University of Sarajevo

Faculty of Philosophy

English Department

Završni magistarski rad

Analiza prevodilačkih strategija: "The Hitchhiker's Guide to the Galaxy" Douglasa Adamsa i prevod na hrvatski i srpski jezik

Analysis of Translation Strategies: "The Hitchhiker's Guide to the Galaxy" by Douglas Adams and Translation into Croatian and Serbian

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Sarajevo, 2020

Abstract

Since its publication in 1979, *The Hitchhiker's Guide to the Galaxy* was translated into many languages across the world and became one of the most read literary works among the science-fiction audience. The aim of this paper is to analyse translation into Croatian and Serbian language and the translation strategies that were used. The analysis of these two translations shows how two different approaches to translation can change the perception of the source text and that the usage of domesticating or foreignizing strategies can create a different impact among the target language readers. Douglas Adams' writing style is characterized by unusual usage of language in terms of syntax structure, the characters in the novel have highly suggestive personal names and he often creates neologisms that are an important part of his literary universe. All of these features should be preserved in the translation, and this paper shows if this was achieved by the translators.

Keywords: Domestication, foreignization, personal names, neologisms, source text, target text

Sažetak

Od objavljivanja 1979. godine, roman *Autostoperski vodič kroz galaksiju* je preveden na mnoge jezike širom svijeta i postao je jedno od najčitanijih književnih djela među ljubiteljima naučne fantastike. Cilj ovog rada je analiza prevoda na hrvatski i srpski jezik, kao i prevodilačkih strategija koje su upotrijebljene. Analiza ovih prevoda pokazuje način na koji dva različita pristupa prevođenju mijenjaju percepciju teksta izvornika, te da korištenje strategija podomaćivanja i postranjivanja može stvoriti drugačiju doživljaj među publikom jezika cilja. Stil Douglasa Adamsa se odlikuje neobičnom upotrebom jezika u smislu sintaksičkih konstrukcija, likovi u romanu imaju veoma sugestivna imena, a često stvara i neologizme koji su neizostavan dio njegove književne galaksije. Sve ovo bi trebalo postojati i u prevodu, a ovaj rad pokazuje jesu li to prevodioci zaista i uradili.

Ključne riječi: Podomaćivanje, postranjivanje, imena, neologizmi, izvornik, jezik cilja

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Introduction

Has a translator got the freedom to push the limits of his translation and does he have a right to look at translation as if it was clay, a material that can be fitted into a mold, but also if placed in the right hands, can it be transformed in harmony with the translator's own set of knowledge and experience into something that has a better communication with the original, as well as with the target audience? This question has bothered many translation theorists and is still the cause of many heated debates. If we allow ourselves to look back and appreciate what has been written in the past, we will see that there were many different approaches when it comes to choosing the right translation procedure or strategy.

The aim of this paper is to present how two different approaches in translation, over-domestication or over-foreignization can produce inadequate translation and interpretation among the target audience, that the right approach is a combination of the two, depending on the image produced by one or the other approach.

One can find many stark differences between the two translations that will be analyzed in this paper, thus it will be clear how two different approaches can produce different outcomes among the readership. Before any attempt to critically evaluate these two renderings, we should first define the notion of translation and surely there are many sources that we can draw upon.

From a linguistic point of view, one can define translation as "the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (Nida, 1982, p.12). This definition is hardly sufficient because the focus is placed on the message and reception of that message, without respect to other elements related to the source item such as cultural impact and implications. Therefore, from a cultural point of view, probably the best definition is that asserted by Susan Bassnett and André Lefevere, who consider a translation not only a linguistic act, in terms of establishing a perfect equivalence, but also a cross-cultural act that is affected by extra-linguistic factors incorporated into the cultures of both source and target language (Bassnett, 1990).

This paper will try to shed some light on the consequences of choosing different translation strategies and procedures, and the effect they have on the overall reception of *The Hitchhiker's Guide to the Galaxy* among the Serbian and Croatian audience.

It is a well-known fact that Douglas Adams' novel is a masterfully written piece of work, but it is the question how well does the translation into target languages communicates with the source text and the readership, or how well does it connect the author and the culture in which he is writing with the culture and language of the target audience. Considering the rich scope of cultural references and linguistic devices that Adams is using in his novel, ranging from suggestive names of characters and unusual syntax to neologisms and invented language, we will see that this will pose a great challenge for the translators.

Don't panic: A Mock SF Novel

The Hitchhiker's Guide to the Galaxy eludes any kind of genre categorization, since its surreal narrative is placed in the absurd universe and Douglas Adams is deliberately avoiding literary conventions. Written in a Monty Pythonesque style (Adams was also one the writers of this famous saga), the novel is mocking the traditional science-fiction genre and the author has said in several interviews that the genre is taking itself too seriously (Gaiman, 2009).

It has been 40 years since the publication of the first novel, but *The Hitchhiker's Guide to the Galaxy* is still captivating the attention and imagination of readers due to its ability to transcend a particular era and reach even the most demanding audiences. *The Hitchhiker* changed many forms and mediums throughout the years, but it first appeared as a BBC radio show in 1978 and consisted of 12 parts or 'fits' as they were called at the time (Bauer, 2018). From a historical point of view and the stages in the development of audio science-fiction, *The Hitchhiker* radio show is the first that relied more on the comical premise rather than on the logic of spectacular or fantastic image. Adams combined previous SF tropes knowledge (he was also one of the contributors to the creation of Dr. Who series) with his delicate sense for the comical and this resulted in a science-fiction setting created in an absurdist idiom, but drenched in comedy (Roberts, 2006).

After the radio show achieved huge success, Adams was urged to adapt it and publish it as a novel. This is exactly what he did in 1979, when the first novel was published, but the completely mesmerized readership wanted more. So in 1980, he published the second book titled *The Restaurant at the End of the Universe*, which was followed by *Life, the Universe and Everything* (1982), *So Long, and Thanks for All the Fish* (1984), and *Mostly Harmless* (1992). The Hitchhiker mania extended even beyond the sudden death of the author in 2001 and another book in the series was written and published under the title *And another thing* by Eoin Colfer in 2009 (Bauer, 2018). Douglas Adams often joked that the Hitchhiker is a 'trilogy of five books' due to its complexity in terms of transforming something that has been originally created as a radio show, but the narrative was rearranged to fit a different form, that of a novel (Gaiman, 2009). This is not where the history of the *Hitchhiker* ends, because in 1980s Adams also worked on two television series based on the novel, there were many stage adaptations and

performances, a computer game was created and in 2005, the *Hitchhiker* phenomenon extended its reach even more and was adapted as a feature film (Bauer, 2018).

We have said that Adams is a unique writer because of his inclination to move away from the traditional science-fiction literary devices and deconstruct them in the most absurd manner. How he has achieved this can be more clear if look at the devices he is using in the novel. Namely, his narrative structure is unpredictable (there are many witty jokes and digressions over-shadowing the main existential theme and the constant search for the meaning of life by his characters), the dialogues in the novel are based on ridiculous logic and there are many unusual characters appearing, to say the least. All of these devices can be found in the absurdist literature and Adams has incorporated them in his novel to perplex the readers and invite them to stop and get another perspective on the meaning of life, to which the author is providing humorous answer of '42'.

Needless to say, *The Hitchhiker's Guide to the Galaxy* has an enormous impact on the popular culture. Besides Adams' creation of new words that have been a part of the urban dictionary for years (hoopy: really together guy; frood: really amazingly together guy) and the influence that he has made on other authors, the Hitchhiker is also the reason why one of the most used translation services is called Babel Fish, and why there are words 'Don't Panic!' located on the central screen of Elon Musk's electric car Tesla Roadster that was carried by a Falcon 9 rocket into Earth's orbit in 2018 (Hadi, 2018). Elon Musk said that he was so influenced by the *Hitchhiker's Guide* as a child and he had to do it, although he received a significant backlash from his critics for behaving in such an unprofessional manner.

Without further ado, we will now move on to the analysis of different translation strategies and their relation to the source text.

Domestication vs. Foreignization

When translators decides to translate a certain literary text, they have a general choice in front of them to 'domesticate' or 'foreignize' the source text, depending on the translation norms in the culture of the target text or their own preference. Reasons for choosing either of the two translation strategies do not rely solely on the translator; they are linked to various ideological or cultural values present in the culture of the target language. Since translation is a communicative process (Hatim and Mason, 1990), between language and message of the source text and recipients of this message in the target text culture, there is a risk of diminishing multiple layers of meaning in the source text by employing a foreignizing method, or on the other hand, a translator can produce a domesticated text with an additional meaning that is not the original intent of the author.

One of the most prominent translation theorists, Lawrence Venuti, tackles this issue in his translation studies book titled '*The Translator's Invisibility: A History of Translation*', released in 1995. Venuti argues that 'ethnocentric violence of translation is inevitable: in the translating process, foreign languages, texts, and cultures will always undergo some degree and form of reduction, exclusion, inscription' (Venuti, 1995, p.310), suggesting that foreign text and culture is always at risk of reduction to domestic cultural values and when a translator opts for this approach, the source text can never be fully understood in the target culture. If a foreign text is domesticated to such a degree that it becomes unintelligible to the target text audience, then this translation does not longer serve its purpose and can be considered as inadequate. Venuti on the other hand also argues that 'the domestic work on foreign cultures can be a foreignizing intervention, pitched to question existing canons at home', so the discursive strategy depends on the cultural situation where the translation is made (Venuti, 1995, p.310). It is worth mentioning that only literary texts are subject to the employment of domesticating or foreignizing methods, because they are more open for experimentation in different lexical choices, usage of slang, various local dialects, etc., and their interpretation incorporates more layers of meaning than it is the case with technical texts (Venuti, 1995).

Venuti draws on the lecture on different methods of translation delivered in 1813 by Friedrich Schleiermacher, who said that a translator has two choices, to use a domesticating method and render a literary text by following target language cultural values, and in this way

bring the author to the reader, or to foreignize the translation and send the reader abroad, who will get the sense of differences in language and culture of the author (Venuti, 1995). Schleiermacher continues and asserts that when a translator chooses one of these methods, he or she should strictly follow that path because there is a risk that both the reader and the author would get lost and the translation would become inadequate. This is something that relates only to source texts that are defined by being archaic or that are produced in a completely different culture. In cases of modern texts, the choice of using foreignizing or domesticating procedures should vary from sentence to sentence, or the translators should have more freedom to employ different procedures in the same text if that is something that would enhance the readability and comprehension of the source text.

