

## 78-Implicit signs in character names in children's literature and their (in)transmissibility in translation<sup>1</sup>

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### Abstract

Character names in children's literature can be seen as quite innocent at first glance. However, they can affect readers' interpretation of a text based on their connotations. A semiotic analysis of the meanings of character names and the implicit signs they may comprise may provide a deeper understanding of the text. Accordingly, how these names are translated into a target language is equally important. A semiotic analysis of a text may have a significant effect on one's interpretation. It is essential to take into account any probable meaning transformations, especially if the text is to be translated. In this study, character names in Roald Dahl's *Charlie and the Chocolate Factory*, their connection to the character traits representing the seven deadly sins, and their Turkish translations are analyzed. Due to lingual constraints, implicit meanings of the names in the source text are not transferable. For this reason, while the ideal readers of the source text can understand the implications of the names, some of the readers of the target text are unable to do so, which results in insufficient meaning. Even so, readers may understand the character traits that can be attributed to the seven deadly sins based on descriptions in the text. The analysis follows some of the operations of analysis compiled by Sündüz Öztürk Kasar (Kasar, 2009, pp. 166-172) for translation-oriented semiotic analysis purposes from the studies of Paris School of Semiotics. Moreover, Jan Van Coillie's classification of ten strategies concerning the translation of character names in children's literature (Coillie, 2014, pp. 125-129) is also used in this study to specify the translator's decisions and their consequences. In these ways, this study examines the importance of the translation of names for readers' perception and reception of the text.

**Keywords:** Children's literature, *Charlie and the Chocolate Factory*, Jan Van Coillie, semiotics of translation, translation of names

### Çocuk edebiyatındaki karakter isimlerinde örtük göstergeler ve bu göstergelerin çeviride aktarılabilirliği/aktarılamazlığı

#### Öz

Çocuk edebiyatındaki karakter isimleri ilk bakışta oldukça masum görünseler de, içlerinde barındırdıkları örtük göstergeler sebebiyle okurların metni alımlamasını etkileyebilirler. Bu karakter isimlerinin anlamlarının ve içerebilecekleri örtük göstergelerin göstergebilimsel açıdan çözümlenmesi, metnin daha derinlemesine anlaşılmasını sağlayabilir. Buna ek olarak, özel isimlerin erek dile nasıl aktarıldığı da eşit derecede önemlidir. Bir metnin göstergebilimsel çözümlenmesi

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kişinin metni alımlaması üzerinde önemli bir etkiye sahip olabilir. Özellikle de metnin çevirisi yapılacaksa eđer, muhtemel anlam dönüşümlerini göz önüne almak oldukça önemlidir. Bu çalışmada da Roald Dahl'ın yazdığı *Charlie and the Chocolate Factory* isimli çocuk kitabında bulunan karakter isimleri, bu isimlerin yedi ölümcül günahı temsil eden karakter özellikleriyle olan bağlantıları ve Türkçe çevirileri incelenmiştir. Ancak dilsel zorluklar sebebiyle, kaynak metindeki özel isimlerin örtük anlamları erek metne aktarılamamıştır. Bu nedenle, ideal kaynak metin okuyucuları isimlerin ne anlam ifade ettiklerini anlayabilirken, bazı erek metin okuyucuları anlayamamakta ve bu da yetersiz anlamla sonuçlanmaktadır. Erek metin okurları karakter isimlerinden yola çıkılarak yedi ölümcül günaha atfedilebilecek karakter özelliklerini ancak metindeki açıklamalar sayesinde anlayabilmektedirler. Bu incelemeler yapılırken, Paris Göstergibilim Okulu tarafından geliştirilen ve Sündüz Öztürk Kasar'ın katkıda bulunduğu (Kasar, 2009, p. 166-172) çeviri odaklı bazı göstergebilimsel çözümleme işlemlerinden yararlanılmıştır. Yanı sıra, Jan Van Coillie'nin çocuk edebiyatındaki karakter isimlerinin çevrilmesi ile ilgili olarak geliştirdiđi on maddelik strateji sınıflandırması da (Coillie, 2014, p. 125-129) çevirmenin kararlarını ve sonuçlarını belirlemek için kullanılmıştır. Bütün bu çözümler sayesinde, isim çevirisinin okurların algılaması ve metnin alımlanması üzerinde ne kadar etkili olduđu incelenmektedir.

**Anahtar kelimeler:** Çocuk edebiyatı, *Charlie and the Chocolate Factory*, Jan Van Coillie, çeviri göstergebilimi, isim çevirisi

## Introduction

Any text may contain proper names belonging to individuals, places, institutions, and organizations that have special meanings. On the one hand, according to Aixela, these proper names could be references to the individuals themselves and their characteristics, or to other stories or places (1996, p. 57). On the other hand, these proper names may have been selected to influence or reinforce the meaning of the text and at times promote irony. Determining the meanings of these names allows for a detailed analysis of the text. However, translation of these proper names into other languages is also essential. If a proper name is to be translated into the target text in different form(s), then examining the meanings similarly contributes to the text analysis. To serve a model of these analyses, character names and their translations are examined using *Charlie and the Chocolate Factory*, a children's book, and its two Turkish translations in this study. This study aims to show that Roald Dahl, the author of this book, created character names intentionally to reflect character traits aimed at seven deadly sins. To investigate the implicit signs in the proper names, character names are analyzed through "Evaluation of the Proper Names in the Text" compiled by Sündüz Öztürk Kasar (Kasar, 2009, pp. 166-172) for translation-oriented semiotic analysis purposes from the studies of Paris School of Semiotics. Moreover, Van Coillie's classification of 10 strategies concerning the translation of character names in children's literature (Coillie, 2014, pp. 125-129) is also used to specify translator's decisions. In this way, how translations of the proper names can have different influences on the reception of readers will be revealed.

This study consists of four chapters. In the first chapter, "Theoretical framework," the theories that form the context of the study and provide results with accurate data are explained and the manner by which these theories are to be used in the study is described. The second chapter, "Seven deadly sins," presents the definitions of the sins and their origins and properties. In the third chapter, "Evaluation of the proper names in *Charlie and the Chocolate Factory* and character traits aimed at seven deadly sins," semiotic analysis is applied and the proper names and their meanings that would contribute to

the analysis are examined. The results of the evaluation revealed that each name has meanings that refer to its character's own personal traits aimed at seven deadly sins and emphasize either positive or negative aspects. And in the fourth chapter of the study, "Proper names' equivalents of *Charlie and the Chocolate Factory*," an in-text analysis is performed, which involved a clarification of the character names of both the original texts and the target texts and their significance for the readers.

