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**POLISH PROPER NAMES IN LITERARY TRANSLATION
– DIFFICULTIES AND CHALLENGES
(BASED ON ZYGMUNT MIŁOSZEWSKI'S CRIME TRILOGY
AND ITS FRENCH TRANSLATION)**

Abstract. In a literary translation, *nomina propria* not only indicate a given object, but also perform other functions, evoking many associations. As linguistic carriers of national culture, on the one hand, they introduce the element of foreignness to a translated text and on the other hand, they help immerse the recipient of the translation in the foreign language and culture. Transferring these linguistic elements presents a translator with a number of dilemmas. This article presents the problematic aspects of Polish proper names in the translation process and discusses the methods of their adaptation used by the translator. The study of Zygmunt Miłoszewski's crime trilogy and its translation into French allowed the following problems to be distinguished: signs and graphemes characteristic of Polish, irregularity of diminutive forms of first names, suffixes of surnames and the genitive form of anthroponimic street names. The motives behind the translator's decisions and factors influencing their variability in subsequent volumes of the analysed trilogy were considered.

Keywords: Polish proper names, Polish language, literary translation, transfer, adaptation.

1. Introduction

Proper names are an inseparable element of communication in everyday life. In created literary worlds, proper nouns are important elements of the plot, performing various functions. They not only point to specific objects, but also evoke many associations related to the culture of a given nation. When two different languages and two different cultures meet, proper names turn out to be a challenge for the translator.

At the turn of the 20th and 21st centuries, more attention was devoted to research on the translation of these specific cultural elements in literary

texts (Ballard, 2001; Hejwowski, 2004; 2015; Lecuit, 2012; Lewicki, 2017; Chrobak, 2024). As Hejwowski (2015) notes, proper names in children's and fantasy literature are the greatest problems for a translator, as evidenced by monographs on the subject (Fornalczyk, 2010; A. M. Kochanowska, 2011; Gutfeld, 2012; Salich, 2018). It might seem that the contemporary 'realist' novel, where proper names are a part of a recognisable reality, should not pose much of an issue in this respect. In a crime story which is set in cultural, historical, and social reality of a given nation and the topographical reality of an existing city, the predominant proper names are real ones, based on extra-literary linguistic communication. Proper nouns belonging to a realistic genre serve the same identifying, social, and locational (in time and space) function in the literary text as they do in everyday life (Kosyl, 2004). Therefore, it can be asserted that they should not be translated or heavily adapted, but transferred in their pure form, with no more than minimal grammatical modifications.

The corpus consists of the crime trilogy by Zygmunt Miłoszewski (vol. 1 – *Uwikłanie / Les Impliqués*, vol. 2 – *Ziarno prawdy / Un fond de vérité*, vol. 3 – *Gniew / La rage*), which can be accepted as realist. The plot takes place in three Polish cities (vol. 1 – Warsaw, vol. 2 – Sandomierz, vol. 3 – Olsztyn) in the sociocultural reality of the 20th and 21st centuries. Since the average French reader would have little contact with the Polish language and culture, the translator faces the challenge posed by the specific nuances of the Polish language and culture, embedded in Polish proper nouns. In the corpus, the analysis focused on onyms for which the translator employed the following techniques: transfer with grammatical modification, adaptive transfer, replacement with a different variant of the first name, replacement with a different first name from the original culture (U. Kochanowska, 2019; 2021; 2025). The analysis of the examples enabled the identification of linguistic features specific to Polish that pose particular challenges in translation, including: diacritics, digraphs, and consonant clusters; the irregularity of diminutive anthroponymic forms; surname suffixes marking plural forms and the feminine gender; anthroponymic street names in the genitive case. The aim of this article is to discuss these challenges and the decisions made by the translator in addressing them.

