it possible to identify and describe all functions.

In *Bogowie...*, all functions served by the characters' proper names in the original are preserved. Nevertheless, not every function is performed by the same group of onyms. From among the permanent functions, the following have been completely preserved: the desirous function in relation to the namer, the commemorative function in relation to the situational context of the namer, the poetic function in relation to the name, the didactic-educative and conative functions in relation to the user. However, these functions are not frequently realized, which may have contributed to their complete preservation in the translation. Some of the other permanent functions have been lost because the proper names that perform them in the original underwent the process of appellativisation (e.g. *the Librarian*) or did not appear at all (e.g. *Probationary Constable Buggy Swires*). Other onyms appeared only partially, without the elements that were the source of the existence of the function (e.g. *Sir Sam Mule*). Still others have been transferred without any changes, and the source of their functions are, incomprehensible to the Polish reader, English common nouns from which the names were created (e.g. *Slant*). Some onyms have been translated in a way that does not preserve the source of the function of the original name (e.g. *Washpot*). There are also names that lost the functions served by their counterparts in the original, as the roles have been transferred to other names (e.g. *Knobi*). This loss of functions in the process of translation is also one of the reasons for adding new functions to *nomina propria* in the translation. Functions which the counterparts of the onyms in the original were devoid of. Another cause is the choice of a non-neutral appellative as the base for the name in the Polish translation when the original onym is derived from a neutral common noun (e.g. *Rzygacz*).

On the other hand, five momentary functions served by characters' proper names in *Jingo* have been preserved in *Bogowie...*. These are the sociological and revealing functions in relation to the speaker, the poetic function in relation to the name and the conative function in relation to the recipient and the audience. Again, these functions are not represented in large numbers. The only reason for the loss of a momentary function other than those listed for permanent functions is the

change in the writing of the name (e.g. *Sergeant Willikins*). The Polish translation also features a momentary humorous function, which is absent in the original novel. The reason for this is the coincidence of the character's name with a Polish common word (e.g. *Sam*).

The study showed further methods of preserving the functions of characters' proper names in the translation process and some of the traps that await the translator. Thus, it provides new data for the process of finding or constructing methods of onymic translation that would effectively preserve all functions of the onymic stratum of the novel.

*Translated into English by Marek Robak-Sobolewski with the author's corrections*

## PRIMARY SOURCES

- Pratchett, Terry. (2013). *Jingo*. London: Corgi Books.  
Pratchett, Terry. (2011). *Bogowie, honor, Ankh-Morpork*. Warszawa: Prószyński i S-ka.

## REFERENCES

- Cieślakowa, Aleksandra. (1993). Nazwy własne w różnych gatunkach tekstów literackich. In: Maria Biolik (ed.), *Onomastyka literacka* (pp. 33–39). Olsztyn: Wydawnictwo Wyższej Szkoły Pedagogicznej w Olsztynie.
- Gibka, Martyna Katarzyna, Rutkowski, Mariusz. (2015). Funkcja humorystyczna nazw osobowych w oryginale i przekładzie *Feet of Clay* Terry'ego Pratchetta. In: Irena Sarnowska-Giefing, Mieczysław Balowski, Magdalena Graf (eds.), *Funkcje nazw własnych w kulturze i komunikacji* (pp. 169–182). Poznań: Uniwersytet im. Adama Mickiewicza w Poznaniu. Wydział Filologii Polskiej i Klasycznej.
- Gibka, Martyna Katarzyna. (2016a). Two Types of the Expressive Function Served by Characters' Proper Names in *Harry Potter*. *Acta Philologica*, 49, pp. 373–381.
- Gibka, Martyna Katarzyna. (2016b). The Momentary Sociological, Camouflaging, Conative and Poetic Functions of Characters' Proper Names in the Polish Translation of *Harry Potter*. In: Ewa Kujawska-Lis, Iwona Anna Ndiaye (eds.), *Komunikacja międzykulturowa w świetle współczesnej translatoologii. Teoretyczne i praktyczne aspekty przekładu literackiego* (pp. 93–107). Olsztyn: Instytut Słowiańszczyzny Wschodniej UWM w Olsztynie.
- Gibka, Martyna Katarzyna. (2018a). *Funkcje nazw własnych postaci w powieści. Ujęcie teoretyczne i jego praktyczne zastosowanie*. Koszalin: Wydawnictwo Uczelniane Politechniki Koszalińskiej.
- Gibka, Martyna Katarzyna. (2018b). The Functions of Characters Proper Names in *Men at Arms* by Terry Pratchett. *Acta Onomastica*, 59, pp. 54–68.
- Kęsikowa, Urszula. (1988). Funkcja dydaktyczna nazewnictwa w powieściach dla młodzieży. In: Edward Homa (ed.), *Onomastyka w dydaktyce szkolnej i społecznej. Materiały z VI Konferencji Onomastycznej* (pp. 81–86). Szczecin: Wydawnictwo Naukowe Uniwersytetu Szczecińskiego.