One of the other literary translators that Venuti cites is Ezra Pound, who avoided fluent transparency in his translation. At this point we will introduce another concept mentioned by Venuti, namely, he thinks of translation as a process by which a chain of signifiers in the source language is replaced by a chain of signifiers in the target language text (Venuti, 1995, p.17). Since there is always a signifier and the signified, domesticating strategy puts more focus on the signified, while foreignizing strategy puts attention to the chain of signifiers. Pound wanted to avoid transparency, so he didn't put the focus on the signified, avoided following of linear syntax, single meaning, current usage and standard dialects, instead he played with the chain of signifiers, used inverted or convoluted syntax, polysemy, nonstandard dialects, archaisms and sound effects, and by doing so he puts the readers into a position where they have to make an additional effort while interpreting the text, drawing an emphatic response (Venuti, 1995). Ezra Pound believes that transparent or domesticated text is creating an illusion that the translated text is not a translation, but an original text, thus concealing the author's intention or the essential meaning of the text, on the other hand, foreignized text 'points to the linguistic and cultural differences between the two texts' (Venuti, 1995, p.204).

In 1964, Eugene Nida introduced a dichotomy between formal equivalence and dynamic equivalence. Formal equivalence aims to replicate the items from the source text and language into the target text, without any regard to the effect of these items on the reader. This type of equivalence can be connected to some extent to our notion of foreignized text. Dynamic equivalence focuses on the communicative function of language, where the focus is not on the source message itself, but on the effect that this message has on the reader (Baker and Saldanha,

2011, p.270). According to Nida's translation theory, the manner in which the receptors of the target text respond to it has to be same as the manner in which the receptors of the source text respond to the source text (Baker and Saldanha, 2011, p.222), the effect that the text has on the reader has to be the same in the source text and the target text. In the framework of his theory, Nida also states that 'A translation of dynamic equivalence aims at complete naturalness of expression and tries to relate the receptor to modes of behavior relevant within the context of his own culture' (Nida, 1964, p.159). We can see that Nida wants to put the attention to the receptor of the message in the target language and especially the reader's response to this message. For Venuti, this notion of 'naturalness of expression' is a clear signal that Nida promotes fluent strategy in his translation, and this clearly involves domesticated translation (Venuti, 1995, p.21).

Recent shifts in Translation studies are rejecting this notion of placing the focus only on the message itself. Thus, Venuti concludes his discussion by suggesting that the best approach is a 'resistant translation', or that translation should resist to be aligned with domestic cultural values, but rather stress the dissimilarities between the two languages and cultures by retaining some elements of the source and in that way bringing them closer to each other (Venuti, 1995, p.306).

Translation into Croatian and Serbian Language

As we have already mentioned, employment of different strategies depends on the translation norms prevailing in target language cultures. In the case of our study of translation of Douglas Adams' *The Hitchhiker's Guide to the Galaxy* into Croatian and Serbian language, translated by Milena Benini into Croatian and Zoran Jakšić into Serbian, we can say that they stand in opposition to each other, and therefore are highly interesting for analysis. Benini used domesticating strategies throughout her rendering of the source text and culture specific items found there, while Jakšić resorted to the production of a translation that is foreignized, allowing the readers to get the sense of a foreign culture, but at the same in some cases depriving the readers of the effect text has in the source culture. Both of these methods are justified in some cases and transfer the intent of the author, but at times they are confusing the reader and disrupting the narrative of the novel. This can be seen if we take a look at the following examples related to the translation of toponyms, culture specific items and especially colloquial language that is widely used by Adams throughout his science-fiction novel.

> '…one girl sitting on her own in a small café in Rickmansworth suddenly realized what it was that had been going wrong all this time…'(Adams, 1995, p.10)

> '…jedna je djevojka, sjedeći sama u malom kafiću u Pušćoj Bistri, odjednom shvatila što je zapravo cijelo vrijeme išlo krivo…'(Benini, 2004, p.10)

> '…jedna devojka, koja je za svoj groš sedela u nekom kafiću u Rikmansvortu, iznenada je shvatila u čemu su sve vreme grešili…'(Jakšić, 2017, p.9)

Rickmansworth is a small town in Hertfordshire, England, located 17 miles from London and famous for having its own railway station (Pletcher, 2013). Adams mentions this town to refer to a random small place in England and to suddenly transport the reader from one place to another. In her translation into Croatian, Benini used the term 'Pušča Bistra' that can evoke an additional meaning for the readers, because this term is used to refer to a place in the middle of nowhere, a remote location far away from the urban areas. At the same time, it is also a railway station near Zagreb, so we can assume why Benini used 'Pušča Bistra' when she was trying to find a cultural equivalent. This can be observed as a borderline case, because the reader is suddenly moved away from the geographical areas of the source text into his own culture, but at

the same time the effect on the target audience reader is the same as that on the reader who is reading the source text. Although Benini's translation is very creative, it can be misleading due to connotations that it evokes in the target audience. On the other hand, Jakšić transcribed 'Rickmansworth' as 'Rikmansvort', so that his readers are aware that they are reading a novel written by a foreign author in a foreign culture. We can also state that transcription of names is a translation rule that is found in most of the renderings into Serbian language, but we will talk more of this in the latter parts of this paper. In addition to this, Jakšić also translated the idiomatic expression 'sitting on her own' as 'koja je za svoj groš sedela', while Benini disregarded the presence of this idiom and translated it as 'sjedeći sama'.

In a similar manner we can observe the following examples, in terms of domestication of culture specific items and their equivalence in the target language culture.

> "Very deep," said Arthur, "you should send that in to the Reader's Digest. They've got a page for people like you."(Adams, 1995, p.26)

> "Vrlo duboko", rekao je Arthur, "Trebao bi to poslati u Nacional. Oni imaju stranicu za ljude kao što si ti." (Benini, 2004, p.27)

> "Baš dubokoumno", odvrati Artur. "Trebalo bi da to pošalješ u *Riders dajdžest*. Tamo odvajaju stranice za slične tebi." (Jakšić, 2017, p.21)

Adams is producing a humorous effect by making a reference to 'Reader's Digest', a renowned US consumer magazine that also has international issues, so it attracts readers across the globe. As in the previous example, Benini found a similar, but not overlapping, cultural equivalent from her own culture. She decided to translate the source item as 'Nacional', weekly magazine dealing with local local and international politics. By doing so, her translation becomes target-oriented, and therefore domesticated. Jakšić again transcribed the item from the source language and emphasized the name of the magazine by typing it in italic letters, so his readers are reminded that the item is coming from a foreign culture.

We can move to another example that is interesting for analysis in terms of finding a proper cultural equivalent in the target culture.

"Here's what the Encyclopedia Galactica has to say about alcohol." (Adams, 2017, p.24)

"*Evo što* Enciklopedija Galaktičkog leksikografskog zavoda *kaže o alkoholu*."(Benini, 2004, p.25)

"Evo šta encikolopedija galaktika ima da izjavi o alkoholu." (Jakšić, 2017, p.19)

When Douglas Adams thought how he would call the encyclopedia referred to throughout his novel, he was probably inspired by the 'Encyclopedia Britannica', a vast source of general knowledge on various topics. As a result, his encyclopedia is called 'Encyclopedia Galactica'. Benini was aware of this, so she found a cultural equivalent that would produce a similar effect on her readers. Namely, there is an institution in her own country called 'Leksikografski zavod Miroslav Krleža', so she made a parallel between these two notions and translated 'Encyclopedia Galactica' as 'Enciklopedija Galaktičkog leksikografskog zavoda'. Her translation is a brilliant rendering of the allusion made by Adams in his novel. Jakšić made no such attempt to find a cultural equivalent from his culture, so he provided a direct translation of the original item and reduced the meaning, making his readers unaware of the reference.

To reflect all the nuances that a certain literary work carries with itself in terms of the reception in the source culture, we cannot simply disregard the cultural charge that the author inscribed into the work. These nuances can vary from usage of slang words, local dialects and other untranslatable words at first glance. They are calling the translator to put an additional effort in finding the proper cultural equivalent. The next section of this paper will show how the translators into Serbian and Croatian language addressed this issue in their rendering of *The Hitchhiker's Guide to the Galaxy*.

Translation by Local Dialect and Colloquial Language

Usage of colloquial language is stylistic device that can be seen throughout Adams' novel. His novel is abundant with slang words, and overall colloquial items that can be considered and analyzed as nonstandard parts of a particular language. The following set of examples will demonstrate how these items are rendered by Jakšić, translator into Serbian language, and Benini, translator into Croatian language.

At the beginning of the novel, two of the main characters are sitting in a bar and drinking beer while having a conversation with the bartender, who is always eager to engage in small talk with his guests.

"What's that, foregone conclusion then you reckon, sir?' said the barman" (Adams, 1995, p.18)

"Kaj, sve je unaprijed jasno, mislite, gospon?" rekao je barmen. (Benini, 2004, p.26)

"Šta je u pitanju, mislite da se rezultat već zna, ser?' reče gostioničar." (Jakšić, 2017, p.20)

Benini decided to characterize the bartender by inserting a feature of a local dialect, the word 'Kaj', used in the northern parts of Croatia, especially the area around the capital city Zagreb. She also translated 'sir' as 'gospon', which is also an expression used in this dialect. This is clearly a strategy of domestication at work, and Benini was attacked by many readers for doing so, but the effect on the readers in target culture is the same as that in the source culture. In the same example she also rendered 'barman' as 'barmen', or borrowed the English term and turned the orientation of translation to foreign language. Here, we can see that she is not strictly following her strategy of domestication, but that it differs from item to item. Jakšić didn't use any Serbian local dialect for the purposes of characterization, and also translated 'sir' as 'ser', producing a foreignizing effect on the readers, who are aware they are reading an English novel. At the same time, he domesticated the part that was foreignized by Benini, 'barman' is rendered as 'gostioničar', now the readers have a term from their own culture to relate with.

The next example is interesting for analysis because it contains both the usage of local dialect and slang words in translation, or maybe we can go even further and name them neologisms, due to the fact that these items were invented by Adams, and consequently widely used as a part of urban language.

