



## Translating Character Names in Fantasy Literature: A Study of the Turkish Translation of Invented Names in Mervyn Peake's *Gormenghast* Trilogy

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## Abstract

This study examines the challenges posed by translating the invented character names in Mervyn Peake's *Gormenghast* trilogy into Turkish. It investigates the methods used in the process and the factors that influence the translator's methodological decisions. A total of 99 character names were collected from Peake's novels. The list included full names, first names, surnames, surnames with titles, and nicknames. The Turkish equivalents of these names from the trilogy were then gathered from the two Turkish translations produced by the same translator. The study found that four main methods were used to translate the character names: (1) copying, (2) translation, (3) transcription, and (4) substitution. It investigates the ways in which the proper names in the trilogy are translated by the famous Turkish literary translator, Dost Körpe. Attention is paid to the translator's onomastic choices in view of translational norms, which are, in turn, highly influenced by the position of translated literature in the literary polysystem of the target culture. The study concludes that the peripheral position of translated fantasy literature in the Turkish literary polysystem, as well as the desire to preserve the essence of the source text, were influential in shaping the translator's onomastic decisions.

**Keywords:** literary onomastics, fantasy literature, translation, polysystem theory, Mervyn Peake, *Gormenghast* trilogy

## Introduction

Names in literary works serve a range of functions, from simply identifying a character to being allegorical. In addition, they specifically contribute to an author's literary style. According to the Russian Formalists, "style" is a distinctive literary feature that contributes to literary artistry through the technique of "ostranenie", or "defamiliarization" (Shklovsky 2004). As Shklovsky explains, the purpose of art is "to impart the sensation of things as they are perceived and not as they are known" (2004, 16). The challenge of art, according to Shklovsky, is to make objects unfamiliar, to make forms difficult, and to increase the length of reader perception, for perception is an aesthetic end that must be prolonged to be achieved (2004). Little (1984) addresses the significance of nomenclature in disrupting the perception of the "Primary World"—the "real" world we perceive and where we live—with a new system called a "Secondary World", an "other" world. Names, Little reminds us, can serve as a means to measure the "otherness" of the Secondary World and are of great utility to authors in determining the ethos of their work (1984).

As a key element in artistic creation, defamiliarization serves as a catalyst in fantasy literature to make things "unfamiliar". Authors of fantasy literature often use various elements like the names of characters and places to create a sense of "otherness". Similarly, Adams (2017) stresses the significance of these elements, or "mechanisms" in his words, in genres like fantasy and science fiction for achieving estrangement and a "surplus of poeticity" (332). In this way, language in fantasy and science fiction is, as the author asserts, not only inventive but invented (Adams 2017). The onomastic creations in fantasy literature contribute to the unfamiliar and fantastic atmosphere of the work. At the same time, they may also "by definition, represent no reality, so can correspond to whatever playfulness, symbolism, or mystery their writers wish or their readers discover" (Algeo 2001, 249). In the *Gormenghast* trilogy, Mervyn Peake's character names fit this latter categorization, and play a vital role in both the style and the narrative.

The *Gormenghast* novels (*Gormenghast*, *Titus Groan*, and *Titus Alone*) were written between 1946 and 1959. Together, they tell the story of the 77<sup>th</sup> Earl of Gormenghast, Titus Groan, from his birth to his early adulthood. The novels are set in an imaginary castle called "Gormenghast", in an undefined location and unspecified time. The trilogy is considered one of the finest examples of 20<sup>th</sup> century fantasy literature and contains stylistic features that Adams (2017) and Little (1984) have identified as being peculiar to the genre. One of these characteristic stylistic features is creative naming. As will be shown here, the onomastic store of the *Gormenghast* trilogy is very challenging for translators because, alongside proper names from the real world, many of Peake's names are invented. These inventions are composed of a combination of phonetic and semantic absurdities that nevertheless possess some inherent meaning (Little 1984). At times, the associations between the names and the characters may be obvious, as in the case of the 76<sup>th</sup> Earl, *Sepulchrave*, and his surname, *Groan*. These names are an allusion to entombment and are therefore appropriate for the lord of a spiritually and intellectually dead realm. At other times, the names contradict the nature of the bearer, such as the castle physician, *Prunesquallor*, whose name is associated with an "absurd fruit" and implies filthiness (Little 1984, 57).