2. Signs and Graphemes Characteristic of Polish

The latest reform of French spelling of 1990 (CSLF) includes recommendations for removing diacritics which are not used in French in common

nouns borrowed from other languages (e.g. *ñ*, *å*). Whereas in the case of foreign proper names, it is recommended that their spelling be preserved, which is in line with the current translation standards. However, as Vaxelaire (2011) notes, in translation practice, the graphic form of the word is often adapted, in particular in children's literature. After all, one of the rules of handling proper nouns in translation is to make sure that they pose no difficulties in pronunciation in the target language (Chrobak, 2024). However, this approach does not guarantee that the reader of the translated text will pronounce the proper name correctly. According to the Slavist, Wolek-San Sebastian (2017), recipients of the target text have a preference for familiar easily pronounceable names. She also notes that Slavic diacritics are often omitted in functional texts. This is allowed by the norm and, because of globalisation of information, this practice is increasingly common, especially in digital sources.

The translator removed all Polish diacritics (*a, ć, e, ł, ń, ó, ś, ź, ż*) from proper names in the first volume of Zygmunt Miłoszewski's trilogy, but preserved them in the further two volumes (see Table 1).

As the data presented in Table 1 indicate, in the first volume the translator was forced to remove all Polish diacritics from proper names by the publisher, Mirobole, making their debut on the French market. Miłoszewski's first novel was their second publication and they did not want to discourage the French reader by using symbols that are not used in French spelling. The novel met with a lot of interest and French readers appreciated its immersion in the Polish sociocultural context. Seeing their openness to Polish culture, the translator decided to preserve Polish diacritics in further volumes, as a way of heightening their 'exoticism'. Some first names and surnames of real people and some city and street names repeat in the first and further volumes. A careful reader of the whole trilogy will surely notice the differences in spelling of: *Adam Malysz* – *Adam Małysz*, *Jarosław Kaczynski* – *Jarosław Kaczyński*, *Lech Kaczynski* – *Lech Kaczyński*, *Lech Walesa* – *Lech Wałęsa*, *Białystok* – *Białystok*, *Lodz* – *Łódź*, *Poznan* – *Poznań*, *Wroclaw* – *Wrocław*, *Marszałkowska* – *Marszałkowska*, *Nowy Swiat* – *Nowy Świat*. Preservation of diacritics also serves an educational function, as the recipient of the translation learns about the features of the Polish language. A foreign reader may encounter Polish names in the media or in real life as a tourist. They could be confused by the apparently inconsistent spelling of Polish proper names.

In the French version of Miłoszewski's trilogy, the translator eliminated some first names of minor fictional characters which contained the digraphs *ch*, *dz*, *rz*, *sz* and clusters of consonants (*grz*, *jc*, *szk*, *śk*, *zdz*) by:

Table 1

Translator's approach to Polish diacritics

Proper name category	Vol. 1	Vol. 2 & 3
First names and surnames of fictional characters	Mieczysław, Władysław, Włodzimierz, Zdzisław, Głinski, Wrobel	Jagódka, Jarosław, Jędrek, Kubuś, Myślimir, Paweł, Rafał, Ryśka, Stanisław, Fabiańczyk, Gąsiorowski, Jagiełło, Jędras, Kołyszko, Ładoń, Myszyński, Szcząchor, Wiewiórski, Ziułko
First names and surnames of real people	Adam Małysz, Aleksander Kwasniewski, Chęcinski, Jarosław Kaczyński, Jerzy Popieluszko, Lech Kaczyński, Lech Waleśa, Magdalena Środa, Ryszard Kapuscinski, Sławomir Mrozek, Tomasz Nalecz, Włodzimierz Cimoszewicz	Adam Małysz, Artur Żmijewski, Czesław Kiszczak, Jarosław Iwaszkiewicz, Jarosław Kaczyński, Jerzy Połomski, Lech Kaczyński, Lech Wałęsa, Leśmian, Olgierd Łukaszewicz, Piłsudski
Names of cities, towns, and villages	Białystok, Ciechanów, Goraszka, Leba, Łódź, Nowy Dwór Mazowiecki, Płock, Poznań, Puławy, Wrocław	Białystok, Bielsko-Biała, Gdańsk, Gietrzwałd, Gościeradów, Hawa, Kraśnik, Krynica Zdrój, Łódź, Łukta, Mława, Mrągowo, Olbierz, Opatów, Ostróda, Poznań, Rzeszów, Suwałki, Szambruk, Włocławek, Włodowo, Wrocław, Zrębin
Names of districts	Gocław, Mokotów, Powisłe, Ursynów, Wilanów, Żoliborz	Grochów, Kruków
Names of avenues and streets	Glebocka, Hoza, Jagiellonska, Łazienkowska, Marszałkowska, Młota, Modlińska, Nowy Świat, Poznańska, Puławska, Swietokrzyska, Żwirki-i-wigury, Żurawia	Kosęty, Kościelna, Kościuszki, Mariańska, Marszałkowska, Niepodległości, Nowy-Świat, Patriotów, Piłsudskiego, Równa, Słoneczna, Wilczyńskiego, Żołnierska, Żydowska
Mountain names	Kalatówki, Małolacznik, Piekło, Zamarła Turnia	Gąsienicowa
Names of places in the city	Łazienki, Muranów, Zachęta	Ciżemka, Mała
Names of sports teams	Zagłębie Lubin	Górniki Zabrze
Newspaper titles	Życie Warszawy	Gazeta Olsztyńska
Brand names	Wolczanka	Perła, Żywiec