"Hey, you sass that hoopy Ford Prefect? There's a frood who really knows where his towel is.' (Adams, 1995, p.23)

"Hej, kibiš onog hipača Forda Prefecta? To ti je guba kaj fakat zna gdje mu je ručnik." (Benini, 2004, p.31)

"Hej, jesi li glesio onog hupi Ford Prefekta? To ti je frud koji stvarno zna gdje mu je peškir." (Jakšić, 2017, p.23)

Adams' neologisms are one of the major features of his novel, and this will be examined in more detail in the latter part of this paper. Nevertheless, we should mention at this point that one of the procedures to translate a neologism is with another neologism, and this is something that Benini did in her translation, besides using a local dialect. Adams provided us with the meaning of his neologisms (sass: know, be aware of; hoopy: really together guy; frood: really amazingly together guy) (Adams, 1995, p.23), so the translators had the material to build on in their renderings. Benini exploited this fact and translated 'sass' as 'kibiš', a term that can be found in the Croatian slang language, meaning 'to see someone'. She decided to translate 'hoopy' as 'hipač', a term that is a slang word and synonymous with 'cool', so we can relate it to the original or 'really together guy'. One can observe that Benini replicated the sounds 'h' and 'p' in her version, Again, we can also see the insertion of 'kaj' and 'fakat', items that are a device for speech characterization, used here for further emphasis of the colloquial tone. 'Frood' is translated as 'guba', having a similar meaning as 'someone who is really cool'. Benini translated all of the items from this example in a creative manner, so we can state that her translation is domesticated and serves its purpose in terms of the effect it produces on the recipient of the message. On the other hand, Jakšić in this instance also used a slang word from his language to transfer the meaning of 'sass', the term 'glesiti', others were left in the form that occurs in the source text. Neologisms are transcribed, without any creative intervention by the author, 'hoopy' is 'hupi', and 'frood' remains 'frud'. Jakšić's translation is foreignized, the

reader is constantly bombarded with invented words from the source language, adapted to target language norms.

We can now continue with our examination of colloquial language in *The Hitchhiker's Guide to the Galaxy* and move on to the next example.

"Space," it says, "is big. Really big. You just won't believe how vastly hugely mindbogglingly big it is. I mean you may think it's a long way down the road to the chemist, but that's just peanuts to space." (Adams, 1995, p.66)

"Svemir", kaže uvod," je velik. Zbilja velik. Ma nemreš bolivit kako je ogromno silno nevjerovatno velik. Mislim, možda vam se čini da je daleko ići cijelom ulicom dolje do drogerije, ali to vam je živa nula prema svemiru." (Benini, 2004, p.73)

"Svemir je", kaže se tamo, "veliki. Stvarno mnogo veliki. Naprosto da ne poverujete koliko je neverovatno, divovski neshvatljivo veliki. Hoću da kažem, možda vi mislite da morate dugo da pešačite do one radnje tamo, ali to su vam samo trice u poređenju sa kozmosom." (Jakšić, 2017, p.50)

This example is from the Hitchhiker's Guide in the novel and the co-text is that the guide is written by many different authors who made numerous syntactic mistakes while using colloquial language, as it is implied by the narrator. The most obvious example is several adverbs pre-modifying the noun (vastly hugely mindbogglingly big) that are also written without punctuation marks. This fact shouldn't be disregarded by translators, so we can now take a look on their solutions or lack of them. Benini tried to replicate Adams' unusual use of language and more or less she was successful. To recreate the colloquial tone from the example, she used 'nemreš' and 'bolivit', and in that way adapted the source item to something that is a part of slang in the target language. She also recreated the string of adverbs in the same manner as they are found in the source text, without commas, therefore the effect is the same for the target text recipient. The idiom 'peanuts' meaning something 'small' or 'insignificant' is rendered as 'živa nula' - we can say that Benini's translation is doing justice to the source text. Jakšić turned to usage of the standard form of adjective 'big' and translated it as 'veliki'. Then he reinforced the adjective 'veliki' with 'mnogo', inviting the reader to stop and become aware of the unusual use

of language. The string of adverbs is recreated, but it differs from the source text because Jakšić inserted a comma, and this is not present in the original, Adams deliberately omitted commas to indicate the colloquial tone and to emphasize the fact that the Hitchhiker's Guide is written by numerous, unreliable authors. It remains unclear why Jakšić reduced the source text and translated 'chemist' as 'do one radnje tamo', but he also grasped the meaning of the idiom 'peanuts' and translated it as 'trice', an idiomatic expression indicating 'something insignificant'. His rendering of the text is not successful as the one produced by Benini, but he maintained Adams' colloquial style and transferred the meaning of idiom, making his translation acceptable in this case.

In the following example, when trying to transfer the colloquial tone, Benini perhaps went over the line in her attempt to find an equivalent in her own language.

"What the photon is it?" (Adams, 1995, p.105)

"Što je to, jebemu fotona?" (Benini, 2004, p.116)

"Šta je to, fotona mu? " (Jakšić, 2017, p.74)

Adams is constantly playing with words in his extraordinary science-fiction novel and this can be seen in the sentence above. The linguistic construction that he uses is resembling the most common swear word in the English speaking world and even the initial sound of 'photon' is the same, namely the 'f' sound. The way in which Adams wrote this word play is concealing the true nature of his reference, but it can be implied by the recipient of the message. What Benini did is something on the opposite side of this spectre, she explicitly wrote the swear word before the word 'foton', leaving the reader without any possibility of implying anything. Certain authors, as it is the case with Douglas Adams, are fond of making a lot of references and word puns, so this should be reflected in the translation. Jakšić was to the point in this example, he didn't write the swear word explicitly, instead he recreated its construction according to Serbian language and the effect on the reader is the same, the recipient of the message stops and follows the reference, aware of the humorous effect that it causes.

The next example can be observed in a similar manner, the Croatian translator inscribed the text with additional connotation not present in the source text.

"I've seen it," said Marvin. "It's rubbish." (Adams, 1995, p.126)

"Vidio sam to" reče Marvin. "Kaj god." (Benini, 2004, p.141)

"Video sam", reče Marvin. "Baš bez veze." (Jakšić, 2017, p.88)

We have already mentioned that Benini used local dialect for the purposes of speech characterization. It can be said that the domesticating intervention done by Benini in that previous example (usage of local dialect to characterize the bartender) is justified in terms of producing the same effect in the target culture as it is in the source language culture. Here, on the other hand, there is no need for such intervention, since the character uttering these words is a robot (android) constructed somewhere in the universe, and although he is programmed to speak in colloquial language, he wouldn't use the Croatian local dialect in his speech. Benini translated 'it's rubbish' as 'kaj god', she inscribed her translation with an item coming directly from the local dialect within her language, and in this instance it is not a suitable equivalent. The Serbian rendering is more adequate on this occasion. Jakšić was not so creative, but this time it is a better solution because he used a colloquial expression that is less stylistically marked than the one in the Croatian rendering. His translation of 'it's rubbish' is 'baš bez veze', its force is weaker and only indicates a colloquial tone, not a specific local dialect.

The last example in this set of examples of colloquial language issues that may arise in translation into Croatian and Serbian language is more or less functioning in the same manner as it is functioning in the source language.

"OK baby, hold tight,' said Zaphod. 'We'll take in a quick bite at the Restaurant at the End of the Universe." (Adams, 1995, p.180)

"OK, stari, drži se", reče Zaphod. "Nešto ćemo na brzinu žvaknuti u Restoranu na kraju svemira." (Benini, 2004, p.206)

"U redu, mali, drž' se dobro", reče Zaphod. "idemo da ćalabrcnemo nešto u Restoranu na kraju vaseljene." (Jakšić, 2017, p.121)

This sentence is the last sentence in the novel and contains several elements of colloquial style that Adams incorporates in his *Hitchhiker* series. It also serves as a sort of introduction for the next part, titled *The Restaurant at the End of the Universe*, that would be a very interesting

source for further analysis of his unusual usage of language and the solutions that the translators provided, but that remains beyond the scope of this paper. Let us now turn to our present analysis of the translation strategies employed to deal with Adams' colloquial language. The first element, 'OK' is adopted by Benini in its original form, as 'OK', so this time her strategy is foregnization, although it is a term that is widely accepted in the colloquial speech in both Croatia and Serbia. Jakšić translated this item as 'u redu', an equivalent from his own language that is not so much stylistically marked as Benini's 'OK'. The next element in the source text, 'baby' is transferred as 'stari' and 'mali' by Benini and Jakšić, respectively. 'Stari' is a part of colloquial speech, but it is also on the opposite semantical side from 'baby' or 'child', therefore Jakšić's translation by 'mali' is better solution in this case, because it is semantically closer to the term from the source text. Benini translated 'hold tight' with 'drži se', while Jakšić went further to emphasize Adams' colloquial tone and used a short form "drž' se" and 'dobro'. The idiomatic expression 'take in a quick bite' is rendered by both translators adequately, functioning in the target texts as it found in the source text. Benini used a phrase 'na brzinu žvaknuti', reflecting the colloquial tone in the source text. Jakšić as well found a similar equivalent from the palette of colloquial language words and translated it as 'da ćalabrcnemo'.

All of the examples presented above show that Adams' colloquial language was properly addressed by Serbian and Croatian translators. Benini was thinking outside the box, she opted for the usage of local dialect for reasons of speech characterization and on some occasions she was more successful (bartender), on others less (Marvin the Paranoid Android), and indeed she transferred the colloquial tone from the novel into the culture of her own language. Jakšić did not went this far, in terms of experimentation with non-standard items from his own language, but still his rendering of the source text is more than adequate.

Syntactic Differences in Translation

In the previous sections of this paper we have seen how different strategies employed by translators affect the readers, or that the effect among the message recipients in the target cultures differs if translators choose domesticating or foreignizing procedures. The analysis was limited on the examination of culture specific items and it remained on the level of lexical and semantic analysis, that is, lexical choices and the effect they are producing were examined in detail. This section will deal with syntactic differences in translation provided by Milena Benini and Zoran Jakšić. In a similar manner as Ezra Pound used nonstandard language and inverted syntax to foreignize his translation and to highlight the linguistic and cultural differences between the two texts, here, Benini and Jakšić used this strategy as well, but not to point out the differences between cultures, rather to reflect the peculiarity of Douglas Adams' style. Among many characteristics of his unusual style of writing, one of them is placing of sequence of adjectives in front of the noun, acting as pre-modifiers of that noun, although these adjectives could be placed after the noun, in the form of relative clauses or similar syntactic solutions and in line with other standard syntactic rules. These are written by Adams deliberately as hyphenated adjectival compounds or in some cases as a string of adjectives following one another without punctuation marks or commas, describing the noun they are modifying. The author's procedure of using the language in this particular manner is a strong stylistic marker that is felt throughout the novel. Adams is constantly playing with adjectives and building up tension for the reader as he moves through these compounds towards the noun or the entity that is being described. Since this is a part of Adams' style, it shouldn't be disregarded by translators and has to be transferred into the target texts, although at times it is not the usual syntactic order for the recipients in the target language, but the effect has to be same as it is in the source language text.

In the following examples we will see how Benini and Jakšić transferred Adams' unusual style of writing.