- Kosyl, Czesław. (1992). *Nazwy własne w prozie Jarosława Iwaszkiewicza*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej.
- Kuffner-Obrzut, Katarzyna. (2003). Nazwy osobowe w wybranych utworach Małgorzaty Musierowicz. In: Maria Biolik (ed.), *Metodologia badań onomastycznych* (pp. 485–498). Olsztyn: Towarzystwo Naukowe: Ośrodek Badań Naukowych im. Wojciecha Kętrzyńskiego.
- Lew, Robert. (2000). Dowcip językowy w świetle najnowszych językoznawczych teorii humoru. In: Stanisław Gajda, Dorota Brzozowska (eds.), *Świat humoru* (pp. 127–135). Opole: Uniwersytet Opolski Instytut Filologii Polskiej.
- Lietz, Gero. (1992). *Eigennamen in der norwegischen Gegenwartssprache. Probleme ihrer Wiedergabe im Deutschen am Beispiel belletristischer Texte*. Frankfurt–Berlin–Bern–New York–Paris–Wien: Peter Lang.
- Reczek, Stefan. (1953). O nazwiskach bohaterów komedii polskiej XVIII wieku. *Pamiętnik Literacki*, 44, pp. 217–237.
- Rutkowski, Mariusz. (2001). *Mikrotoponimia przestrzeni wspinaczkowej. Studium socjoonomastyczne*. Olsztyn: Wydawnictwo Uniwersytetu Warmińsko-Mazurskiego.
- Sarnowska-Giefing, Irena. (1977). Nazewnictwo w wybranych utworach Adolfa Dygasińskiego. *Onomastica*, 22, pp. 201–234.
- Szewczyk, Łucja Maria. (1978). Analiza językowo-stylistyczna nazw osobowych w powieści Romana Bratnego *Kolumbowie*. *Rocznik 20. Acta Universitatis Nicolai Copernici – Filologia Polska*, 14, pp. 65–97.
- Wilkoń, Aleksander. (1970). *Nazewnictwo w utworach Stefana Żeromskiego*. Wrocław: Zakład Narodowy im. Ossolińskich.
- Windt-Val, Benedicta. (2012). Personal Names and Identity in Literary Contexts. *Oslo Studies in Language*, 4(2), pp. 273–284.

## INTERNET SOURCES

- Internetowa Biblia 2000*. Downloaded from: <https://www.biblia.info.pl/biblia.html> (access: 02.08.2019).
- Website of the project *Terry Pratchett: A Literary Onomastician*. Downloaded from: <http://www.gibka.pl/pratchett.html> (access: 28.12.2018).

## ABSTRACT

The aim of the article is to perform a comparative analysis of functions served by characters' proper names in *Jingo* by Terry Pratchett and in the Polish translation of the book. The study was based on the theory of two acts; it showed which functions were served by the examined proper names, how many names served individual functions and which functions were preserved, which were changed, and which were lost. The data gained from the study will be further used to advance the research on means of translating onyms in novels so as to preserve the functions served by them in the original.

**Keywords:** onyms, functions of proper names, translation, theory of two acts, Terry Pratchett

### ABSTRAKT

Celem artykułu była analiza porównawcza funkcji nazw własnych postaci w powieści Terry'ego Pratchetta zatytułowanej *Jingo* oraz w jej polskim przekładzie. Badanie przeprowadzono w oparciu o teorię dwóch aktów. Studium pokazało, jakie funkcje pełnią analizowane onimy, jaka jest ich częstotliwość oraz które z nich zostały zachowane w tłumaczeniu, które zostały zmienione, a które utracone. Pozyskane informacje zostaną wykorzystane w badaniach nad metodami tłumaczenia, umożliwiającymi zachowanie wszystkich funkcji literackich onimów.

**Słowa kluczowe:** onimy, funkcje nazw własnych, metody tłumaczenia, teoria dwóch aktów, Terry Pratchett

---

Article submission date: 31.12.2018

Date qualified for printing after reviews: 03.09.2019