As the above examples and other examples to be discussed in this article show, the names used in the *Gormenghast* novels serve special functions that contribute to the overall literary ostranenie. The names help to create a fantastic and grotesque atmosphere; at the same time, they are frequently humorous or even absurd. As Fowler explains, literary names “can be meaningful in different ways” (2012, 2); and this is definitely the case for this set of novels. In the *Gormenghast* trilogy, character names frequently provide information about a particularity, be it a physical feature or a personality trait. In some cases, they are symbolic or foreshadow upcoming events. In other cases, they appear to be entirely nonsensical with no explicit narrative function other than to entertain the reader. Despite these functional differences, what all the names have in common is their ability to help shape the reader’s perception of the novels. This is another reason why these names can pose a challenge for translation.

Stressing the significant role names play in literary works and their translation, Hermans (2015) divides proper names broadly into two categories: “conventional” and “loaded names”. Conventional names are considered “unmotivated” and have no special meaning, whereas “loaded” names are “motivated” and range from the faintly “suggestive” to the overtly “expressive” (13). Hermans (2015) identifies four commonly used methods for transferring names into the target language (TL): (1) copying, which involves reproducing the name in the target language (TL) exactly as it was in the source language (SL); (2) transcribing, which requires adapting the spelling and phonology of a name; (3) substituting, which consists of replacing a name in the target text with another name in the SL; and (4) translating, which involves switching both a name and its meaning with equivalents in the TL<sup>1</sup>. Hermans’ approach is not only useful for analyzing the methods used in translating loaded or meaningful names. It can also be used to elucidate the manner in which names are rendered in the target culture.

Many studies of names in fantasy literature focus mainly on the naming conventions used by prominent authors in the genre (Algeo 1982, Algeo 2001, Robinson 2013, Robinson 2018). Studies examining the translation of names in fantasy have also dealt with the strategies used to render the original SL names into the TL (Okuyayuz 2006, Roxana 2020, Kutlay 2020). Much of this work has focused on children’s literature (Sarmaşık 2014, Rençberler 2021, Tuna 2021). Although this research has made an important contribution, there is a need for a more comprehensive examination of translation strategies in order to fully grasp translators’ choices. Factors such as translation norms and systemic relations should also be taken into consideration when examining this decision process. Taking these and other factors into consideration, this paper<sup>2</sup> addresses the following research questions: (1) what are the translation challenges posed by invented character names in the *Gormenghast* trilogy?; (2) what are the methods used to translate the invented names in this trilogy?; (3) do these methods successfully render the intended meaning in the target text?; (4) to what extent is ostranenie or the sense of estrangement rendered in the target texts by the translations employed; and (5) what factors may have affected the translator’s decisions in using these methods? After presenting the methodology of the study, the paper explores these questions by examining a Turkish translation of Peake’s naming conventions in the *Gormenghast* trilogy.

## Methodology

Original character names were collected manually from the *Gormenghast* trilogy along with their Turkish equivalents. This study uses two Turkish translations of the *Gormenghast* trilogy produced by the famous translator Dost Körpe<sup>3</sup>. The Merriam-Webster online dictionary was consulted to analyze the meanings of these invented names. To examine the Turkish equivalents of the English words, the online source Tureng (www.tureng.com) and the Turkish Language Association’s (TDK) online dictionaries were used. For the literary analysis, Hermans’ 2015 framework was employed to classify the translator’s methods for rendering the character names into the target texts. The possible factors governing the translator’s choice of methods were analyzed using Even-Zohar’s (1979) polysystem theory.