## 1. Theoretical framework

The chapter "Theoretical Framework" describes the hypotheses and theories that form the basis of and allow for methodologies to be conducted in this study. First, it discusses "Evaluation of the proper names in the text" (Tuna & Kuleli, 2017, p. 35). Through this step, which is one of the operations of analysis compiled by Sündüz Öztürk Kasar (2009, p. 166-172) for translation-oriented literary analysis purposes, proper names that may affect the analysis of the text and their potential meanings are examined. Proper names are subsequently compared with their Turkish equivalents and evaluated within the framework of semiotics of translation. Based on the results of this analysis, an idea about the character traits aimed at seven deadly sins is obtained. Second, it explains "Jan Van Coillie's classification" (2014) and outlines 10 strategies concerning the translation of character names in children's literature.

### 1.1. Evaluation of the proper names in the text

Several proper names may be used in fictionalizing the plot of a story. A proper name pertains to a "name used for an individual person, place, or organization, spelled with an initial capital letter" ([https://www.lexico.com/en/definition/proper\\_noun](https://www.lexico.com/en/definition/proper_noun), 12.05.2019). These proper names are capable of influencing the meaning in the text in several ways. An equally vital process in terms of the contribution to the analysis as the examination of the proper names in the source text and their meanings is the translation of proper names into the target text because "in the translation of a literary text with the signs that constitute its universe of meaning into a target language, a semiotic analysis applied to the text may have a significant contribution to make. The analysis made by the translator may help her/him to read and convert the text to the target language, together with its signs" (Tuna, 2016, p. 76). It also helps to disclose in detail the implicit signs, references, and meanings upon which the text may be based.

### 1.2. Jan Van Coillie's classification

Jan Van Coillie's classification of 10 strategies concerning the translation of character names in children's literature is also used to specify translator's decisions. In this way, how translations of the proper names can have different influences on the reception of readers will be revealed. The translators' preferences can be examined through Jan Van Coillie's (2014) classification of 10 strategies concerning the translation of character names in children's literature. This classification is as follows:

- 1) Non-translation, reproduction, copying
- 2) Non-translation plus additional explanation
- 3) Replacement of personal name by a common noun
- 4) Phonetic or morphological adaptation to the target language
- 5) Replacement by a counterpart in the target language (exonym)
- 6) Replacement by a more widely known name from the source culture or an internationally known name with the same function

- 7) Replacing a name by another name from the target language (substitution)
- 8) Translation (of names with a particular connotation)
- 9) Replacement by a name with another or additional connotation
- 10) Deletion (Coillie, 2014, pp. 125-129).

## 2. Seven deadly sins

As stated in *From Deadly Sin To Divine Virtue: The Quest for Holiness* (Long, 2016), the seven deadly sins pertain to a set of seven behaviors that are recognized as forbidden by Christian society due to the belief that these behaviors are detrimental to humans. Although these seven forbidden behaviors are termed “deadly,” they do not signify death. Instead, this expression denotes the “deathly degree of sin,” which is attributed to these forbidden behaviors. However, these behaviors are not specifically stated in any passage or under any title of the Bible, the book of Christianity. Instead they are merely viewed as ethical guidelines for society to deter detrimental behavior. Despite the lack of clear references to the seven deadly sins, many expressions regarding the sins are evident in the biblical book of Proverbs. These expressions were discovered by European priests in the early Middle Ages, prompting them to consider these sins and outline them in a list. The list of seven sins came to fruition in this manner:

The seven deadly sins received concentrated attention during the fourth century AD. They were preserved for those outside the deserts of Egypt by John Cassian, a monk of European background. Cassian originally developed a list of eight deadly sins that was adapted, combined, and reduced by Pope Gregory I in the sixth century. The eventual result was the list we know today: pride, greed, lust, anger, gluttony, envy, and sloth (Long, 2016, p. 9).

The phrase “seven deadly sins” is originally based on Latin, specifically the term *saligia*. *Saligia* is a Latin acronym for the seven deadly sins, namely “*superbia, avaritia, luxuria, invidia, gula, ira, acedia*” (Dale & Puttick, 1999, p. 145). *Superbia* represents pride, *avaritia* signifies greed, *luxuria* denotes lust, *invidia* stands for envy, *gula* connotes gluttony, *ira* represents anger, and *acedia* signifies sloth.

Seven good behaviors are proposed to allow people to overcome the desire to commit one of these seven sins. These behaviors are called the seven virtues: “The vices are examined as a means of knowing their cure. Their cure, identified in the seven virtues, is sought as a means to a transformed heart through which we enjoy a deeper, more intimate relationship with God” (Long, 2016, p. 12). The virtue of chastity counters the sin of lust; the virtue of temperance counters the sin of gluttony; the virtue of charity counters the sin of greed; the virtue of diligence counters the sin of sloth; the virtue of patience counters the sin of wrath; the virtue of kindness counters the sin of envy; and the virtue of humility counters the sin of pride. The sins and their corresponding virtues are listed below, along with the definitions and biblical quotes relative to each sin.

**2.1. Pride:** Several meanings emerge in the examination of the definition of the term “pride.” These meanings include “a feeling of deep pleasure or satisfaction derived from one’s own achievements, the achievements of those with whom one is closely associated, or from qualities or possessions that are widely admired,” “consciousness of one’s own dignity,” and “the quality of having an excessively high opinion of oneself or one’s importance” (<https://www.lexico.com/en/definition/pride>, 10.05.2019). Pride is viewed as a great sin, and people who succumb to it are considered as egoistic. As stated in 1:1 the Book of Psalms 10:4, “The wicked, through the pride of his countenance, will not seek after God: God is not in all his thoughts” (The King James Bible, 1611, p. 11). A passage in the Bible claims that humans are made equal and that God does not judge any human differently from another, but the sin

of pride can be overcome with the virtue of humility. Thus, regardless of the grandness of their achievements, the quality of their living conditions, or the vastness of their possessions, and in comparison to others, individuals can keep their pride under control through humility, aiding others and thereby avoiding the deadliest and most dangerous of the seven sins.