"He snatched it from Arthur who was still holding it as if it was a two-week-dead lark and pulled it out of its cover." (Adams, 1995, p.46)

"Oteo ju je od Arthura koji ju je držao kao da je to dva tjedna mrtva ševa i izvukao je iz omota." (Benini, 2004, p.53)

"Uzeo ju je od Artura koji ju je držao poput ševe crknute već dve nedelje i izvukao iz futrole." (Jakšić, 2017, p.37)

In the source text, a compound adjectival phrase 'two-weak-dead' is preceding the noun 'lark', functioning as a pre-modifier. Benini copied the order in the source text, 'dva tjedna mrtva' is modifying the noun 'ševa', therefore we can consider her translation source oriented and foreignized, but this time it is a right decision, as it replicates Adams' style. In contrast, Jakšić placed it after the noun in the form of 'crknute već dve nedelje', acting as a post-modifier. This time, Jakšić's translation is domesticated and adapted to Serbian syntax, but there is no trace of Adams' writing style and the reader is not having the same sense of linguistic style as it is the source text language. It is not certain why Jakšić made such a decision, since he had a lot of other syntactic solutions to use.

The next couple of examples further illustrate this pattern of translation into target languages, the Croatian translator reconstructs the source text and syntax, while Serbian one adapts to target language syntax, although he had other possibilities.

"The fact that they did is some kind of tribute to the thick-willed slug-brained stubbornness of these creatures" (Adams, 1995, p.39)

"Činjenica da su to ipak uspjeli bila je neka vrst pohvale debelokožnoj slaboumnoj tvrdoglavosti ovih stvorova." (Benini, 2004, p.48)

"Činjenica da im je to ipak pošlo za rukom predstavlja neku vrstu priznanja tvrdoglavoj, idiotskoj nedotupavosti tih stvorenja." (Jakšić, 2017, p.33)

Adams' hyphenated adjectival compound 'thick-willed' is translated by Benini as 'debelokožnoj', or with the same construction in the target language, an adjectival compound is translated by using an adjectival compound. She used this analogy for the following item as well, 'slug-brained' is rendered as 'slaboumnoj', and she also omitted punctuation mark between these two adjectives. Therefore, when it comes to Adams' syntactic style, it is completely recreated in Benini's translation. In this case, Jakšić opted to domesticate the source text and use usual syntax. He inserted commas between adjectives and disrupted the rhythm of the sentence. He also decided not to find an equivalent in his own language for compound adjectives, but

nevertheless it is not an unsuccessful translation. We can move to the next example and examine it in the same manner.

> "…you're not dealing with any dumb two-bit trigger-pumping morons with low hairlines…' (Adams, 1995, p.173)

> "…nemaš tu posla s nekim glupim jeftinim pucačkim kretenima bez kose…" (Benini, 2004, p.195)

> "…Vi sada nemate posla s nekim tamo tupavim moronima koji samo znaju da potežu obarač, koji imaju niska čela…" (Jakšić, 2017, p.117)

In this example Benini has not used compounds to translate 'two-bit' and 'trigger-pumping', but nevertheless she recreated the order in the source text, all the adjectives ('glupim', 'jeftinim' and 'pucačkim') are located before the noun 'moronima' and written without punctuation marks. It is a clear sign that she respected the intent of the author to write in this particular style. Translator into Serbian language attempted to deal with the string of adjectives functioning as pre-modifiers in the source text by rendering them in the form of a relative clause 'koji samo znaju da potežu obarač'. By doing so, he completely disregarded style of writing that appears in the original, and the effect that it produces in the source text is not reconstructed for the target language readers. The same can be said if we observe the next example.

> "The long steel-lined corridor echoed to the feeble struggles of the two humanoids clamped firmly under rubbery Vogon armpits." (Adams, 1995, p.60)

> "Dugački, čelikom obložen hodnik odzvanjao je od slabašnog batrganja dvojice humanoida čvrsto stisnutih pod gumasta vogonska pazuha." (Benini, 2004, p.67)

> "Dugački hodnik čeličnih zidova odjekivao je zvukom nemoćne borbe dvojice humanoida čvrsto stegnutih pod gumastim pazuhom Vogona." (Jakšić,2017, p.46)

Despite the fact that Benini's translation may seem as a direct translation in terms of the word order, it is again an adequate transfer from one language to another. The word order from the source text, 'the long steel-lined corridor' is replicated as'dugački, čelikom obloženi hodnik', or in other words, adjective and the adjectival compound from the source text are acting as pre-modifiers of the noun in the target text as well. This differs in translation into Serbian, Jakšić

translated the adjectival compound 'steel-lined' as 'čeličnih zidova' and placed it after the noun 'hodnik', although he could have found a similar solution as Benini did in her translation or place it before the noun, as he did with the adjective 'dugački'. The same pattern continues in the following example.

> "The dark carpeting was discreetly sumptuous, exotic pot plants and tastefully engraved prints of the principal computer programmers and their families were deployed liberally about the room, and stately windows looked out upon a tree-lined public square.' (Adams, 1995, p.140)

> "Tamni sag bio je diskretno bogat, egzotične biljke u teglama i ukusne gravire glavnih kompjuterskih programera i njihovih obitelji obilno su raspoređene po sobi, a otmjeni prozori gledali su na drvećem uokviren trg." (Benini, 2004, p.158)

> "Tamni tepih bio je neupadljivo raskošan, po prostoriji su bile izdašno postavljene saksije s egzotičnim cvećem i ukusno izgravirana imena glavnih programera i njihovih porodica, a veličanstveni prozori gledali su na trg oivičen drvoredima." (Jakšić, 2017, p.96)

There are several differences between the two renderings of the source text, in terms of translators' lexical choices, and these will also be commented upon in the next example, along with the representation of adjectives in target texts. Adams' hyphenated adjectival compound 'a tree-lined' and 'public' are pre-modifying the noun 'square'. Jakšić again decided to leave the reader in the realms of target language and domesticate the syntax, so he used a usual construction and translated the source text as 'trg oivičen drvoredima', adjectival elements found before the noun in the source text are now placed after the noun. The reader is deprived of the linguistic devices that Adams is constantly using in his science-fiction novel. On the other hand, Benini used a construction that is not sounding natural to the native speakers of Croatian language, that lies on the margin of grammatical correctness, but still it is acceptable and functions in the same manner as it is found in the source text and language. The Croatian translator opted to translate the adjectival compound 'tree-lined' as 'drvećem uokviren', preceding the noun 'trg', and by doing so she recreated the order from the source text.

On the same page in the novel we find the following example.

"…they opened their briefcases and took out their leather-bound notebooks.' (Adams, 1995, p.140)

"…otvarali svoje aktovke i vadili svoje u kožu uvezane notese." (Benini, 2004, p.158)

"… otvorili poslovne torbe i izvadili beležnice uvezane u kožu.' (Jakšić, 2017, p.96)

When it comes to the translation that both of them provided in this example, it goes in line with the previous one. Jakšić changed the position of the compound adjective 'leather-bound' from the source text, so now it stands after the noun 'beležnice' in the form of 'uvezane u kožu'. We can say that his syntax is domesticated once more, as well as his lexical choice, because he translated 'notebooks' as 'beležnice, by a proper equivalent from the target language. Rendering into Croatian offers a different direction of translation, the focus is placed on the foreign language and culture, 'notebooks' becomes 'notesi', the reader is oriented towards a foreign culture because of the Benini's foreignizing procedure. This was not the intent of the author, so it is questionable if she was right to do so, to make such a lexical choice. As in the previous example, hyphenated adjective 'leather-bound' that is preceding the noun in the source text, is translated as 'u kožu uvezane' and placed before the noun in the target text in the Croatian version. This shows that Benini's foreignizing strategy is sometimes effective as it is the case with adjectival compounds, in a way that it reflects the author's writing style, and sometimes not so much, because she could have made a better lexical choice in this instance from her own language. Let us now move to the next example and observe the strategies employed by the translators in their translation.

"It seemed somehow unnaturally dark and silent even for a ship whose two-man crew was at that moment lying asphyxiated in a smoke-filled chamber several miles beneath the ground." (Adams, 1995, p.178)

"Djelovao je nekako neprirodno tamno i tiho čak i za brod čija dvočlana posada tog časa leži zagušena u dimom ispunjenoj komori desetak kilometara pod zemljom." (Benini, 2004, p.202)

"Nekako je delovalo neprirodno mračno i tiho, čak i za brod čija se dvočlana posada u tom trenutku nalazi ugušena u prostoriji punoj dima na nekoliko milja ispod površine tla." (Jakšić, 2017, p.120)

Both translators dealt with the adjectival phrase 'two-man' from the source text in the same manner and found the same equivalent in their target texts, a compound 'dvočlana' is modifying the head noun 'crew' or its rendition in the target texts as a noun 'posada'. Adjective in the latter part of the sentence is serving as a support to our examination that we conducted so far, the strategy that the translators used differs and consequently impacts the readers in a different way. Namely, the 'smoke-filled' adjectival compound is rendered by Benini as 'dimom ispunjenoj' and placed before the noun 'komori' She directly follows the syntactic order from the source text as she has done in all of the examples presented up to this moment, so we can say that it is not something that happened by accident, she deliberately chooses to use this strategy in her translation. On the other hand, Jakšić translated the noun 'chamber' as 'prostorija, with a more neutral term than the one that can be found in the source text, or in Benini's version, who used 'komora' to transfer the meaning, making her translation closer to the source text. In Serbian version we also find 'milja' for 'mile', he decided to foreignize the measure unit, sending the reader abroad, while Benini used a cultural equivalent 'kilometar'. Besides these semantical differences, Jakšić again repeated his strategy of syntax domestication and chose to translate with respect to his target language syntax, in a more natural way, but leaving the readers without the feeling and effect of Adams' unusual style. He provided us with the translation where the equivalent for 'smoke-filled', 'punoj dima', is placed after the noun, becoming more natural and acceptable to the reader.

The following example is interesting for analysis because reconstruction of the original sequence is not found in any of the target texts, adjectival compound is written using a standard form.

"No, those are steel-tipped boots,' said Ford." (Adams, 1995, p.55)

"Ne, to su čizme sa čeličnim vrhovima', reče Ford." (Benini, 2004, p.61)

"Ne, ovo su čizme potkovane čelikom', reče Ford." (Jakšić, 2017, p.43)

This time even Benini failed to transfer the author's style in the target language, 'steel-tipped' is translated as 'sa čeličnim vrhovima', post-modifying the noun 'čizme', but nevertheless she grasped and transferred the meaning of this hyphenated adjective. Jakšić repeated what he did in the previous examples, so we again find a post-modification in his translation, 'potkovane čelikom' is positioned after the noun 'čizme', although it could have reflected the author's style if it was written as 'potkovane čelikom čizme ', sounding unusual at first reading, but acceptable as it fits into target language syntax, and imitates the form in the source text.