## Findings

Before the findings concerning Körpe’s translation methods are given, it is useful to present information on Peake’s own naming conventions. Peake’s character names include full names (e.g., *Alfred Prunesquallor*), first names (e.g., *Sepulchrave*), surnames (e.g., *Mr. Thirst*), surnames with titles (e.g., *Lady Cusp-Canine*), and nicknames (e.g., *The Fly*). Of the 99 original names identified in the trilogy, it was found that 14 (14.14%) were taken from the real world (e.g., *Gertrude*). The remaining 85 (85.85%) names were invented by Peake using portmanteaux (e.g., *Sepulchrave*), verbs (e.g., *Flay*), compound nouns (e.g., *Steerpike*), or definite articles with common nouns (e.g., *the Thing*).

To translate this variety of character names in the *Gormenghast* trilogy, Körpe used different methods. The distribution of the methods revealed an interesting preference. Of the 99 names identified in the novels, copying was used most often. In total, 89 names (89.89%), both invented and taken from the real world, were simply copied from the SL to the TL. The method of translation was used for eight names (8.08%) and substitution for two names (2.02%). Finally, transcription was used only to render the titles “Lady” and “Lord” into the Turkish dictionary equivalents, “Leydi” and “Lord”. For other titles used in the works such as “Mr.” and “Mrs.”, translation was used as a method. Considering the fact that copying was the predominant method used for transferring the character names into the target texts, it may be that the Turkish translations of the trilogy fail to recreate the intended symbolic meanings and connotations of the source texts. Ironically, however, the defamiliarization effect common to fantasy literature is rendered in the target texts since the target readers may not be familiar with the English names. In the following section, specific translation challenges are closely examined using examples from the original and translated works. Owing to space limitations, only a limited selection of examples is presented.

## Copying

To begin with, the use of portmanteau words poses challenges in terms of transfer. The name *Lord Sepulchrave*, for instance, is a blend of *sepulcher*, *crave*, and *grave* (Mills 2005). Living in and ruling a castle in which everything is set by rules that dictate how, when, or where things should be done, the Earl is more like a lifeless part of the castle than a living being. He is the center of Gormenghast. He is a ruler who himself is ruled by ancient laws and traditions that have long since become obsolete. *Sepulchrave* is therefore indicative of his personality and foreshadows his tragic death. His name thus contributes to the dark atmosphere of the novel. A meticulous reader of the source text may understand the connotations of this invented name. In the Turkish versions, however, the name *Sepulchrave* was copied, and not translated. The decision, along with the lack of supplementary information provided, for example, in a translator’s note or an introductory explanation, may leave the reader of the Turkish translation ignorant of the symbolic meaning or the connotations of this character’s name. This is not the only way in which the reader of the Turkish version may be left out.

Peake’s subtle and somewhat humorous naming choices can remain elusive. An excellent example can be found in the name of one of his more eccentric characters, *Prunesquallor*. Doctor Alfred Prunesquallor, the castle physician, is a highly peculiar character, “with his hyena laugh and his bizarre and elegant body, his celluloid face” (Peake 1998b, 6). The name *Prunesquallor* may be the product of several possible combinations, such as [*prune* + *squall*], [*prune* + *squalor*], or [*prune* + *scholar*]. Little (1984) suggests that the purgative qualities of the fruit might be particularly apt for the Doctor’s profession, although uncleanness stands in contrast to the character, who is “the elegant medical man of Gormenghast who has nothing squalid about him” (57). There is no definitive evidence for what Peake intended with the name; however, all of the above combinations seem symbolically or ironically plausible when Dr. Prunesquallor’s character is considered. Translating this figure’s name is therefore understandably problematic in view of all these possible combinations and their suggested meanings. Recreating the wordplays in the target text would be quite challenging for any translator. By using copying as a method of translation, not only is the evocative function of the name with all its different interpretations for the source text lost to the reader of the Turkish version, but so too is the humorous effect created by Peake’s name.