**2.2. Greed:** Greed is defined as an “intense and selfish desire for something, especially wealth, power or food” (<https://www.lexico.com/en/definition/greed>, 10.05.2019). Persons who succumb to greed are never satisfied regardless of the context, and they constantly desire more. As stated in the Second Epistle of Paul 13:5, “Let your conversation be without covetousness; and be content with such things as ye have: for he hath said, I will never leave thee, nor forsake thee” (The King James Bible, 1611, p. 49). The sin of greed can be overcome with the virtue of charity. Thus, individuals can understand the value of what they have; moreover, by aiding others, they can be thankful for the lives they lead.

**2.3. Lust:** Several entries in dictionaries emerge regarding the definition of desire. However, as the associations of the sins are related to children, this study uses the following definition for lust: “a passionate desire for something” (<https://www.lexico.com/en/definition/lust>, 10.05.2019). Individuals commit lust when they express an extreme desire toward an object that they wish to possess and disregard anyone or anything to possess the object. The Bible has several references to lust. For instance, the Second Epistle of Paul 2:16 highlights, “For all that is in the World, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world” (The King James Bible, 1611, p. 76). In this passage, lust is described as worldly and harmful, while also referencing the greatest sin, pride. With the virtue of chastity, individuals can overcome their extreme negative desires and continue down the right path.

**2.4. Wrath:** This term pertains to “a strong feeling or annoyance, displeasure, or hostility” (<https://www.lexico.com/en/definition/wrath>, 10.05.2019). People overcome by wrath may become blinded; additionally, they may unconsciously cause harm to those around themselves in a fit of anger. The consequences of such a fit can be devastating for anyone involved. Individuals who are incapable of patience and are wont to get angry easily are likely to hurt those around them and to be unsuccessful in life. Several references to wrath appear in the Bible; for instance, 1:1 The Book of Esther 19:29 says, “Be ye afraid of the sword: for wrath bringeth the punishments of the sword, that ye may know there is a judgement.” (The King James Bible, 1611, p. 84). For people to distance themselves from the sin of wrath, they must understand the virtue of patience. With patience, individuals can keep their anger in check and realize how dangerous a sin of wrath is.

**2.5. Gluttony:** Gluttony refers to “habitual greed or excess in eating” (<https://www.lexico.com/en/definition/gluttony>, 10.05.2019). People who eat excessively consequently gain weight and bring harm to their bodies. Bodies should be protected and cared for, but individuals who do otherwise commit a sin. However, this sin not only involves an immoderate consumption but also denotes the lack of awareness of the value of possessions, wasteful use of possessions, or selfishness toward others with regard to sharing. As indicated in 1:1 Proverbs 23:21, “For the drunkard and the glutton shall come to poverty: and drowsiness shall clothe a man with rags.” (The King James Bible, 1611, p. 44). The preceding biblical passage is a message to avoid this sin; nonetheless, gluttony can be overcome by exercising temperance. Thus, a person can learn to cease eating to the point of self-harm, refrain from excessive consumption, and share.

**2.6. Envy:** This term is defined as “a feeling of discontented or resentful longing aroused by someone else’s possessions, qualities, or luck” (<https://www.lexico.com/en/definition/envy>, 10.05.2019). Individuals who are envious neither appreciate nor admire other people’s achievements and possessions; instead they wish for the others’ loss and only desire their own wellbeing and gratification. As 1:1 Proverbs 14:30 states, “A sound heart is the life of the flesh: but envy the rottenness of the bones” (The King James Bible, 1611, p. 45). Envy can be overcome with the virtue of kindness. A person can conquer this sin by being polite and thoughtful toward others. Thus, people can avoid envy by being happy for others’ achievements and content with their own possessions, rather than envying others’.

**2.7. Sloth:** Sloth denotes a “reluctance to work or make an effort; laziness (<https://www.lexico.com/en/definition/sloth>, 10.05.2019). Sloth is also one of the greatest sins, as individuals intentionally benefit neither themselves nor others due to a desire not to do anything. A person who does nothing gradually becomes lazy and withdrawn. People who are not lazy or who must work to make a living must put in more effort, thereby adding to their burden. The Bible speaks about sloth in 1:1 Proverbs 12:24: “The hand of the diligent shall bear rule: but the slothful shall be under tribute” (The King James Bible, 1611, p. 38). Sloth can be overcome with the virtue of diligence. Individuals can avoid the sin of sloth by persevering to achieve something instead of being idle.

### 3. Evaluation of the proper Names in *Charlie and the Chocolate Factory* and character traits aimed at seven deadly sins

In *Charlie and the Chocolate Factory*, five child characters are at the forefront of the story. The examination of these names creates a first impression of these characters’ traits aimed at seven deadly sins. Concerning the four child characters in the story, aside from Charlie, along with the sins detailed above, the author of this study believes that Dahl has made resemblances to the sins in the characters’ mischief and ill behavior. In her examination of initial studies on the association of the seven deadly sins with the characters in the story, Cassandra Pierce underscored that:

Augustus Gloop, ‘A greedy boy,’ is gluttonous; Veruca Salt, ‘A girl who is spoiled by her parents,’ is avaricious. Violet Beauregarde, ‘A girl who chews gum all day long,’ is prideful, because she displays a piece of gum to reporters which she has been chewing for three months in an attempt for the world record and global recognition. Mike Teavee, ‘A boy who does nothing but watch television,’ is slothful; television ‘rots the senses in the head’ and ‘kills imagination dead.’ In contrast, Charlie displays a complete lack of any of these characteristics (Pierce, <https://www.roalddahlfans.com/about-dahl/criticism-and-analysis/charlie-and-the-political-correctness-factory/>, 12.06.2019).

Aside from Charlie, Pierce directly matched the remaining four children to the seven deadly sins, entirely excluding Charlie from the category. However, according to Melissa Guerrero:

Augustus Gloop is obviously gluttony. That boy can eat, and eat, and eat... Violet Beauregard is pride. She flaunts the fact that she is the current record holder for longest time spent chewing a single piece of gum...Veruca Salt is greed... She doesn’t care how she gets what she wants as long as she gets it... Mike Teevee is the representation of sloth... All he wants to do is watch television instead of doing anything else... Charlie Bucket represents lust. He wants that golden ticket more than anything; absolutely lusts over it... We’ll find representatives of wrath and envy in the characters of Willy Wonka and Grandpa Joe (Guerrero, <https://epicpew.com/charlie-chocolate-factory-deadlysins/>, 12.06.2019).