Source: own study

- replacing them with other Polish first names,

Jerzy – Marek
Nataszka – Natalia
Zdzich – Witek

- replacing the basic form of the first name with a diminutive or vice versa,

Baśka – Barbara
Wojciech – Wojtek

- replacing various forms of a first name with a different variant.

Grzegorz, Grzesiek – Greg
Tadzio, Tadzik, Tadeuszek – Tadek

In the case of a number of other characters addressed with different variants of their first name in the original text, the translator used only the one form in the target language which was easiest to pronounce, e.g. *Elżbieta*, *Ela*, *Elżunia*, *Elcia*, *Eli* – *Ela*; *Jerzy*, *Jurek* – *Jurek*. Using diminutives which are easier to spell appears to be a good solution, especially since these first names do not belong to background characters and are often repeated in the text.

3. Irregularity of Diminutive First Name Forms

In Slavic languages, including Polish, many diminutives differ significantly from base forms of the first names, e.g. *Ola* (*Aleksandra*), *Asia* (*Joanna*), *Gosia* (*Małgorzata*), *Czarek* (*Cezary*), *Kuba* (*Jakub*). Their formation is often complex and sometimes follows no rules (Grzegorzewska, 1981). These diminutive forms are characteristic of informal communication. A variety of diminutive forms may be used by family and friends, e.g. *Stanisław* – *Stach*, *Staś*, *Staszek*, *Stan*. Word building series consisting of many elements are common in realist literary texts where there is a lot of dialogue. The reader of the target text may have trouble matching all the variants of a first name, created through suffix or reductive derivation, to a single base form. This problem has been discussed by Orzechowska (2017), who notes the rich anthroponymic system of Russian, which is reflected in Alexandra Marinina's crime novels. Simplifying this system would be a courtesy to the reader, but the scholar is opposed to it. Instead she proposed good 'management' of the anthroponymic system, i.e. introducing the base and diminutive forms of a first name in such a way that would make it easy

for the reader to recognise that they refer to a single character. This would also allow the recipient of the text to become familiarised, if only a little, with the system of creating foreign diminutives.

The original text of Miłoszewski's trilogy includes numerous examples of diminutives. In the case of about 30 fictional characters, the author used at least two variants of their first names, i.e. the base form and at least one diminutive. The translator responded to this in three ways.

1. Preserving both forms, basic and diminutive, in the target text (6 characters): *Teodore*¹, *Teo*; *Barbara*, *Basia*²; *Anatol*, *Tolo*; *Tomasz*, *Tomek*; *Anna*, *Ania*; *Helena*, *Hela*. In the case of the first name *Barbara*, *Basia* the translator did not use the third variant of the first name used in the original (*Baśka*). In the original, the author used four versions of the main protagonist's daughter's name (*Helena*, *Hela*, *Helcia*, *Helka*), of which the translator only used one variant form – *Hela*. However, in the third volume of the trilogy we learn that the protagonist's partner always used the basic form *Helena* when talking about her.

Helena – zawsze mówiła o jego córce **Helena**, co o dziwo malej się podobało – do mnie dzwoniła po szkole [...]. (*Gniew*, p. 97)

Helena – she always referred to his daughter as **Helena**, which the little one apparently appreciated – called me after school [...]. [my translation]

– **Helena**...