Portmanteau names often pose great challenges for translation not only because they are commonly invented by the author, but also because they may include wordplays that can be very difficult to recreate in the TL due to linguistic differences in the SL. To recreate such names in the target text, Manini (2014) suggests possible steps the translator could take, such as breaking up the portmanteau name into its components to understand the process behind its creation; or interpreting its components, which can either be meaningful, meaningless, or a combination of the two. Other strategies suggested by Manini (2014) include establishing a functional priority of a portmanteau name if there are multiple meanings possible, and concentrating on recreating the intended semantic effect of the name in the TL (Manini 2014). Even if all these strategies are followed, a translator may still fail to find a satisfactory equivalent in the TL. This may explain why Körpe’s Turkish translation of the trilogy relied so heavily on copying.

A different naming convention that the translator confronts in Peake’s work are represented by the cases of *Swelter*, the castle chef, and Lord Sepulchrave’s loyal servant *Flay*: both of these characters are “named with a verb, proper-nouned” (Miéville 2011, x). The lexical meanings of the words behind these names are significant in terms of characterization. Throughout the novel, the readers witness Flay’s fierce character when he scolds Steerpike, hurls one of Lady Gertrude’s cats at Steerpike, and finally murders Swelter after a violent fight. As the verb “flay” means ‘to strip off the skin or surface of’ or ‘to criticize harshly’, this figure’s name reflects his harsh character. The character name *Swelter* is quite similar in this respect. The verb means ‘to suffer, sweat, or be faint from heat’. This meaning is appropriate for Peake’s character given that *Swelter* is a chef and works in hot kitchens. As a noun, “swelter” also refers to ‘a state of oppressive heat’ which in a sense is indicative of

the fact that *Swelter* is a creature of the kitchen. He not only suffers in the kitchen but also causes the suffering of others there. The source text reader may understand the allegorical meanings of these names. However, for a target text reader, especially for one who only speaks Turkish, it would be impossible to grasp the meanings hinted at by these characters' names in Körpe's translation. However, as mentioned above, Körpe does not always use copying to render Peake's character names into the TL.

Two examples that the translator treats much differently are *Steerpike* and *Deadyawn*. Although these names are copied, the wordplays derived from these names are also translated in the target text. Throughout the novel, *Steerpike*, whose name hints at his manipulative personality, does whatever is necessary to make his way to the top. With his cunning and scheming mind, he manages to rise from his original position as a kitchen boy working under Swelter. The wordplay related to his name arises from a humorous conversation between Flay and Steerpike, when Flay misunderstands Steerpike's name and calls him *Queerpike* and *Squeertike*. These funny names are variously translated. In the Turkish translation published by Om Yayinevi, the name *Tuhafpike* is used. This name is a composite of the Turkish word *tuhaf* 'queer' or 'strange' and the English word *pike*. The second name, *Squeertike*, is translated as *Kaypak*, which is a Turkish word meaning 'unreliable' or 'tricky'. In İthaki Yayınları's translation, neither of these names is translated. The reason for this decision may be that the translator thought it would be easier for the target readers to appreciate Flay's mistaken address in the original language (i.e., the use of *Queerpike* and *Squeertike* for *Steerpike*), even if they did not understand the meanings of the English terms related to Peake's names. The translator may have also felt that a coin like *Tuhafpike* would not make any sense to the target audience.

A similar case is seen in the translation of a wordplay related to the name *Deadyawn*. The headmaster of the school in Gormenghast, Deadyawn is so old that he cannot walk, and travels everywhere in a wheelchair pushed by his helper, The Fly. Deadyawn's eyes are almost always shut, as he is never fully awake. His students aptly call him *the Yauner*. In the target text, the name *Deadyawn* is copied. Interestingly, however, the nickname, *the Yawner*, is literally translated into Turkish as *Esneyici*. The resulting connection between the name and the nickname may be comprehensible to the target reader who speaks both English and Turkish. However, for the target reader who does not speak English, this connection might be unclear.