Similar to Pierce, Guerrero directly matched the children to some of the sins. However, contrary to Pierce, Guerrero did involve Charlie, matching him to lust due to his desire for the golden ticket despite his poor financial status. In addition, Guerrero did not categorize the sins by children, but she

added Grandpa Joe and Wonka to the list, ignoring the former's altruism toward Charlie and the latter's desire to teach children important lessons, and given both their own respective sins to represent. Finally, according to India Kushner:

Augustus Gloop is gluttony: He's either eating or thinking about eating. And his name rhymes with poop. Veruca Salt is greed: She's a spoiled brat who always wants more. Violet Beauregarde is pride: She's always boasting. Mike Teavee is sloth: He sits and watches TV all the time. Grandpa Joe is envy: He wants what Wonka has (the factory) and Charlie has (the ticket). Charlie is lust: Not the sexual kind, but the intense desire [...] and Wonka is wrath: He punishes everyone for their flaws (Kushner, <http://archives.hypervocal.com/entertainment/2012/wonka-7-deadly-sins/>, 12.06.2019).

Kushner, similar to Guerrero, collectively considered adults and children and directly matched them to the seven deadly sins through several explanations. Guerrero added the two adults to the sin matchup list, ignoring the fact that Grandpa Joe consistently assisted Charlie and that he was a former employee at the factory, and that Wonka did not punish the children himself, but that they suffered the consequences of not abiding by the rules.

However, the following points can be considered: disregarding these three studies, based on the reasoning that the children are young individuals who are in the process of learning right from wrong and are thus innocent and not entirely conscious and incapable of intentionally committing sins; no sins should be directly attributed to any child, who in this case is only dispositioned to make mistakes. Learning to avoid unpleasant behaviors and orient oneself toward desirable ones is a quality that is taught and learned over the course of childhood; at the same time, as children may be incapable of separating right from wrong, they cannot be judged as sinners. Proceeding from this series of thoughts, a key aspect is worth emphasizing: the matching of sins is based on the children in question rather than the adults; hence, the behaviors that children should avoid – not the children themselves – are matched to their respective sins by the author of this study.

The children at the forefront of the story are Augustus Gloop, Mike Teavee, Veruca Salt, Violet Beauregarde and Charlie Bucket. These character names are examined both according to their etymologies and their meanings; the relationship between the character's names and traits aimed at seven deadly sins is also explained.

### 3.1. Augustus Gloop

The name Augustus means “exalted, venerable’, derived from [the] Latin [term] *augere*, ‘to increase’” (<https://www.behindthename.com/name/augustus>, 18.08.2019), whereas Gloop denotes a “sloppy or sticky semi-fluid matter, typically something unpleasant” (<https://www.lexico.com/en/definition/gloop>, 18.08.2019). Also, Augustus Gloop is described throughout the story as an overweight, gluttonous character who does not know how to be satisfied. He consumes sweets and chocolates restlessly throughout the day.

An examination of the character's name indicates that the character's first name is used with the meaning “to increase,” implying a situation that continuously grows or flourishes. Given the fact that Augustus constantly consumes unhealthy foods, resulting in his weight gain, Dahl seems to have created an equivalence in terms of increase. Moreover, Augustus' surname Gloop, which denotes “unpleasant” and “sticky,” implies that the character incessantly eats sweets and sticky foods and behaves unpleasantly, thereby creating a connection between the character and his name's

connotation. Another notable aspect of the character's surname is that it is reminiscent of gluttony, one of the seven deadly sins. As detailed in the character analysis part of the study regarding gluttony, the surname describes misbehavior caused by gluttony. Considering that Augustus Gloop is predisposed to gluttony, the first impression of his character offers a hint of gluttony. The word "gloop" concurrently exhibits a similarity with the word "gobble," which is commonly used to describe gluttonous eating. Thus, Dahl created the name in a manner that fits with the character's traits.

### **Disposition toward gluttony: Augustus Gloop**

In the source text, Augustus Gloop is a child who eats an excessive amount of chocolate and is thus extremely overweight for his age. In the story, he suffers the consequences of his voracity. After entering Wonka's factory, Augustus is unable to control himself at the sight of the chocolates therein and begins to consume everything he can. This behavior continues until he finally starts to drink from the chocolate river, defying Wonka's warnings. Ignoring his voracity and hunger as well as the warnings, Augustus eventually falls into the river and gets stuck in its pipes. In addition to these events, he is described on the first page of the book as a "greedy boy" (Dahl, 2001b, p. 9). Considering the actions and descriptions of the character, the disposition of the mistake that Augustus makes can be theorized as disposition toward gluttony. Over the course of events in the plot, Augustus' defiance of the warnings due to his voracity, becoming stuck in the chocolate river pipes, resulting in his becoming thinner relative to his previous size, and even standards, could be viewed as the consequences of his disposition toward gluttony. In the following example, discourses regarding the character of Augustus Gloop are extracted from the text and separately analyzed in their own context.

#### **Example 1: Narrator**

The picture showed a nine-year-old boy who was so enormously fat he looked as though he had been blown up with a powerful pump. Great flabby folds of fat bulged out from every part of his body, and his face was like a monstrous ball of dough with two small greedy currant eyes peering out upon the world (Dahl, 2001b, p. 36).

An examination of the first example indicates the narrator's description of Augustus' physical characteristics. This description implies that his appearance is unhealthy for a nine-year-old child. The narrator details how Augustus' voracity has caused harm to his body and appearance, and the boy's physical characteristics inform a disposition toward gluttony in a harsh manner. Additionally, the narrator's use of words such as "flabby folds," "fat bulged," and "monstrous" (Dahl, 2001b, p. 36) denotes his attribution of particular meaning to the ironic and negative aspects of the character, making them stand out further.