Now we will shortly reflect on the following example where the Douglas Adams' writing style occurs and move on to the last instance in this series of syntactical challenges for translators.

"He threw himself backwards into a huge leathery bat-shaped seat and watched them." (Adams, 1995, p.57)

"Zavalio se u veliko, kožno sjedalo u obliku šišmiša i promatrao ih." (Benini, 2004, p.65)

"Zabacio se u ogromno, kožno sedište napravljeno u obliku krila slepog miša i pažljivo ih gledao." (Jakšić, 2017, p.44)

The reader is anticipating the head noun as he is being led by a string of adjectives in the source text language, where Adams creates the feeling of suspension in the recipients of his language devices. Both translators failed to recreate the dynamics of the source text, since Benini positioned 'u obliku šišmiša' after the noun 'sedište', disrupting in this way the rhythm of the original. Jakšić went even further and offered a descriptive translation, adding several elements that are not present in the source text.

We can continue with our analysis and turn to the most interesting example in this set of syntactical differences in translation provided by Benini and Jakšić.

"And all dared to brave unknown terrors, to do mighty deeds, to boldly split infinitives that no man had split before – and thus was the Empire forged." (Adams, 1995, p.98)

"A svi su se usuđivali suočiti s nepoznatim užasima, činiti slavna djela, smiono stavljati 'za' pred infinitive pred koje ih još nitko nikad nije stavljao – i tako je nastalo carstvo." (Benini, 2004, p.107)

"Svi su se usuđivali da prkose neznanim užasima, da čine hrabra dela, da ponosito brode bezdanim ponorima kojima nikada nijedan čovek nije brodio – i carstvo je cvetalo." (Jakšić, 2017, p.70)

'To boldly split infinitives that no man had split before' is a clear reference to Star Trek science-fiction series and the popular phrase 'to boldly go where no man had gone before', written for the sake of amusement. On one hand it is an inter-textual reference, on the other it is also referring to itself by mentioning the notion of split infinitives, and the construction that is used to do that is a split infinitive ('boldly' is dividing 'to' and 'split'), so it can also be observed as an instance of auto-textual reference. Adams is creating a double challenge for the translators, as they have to find a syntactic solution that behaves in a similar manner like the one in the source language and can be expressed in the text, as well as something that would convey a similar meaning. Benini's attempt was successful because she makes a reference to the syntactic rule within her own language, infinitives can indeed be formed by placing 'za' in front of other infinitives, but sometimes it not completely grammatically correct. The debate on the grammaticality of split infinitives is being led for a long time among the linguists in the source language, therefore the parallel form functions in the target language (Oxford University Press, 2020). Although this requirement is fulfilled, the linguistic reference is recreated and the effect on the readers in the target language is the same, the actual syntactic rule is not explicitly expressed in the sentence. On the other hand, Jakšić used a syntactic rule from his target language, the element 'da' can be placed before 'brode' and an usual syntactic rule of inserting an adverb 'ponosito' between these two elements is allowed in the Serbian language as well. Therefore, he used a similar form as the one in the original text, one that behaves in the same manner and can be split up in both languages. However, the semantical dimension is not the same, there is no linguistic reference, the form is not pointing to the notion of that same form.

We can make a few concluding remarks on the ideas that were exhibited and examined in this section. When it comes to the syntactic differences between the two translations and their

source text, there is a pattern that can be detected. Benini mostly foreignized her translation, because she replicated the style of the author of the novel. Adams' usage of adjectival compounds was not neglected and diminished in the translation into Croatian, but the cost is that it sounds sometimes unnatural and unusual to the recipient accustomed to target language syntactic rules. She attempted to recreate the signifiers from the source text and find a syntactic equivalent in her own language. Jakšić, on the other hand, domesticated his translation and failed to replicate dynamics and rhythm of Adams' style of writing. What he did accomplish is that his translation is more acceptable and fluent in terms of syntax among the target text readers, but we can also perceive it as an 'ethnocentric violence', as Jakšić adjusted the syntax and diminished this aspect of Adams' style. On most occasions he produces descriptive translation, leaving the reader to focus on the content, without paying attention on the form in which it was written. By doing so, Jakšić produced a translation that is not fully adequate and does not transfer all of the nuances of Adams' peculiar style.

The next section of this paper will deal with the function of proper names and their semantic dimension in *The Hitchhikers Guide to the Galaxy*, as well as the connotative meaning and its translation into the target languages. We will see that some of the names carry additional connotations that are used for characterization, and some of them are only used as an instrument to make the whole atmosphere in the novel more unusual and absurd.

Translation of Personal Names and Their Expressive Function

There are a lot of challenges when a translator is taking up on himself exhaustive task of transferring all the layers of meaning in a novel such as *The Hitchhiker's Guide to the Galaxy*. It is abundant with unconventional linguistic devices that span from playing with common words and phrases and giving them new meanings, to the creation of new words or neologism that in a given context and co-text are contributing to the overall strange atmosphere in Douglas Adams' universe full of unusual and absurd situations.

Moreover, most of the characters in his series of novels are defined by their names or in other words, their names are directly related to what they are doing or serving as an indicator of their behaviour. Furthermore, this is a linguistic device that has a long history in literature, especially the one intended for children, but in our present case, the author is deliberately creating this effect, to incite a humorous response in the reader, for the sake of amusement.

Names in the *Hitchhiker's Guide* are vehicles for the meaning that the author inscribed into them, therefore this meaning and the connotations that it carries in itself have to be transferred into source text culture and language. One could argue that sometimes this is impossible, since two languages do not always overlap semantically and do not have the same grammatical structures, but there are certain procedures to accomplish it. When producing a translation of this kind, a translator needs to be very resourceful if he wants to replicate the effect that a certain name has in the source culture.

We can expand this and say that these names have an expressive function, and if it exists in the source language text, then it should be present in the target language text. The expressive function and the effect it has among the recipients of the message in the source text should be imitated in the target text. In the same manner as the author of the original was contemplating in the process of name creation and when he inserted connotative meaning behind these names, the translator has to go through the same process within the linguistic limits of his target language. Furthermore, we can consider translator's work as a creation, he or she is no longer just a medium between two languages and cultures, they become authors in their own right, responsible for the reception of the ideas and meaning contained in these names among the target text readers.

In her theoretical book titled *Linguistic Stylistics,* Marina Katnić Bakaršić asserts that personal names in a literary work can be strong points in relation to set of stylistic devices on the level of the entire text as they have a semantic and stylistic value attached to them. In her own words, she defines them as "strong positions in a text" and stresses their significance for the understanding of the text due to their form and the function they perform (Katnić Bakaršić, 1999, p.97). This means that they are in most cases stylistically marked and carry an additional meaning and connotations pointing to the source text realm and culture. She includes in this category the title, first and last sentence of a text, various stylistic figures, phrases, proverbs, rhymed words, and personal names, as they are especially significant when it comes to literary text. They can be seen as intersections of a text and contribute to the overall image that an author is trying to convey, supporting the semantic structure of a novel.

A reader has to be able to comprehend all of these connotations when reading and receiving them in a text that is translated to his own language and culture. In the context of textual stylistics she continues and says that names can contain elements describing these characters, or have esthetical or symbolic connotations and that these elements have to be taken into considerations in the process of translation and be preserved in the highest possible degree (Katnić Bakaršić, 1999, p.99). Therefore, a translator should be aware of extra-linguistic aspects when producing an equivalent in the target text and find something that will cause a similar response from the target text reader.

Simple transcription of personal names is not enough for the readers who are not familiar with English language and its culture, since they cannot decode the meaning behind these names only on the basis of sound representation in their own language. The readers have to know English language by heart and all the possible connotations that a certain personal name can produce in the source text culture in order to fully understand the reference or characterization.

As not all readers can guess the meaning of a name arising from English culture and language, translators have to turn to other means of conveying these elements in the target text language. Depending on the function they perform and the expressive nature of personal names, they have to be very creative if they want to replicate the effect that a name has in the source culture.

When he speaks of 'unfindable' words, Peter Newmark includes proper names as one of the most difficult items to translate, because it is so time-consuming and tracing the origin and meaning contained in these proper names requires a great effort by the translator (Newmark, 1988, p.176). There are several types of proper names in the novel, but we can narrow our distinction to those that do not have underlying connotations, so they are only transferred into the target text, and those that have a meaning important for the reader, so a translator has to put an extra effort in tracing these proper names and finding the original intent of the author.

Newmark goes on and offers some possible translation procedures when a proper name has a connotative meaning. Namely, he suggests that 'the best method is first to translate the word that underlies the SL proper name into the TL and then to naturalise the translated word back into a new SL proper name' (Newmark, 1988, p.215) and adds that this method should only be applied if the SL proper name of the character is not already established and accepted among the educated TL readership. Therefore, if a proper name is already known in the target language culture, it should be left as it appears in the source text. On the other side, if the readership is not aware of the proper name and its significance in the source culture, then it should be translated.

We have mentioned that proper names with connotative meaning can be found in children's literature, where they are used complete the overall narrative and bring the characters and their actions closer to children. Newmark also talks of the necessity to translate proper names in imaginative literature such as comedies, allegories, fairy tales and children's short stories (Newmark, 1988, p.215), since they are often used as vehicles for connotative meaning and it should be addressed by translators. It is suggested to translate proper names only in cases where nationality is not important for characterization, if their names are indicators of their nationality, then the original form in which they appear should be preserved.

When he discusses Gideon Toury's descriptive translation studies (DTS) and the position that a translation occupies in the social and literary system of the target culture, Jeremy Munday examines a text that is related to our analysis of proper names and their functioning in the target text culture. Namely, in his case study he examines proper names in J.K. Rowling's *Harry Potter and the Philosopher's stone* and their translation into Spanish and Italian. He observes that target texts deal with names in two different ways. Almost without exception, the Spanish target text retains names in translation and sometimes adds and explanation in the brackets, so 'Draco

Malfoy' is rendered as 'Draco (Dragon) Malfoy', there are no major interventions and the translation is therefore source text oriented. Translator into Spanish employed this strategy, although there is a risk that the readers would not understand the reference or it would be hard to pronounce the name in its source text form. On the other hand, the Italian target text is produced in a different social context, it is target text oriented and most of names are translated. Some of them are directly transferred into the target text, such as 'Hogwarts', 'Hegrid' and 'Hedwig', but the sense of others is translated: 'Slytherin' is 'Serpeverde', 'Ravenclaw' is 'Pecoranera' , 'Snape' is 'Piton', 'Argus Filch' is 'Argus Gazza' etc. He also notices that when the sounds in proper name are important or if it is difficult for the readers to pronounce the original name, as it is the case with 'Gryffindor', then the translator adapts the name to Italian language, so it becomes 'Grifindoro' in the target text. According to Toury's model of descriptive translation studies, it can be said that these two translations depend on the prevailing translation norms in the target text culture and strategies employed are directly linked to them. (Munday, 2001, p.122)

We have listed some of the procedures and strategies that can be used to render the various types of meaning contained in proper names, so we can proceed to our analysis of proper names in *The Hitchhiker's Guide to the Galaxy*.