## Translation

Common nouns are frequently employed in the trilogy to create names such as *The Fly*, *the Thing*, *the Poet*, and *the Black Rose*. As China Miéville (2011) points out, Peake simultaneously familiarizes and defamiliarizes us with his nomenclature, as he takes familiar everyday words into his fantasy world and uses them as character names, thereby contributing to the literary sense of ostranenie. In the Turkish translations of the trilogy, this estrangement is alternately present and absent. In some cases, copying a name based on a common noun helps achieve a sense of foreignization, but the originally intended meaning may be lost. In other cases, where the translator chooses to translate the names literally using common nouns in Turkish, a similar exoticism is reached in the target texts and the target reader can fully grasp Peake's original meaning. Thus, ostranenie is achieved in both cases but on different levels.

Take, for example, *The Fly*, Deadyawn's personal assistant. By using an animal name for his character, Peake may have wanted to indicate the insignificance or unobtrusiveness of this character's sole job of pushing the headmaster's wheelchair. Alternatively, Peake's name choice may be a symbolic means of hinting at The Fly's tragicomic demise. In *Gormenghast*, The Fly causes Deadyawn's wheelchair to malfunction, upon which Deadyawn flies out of his chair, crashes through the class window, and dies. The Fly then jumps out of the window after his master, but ironically, as he cannot fly as his name indicates, he "dies like a squashed fly on the flagstones of the courtyard far below" (Winnington 2006, 69). The meaning of The Fly's name is literally translated into Turkish as *Sinek*. In this way, the translator can convey the original absurdity and irony for the target text readers.

Other similar examples include *the Poet* and *the Black Rose*, which are also literally translated into Turkish, as *Şair* and *Kara Gül*, respectively. As opposed to portmanteau or compound nouns used as names in the trilogy, translating these names may have been less challenging, as they have meaningful equivalents in the TL. Moreover, the Turkish word *Gül* is used as a female name in Turkey which makes it an even better fit for the female character, *the Black Rose*. The character name *the Thing* is different, however. In the trilogy, *the Thing* is the name given to the illegitimate daughter of Keda and Braigon. The child is not accepted by Keda's community, the Mud Dwellers, as they frown upon children born out of wedlock. Therefore, the girl is excluded from this community and lives in the woods. As an outcast, she is called *the Thing* by the Mud Dwellers. For them, she is a source of shame and fear. In English, the word *thing* can be used to refer to both animate and inanimate objects. The term is used to refer to 'an object or entity not precisely designated or capable of being designated'. The name *the Thing*, in a sense, signifies the Mud Dwellers' inability to define the girl. The first and most common Turkish equivalent of the word "thing" that comes to mind is "şey": a term which is mainly used for objects. However, in the target texts, the translator uses the name *Yaratık*, which is another equivalent for "thing" but one that is specifically used in Turkish for living beings and may be translated as "creature" in

English. The translator's use of a word-initial capital letter tells the target text reader that the word is used as a proper noun and not a common noun, just as in the source text. For Turkish readers, the translated name *Yaratık* also implies that the Mud Dwellers do not consider the girl to be a decent human being. The translator's choice therefore helps to convey the character's objectification.

## Substitution

In the second book of the *Gormenghast* trilogy, Peake presents a sardonic portrayal of the education system in part by providing invented comical names for the professors. These names "seem to serve no symbolic purpose at all and simply sound weird" (Little 1984, 57). Examples include names such as *Bellgrove*, *Opus Fluke*, and *Spiregrain*. The names of the students are similarly odd (e.g., such as *Dogseye*, *Scarabee*, and *Mulefire*). However, one student name stands out: *Slogger*. In comparison to the others, *Slogger* is probably used as a nickname as it is written in quotation marks. In the target texts, *Slogger* is one of the few character names rendered directly into Turkish. In English, a "slogger" can refer to 'a person who does very hard or dull work'. For the target text, the translator substitutes *Slogger* with the Turkish name *İnek*, which literally means 'cow'. However, the term is also slang for 'geek' or 'nerd' and is used to refer to a student who studies hard.