### **3.2. Mike Teavee**

The name Mike is the "short form of Michael" (<https://www.behindthename.com/name/mike>, 18.08.2019). In the Book of Revelation in the New Testament, Michael is portrayed as "the leader of heaven's armies in the war against Satan, and is thus considered the patron saint of soldiers in Christianity" (<https://www.behindthename.com/name/michael>, 18.08.2019). However, the surname Teavee does not have any known meaning, prompting the belief that Dahl formed the name through imitation.

Mike Teavee is described as a boy who is addicted to watching TV, in particular gangster-related programs throughout the entirety of the day, holding a gun in the process. On the one hand, the

equivalence of the spirit of leadership from the meaning of his name can be seen in Mike's constant waging of war on others with his gun-toting and soldier-like behavior. On the other hand, since Michael is portrayed as the patron saint of soldiers, it can be said that Dahl here created a reverse irony between Mike's character traits and the meaning of his name. However, an analysis of the surname Teavee suggests a similarity to the word television; more particularly, the surname is an anagram of TV, the pronunciation of which is nearly identical to the surname. Given that Mike sits in front of the TV all day, the name that Dahl has given him matches with and is relevant to the boy's characteristics and traits.

### **Disposition toward sloth and anger: Mike Teavee**

The character named Mike Teavee is described in the source text as a "boy who does nothing but watch television" (Dahl, 2001b, p. 9), thus clearly signifying his fondness for TV. After obtaining a golden ticket, reporters find Mike watching TV, making a few comments on the subject of his luck in finding a ticket, and listless despite the achievement, only displaying emotion in the form of anger when the reporters interrupt his TV watching. The analysis of Mike's character reveals that the remarkable aspects about him are his anger and his unwillingness to do anything aside from watching TV. With the following example, this situation is evaluated through various discourses regarding the character.

#### **Example 2: Narrator**

The nine-year old boy was seated before an enormous television set, with his eyes glued to the screen, and he was watching a film in which one bunch of gangsters was shooting up another bunch of gangsters with machine guns. Mike Teavee himself has no less than eighteen toy pistols of various sizes hanging from belts around his body, and every now and again he would leap up into the air and fire off half a dozen rounds from one or another of these weapons (Dahl, 2001b, pp. 49-50).

A review of the preceding discourse indicates that nine-year-old Mike's possession of a gun on his person and his exposure to TV for extended periods, particularly when he is being exposed to content about gangsters with which he has become highly familiar despite the content's inappropriate nature for children, has intensified Mike's laziness and anger toward the people around him. Mike does nothing but watch TV, and he acts with disrespect and hostility toward anything that may hinder him from doing so. When considering these aspects of the character's behavior, he seems to have a disposition toward sloth and wrath. When the children visit Willy Wonka's factory, they all visit a room containing a TV set and a device that Wonka invented to teleport his chocolates. Upon becoming aware of the presence of a TV set, Mike cannot control himself, and he becomes upset over Wonka's warnings. He defies the warnings and teleports himself. When he teleports to the TV, his body becomes miniscule. To return him to his original state, Oompa-Loompas stretch Mike using a gum-stretching device. However, they overdo the process, resulting in Mike reaching 10 feet in height and becoming rather thin. Thus, Mike must live with the consequences of behaving in a manner inclined toward sloth and wrath.

### **3.3. Veruca Salt**

The name Veruca does not have any meaning. Nonetheless, the results of due research suggest the name's similarity to the word "verruca," and the author of this study believes that the name is derived from verruca. Verruca means "a contagious and usually painful wart on the sole of the foot; a plantar wart" (<https://www.lexico.com/en/definition/verruca>, 19.08.2019). Meanwhile, a sole examination of the surname's origin yields the following definition: "metonymic occupational name for a producer or

seller of salt, from Middle English salt, or a habitational name from a place in Staffordshire, so-called for a salt pit there” (The Dictionary of American Family Names, 2003, p. 258).

Veruca Salt is described as an extremely affluent and spoiled girl, whose parents raised her with privilege. Even as her parents provide her with everything that she wishes, Veruca continuously desires more. On the one hand, an assessment of the origin and meaning of the name Veruca Salt clearly indicates that the name is reflective of her character traits. The name Veruca is derived from the word “verruca”, meaning an uncomfortable and painful wart that appears on a person’s foot. In the text, the narrator distinctly depicts Veruca as a desirous, obtrusive, and vociferous girl, constantly bringing disturbance and agony to others; when everything is well, Veruca suddenly appears to make others’ lives difficult. On the other hand, an evaluation of the surname Salt reveals its deep roots in salt traders and manufacturers. Veruca’s father owns a factory, and he is often preoccupied with peanut-related work. He requires his employees to unshell the peanuts that are to be roasted and salted. Considering that the Salt family comes from a rich and deep-rooted lineage, and it is engaged in the peanut-salting business, the equivalence of the surname becomes apparent.

### **Disposition toward greed and pride: Veruca Salt**

Veruca Salt is described on the first page of the book as a “girl who is spoiled by her parents” (Dahl, 2001b, p. 9), and her spoiled behavior is brought to the forefront of the story at the outset. Veruca is the second child to find the golden ticket, and this act is entirely accomplished through her family’s wealth and luck. Veruca’s family constantly provides Veruca with whatever she desires, yet she is never satisfied with whatever she has. Veruca also never considers herself to be equal to others but always views herself as superior to them. When Veruca, who consistently longs for more than what she has at any given moment, hears about the five golden tickets to Wonka’s factory, she yearns to obtain one, as not doing so is unthinkable for her. For this reason alone, her father orders all of his employees to open countless packages of chocolate bars until they find the golden ticket. Thus, Veruca is able to join the factory tour in an unfair fashion. During the tour, Veruca begins to desire everything she sees, much like in her daily life. Veruca’s father, in turn, offers Wonka large amounts of money to purchase the objects of Veruca’s desire to no avail, as not everything has a monetary value attributed to it, contrary to the family’s belief. As a result of being unable to use its monetary strength, the family is incapable of overcoming this sudden blow to its pride. Veruca, despite already owning several animals at home, desires one of Wonka’s specially trained nut-cracking squirrels. Notwithstanding Wonka’s refusal of the family’s offers to purchase one such squirrel, and warnings toward Veruca to refrain from attempting to take one at the risk of harm, Veruca falls victim to her greed and pride and attempts to steal one of the squirrels. She is subsequently pushed into the trash disposal by the squirrels, followed by her family. Veruca and her parents are forced to suffer the consequences of their mistakes, and they end up being entirely covered by trash. From the context above, Veruca can be considered as inclined toward behaviors that are related to greed and pride. With the following example, Veruca Salt’s character traits and disposition toward making mistakes are analyzed.