Proper names that will be analyzed in the following pages can be divided into two categories of proper names. The first one contains names that are straightforward, they can be taken at face value, there is no direct connotative meaning in the source text and they are not important for the overall semantic dimension of *The Hitchhiker's guide to the Galaxy*. The second group contains names that are more interesting for analysis in the source text, as well as their rendition in the target texts. They are stronger if we look at their expressive function and the way they are functioning in the source text, therefore translation into Croatian and Serbian should reflect their expressiveness as well. Since these names are bursting with connotative meaning, they cannot be disregarded in terms of the effect they are having on the readership. An average reader of the source text, without being overly educated or informed, would certainly stop and contemplate on the form and content of these unusual names. Most of them are highly suggestive and Adams used them for the purposes of characterization, along with his intent to produce a comic effect and put a smile on the faces of his readers.

We have established a certain theoretical framework for our analysis of proper names, so we can move on and take a look at the following table.

Adams (ST)	Benini (TT1)	Jakšić (TT2)
Oolon Colluphid	Oolon Colluphid	Ulon Kolufid
Arthur Dent	Arthur Dent	Artur Dent
Mr. L Prosser	gospodin L. Prosser	gospodin L. Proser
Ford Prefect	Ford Prefect	Ford Prefekt
Zaphod Beeblebrox	Zaphod Beeblebrox	Zaphod Biblbroks
Trillian	Trillian	Trilijan
Prostetnic Vogon Jeltz	Prostetnik Vogon Jeltz	Proštetnik Vogon Jelc
Paula Nancy Millstone Jennings	Paula Nancy Millstone Jennings	Pol Nensi Milston Dženings
Tricia McMillan	Tricia McMillan	Triša Makmilan
Yooden Vranx	Yooden Vranx	Juden Vranks

The first name on the list, 'Oolon Colluphid', is a character that is presented in *The Hitchhiker's Guide to the Galaxy* as a heretical theologian and a writer of several best-selling books that are being read throughout the galaxy. There are no significant connotations related to his name (as a device for characterization), so Benini retained the original form. His name is the same in Benini's target text in the form of 'Oolon Coluphid'. On the other hand, Zoran Jakšić followed the Serbian translation norms, especially when it comes to proper names, and rendered the character's name as 'Ulon Kolufid'. He adapted the original name on the basis of Serbian language sound system and simply transcribed the name, making it easier for readers in the target language to pronounce the name. The same can be said for the following two names, the

protagonist of the novel, 'Arthur Dent' is found as 'Arthur Dent' in Benini's version, while Jakšić again transcribes the original and provides us with 'Artur Dent', in accordance with translation norms prevailing in Serbian language. In the same manner, 'Mr. L Prosser' is 'gospodin L. Prosser' in Croatian version, Benini used the same form as Adams, while Jakšić transcribes, so we have 'gospodin L. Proser' in the Serbian version of the source text. The strategies they have used in dealing with these names are justified, since these are the norms in their languages and there are no special connotations attached to names of these characters.

The following name, 'Ford Prefect', is more interesting for our present analysis. Namely, he is one of the main characters in the novel, a hitchhiker coming from outer space who gets stranded on Earth, so he has to pick a name for himself. Douglas Adams explains in his introduction to *The Ultimate Hitchhiker's Guide* (omnibus edition of five books first published in 1997) that 'Ford Prefect' has done minimal research before coming to this planet, so he picked a name that would be 'nicely inconspicuous' and allow him to blend in (Adams, 2002). The joke is that he had mistaken the dominant life form on planet Earth and thought that the small car is a species that he has to imitate (when he arrived on Earth, he was almost hit by a car). Adams also informed us that the joke 'missed American audiences entirely' because they had never heard of the car that was produced only for the UK market and most of the readers in the United States thought that it was a typing error for 'Perfect' (Adams, 2002). This is a clear cultural reference that cannot be understood in all parts of the world, only audiences in the source text culture or those that are educated or informed in some way of the existence of this particular car can understand the joke. Those that are not aware of the car would just read the name without being perplexed and amused by the author's peculiar sense of humor. The Ford car manufacturer also has another model designed and built for the European market, the model 'Ford Escort' that is widely known in both Croatia and Serbia or among the readership in the target text countries. It would be an interesting translation solution if any of the translators chose 'Ford Escort' to render 'Ford Prefect' in the target text. The reference would be the same and it would function in the same manner as it was the original intent of the author. *The Hitchhiker's Guide to the Galaxy* has been translated over the years into numerous languages and enjoys great popularity among the science-fiction or mock science-fiction fans, so we do find 'Ford Escort' in the translation into French language (Bonnefoy, 2018). The readership in France is aware of the reference, so the translator was able to change the name to fit the cultural surrounding of his target audience.

We have to raise the question why was this not used by Benini or Jakšić in their attempt to transfer the meaning of this name for their Croatian and Serbian audience, respectively. Benini again used the same form, so we have 'Ford Prefect' in her version, while Jakšić transcribes the original name to conform the translation rules in his country in the form of 'Ford Prefekt'. On this occasion, both of them missed the opportunity to use a term that would have the same effect among the target text audience as it has in the United Kingdom.

The next proper name in this set is a translation puzzle as well, we find 'Zaphod Beeblebrox' in Benini's version of the novel in the same form. She retained the original like in the previous examples. This time, Zoran Jakšić used the same methodology and transcribed the name, but only the character's last name, his first name is left as it appears in the source text. It is not certain why is this so, since he transcribed all of the other proper names in accordance with the prevailing strategy in Serbian language, at least when it comes to names and their representation for the audience in Serbia.

In one of the first chapters of the novel we are introduced to the character 'Prostetnic Vogon Jeltz' , an alien who came as a commander of his 'Vogon constructor fleet' to demolish the Earth and in that way make a path for the creation of a 'hyperspace bypass'. He is described by the narrator as a hideous creature, physically repulsive even to other Vogons. In a series of interviews published by Neil Gaiman in his *Don't Panic: Douglas Adams and The Hitchhiker's Guide to the Galaxy*, Adams gives us insight into the idea behind the creation of a character called 'Prostetnic Vogon Jeltz'. Adams tells us in one of these interviews that the Hitchhiker's Guide was first aired as a radio series and later adapted as a stage show and a TV series, before being written in the form of a novel, so they had to use a lot of prosthetics or artificial body parts when they tried to portray the repulsive Vogon characters (Gaiman, 2009). This is where he got the idea to call the commander of the Vogon race 'Prostetnic Vogon Jeltz'. When we examine the translation into Croatian and Serbian, one can see that Benini transferred the name into the target text in its original form. Jakšić decided to play with this proper name and inserted an additional connotation that is not present in the source text and can only be understood by his target text readership. He connected the fact that Vogons are being sent to destroy the Earth with the character's name, so the name itself is indicating their action. In the Serbian version, 'Prostetnic' is 'Proštetnik', the word 'šteta' in the sense of 'doing damage' is an additional semantic element inserted by Jakšić who in this way increased the expressive nature of the name.

This element is not present in the source text, therefore this is an example of unnecessary addition in the process of proper name transposition. By increasing the suggestive force contained in this name, Jakšić is no longer just a translator, but becomes an author responsible for the additional characterization.

In the earlier versions of *The Hitchhiker's Guide to the Galaxy*, Adams used the name 'Paul Neil Milne Johnstone' to present the author of the 'worst poetry in the universe'. In an interview given to Neil Gaiman, he admits that the character was based on a real person, a poet and Adams' friend. Because the poet was ashamed, he asked Adams to change the name, so in later versions of the Hitchhiker's guide we find the name of this character in the form of 'Paula Nancy Millstone Jennings' (Gaiman, 2009). Milena Benini uses this later version of the character's name, while Jakšić probably had an earlier version of the source text when he translated this particular name.

The rest of the proper names in this table are transposed in its original form in the translation into Croatian standard, while the Serbian translator again opts for the procedure of proper name transcription.

Expressive function of proper names in the following table is more complex and plays an important role as it used as a device for characterization, therefore it is far more important to find an equivalent in the target texts. The meaning contained in these proper names is always at risk of being reduced in the translation and poses a great challenge for translators. Those who attempt to translate the elements of meaning have to be very creative if they want to produce the same effect for the target audience and establish a similar relationship between the message and recipients of this message in the target text culture. When it comes to the transposition of proper names, many of the elements can be lost in the process if the translators are not careful enough and do not take into account the communicative function and the ability of translation to change the overall perception of a literary work in a different cultural surrounding.

Different cultural surrounding also includes a palette of different linguistic devices that can be used in a literary work, a notion that translators have to bear in mind if they want to transfer multilayered nature of a given novel, especially if the author has a peculiar writing style, as it is the case with Douglas Adams. Proper names and their translation shown in the table

below are a clear example of how two different approaches in translation can affect the perception among the readership.

Adams (ST)	Benini (TT1)	Jakšić (TT2)
Eccentrica Gallumbits	Ekscentrika Hopcupac	Ekscentrika Galumbita
Grunthos the Flatulent	Mrmljo Flatulentni	Gruntos Lomni
Gag Halfrunt	Zadav Polukržljo	Geg Halfrunt
Veet Voojagig	Veet Voojagig	Vit Vujadžig
Slartibartfast	Haljkavahlibrz	Slartibartfast
Lunkwill and Fook	Bezvolj i Hevac	Lankvil i Fuk
Majikthise and Vroomfondel	Rubikock i Bukošlat	Mejdžiktiz i Vrumfondel
Loonquawl and Phouchg	Kreloomorž i Phouchg	Lunkvol i Fuč
Benjy and Frankie	Mikica i Nikica	Mika i Žika

The first proper name on the list is a minor character in The Hitchhiker's Guide to the Galaxy, but is mentioned several times throughout the series. 'Eccentrica Gallumbits' is described by the narrator on several occasions as a promiscuous woman and Adams also wanted to indicate this by her proper name. For the first element, both Benini and Jakšić provided us with the same translation in the form of 'Ekscentrika'. This is a direct equivalent in their language and there was no need to look for a different translation solution. Transposition of the second element (last name) is an indicator of a different approach that the translators took in their attempt to render this proper name. 'Gallium' is a metal chemical element that is found in a solid state on temperatures below 29 °C, and becomes liquid on higher temperatures (Gregersen, 2020), while 'bits' in an informal context can be used to denote person's personal parts. Benini exploited the fact that it is an invented name and used a colloquial expression from her own language. 'Hopcupac' is a derived variation, adapted to resemble a last name, of a term denoting

the act of 'making love', therefore it functions as an indicator of the character's behaviour. Jakšić made no such attempt to find something similar in his translation and again transcribes the original name in the form of 'Galumbita'.