Elle appelait toujours sa fille **par son prénom complet, et non par son diminutif**, ce qui, curieusement, plaisait à la petite.

– ...m'a appelé après les cours [...]. (*La rage*, p. 106)

The translator introduced the other variant of the first name to the target text by explaining that Szacki's partner always referred to his daughter *par son prénom complet, et non par son diminutif* ('using her full first name, rather than the diminutive').

2. Preserving only the diminutive form, which has simpler spelling, in the target text (5 characters), e.g.

Elżbieta, Ela, Elżunia, Elcia, Eli – Ela

Jerzy, Jurek – Jurek

Andrzej, Jędrek – Jędrek

Katarzyna, Kasia – Kasia

Bartosz, Bartek – Bartek

3. Using only the base form in the target text (18 characters), e.g.

Hanna, **Hania** – Hanna

Barbara, **Basia** – Barbara³

Cezary, **Czarek** – Cezary

Jadwiga, **Jadzia** – Jadwiga
Monika, **Monia** – Monika
Ewa, **Ewunia** – Ewa
Leon, Leo – Leon
Maria, **Marysia** – Maria
Helena, Hela – Helena⁴
Janina, Janka – Janina
Edmund, **Mundek** – Edmund
Wanda, **Wandzia** – Wanda
Mariusz, **Mariuszek** – Mariusz
Wiktoria, Wika – Wiktoria
Kamil, **Kamilek** – Kamil, **petit** Kamil
Rafał, **Rafalek** – Rafał, **petit** Rafał
Piotr, **Piotrek**, Piotruś – Piotr, **petit** Piotr
Paweł, **Pawełek** – Paweł, **petit** Paweł

It is noticeable that most of the hypocoristic forms, which express positive emotions towards the bearer of a given first name but were not used by the author, contain suffixes typical of diminutive forms of Polish male (*-ek*, e.g. *Rafalek*) and female (*-nia*, e.g. *Hania*; *-dzia*, e.g. *Wandzia*; *-sia*, e.g. *Marysia*). French readers will not recognise these suffixes, nor will they be able to reconstruct the stylistic nuance of their pragmatic meaning. In French there is practically no way of preserving the stylistic meaning carried by Polish diminutive first names. The last four examples involve child characters. In the target text the translator complemented the first names with the adjective *petit* ('little'), which conveys the tenderness expressed in the original text through the use of diminutives.

4. Surname Suffixes

Since the 18th century, surnames with the suffix *-ski* have been recognised worldwide as typically Polish (Tazbir, 2002). Currently, over 40% of Poles bear a surname with this ending or one of its variants (Szulowska, 2021). Suffixes denoting gender are also a characteristic of Polish surnames. Many types of surnames have different endings for male and female surnames, e.g. *-ski/-ska*; *-cki/-cka*. This variation of form within one surname borne by members of the same family may cause problems for readers from a different cultural background.

In Miłoszewski's trilogy, the translator left the variant forms of character surnames, allowing French readers to learn about this linguistic phenomenon, e.g. *Hanna Sosnowska* (mother), *Kamil Sosnowski* (son); *Teodore*

Szacki (father), *Hela Szacka* (daughter). Only in the case of one character is there a notable lack of consistency, as the female suffix of her surname, *-ska* was changed in translation to the male equivalent, *-ski*: *Irena Rojska* – *Irena Rojski*, *Mme Rojski* ('Mrs Rojski').

Aside from male and female forms, there are also separate suffixes denoting the plural form of the surname, e.g. *Nowakowscy*, *Koseccy*, *Rudzczy*, *Kowalowie*. These are used when discussing a family (parents and children), a married couple, brothers, sons, and siblings (brother and sister). Polish also has female plural suffixes, which are used when talking about related women, e.g. sisters (*Nowakowskie*, *Koseckie*, *Rudzkie*) (Malec, 2004).