#### **Example 3: Veruca**

‘Daddy!’ shouted Veruca Salt (the girl who got everything she wanted). ‘Daddy! I want an Oompa-Loompa! I want you to get me an Oompa-Loompa! I want an Oompa-Loompa right away! I want to take it home with me! Go on, Daddy! Get me an Oompa-Loompa’ (Dahl, 2001b, p. 96)!

As can be seen in the example, Veruca desires to purchase the Oompa-Loompas who are employed in the factory. This type of longing is a regular occurrence for Veruca and her family. Veruca only desires

an Oompa-Loompa at first but later desires more and more upon seeing Wonka's ferry. This situation occurs in the text in the following manner, in the discourse belonging to Veruca: "'Daddy', said Veruca Salt, 'I want a boat like this! I want you to buy me a big pink boiled-sweet boat exactly like Mr Wonka's! And I want lots of Oompa-Loompas to row me about, and I want a chocolate river and I want... I want...'" (Dahl, 2001b, p. 107). Even in this excerpt from the source text, Veruca uses the words "I want" (Dahl, 2001b, p. 107) 10 times, a phrase depicting her strong desire for something. An analysis of the phrasing in the above examples demonstrates that Veruca's spoiled nature is emphasized by the imperative sentences she uses toward her father as well as her constant elevated volume when speaking, similar to a shout. Dahl also underscores through the text that she is a girl who is able to obtain what she desires and that her desires are ceaseless, as apparent in the use of ellipses in the above example. However, when Veruca and her family tour the factory, she is unable to obtain the objects she desires. Veruca's cheerful façade subsequently crumbles, and she becomes an excessively unhappy person.

### 3.4. Violet Beauregarde

The name Violet originates from "the English word violet for the purple flower, ultimately derived from Latin *viola*. It was common in Scotland from the 16th century, and it came into general use as an English given name during the 19th century" (<https://www.behindthename.com/name/violet>, 19.08.2019). The surname Beauregarde does not have any equivalent meaning, but the author of this study believes that the surname is derived from the name Beauregard. An examination of the origin of the surname Beauregard yields the following description: "habitational name from any of various places in France named Beauregard for their fine view or fine aspect, for example in Ain, Dordogne, Drôme, Lot, and Puy-de-Dôme, from beau 'fair', 'lovely' + regard 'aspect', 'outlook'" (The Dictionary of American Family Names, 2003, p. 122).

Violet Beauregarde is described as a girl who is constantly chewing gum and is obsessed with the thought of becoming the chewing gum champion. After entering the factory, Violet chews gum that is not yet ready for consumption, and she eventually inflates into a purple blackberry. Violet's transformation into a purple object coincides with the purple flower meaning of her name. Not long after, Violet is deflated back to her normal size through the use of a machine in the factory. However, as the deflation process is conducted too long, Violet becomes excessively thin and gains an elastic quality in her appearance, while retaining her purple hue. Considering the fact that surnames are given for their fine view or delicate aspects, Violet's surname and the changes in her appearance suggest that they are written for the sake of irony.

### Disposition toward lust and envy: Violet Beauregarde

In the source text, the character Violet is initially described as a "girl who chews gum all day long" (Dahl, 2001b, p. 9). Violet's favourite item in life is chewing gum, and her only dream for the future is to break the world record for chewing gum. Chewing gum can be considered harmless at first glance, but Violet's fixation on the act makes her inclined to do anything necessary to continue the said action, bordering on the extreme. Her fixation on chewing gum thus becomes an addiction or obsession that can put a child in jeopardy. Additionally, Violet is similarly jealous of her friend, who also desires to be the chewing gum champion; as Violet herself has an extreme desire to become champion, she wishes for the failure of her friend. With the following example from the text, this dangerous situation is analyzed through Violet Beauregarde's discourse.

**Example 4: Violet**

'I'm a gum chewer, normally', she shouted, 'but when I heard about these tickets things of Mr Wonka's, I gave up gum and started on chocolate bars in the hope of striking lucky. Now, of course, I'm back on gum. I just adore gum. I can't do without it. I munch it all day long except for a few minutes at mealtimes when I take it out and stick it behind my ear for safekeeping (Dahl, 2001b, p. 47).

This example demonstrates that nothing can hinder Violet from chewing and trying new kinds and tastes of gum. To gain access to Wonka's factory and taste new gums, Violet ceases to chew gum to find the ticket from a chocolate bar. Her desire to taste new gums is so strong that as a girl who does not particularly like chocolate, she puts in a great deal of effort to obtain a ticket, doing children who do enjoy eating chocolate an injustice. Violet's longing for gum is indeed excessive. In the factory, Violet defies Wonka's warnings and tries a gum that is not yet ready for consumption. The quality of the gum in question is the capacity to taste like different foods as one goes on to chew it. Violet desires to be the first one to taste the gum, ahead of everyone else, to such a degree that she disregards Wonka's warning to immediately remove the gum from her mouth. Violet has become so fixated on being the first to taste the gum and getting ahead of everyone else in this endeavor, as well as making the other children jealous of her, that she does not even realize her transformation into a large, purple blueberry. Violet's intense longing for gum, failure to take into account anything except this desire, and attempts to make the other children jealous of her could correspond to lust and envy. Violet is in a constant state of jealousy toward those who are better than her; additionally, she is quick to find flaws in the said individuals and wishes to be the best. Becoming a victim of her lust and envy, Violet becomes bloated to the point where she is incapable of walking. To return Violet to her normal state, the Oompa-Loompas juice her through a machine in the factory. As stated in the source text, Violet gains a healthier demeanor, but she is still tinged purple. Violet's defiance of the warnings and disposition toward mistaken behaviors generate the consequences of being juiced and continuing her life in a purple state, thus learning an important lesson.