At the beginning of chapter 7, 'Grunthos the Flatulent' is referred to as the author of the second worst poetry in the universe and a member of the people called 'Azgoths of Kria'. The narrator tells us that during one of his recitations four audience members 'died of internal hemorrhaging' and one member survived 'by gnawing one of his legs off'. All of these descriptions of the character are emphasized by his proper and the connotative meaning contained in it. According to the online *Oxford Learner's Dictionary*, the noun 'grunt' is a 'short, low sound made by a person or an animal' and can indicate annoyance by something. The second element 'flatulent' is defined as 'marked by or affected with gas generated in the intestine or stomach'. It is clear that Douglas Adams wants to produce a comical effect by using these notions to characterize someone who is a poet. In the translation into Croatian, for the first element of this proper name, Benini used a term related to the type or manner of human speech. Here, 'Mrmljo' can be considered as a successful translation because it respects the original intent of the author and the effect it has on the readership. She adapted the second element as 'Flatulentni', an adjective that is used in her own language to suggest that someone is overblown. She didn't have to translate this term due to the fact that it is used in the same form and can be understood in her own culture. Translation into Serbian offers a completely different approach that can be examined. As many times before, Jakšić transcribes the first element in the form of 'Gruntos', so his readership is again left without the connotative meaning inscribed into this name. These names are vehicles of meaning, but he never made the attempt to transfer it into his target text. Decision to translate the second element with 'lomni' is even more obscure, since there are no indicators in the text of anything being broken or weak, so his translation cannot be considered as adequate and functioning in the same manner for his audience.

The following proper name is that of the character called 'Gag Halfrunt', a leading psychiatrist in the universe and one of the main antagonists in the novel, responsible for giving the order to destroy the Earth. The first element of his proper name is a noun indicating a piece of cloth inserted into the mouth to prevent a person from speaking, as well as an informal noun synonymous with 'joke'. His last name is comprised of two elements, 'half' and runt', while the second is being used in a derogatory sense to describe someone who is 'undersized or weak

person'. All the elements have a significant expressive function that should be dealt with in the translation. Benini translated his first name as 'Zadav', a term that is a creative solution and serves its purpose in this context. The character's last name is consisted of two elements and both of them are successfully transposed in Benini's translation. The first is translated as 'Polu', meaning half in the target text language, and the second as 'kržljo', a coloquial term indicating someone who is underdeveloped and weak. Her translation is once more adequate, the original meaning and the function of this name have found their way to the target text audience. On the other hand, Jakšić is moving his readership away from the author's intent of producing a comical effect, so he transcribes this name as 'Geg Halfrunt'. By doing so, he diminishes the expressive function and reduces the author's way of communicating his ideas and puns by the unusual formation of these names.

'Veet Voojagig' is a character who embarks on multiple travels across the galaxy for the purposes of his research, hence his name is reflecting this fact. If one takes into consideration Adams' creative usage of English language, one can deduce that 'Veet' is a variation of 'feet' and 'Voojagig' resembles the noun 'voyage'. Both Benini and Jakšić failed to find an equivalent in their language and retained the original form, only difference being Jakšić's procedure of transcription of proper names to conform the translation norms. It would be a more suitable solution in terms of conveying the message if the translators decided to use something as 'Stopalo Putić' to render this proper name.

The next proper name is one of the most challenging to transpose from the source text into the target texts.

Adams (ST)	Benini (TT1)	Jakšić (TT2)
Slartibartfast	Haljkavahlibrz	Slartibartfast

Character 'Slartibartfast' is a key figure in the novel and the one who was involved in the creation of Earth for the first time, as well its reconstruction after it was destroyed by Vogons. Neil Gaiman's book *Don't Panic* is an excellent source of background information on the initial creative force that led Douglas Adams when he conceived the characters and the story, so we will again draw from it to put some light on Adams' decision to name the character this way. He

said that he wanted the character's name to sound extremely rude, but still be acceptable to be broadcasted on BBC radio (Gaiman, 2009). After a few attempts, Adams came up with a name 'Slartibartfast' and by no means produced a comical effect for his listeners and readers. At first glance it is only an unusual name, but if we put it into the context of how it would be pronounced in the source text culture, then we will observe that it is supposed to be pronounced without the rhotic sound /r/. We have established how the name functions in the source text language, but we also have to ask ourselves how can this be achieved and is it possible to replicate the same form and effect in the target text language? If we observe the translation that Benini provided, we will see that it can be achieved. She decided to translate the character's name as 'Haljkavahlibrz', a solution that is functioning in a similar manner as the source text item. As a part of colloquial language, Benini's translation can be pronounced without the sound /h/, as 'Aljkavalibrz'. Although it is not rude as the original term, it functions in the same manner and produces a comic effect among the target text readership. Translation into Serbian offers no such translation intervention and the readers have to make an extra effort if they want to grasp the meaning hidden behind the character's name. Jakšić was not creative as Benini, so we ended up with 'Slartibartfast' in the Serbian version.

The following proper names, of characters that always come in pairs, are also very suggestive if we think of the connotative meaning contained in them.

Adams (ST)	Benini (TT1)	Jakšić (TT2)
Lunkwill and Fook	Bezvolj i Hevac	Lankvil i Fuk

Apparently, Adams was very fond of making puns when he thought of the names he can give to the two programmers who built the supercomputer 'Deep Thought', 'Lunkwill and Fook'. They are highly suggestive and rude, Adams is testing the limits of English humour and playing on the verge of being too offensive, but still he maintains the external form and successfully conceals the meaning. 'Lunk' is short for 'lunkhead' or a person that is 'slow-witted', so we have the humorous effect of a person who is supposed to be smart, but is holding a name indicating someone not so bright. The other programmer is called 'Fook', a name that is also offensive and vulgar, but functioning as a comical element. This has to be addressed in the translation, and Benini was successful with 'Bezvolj' for 'Lunkwill' and 'Hevac' for 'Fook',

since the second name is a modification of 'Ševac'. She found a similar solution that can make a similar effect on her own readers. Jakšić transcribed the original names as 'Lankvil i Fuk'.

Adams (ST)	Benini (TT1)	Jakšić (TT2)
Majikthise and Vroomfondel	Rubikock i Bukošlat	Mejdžiktiz i Vrumfondel

'Majikthise and Vroomfondel' are two absurd philosophers who "demand rigidly defined areas of doubt and uncertainty" and oppose the idea of a computer that would give an answer to the 'Ultimate Question of Life, the Universe and Everything'. Here, Adams again played with the spelling and the first name should be pronounced as 'Magic thighs', while the other one is consisted of two elements, 'Vroom', that is used to indicate 'a roaring sound of car engine' and 'fondel', 'to touch someone in a gentle and loving way'. By combining these two opposite notions, Adams achieved a humorous effect. Benini wanted to bring closer Adams' language to her readers and so she translated these proper names as 'Rubikock i Bukošlat', both compound proper names that sound funny in the target language and the second is also derived from the verb 'šlatati, a colloquial term used in the sense of 'to touch someone in an inappropriate way'. Transcription is what we find in Jakšić's version, and a rather unsuccessful one, because he transcribed 'Majikthise' as 'Mejdžiktiz', not exactly as it is supposed to be pronounced in the source language or in the manner the author wanted it to be perceived.

Adams (ST)	Benini (TT1)	Jakšić (TT2)
Loonquawl and Phouchg	Kreloomorž i Phouchg	Lunkvol i Fuč

These characters are descendants of 'Lunkwill and Fook' and their names are a kind of variation that should incite a comic response from the readers. Adams created an unusual combination of letters that is drawing attention to the name itself and this is something that we can observe in Benini's rendering as well. She translated 'Loonquawl' as 'Kreloomorž', where we can observe her imitation of the original item. By transferring the letters 'oo', she created the same effect on the target audience. As for the other proper name, 'Phouchg', Benini left it as it appears in the source text, and we can only guess why is that so. Jakšić repeated his procedure and transcribed the names relying on his own interpretation in the form of 'Lunkvol i Fuč',

although a proper way to pronounce the second one is 'Fug', as it can be heard in the original radio series.

Adams (ST)	Benini (TT1)	Jakšić (TT2)
Benjy and Frankie	Mikica i Nikica	Mika i Žika

'Benjy and Frankie' are two mice that helped build the supercomputer and they control most of the things on Earth. It is said by the narrator that they are a 'protrusion into our dimension of vast hyper-intelligent pan-dimensional beings' and that they took the shape of mice to conceal their true identity. Adams gave them typical English names that one could find in a fairytale or children's story, and these names are also rhymed. Milena Benini recognized this and translated their proper names as 'Mikica i Nikica', using an equivalent from Croatian folk tradition. In this instance, Zoran Jakšić also used proper names that rhyme and translated them as 'Mika i Žika'. We can draw a conclusion that both translators produced an adequate translation and their solutions function in the target text culture.

One of the other major features of Douglas Adams' writing style is his usage of neologisms throughout the novel, therefore the last section of this paper will analyze the manner in which this was dealt with by Benini and Jakšić.

Translation of Neologisms

As we are getting closer to the ending remarks of this paper, we will briefly explain some of the procedures translators have at their disposal when dealing with neologisms and move on to the analysis of one example where Adams is bending and twisting his usage of language to achieve his ultimate goal of making the entire novel a source of unusual and absurd ideas. Piece of text that will be commented upon is poorly written Vogon poetry that reflects the hideous nature of Vogon race. Adams' intention is to emphasize this fact in their poetry as well, so he deliberately distorts their words and gives them new form and meaning.