Another interesting example here is *Anchor*, which appears in the third *Gormenghast* book. This name may also be considered a nickname as the character never states his real name. In the trilogy, he is named by another character, Juno, whom Anchor helps in every way he can: "I think I will call you my 'Anchor'" says Juno. 'You give me so deep a sense of safety'" (Peake 1998c, 196). Here, the name *Anchor* mirrors the fact that the character provides Juno with "a sense of safety"—just like the figurative meaning of the English word "anchor": 'a reliable or principal support.' The Turkish dictionary equivalent is "çipa", but there is another word with a more similar figurative meaning. The Turkish term "güven kaynağı" can be translated into English as 'a source of safety'. In addition, the Turkish phrase "sığınılacak liman", which means 'a safe harbor', is frequently used metaphorically to refer to a person who is trustworthy. For the target text, the translator uses a word from this phrase, namely *liman*, to name *Anchor*. This translation may remind the target reader of the Turkish phrase. In these examples, the translator uses substitution and replaces English names in the target text that are closely related in meaning to Turkish names in the source text. In doing so, the translator creates a similar sense in the target reader.

## Discussion: Factors Influencing Translator's Decisions

According to Hermans (2015), studying the ways in which translators handle literary names provides "valuable clues to the overall orientation of the translation" (14). While translating, the translator makes a choice from among various methods, subject to certain norms which may govern other decisions regarding other parts of the text (14). First proposed by Even-Zohar (1979) and then identified by Toury (1995), translation norms facilitate understanding translation behavior. Toury classifies three main norms: (1) "initial norms" which govern whether the translation is oriented towards either the source or target culture; (2) "preliminary norms" which determine the texts to be translated; and (3) "operational norms" which direct the decisions made during the act of translation (1995). Here, a direct connection could be made between these norms and the systemic position of the translated literature.

From Even-Zohar's systemic perspective (1990), literature is a "polysystem", or a world of systems, with a complex relationship to other sub-systems such as culture, history, ideology, and economics. Depending on the position the translated literature occupies, the operational norms governing the translation strategies may vary. For instance, according to Even-Zohar (1990), if translated literature is "primary", meaning it assumes a central position in the polysystem creating new models, the translator does not follow ready-made models but tends instead to violate the target literary system's conventions. The result is a translation which is close to the original text in terms of adequacy. If, however, the translated literature is "secondary", meaning it has a peripheral position, the translator will attempt to find the best ready-made secondary models for the foreign text. The result, according to Even-Zohar (1990), will be an "inadequate" translation which demonstrates great discrepancy between the equivalence achieved and the adequacy postulated.

Today, translated literature in Turkey is close to the center within the literary polysystem of Turkish literature. This prominence has eased the introduction of new genres like fantasy literature, which was introduced into the Turkish literary polysystem in 1994 with the translation of Ursula K. Le Guin's *A Wizard of Earthsea*. Since then, the genre has had a significant influence in shaping the target literary system, as the vacuum in the Turkish literary polysystem in terms of fantasy literature has been filled with translations (mainly of English works). These translations have, in turn, inspired Turkish writers to produce original pieces of fantasy literature. With increasing intercultural communication throughout the world thanks to globalization, technological

advancements such as the internet, and the popularization of the fantasy genre via visual media like cinema, TV series, and PC/online games, fantasy literature in Turkey progressively has gained in recognition and interest.

To appreciate the impact of translated fantasy literature in the Turkish literary polysystem, it is necessary to determine the position of fantasy literature. Both translated and original fantasy literature written in Turkish must be considered. To gain some idea of the position of fantasy literature in the target polysystem, it is helpful to consider the number of published books. For this purpose, data were collected on the number of literary books published in Turkish and the number of published fantasy books. According to TurkStat's annual *Print Media and International Standard Book Number Statistics*, for 2020, the number of published adult fiction books was 14,251 (TÜİK 2021). Because TurkStat does not provide the number of books published by genre, the number of published fantasy books in Turkey was determined using Kitapyurdu (kitapyurdu.com), one of the country's most popular online bookstores. The kitapyurdu.com website is also useful for this examination because it is the only online bookstore to provide the publication year for each book. According to the site, the number of books published in the science fiction and fantasy genre in 2020 was 280, a number which comprised 180 translated and 100 original works. Putting these facts together, this means that out of the 14,251 books published in adult fiction, only 1.96% were from the science fiction/fantasy genre. Thus, fantasy literature would still seem to occupy a peripheral position in the Turkish literary polysystem. This finding may be a significant factor in determining translation norms. It also may have had an influence on why the translator of the *Gormenghast* trilogy depended so heavily on ready-made models and produced a source text-oriented translation instead of one that was more innovative.