**3.5. Charlie Bucket**

On the one hand, the origin of the name Charlie is derived from the description of the "diminutive or feminine form of Charles" ([https:// www.behindthename.com/name/charlie](https://www.behindthename.com/name/charlie), 18.08.2019). On the other hand, the name Charlie means "a fool" (<https://www.lexico.com/en/definition/charlie>, 18.08.2019). As for his surname, Bucket, its origin is described as follows: "middle English from Anglo-Norman French *buquet*, 'tub, pail', perhaps from Old English *būc* 'belly, pitcher'" (<https://www.lexico.com/en/definition/bucket>, 18.08.2019), and the word signifies "a roughly cylindrical open container with a handle, made of metal or plastic and used to hold and carry liquids" (<https://www.lexico.com/en/definition /bucket>, 18.08.2019).

As the main character, Charlie is described throughout the story as a shy, destitute, and scrawny boy. The other characters in the story ostracize him due to his indigence, thus resulting in a different approach to Charlie's character compared to the other children. By giving the character Charlie a name that means "a fool," Dahl might have attempted to relay to the reader Charlie's extreme purity and well-intentioned behavior. However, Charlie's surname Bucket, which means "an empty container," could have been derived from and associated with Charlie and his family's empty pockets, thus depicting their impoverishment. Dahl's choice of the name Charlie Bucket may thus be a direct reference to the character's traits themselves.

### The hero: Charlie Bucket

Contrary to the other children present in the text, Charlie Bucket displays neither any behavior inclined toward the seven deadly sins nor any ill behavior. To further emphasize this point, Charlie is described in the text as “the hero” (Dahl, 2001b, p. 9). The initial descriptions of Charlie clearly convey that he is given the protagonist's role. Despite being extremely poor and often hungry, Charlie and his family live among themselves rather happily. As the family lacks the monetary strength to obtain adequate food to satiate themselves, all of the Buckets, including Charlie, have learned to live on an empty stomach. With the following example from the text, descriptions about Charlie Bucket are analyzed.

#### Example 5: Narrator

“Charlie felt it worst of all. And although his father and mother often went without their own share of lunch or supper so that they could give it to him, it still wasn't nearly enough for a growing boy” (Dahl, 2001b, p. 16).

As depicted in the example above, everyone in the Bucket family must endure hunger, but the one who suffers the most is Charlie, a boy requiring plenty of nutrition during his growth period. Although Charlie is expected to be complaining about the pains of hunger, he instead helps his family and even shares with his family the delicious chocolate that he receives once a year. Notwithstanding all these difficulties assailing Charlie's life, he is described as a very well-behaved child. During the factory tour, all of his peers disobey rules to investigate areas and objects that intrigue them. By contrast, Charlie enjoys every part of the factory; furthermore, he participates even when he is hungry and follows the rules. The other children bear the consequences of their mistaken behaviors, whereas Charlie is amply rewarded for being an entirely well-behaved child.

An overall examination of Charlie Bucket's character implies that the other children have dispositions toward the seven deadly sins, as seen from their behaviors, but Charlie does not come close to behaving in a similar fashion, and in fact participates in the tour without misbehaving even once. An assessment of the matching performed according to the children's inclination toward the seven deadly sins further highlights Charlie's positive characteristics – despite all of the negativity surrounding him, he reacts neither negatively nor inappropriately. For this reason, Charlie is excluded from the matching with the seven deadly sins, and the author of this study believes that Charlie possesses all seven virtues that are proposed to counter the sins.

Although Charlie's greatest desire is for chocolate, he does not upset his family members with this desire, as they are poor. Charlie quashes this severe longing even as he walks past the enormous chocolate factory on his way to and from school. Additionally, when the other children use the opportunity to pursue and obtain the objects of their desires in the factory, Charlie is content to simply observe the intriguing devices in the factory. He suppresses his desire toward chocolate, thus proving that he possesses the virtue of chastity.

Furthermore, Charlie and his family are forced to eat the same types of food every day due to their poverty. However, when Charlie is offered to have some portions of his family's meals, he refuses. Despite his young age, he realizes that his family also needs to eat, and thus never eats more than his own share of food. Additionally, he only eats the chocolate that his family buys him once a year in miniscule portions, putting aside the rest for later. Such behavior confirms that Charlie recognizes the importance of not going to extremes, and that he possesses the virtue of temperance. Instead of eating

all of the chocolate that he puts aside for later, he shares it with his family. Although his family does not initially agree to do so, Charlie insists that they eat the chocolate together. As Charlie is aware that his family does its utmost for him and is similarly suffering from hunger, he shows sympathy toward and shares with his family, thereby proving that he possesses the virtue of charity.

Charlie has always been an exceptionally hardworking child. Even when the merciless cold of winter arrives in full force, he does not behave lazily and instead decides to leave early to arrive in school on time. His behavior ascertains that he possesses the virtue of diligence. Meanwhile, despite the constant reminder of Charlie's difficult living situation, he never reacts neither negatively nor angrily. Instead he constantly wishes for better conditions for his family and himself and contemplates solutions to achieve his wish. He never loses faith that he will obtain a golden ticket and be able to tour the factory. Notwithstanding all of the negative remarks the other children and their families make at the expense of Charlie and his poverty, he stays calm throughout the story. In the end, he is rewarded with what he deserves. By demonstrating patience, Charlie is able to overcome his difficulties, thus proving that he possesses the virtue of patience.

Charlie's friends and the other children in the factory boast about their possessions that are out of Charlie's reach financially; nevertheless, Charlie stands firm in his decency. Even when the other children voraciously eat their chocolates in front of Charlie, he is never jealous of them. Regardless of how others treat him, Charlie remains polite and exhibits good intentions, thus emphasizing his possession of the virtue of kindness. In the conclusion of the story, Charlie is rewarded with the factory that everyone desires; yet Charlie neither boasts about his reward nor pretentiously acts because of it. In fact, Charlie is so devoted to his family members that he could not fathom the idea of living separately from them, and wishes for them to live in the factory with him. Charlie never forgets all of his hardships or the sacrifices his family has made for him. He modestly behaves toward Willy Wonka, who rewards him with ownership of the factory. Charlie indeed never even approaches the sin of pride, thereby demonstrating the virtue of humility.