Peter Newmark in his *Textbook of Translation* offers various procedures to deal with neologisms if they are present in a text. He defines neologisms as 'newly coined lexical units or existing lexical units that acquire a new sense' (Newmark, 1988, p.140). According to his taxonomy, there are eleven translation procedures that can be applied to the transposition of neologisms:

1. Transference (direct transfer in original form)
2. Target language neologism (translation of a neologism by a neologism - composites)
3. TL derived word
4. Naturalisation
5. Recognised TL translation
6. Functional term
7. Descriptive term
8. Literal translation
9. Translation procedure combinations
10. Through translation
11. Internationalism

Depending on the contextual factors such as value, purpose and readership of the neologism, a translator may choose to employ any of the given procedures, but also has to be aware of the type of neologism that is to be translated (new coinages, derived words etc.), and decide what is the best procedure to apply to provide an adequate translation.

It can be asserted that there is no such word that is completely new and has to be given a completely new meaning. All new words are usually derived from various morphemes (that carry a certain meaning), or they have phonaesthetic qualities (sounds and phonemes of these words have a meaning) that can be related to meaningful sounds and therefore recreated in the translation (Newmark, 1988). We also have to make a distinction between neologisms in non-literary texts and literary texts, in the sense that the latter are usually translated because they are vehicles of meaning and hold a significant role for the overall perception of a novel. This is exactly what we are advised by Newmark when it comes to the translation of neologisms in fiction: 'in principle, in fiction, any kind of neologism should be recreated; if it is a derived word it should be replaced by the same or equivalent morphemes; if it is also phonaesthetic, it should be given phonemes producing analogous sound-effects' (Newmark, 1988, p.143). In other words, in works of fiction, every neologism has to be recreated as close to the original as it can be, whether in relation to the morphology and finding the equivalent root and inflection in the target language or in relation to the sounds of source item (alliteration, onomatopoeia etc.)

Considering the rich scope of neologisms in *The Hitchhiker's Guide to the Galaxy* and the manner in which Douglas Adams is using them, this paper will dedicate some of its space to this salient feature. The novel contains numerous neologisms ranging from technological terms ('sub-etha news matic', 'visiscreen' etc.) to names of galactic creatures such as 'octopoid physucturalist' and 'reptiloid atomineers'. We will not examine every one of them, but will rather limit ourselves to the ingenious neologisms in Vogon poetry, described as 'the third worst poetry in the universe' (Adams, 1995).

Vogon poetry in the following excerpt is recited to Ford Prefect and Arhur Dent by Prostetnic Vogon Jeltz, after they are captured following the destruction of Earth. It is presented by the narrator as a torture method and the protagonists are forced to hear it. Adams is disrupting the dynamics of the poem by inserting the narrator's comment between the verses and in that way emphasizing its ugliness. Nevertheless, the poem has rhythm and neologisms present there are capturing attention of readers who are perplexed with their lack of meaning, but still find them captivating and easy to remember.

Since neologisms play such an important role in The Hitchhiker's Guide to the Galaxy, we will examine the way in which this challenge was dealt with in Benini's and Jakšić's renderings of Vogon poetry.

"**Oh frettled gruntbuggly**..." he began. Spasms wracked Ford's body - this was worse than ever he'd been prepared for.

"... **thy micturations are to me | As plurdled gabbleblotchits on a lurgid bee**."

"**Groop I implore thee**," continued the merciless Vogon, "**my foonting turlingdromes**."

His voice was rising to a horrible pitch of impassioned stridency.

"**And hooptiously drangle me with crinkly bindlewurdles,| Or I will rend thee in the gobberwarts with my blurglecruncheon, see if I don't**!" (Adams, 1995)

"**O uzbrujana strenjtrububo**…" počeo je. Grčevi su potresli Fordovo tijelo – ovo je bilo čak i gore od onog što je očekivao .

"… **tvoje gljivicacije su meni / K'o mnostrižne blabomrlje na grozdmenoj ženi**."

"**Ne zgagrebni, preklinjem te**", nastavio je nemilosrdni Vogonac, "**moje blesosvjesne kurbodrome**."

Glas mu se uzdizao do užasavajuće visine strastvena zanosa .

"**I koloturno me provrijesi smežuranim vezoscima, / Il ću te svojim do žderočira gonit' rigolomnim štapom, nemoj mislit' da ne**!" (Benini, 2004)

"**O fredlani gruntibugli**…" počeo je. Grčevi obuzeše Fordovo tijelo – bilo je to užasnije nego što je i slutio.

"**Vaše mikturacije jesu mi** / **ko plurdlani garblikoči i lurdgni sni.**"

"**Grupe, zazivam ti**", nastavio je bezosećajni Vogon, "**svoje puntovane turlingdrome.**"

Glas mu se podiže do užasnog, uzbuđenog urlika. "**I huptozno da dranglaš me krinklim bindlvurdlama** / **ili da te bacim međ gobervarte svojim blarglgnječuronom čuvaj se ako te ne!**" (Jakšić, 2017)

We can observe neologisms above as belonging to nonsense poetry, since it is true that these words lack meaning, but when we look at them, we can recognize to what part of speech they belong to and that these verses have rhythm. Therefore, these verbs or nouns do incite a mental image in the reader and there is no reason for not replicating this in the translation. If we look at the first two neologisms, 'frettled gruntbuggly' we can see that translators again opted for different procedures. Benini translated a neologism by a neologism and took into account the phonaesthetic qualities of the original terms. The source item is derived from the word 'bug', and this is also incorporated into Benini's translation in the form of 'uzbrujana strenjtrububo'. She replicated the mental image by using a noun premodified by an adjective and by copying the sounds from the source item, consonants 't', 'r', 'b' and 'n'. We can say that her procedure resulted in a very successful transfer of the creative force behind the original neologism. The same pattern continues in her following attempts to translate Vogon poetry. When there is a sense present in the word, even a far-fetched one, she recreates it in her rendering, as well as the sounds or phonemes of the source item. Benini created 'mnostrižne blabomrlje' to transfer 'plurdled gabbleblotchits' and 'blesosvjesne kurbodrome' for 'foonting turlingdromes'. On the other hand, Jakšić stays close to the original and rarely creates neologisms in the target language, but tries to rhyme certain parts of the verses. He adapts the neologisms to rhyme them, so we have 'frettled gruntbuggly' translated as 'fredlani gruntibugli'. Although his neologisms rhyme, as in 'lurdgni sni' for 'lurgid bee', they lack meaning and are out of the poem's rhythm. Among the target text readership, his neologisms only possess the quality of being unusual, but on all other levels of linguistic communication they are not functioning. Benini's procedure proved to be a much better solution in this case, as it successfully recreates the mental image of the original neologisms.

Conclusion

Having in mind the enormous potential and power of a translation to retain or completely change the perception of a certain idea transmitted by the original author using available linguistic devices in their language, we have to take into account all of those small details if we want to reconstruct the message in the target language. Whether on lexical, syntactical or any other level, original text always has some linguistic or cultural charge inscribed by the author, while on the other hand, a translator has to recognize these linguistic peculiarities and find a method or strategy to reflect them within the boundaries of their own language.

As we have seen in this paper, Douglas Adams is quite often playing with existing words and distorting the standard usage of language, and even inventing new words that are, along with comical cultural references, contributing to the vast range of stylistic devices present in *The Hitchhiker's Guide to the Galaxy*.

Translators have numerous methods and strategies at their disposal to deal with such challenges, and we have shown in the first part of this paper how choosing to domesticate or foreignize cultural items in a given text can cause different interpretations among the readership. Milena Benini opted to domesticate the cultural items and in that way replicate the effect they have in the source text culture, but by doing so she inserted additional connotations that are not present in the novel. In contrast, Jakšić retained the original elements in his translation, thus maintaining the cultural surrounding of the novel, but risking that his readers would not understand the cultural references. Both of their strategies are striving towards the extremes and leaving the readership to ponder on the original intent of the author. This can also be illustrated if we observe Adams' usage of colloquial language, where Benini at times went over the line to render the colloquial tone by features of a local dialect, in this way distracting the reader and disrupting the cultural context of the novel.

We can state that the Serbian version doesn't keep up pace with the unusual syntax of the original text as well, one of the major linguistic devices defining Adams' writing style. He often makes adjective compounds or strings of adjectives pre-modifying the noun, which was not recognized by Jakšić who simply disregarded this fact and adapted the syntax to conform the Serbian language. On the other hand, Benini was aware of this and attempted to replicate the

grammatical structures although they sound unnatural in the target language, but still Adams is using syntactic order to produce an effect and the same should be in the translation.

If we take a look at the semantic dimension of the novel, one of the major pillars are proper names that stand as a source of amusement and are used for characterization. Especially in imaginative literature, their expressive function plays a pivotal role in completing the overall image of a given novel and as such should be present in the translation. This is something that we don't see in Jakšić's rendering, who simply transcribed the names and neglected their expressive function, unlike Benini, who translated the senses of most the names and in that manner displayed the comic elements contained in them. As a result, readers of the Serbian version can never get quite far from the surface of the names as they cannot decipher the meaning unless they have a thorough knowledge of the English language.

The same general strategy that is clearly related to the entire text is also visible in the translation of neologisms. When there is a glimpse of meaning in a particular neologism, Benini attempted to build on it and translate it with a neologism, with respect to both form and the phonaesthetic properties, while the translator into Serbian again disregarded their function and adapted them in accordance with conventions within his language. We cannot say that Jakšić's translation is completely abysmal, but it certainly lacks that edge to encompass all the nuances that make The Hitchhiker's Guide to the Galaxy such an extraordinary piece of writing.

There are several points that are clearly visible in this paper besides the fact that an adequate translation should elicit the same response and create the same image in the mind of a recipient of that message as it is the case with the original recipient.

Firstly, since two languages can never mirror themselves in terms of matching the structure and content and there will always be gaps between cultures, a translator should never strive to erase these differences by domesticating the text, but on the contrary, highlight those differences and leave some features of the foreign language and culture, or else the target text would become misleading and reduced to domestic cultural values.

Secondly, a certain strategy or procedure cannot be applied in the same degree on the level of an entire text, but should rather be evaluated on smaller units of language, depending on the losses and gains that would be caused by such decisions.

Thirdly, if there are present any elements that are also vehicles of meaning or have an expressive function of any sorts, they should not be neglected in the translation and left without any intervention.

Finally, we can conclude by quoting Umberto Eco who said that "idea of translation as a process of negotiation (between author and text, between author and readers, as well as between the structure of two languages and the encyclopedias of two cultures) is the only one that matches our experience" (Eco, 2009, p.34), or in other words, a translator has to be aware of the implications when making decisions and balance between elements that have to be lost in order for others to be gained, as well as bear in mind that there will always be missing pieces when trying to reassemble cultural and linguistic puzzle in the target language.

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