

Proper names in the fairy tale series *Priče iz davnine* by Ivana Brlić-Mažuranić. Translation issues.

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The aim of my dissertation was to analyze the translations of proper names in the fairy tale collection *Priče iz davnine* by Ivana Brlić-Mažuranić, Croatian writer living at the turn of the 19th and 20th centuries and the subject of analysis was the onomasticon of the six fairy tales: *Kako je Potjeh tražio istinu, Ribar Palunko i njegova žena, Regoč, Šuma Striborova, Bratac Jaglenac i sestrice Rutvica, Sunce djever i Neva Nevičica*. They constitute the first edition of this collection from 1916, which were translated into several languages (English, Swedish, Czech, Danish, Russian, Slovak, German) during the writer's lifetime.

Fairy tales are set in a world of Slavic mythology and are full of references to the national customs and rituals. The author also drew on the rich literature of the Slavic countries, folk tales, songs and legends, this made the text a unique representative of the culture, literature and language of the Slavs. This multicolored fairy-tale world has delighted not only children, but also adults so quite quickly (because only a few years after the publication in Croatia) began to be translated into other languages. As it turned out, even the translation of the text on the Slavic languages was not easy, even more difficult decisions had to be made by translators from other language groups, who often faced the dilemma of presenting the rich Slavic world of these stories and maintaining their legibility and understandability for the target reader.

The onomastic layer of the analyzed texts and their translations has been and is still a challenge for translators, and their different strategies show this fairy-tale world, unique for the Slavs, in different ways. In the work, I presented the strategies of each of the translators, paying attention to the way in which the translations of the onyms from *Priče and davnine* are presented in their translations (and thanks to the access to the collection of the Brlić family Archive in the form of microfilms in the Croatian State Archives in Zagreb, I could observe the influence of the author of the original on the shape of this onomasticon). The analysis showed the quality and quantity of cultural transfers, revealed the goals of the translations and showed the (different) effects achieved by the (different) strategies used.

Reminding that the studied Croatian fairy tales were intended for children, I indicated the importance of onyms in exploring the world by this recipient, proper names are for a child one of the elements through which he learns not only the world, his language and culture, but also through foreign-sounding onyms – has the opportunity to get acquainted with other linguistic

and cultural systems. Nomina propria in the examined set many times carry features clearly defined by the author, external or internal units that are defined by them. They were composed by B.-M. in such a way that the young recipient can read the content and references contained therein. Inconsistently introduced changes during their translation, or the lack of them where they could appear, often disturbed (as my research revealed) the internal logic of the text, changed the meanings and representations of the characters, and cultural elements, mythological characters, which would allow children of other nationalities to familiarize themselves with the Slavic language have been distorted or changed in some translations.

Ivana Brlić-Mažuranić gave the young recipient and his competences a lot of trust, creating various names, some easy to understand, others more demanding. She also created an onomastic glossary (*Tumač imena*), in which she included, in her opinion, the most important information about certain names appearing in the text - this indicates the importance that the writer attached to them.

My intention was to show various approaches to translating children's literature, I also indicated various implementations of them, showing how many different factors affect the translator's choice of strategy, ultimately – creating the text of the translation, thus influencing the young reader.

The theoretical part concerning the translation of onomastics in children's literature showed various approaches to this issue, and the specificity of the collection *Priče iz davnine*, the nomina propria contained in it, having specific semantics and their role in the story, they show what a challenge for a translator is to translate this layer of the text, they also show what goals and intentions had specific translators presenting this collection of fairy tales to the target audience.

The dissertation consists of five chapters: in the first, I introduced the most important issues of onomastics and translation of children literature. In the second chapter – on the basis of materials examined in the Croatian State Archives in Zagreb – I described the life and work of Ivana Brlić-Mažuranić, a writer little known in Poland. I am aware of how many important works I had to omit in this part, but I did not want to collect the existing bibliography on this writer in my work, because the goal was different: I wanted to present her achievements and herself through materials (correspondence, fragments of various sources, preserved in the Archives in Zagreb), which appeared in the contemporary time of the author of the fairy tale. Using the observations of other researchers and my own observations, in chapter three, I

distinguished the components of the set *Priče iz davnine*, I presented opinions on their release in Croatian and foreign media. An important element of the work is the next (fourth) chapter, in which I described the stories of the publication of subsequent translations: English, Czech, Swedish, Danish, German and others, to be published during Brlić-Mažuranić's lifetime (because not all the announced translations were released), about which I found information in the archival materials. I also described the correspondence of the writer with the translators (important for the whole dissertation) and other available information about them. The last, but most important chapter of my work is the fifth (preceded by a short introduction presenting the basic assumptions), in which I included the analysis of the onomasticon *Priče iz davnine*. I presented each of the fairy tales in turn, described the units/characters to which particular proper names refer, and analyzed the etymological, semantic and other aspects of their translation, then (in each translation) I indicated the image of the individual/character that was created in the eyes of the target reader. The final conclusions in this part of the dissertation contain a brief summary of the analysis, and in the Conclusion I have shown the results of my research and summarized all the work done on the dissertation.

My intention was to show various approaches to translating children's literature, I also indicated various implementations of them, showing how many different factors affect the translator's choice of strategy, ultimately creating the text of the translation, influencing such a way on a young reader. The theoretical part concerning the translation of onomastics in children's literature showed various approaches to this issue, while the specificity of the collection *Priče iz davnine*, the nomina propria contained in it, having specific semantics and their role in the story, show the challenge for translators to translate this layer of the text, they also show what goals and intentions did the translators presenting this collection of fairy tales to the target audience.

I managed to achieve my goals, which I consider important for the whole dissertation, thanks to the access to the enormous collections in the Croatian State Archives in Zagreb, largely unpublished, , (whose use in my dissertation was made possible thanks to the consent of Mr. Theodor de Canziani Jakšić), as well as thanks to many Croatian scientists who support my work, and I would like to thank them here (to: Andriana Kos-Lajtman, Berislav Majhut, Tihomir Engler, Sanja Vrcić-Mataija, Katrina Ivon, Sanja Lovrić Kralj).