#### 4. Proper names' equivalents of *Charlie and the Chocolate Factory*

As previously explained, some proper names are used in the text. Proper names can be constituted according to the meaning of the text or in a completely opposite manner. Aside from the evaluation of the proper names in the source text, in which books written for children are concerned, the translation of these proper names into the target language is also of significance. "Whether to translate names at all is the first problem that a translator faces; however, if the answer is yes, how to translate becomes the next challenge" (Tuna, 2017, p. 585). As previously mentioned, Coillie (2014) classified 10 strategies concerning the translation of character names in children's literature. After the examination of the proper names' origins and meanings and their relationship with their respective characters' traits, based on these strategies, the assessment of how these proper names are transferred to the target text contributes to the analysis.

**Table 1:** Character names and their Turkish equivalents

ST	TT1	TT2
Charlie Bucket	Charlie Bucket (Çarli Bakıt okunur)	Charlie Bucket
	[It is pronounced as Çarli Bakıt]	
Augustus Gloop	Augustus Gloop (Ogustis Glup okunur)	Augustus Gloop

	[It is pronounced as Ogustis Glup]	
Veruca Salt	Veruca Salt (Veruka Salt okunur)	Veruca Salt
	[It is pronounced as Veruka Salt]	
Violet Beauregarde	Violet Beauregarde (Vaylet Borögard okunur)	Violet Beauregarde
	[It is pronounced as Vaylet Borögard]	
Mike Teavee	Mike Teavee (Mayk Tiyvi okunur)	Mike Teavee
	[It is pronounced as Mayk Tiyvi]	
Willy Wonka	Bay Willy Wonka	Bay Willy Wonka

As depicted in Table 1, the translators used the first of Coillie's strategies, "non-translation, reproduction, copying" (2014). As the translation contains neither an adaptation nor a Turkish writing of the names, a transformation in meaning is not present. Both translators decided to directly transfer the names in their translations, without making any changes and they, with their decision not to adapt, or create Turkish names, probably did not desire to interfere with Dahl's chosen names, written with a specific aim, or that they intended that the readers assist their familiarity with elements from the source text's culture. On the other hand, the translator of TT1 gave a place for the pronunciations of the names; furthermore, remembering that the readers are primarily children, the translator of TT1 may have aimed to have the said readers gain an awareness of English pronunciations without causing them any difficulty while reading, such as interrupting the reading flow.

Nevertheless, these decisions and situations can present some disadvantages. The reason is that for the majority of readers consisting of children who have neither the knowledge of the cultural aspects of the source text's culture, and in this circumstance, nor awareness that the meanings of these names signify children's character traits and refer to 7 deadly sins, this meaning cannot be obtained. The refusal of translators to translate the proper names is also considered as a translation decision. This choice may overlap with the idea that the translators refuse to interfere with these names, as such names are meaningful and refer to the traits of the characters. Conceiving the complex task of translating proper names and appropriately conveying the meaning in the source text, translators may prefer to straight transfer the names in their translations, or they can be compelled to do so due to linguistic norms or not conducting a semiotic analysis.

However, how well a text can be analyzed through methods provided by semiotics affects how well a translation is produced. In this manner, the meaning that the author produces in the source text would be appropriately transferred in the target text through semiotic analysis of the text. Dinda L. Gorrée, a pioneer of the association between translation studies and semiotics, stated that "[T]ranslation is a translator's particular concretization in a different language of the thematic, spatio-temporal, and conceptual fabric of the source text into the target text. In general terms, translation is characterized as a sophisticated adaptation of general semiotics" (Gorrée, 2012, pp. 18-19). Therefore, determination and analysis of signs in a text affect its translation and thereby the reception of its implicit signs and messages. Also, the relation of semiotics and translation studies is mutual because "the primary concern of semiotics is at the same time one of the primary concerns of translation studies, which also

deals with understanding and reproducing meaning” (Öztürk Kasar, 2009, p. 165)<sup>3</sup>. To allow a better understanding of the meaning within the text, the various explicit and implicit signs in the text can be analyzed through semiotics of translation.

Consequentially, the results of the evaluation revealed that each name has meanings that refer to its character’s own personal traits devoted to 7 deadly sins and emphasize either positive or negative aspects but these meanings were not conveyed to the target readers. At this point, some of the implicit and explicit signs that Dahl intends to convey to the reader may not be transferred to the target text due to intercultural divergences or lack of semiotic analysis.

### Conclusion

The results of the evaluation of the proper names in the text indicate that Dahl intentionally chose character’s names, intending for the readers to catch hints from their names that would help in the formation of a first impression of the characters. Every name that Dahl has created makes a reference to the respective characters’ traits devoted to seven deadly sins. For this reason, no opposite or irrelevant meanings are determined. Moreover, character’s traits and discourses within the text clarifies that the four children are consistently described as inclined toward misbehavior, and they represent the bad in the divide between good and bad that Dahl circuitously defines through the character’s names.

Dahl’s intent to highlight the negative aspects of the children and explain why they are described with their misbehavior tendencies in the manner they are portrayed in the story is detailed as follows: Augustus Gloop is predisposed to gluttony, Veruca Salt is predisposed to greed and pride, Violet Beauregarde is predisposed to lust and envy, and Mike Teavee is predisposed to sloth and wrath. However, Charlie is not categorized in this manner because Dahl may have attributed a particular significance to Charlie as seven virtues. Charlie is a special child in comparison to the other children. The analyses and discourse examination alike confirm this depiction: despite the numerous difficulties he faces, Charlie remains an admirable individual and well-behaved and proper beyond the norm for a child; in addition, Charlie is a role model for children and adults alike. His exemplary behavior for a child proves that the character is an idealized one by Dahl, which leads to the presumption that the character also holds conscious meaning symbolically.

After the analyses of characters’ names and traits, the disposition toward behavior that is considered as sinful for adults, according to the seven deadly sins, is also present in children. However, in examining the overall results of the analysis of the proper names’ equivalents of *Charlie and the Chocolate Factory*, it would appear that while the readers of the source text’s culture would be able to understand the references made in these names, the readers of the target culture would have difficulty to do so, as they can merely glean their characteristics from the descriptions in the text. Regarding this point, implicit signs that Dahl wished to relay to the reader are not transferable due to the intercultural divergences between the languages. This inference presents once again how important it is to analyze the relationship between character’s names and traits and interpret the meaning of the implicit signs before and during the translation process.

3 This quotation, originally in French, translated into Turkish by Sündüz Öztürk Kasar and translated into English by us.

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