In addition to the influence of systemic positions on translation norms, another potentially significant factor affecting the translator's decisions while translating names might be the prevailing trends in translating fantasy literature in Turkey. Yener (2006) noted that there are two major translation trends in Turkey. The first supposes that the worlds portrayed in fantasy literature are unique, completely different from the real world, and hence their essence must be preserved. Out of a sense of loyalty to the original, source-oriented translations are preferred. The second trend relates to the idea that a discourse should be created for fantasy worlds. To do so, there is a greater emphasis placed on more readable translations as they will help enrich Turkish literature (Yener 2006).

## Summary and Conclusion

Ostranenie is an essential element of fantasy literature. In the *Gormenghast* trilogy, Peake achieves this defamiliarization through not only his style, but also his use of invented names. As products of Peake's extraordinary imagination, these names help create fantasy and unreality, together with a unique sense of humor. These onomastic creations also play a significant role in creating meaning and conveying extra information about the characters. The character names are therefore an integral part of the trilogy and, consequently, the translations. For these reasons, it is imperative that the literary translator keep in mind the defamiliarizing effect of names in fantasy literature. In the two Turkish translations of the *Gormenghast* trilogy analyzed here, the effect of defamiliarization is sometimes present and other times absent. As shown here, there are instances when ostranenie is transferred through the strategic use of translation. At other times, copying the names helps to achieve a sense of estrangement in the target text but in ways that may differ from what the author intended. Consequently, when the Turkish translations of the invented character names in the trilogy are considered, the translation methods relegate the onomastic features to the background, although it is precisely those elements that make this trilogy stand in the foreground as an innovative example of the fantasy genre in the Turkish literary polysystem.

Translators' decisions regarding how to render names can be partly explained by the translation norms surrounding them. In Turkey, these norms include the general national tendency toward source-oriented translations of fantasy literature. This trend is a product of the desire to preserve the unique essence of the fantasy world present in the source text. Target readers who want to be immersed in the fantasy world expect foreignized translations which transport them to a foreign world through a foreign original language. Also influential here is the secondary position of fantasy literature in the Turkish literary polysystem. This peripheral position acts as a key factor in determining translation norms and the translator's choices for producing a source text-oriented translation which depends on ready-made models rather than innovation. In light of these points, the methods used in translating invented names in the *Gormenghast* trilogy into Turkish seem to be influenced by two factors: (1) the general tendency to preserve the essence of the fantasy world and creating a sense of estrangement by adopting a source-oriented translation approach, (2) and the peripheral position of translated fantasy literature in the Turkish literary polysystem. Further detailed investigation is needed to determine what factors influence the latter of these two systemic trends.

## Notes

<sup>1</sup> There are also several other less common alternatives. These include deleting or omitting the proper name in the target text; replacing a proper noun with a common noun; and inserting a proper name in the target text where there is none in the source language (Hermans 2015).

<sup>2</sup> This article is based on the author's unpublished Ph.D. thesis, titled "Re-Creating the Style of Fantasy and the Fantastic: A Polysystem Approach to the Turkish Translation of Mervyn Peake's *The Gormenghast Trilogy*".

<sup>3</sup> The trilogy was translated by Dost Körpe, a Turkish literary translator who is famous for his translations of gothic, fantasy literature, and science fiction. Edgar Allan Poe, Mervyn Peake, H. P. Lovecraft, Frank Herbert, and H. G. Wells are some of the authors Körpe has translated into Turkish. The books were first published by Om Yayınevi between 2001 and 2002. The publishing house ceased operation in 2006. For that reason, 10 years after the books' first publication, the edited translations produced by the same translator were republished by another publishing house, İthaki Yayınları, between 2011 and 2015.

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