In Miłoszewski's trilogy, the translator adapted the forms of surnames in the plural to the rules of French grammar:

Sosnowscy – les Sosnowski
Sendrowscy – les Sendrowski
Sojdownie – les Sojda
Wajsbrotowie – les Wajsbrot
Najmanowie – les Najman
Sobierajowie – les Sobieraj
Budnikowie – les Budnik

In French, when it comes to married couples or groups of people from one family, the surname is left in the singular but preceded by a plural definite article, *les* and it is this article that carries the meaning of 'married couple' or 'family'. Polish surnames are adapted by neutralising the suffixes. In the case of surnames that only have one form regardless of gender (*Wajsbrot*, *Najman*, *Budnik*, *Sojda*), the translator removed the plural suffix and transferred the nominative singular form. Whereas in the case of Polish surnames with gendered singular suffixes, *-ski/-ska* the male form with the suffix *-ski* was used as the adapted form in the target text.

As Nowakowska-Kempna (1978) notes, a translator must be able to establish the nominative form, whether it is plural, male or female, which is not always easy in the case of Slavic surnames. In the studied corpus there were two instances of fictional characters whose surnames were incorrectly transformed from the plural into the singular:

małżeństwo Krystyny i Stanisława Łukaszków ('married couple, Krystyna and Stanisław Łukaszek') – couple Krystyna et Stanisław *Łukasz
rodzina Kalitów, Kalitowie ('the Kalita family') – la famille *Kalit, les *Kalit

In the first example, *Łukaszek* is the correct form, which is never used in the original text. The surname only comes up in the singular in the accusative case (*zakatowali kluczem do kół Stanisława Łukasza*⁵), which

made it harder for the translator to establish the correct form. The other example is of a surname that does not appear in the original in its singular form at all. Establishing the correct nominative form of the surname *Kalita* turned out to be problematic, because the plural suffix *-owie* (in the nominative) and *-ów* (in the genitive) are added both to surnames ending in the singular with a consonant (e.g. *Telak*, *Sobieraj*) and with the vowel *-a* (e.g. *Sojda*). The translator should have checked the correct form of the surname in a grammatical dictionary (SGJP) or in the online dictionary of Polish names (ISNwP). Neither of them lists the form **Kalit*.

In spoken Polish, there used to be female suffixes *-owa*, *-ówna*, added to the official form of a surname. Up to the 19th century they would denote a woman’s marital status. The suffix *-owa* would be added to a married woman’s surname, e.g. *Jarczykowa* would be Mrs Jarczyk, wife of Mr Jarczyk. The other suffix would be added to the surname of an unmarried woman, e.g. *Dybusówna* is Miss Dybus, daughter of Mr Dybus. With time, the meaning of these suffixes evolved: *-owa* would be added to the surnames of older women and *-ówna* to those of young women, regardless of their marital status. In modern Polish their use is disappearing, although they are still used in literary texts for stylistic purposes (Skudrzyk, 1996).

In Miłoszewski’s trilogy, the translator has removed these stylistic suffixes (see Table 2).

Table 2
Translator’s approach to female surnames

Original text (PL)	Target text (FR)
Wajsbro ta	Mme Wajsbro t
Monika Najman, Najman owa	Monika Najman, Mme Najman
Barbara Jarczyk, Jarczyk owa	Barbara Jarczyk, madame Jarczyk
Jadwiga Telak, Telak owa	Jadwiga Telak, madame Telak, l’ épouse Telak, la veuve Telak
Elżbieta Budnik, Ela Budnik, Budnik owa	Mme Budnik, Ela Budnik, épouse Budnik
Elżbieta Szuszkiewicz, panna Szuszkiewicz, panna Szuszkiewicz ówna	Ela Szuszkiewicz, Mlle Szuszkiewicz
Klara Dybus ówna	Klara Dybus

Source: own study

As the examples presented in Table 2 indicate, had both forms of the surname (with and without a suffix) been preserved, the French reader might be confused. Furthermore, a reader coming from a foreign culture would not recognise their stylistic qualities nor interpret their meaning. However, as can be seen in the examples listed above, the translator would sometimes compensate for the lack of these suffixes with lexical means: *madame*, *Mme* ('Mrs'), *épouse* ('wife'), *veuve* ('widow'), *Mlle* ('Miss').

Only in one case was the suffix *-owa* preserved in the target text: *Gołąbkowa* – *la vieille* ('old') *Gołąbkowa*, *la prof* ('teacher') *Gołąbkowa*. The minor character bearing the surname is an elderly woman, a former teacher. Neither her husband, nor any other male character with the same surname appears in the novel. The translator might have found it difficult to reconstruct the base form of the name. The French reader would not be aware that the surname *Gołąbkowa* is a derivative of the surname *Gołąbek*, and the wifely suffix *-owa* becomes semantically empty in the target text.

5. The Genitive Form of Anthroponymic Street Names

The names of the patrons of Polish streets come in the genitive form, which denotes possession, e.g. *ulica Andersena* ('Andersen's Street'), *ulica Kościuszki* ('Kościuszko's Street'). This would not be understandable for a French reader, who is not aware of the complexities of Polish nominal inflexion (Bochnakowa, 2001).

In the case of most anthroponymic street names excerpted from the first and second volume of Miłoszewski's trilogy, the translator removed the genitive suffix, putting the name in the nominative case. However, in the third volume all street names have been kept in the genitive form (see Table 3).

The need to change form in translation from genitive to nominative may seem doubtful. However, examples of this procedure can also be found in translations of German street names into French (Grass, 2006). The choice of form depends on the translator's intent and the function of the text. As Bochnakowa (2001) notes, in the case of tourist guidebooks preserving the genitive form is justified, because of the situations in which a tourist is likely to use them. Using the forms which are displayed on maps and street signs would make it easier for a tourist who does not know Polish to find their way around.

Kamil Barbarski, the translator of all three of Miłoszewski's novels, has admitted that he initially nominalised the genitive form of street names so as not to discourage French readers, who would not have been used to the

Table 3

Translator's approach to anthroponymic street names

Vol. 1 & 2	Vol. 3
<p>Banacha – rue Banach Oczki – rue Oczka Andersena – rue Andersen Długosza – rue Długosz Oleśnickiego – rue Oleśnicki Kościuszki – rue Kościuszko ulica Szymanowskiego – rue Szymanowski ulica Narbutta – rue Narbutt ulica Żeromskiego – rue Żeromski ulica Brunona Jasieńskiego – rue Bruno Jasieński ulica Mickiewicza – rue Mickiewicz plac Szembeka – place Szembek plac Wilsona – place Wilson plac Piłsudskiego – place Piłsudski rondo im. Dmowskiego – rond-point Dmowski bulwar Piłsudskiego – boulevard Piłsudski</p>	<p>Wilczyńskiego – rue Wilczyńskiego Sikorskiego – rue Sikorskiego Emilii Plater – rue Emilii-Plater⁶ Mickiewicza – rue Mickiewicza; rue Mickiewicz ulica Kościuszki – rue Kościuszki ulica Piłsudskiego – rue Piłsudskiego plac Bema – place Bema</p>

inflected forms of Polish names. He wanted to make it easier for them to identify the base form of the street patron's name. After the second volume had been published, Kamil Barbarski, along with the author, Zygmunt Miłoszewski, promoted the novel in book festivals and meetings. It is there that they became aware of a large group of readers who would go to Poland for holiday after reading the novel and used the two volumes as a guide to Warsaw (vol. 1) and Sandomierz (vol. 2). Therefore, the translator decided to change his previous strategy and leave the street names in the genitive case in volume three, to allow readers-tourists to find streets easily on a city map.

A comparison of the street names repeating in all three volumes demonstrated this change in translation strategy:

- vol. 1: plac Piłsudskiego – place Piłsudski
- vol. 2: bulwar Piłsudskiego – boulevard Piłsudski
Kościuszki – rue Kościuszko
ulica Mickiewicza – rue Mickiewicz (5)⁷
Mickiewicza – avenue Mickiewicza (1)
- vol. 3: ulica Piłsudskiego – rue Piłsudskiego
ulica Kościuszki – rue Kościuszki
Mickiewicza – rue Mickiewicza (1); rue Mickiewicz (2)

In the case of the name of *Mickiewicza* street two forms were used in the target text (genitive and nominative). This inconsistency was probably missed during editing. Six examples were also excerpted from the first and second volume of the target text which show a lack of consistency in neutralising inflexion in translation:

Młota – rue Młota
ulica Okrzei – rue Okrzei
Żwirki i Wigury – avenue Żwirki-i-wigury⁸
Sokolnickiego – rue Sokolnickiego
Kosęły – des rues [...] et Kosęły
Mickiewicza – avenue Mickiewicza

6. Conclusion

Analysis of the corpus reveals four problem areas relating to Polish proper names and translation technique in realist literature. A recipient of the target text who is not familiar with the graphic representation and pronunciation of Polish faces a significant challenge posed by Polish diacritics (*ą, ć, ę, ł, ń, ó, ś, ź, ż*) and digraphs (*ch, cz, dz, dź, dż, rz, sz*), which denote sounds typical of Slavic languages. Another phenomenon characteristic of Polish is consonant clusters (e.g. *Zdzich, Elżbieta, Szczecin, Gietrzwałd*). Following modern translation trends, no changes should be made to proper names. The translator only removed Polish diacritics in volume 1, which remains questionable. This makes it easier for the target reader to pronounce foreign names, but will not stop that pronunciation from being distorted. In the case of consonant clusters and digraphs the solution applied in the analysed corpus was to replace the first names with variants that have simpler spelling or, in the case of episodic characters, replacing them with different Polish first names.

Polish is characterised by a multiplicity of diminutive first name variants with irregular derivation. When there are many characters in a literary text, readers will find it difficult to link different variants of a first name with a single character. Furthermore, not knowing derivation rules, they will probably be unable to recognise diminutive forms and the positive emotions they convey. In the analysed corpus, the solution most often applied by the translator was to choose one variant of the first name, usually its base form (18 characters), rather than the diminutive (5 characters).

As for surnames, the stylistic archaic female suffixes *-owa* and *-ówna* have been removed. Their meaning, unknown to a French reader, is sometimes conveyed through lexical means, e.g. *Mrs, wife, widow*. The translator

preserved the male and female suffixes characteristic of Polish surnames (*-ska*, *-ski*; *-cki*, *-cka*) and adapted pluralized surnames to French grammatical rules (replacing the suffixes *-scy*, *-owie* with the French definite article *les*, which denotes the plural).

The final problematic issue is that of anthroponymic street names, which in Polish use the genitive case form. The translator chose to preserve this form only in volume 3, while in the previous novels it was nominalised. This solution, while it simplifies the graphic representation of street names, is questionable, because all the street names in the analysed corpus are authentic, which means that they are presented in the genitive form in real life and in most media. The translator might have been undecided on this issue, as may be demonstrated by the few instances of street names where the rule of either nominalising street names or leaving them in the genitive case was inconsistently applied.

The discussed methods of dealing with problematic aspects of Polish proper names in the translation of Miłoszewski's trilogy reflect the care with which the translator treated the comfort of the average French reader, who has no broader knowledge of Polish sociocultural realities and language. The highlighted techniques are typical of the domestication strategy (removal of diacritics, changing first names to ones with simpler spelling, reducing the number of first name variants, adaptation of surnames, nominalisation of surnames and anthroponymic street names).

A partial shift in strategy can be observed in the corpus across the subsequent volumes of the trilogy, a development attributable to the growing popularity of the novels among French readers. The translator adopts techniques more characteristic of an foreignization strategy: in volumes 2 and 3, Polish diacritics are transferred in all proper names, and in volume 3, anthroponymic street names in the genitive are consistently preserved.

N O T E S

¹ The letter *e* was added to the first name of the main protagonist, *Teodor*. The spelling *Teodore* is consistently used in the French translation of all the volumes of the trilogy.

² The example concerns another character than the one cited in section 2 (*Baśka* – *Barbara*).

³ The example concerns a third character called *Barbara*.

⁴ The example refers to a side character, other than the aforementioned daughter of the main protagonist.

⁵ Had the nominative form used by the translator (**Łukasz*) been correct, the accusative form would have been *Stanisława Łukasza*.

⁶ The translator adapted the proper name to the spelling rule consisting in the use of a hyphen in compound street names in French, e.g. *rue Gustave-Flaubert*, *rue Boris-Vian*, *rue Pierre-et-Marie-Curie*.

⁷ The number of instances in the corpus is given in brackets.

⁸ See: endnote 6.

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