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Department of Theory and Practice of Translation from the English Language

TERM PAPER

IN TRANSLATION STUDIES

SPECIFICS OF TRANSLATION CHARACTONYMS IN '*WARRIORS*' FANTASY NOVELS SERIES

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

СПОСОБИ ВІДТВОРЕННЯ УКРАЇНСЬКОЮ МОВОЮ ПРОМОВИСТИХ ІМЕН У СЕРІЇ ПРИГОДНИЦЬКИХ ФЕНТЕЗИ-РОМАНІВ *WARRIORS* 'КОТИ- ВОЯКИ'

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ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

студентка IV курсу Па 02-19 групи, факультету перекладознавства КНЛУ спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад

Тема роботи Способи відтворення українською мовою промовистих імен у серії пригодницьких фентезі-романів *Warriors* ‘Коти-вояки’

Науковий керівник Карпенко Юлія Вікторівна

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Графік виконання курсової роботи з перекладу

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1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1–5 листопада 2022 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2023 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023 р.	
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	25-30 квітня 2023 р.	
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2023 р.	

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**РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ
З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ**

студентки _____ IV _____ курсу групи Па 02-19 _____ факультету германської філології і перекладу КНЛУ спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад

Товкун Влади Володимирівни

(ПІБ студента)

за темою Способи відтворення українською мовою промовистих імен у серії
пригодницьких фентезі-романів *Warriors* ‘Коти-вояки’

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — <i>загалом 5 балів</i> (усі компоненти присутні – 5 , один або декілька компонентів відсутні – 0)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — <i>загалом 10 балів</i> (повна відповідність – 10 , незначні помилки в оформленні – 8 , значні помилки в оформленні – 4 , оформлення переважно невірне – 0)	
3.	Відповідність побудови вступу нормативним вимогам — <i>загалом 10 балів</i> (повна відповідність – 10 , відповідність неповна – 8 , відповідність часткова – 4 , не відповідає вимогам – 0)	
4.	Відповідність огляду наукової літератури нормативним вимогам — <i>загалом 15 балів</i> (повна відповідність – 15 , відповідність неповна – 10 , відповідність часткова – 5 , не відповідає вимогам – 0)	
5.	Відповідність практичної частини дослідження нормативним вимогам — <i>загалом 20 балів</i> (повна відповідність – 20 , відповідність неповна – 15 , відповідність часткова – 10 , не відповідає вимогам – 0)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — <i>загалом 10 балів</i> (повна відповідність – 10 , відповідність неповна – 8 , відповідність часткова – 4 , не відповідає вимогам – 0)	

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«На доопрацювання»

_____ (0-41 балів)

_____ (підпис керівника)

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INTRODUCTION

The concept of charactonym is in the focus of many works. There are different approaches to the definition of this concept. Also, many researchers engage in an attempt to analyze the features of translating charactonyms.

The term paper is focused on the translation analysis of the pragmatical potential of English charactonyms into Ukrainian on the material of the adventure series of the fantasy novel ‘Warriors’.

The theoretical background of our work is based on difficulties of translation charactonyms into Ukrainian. This problem has been considered by many researchers and has been relevant for a long time. One of the most famous works in the field of this problem and those who tried to figure it out are: O. Borysova, R. P. Zorivchak, L. M. Lazarenko, O. L. Yashchuk, S. E. Maksimov, T. V. Davydova, L. Fernandes, E. E. Davies, I. M. Derik and others, who are Ukrainian and foreign linguists, professors and translators. Most of them devoted some of their work to the analysis of the problem of transferring names in translation, put forward their own versions and theories on how to cope with these tasks. We can point out, that E. E. Davis analyzed the variations of Harry Potter translation methods, I. M. Derik worked on anthroponyms, and T. V. Davidova researched translation and transmission of the meanings of names in fairy tales. However, all of these researchers did one piece of work that might help us sort out the charactonyms’ problem.

The topicality for the study. The topicality of the study is the translation of the pragmatical potential of English proper names into Ukrainian on the material of poetry.

The relevance of this research lies in the fact that the nature of charactonyms causes difficulties in translating these lexical units. The translation of the pragmatical potential of English charactonyms into Ukrainian is not fully studied, which confirms the relevance of the research subject. **The research aim is** to analyse

the main features of translating English charactonyms into Ukrainian in fictional discourse texts.

The objectives of the study are:

- to characterize the concept of charactonym in linguistics;
- to describe the classification of charactonyms;
- to investigate the features of translating charactonyms;
- to carry out the analysis of the specifics of translating charactonyms (based on the material of the series of adventure fantasy novels ‘Warriors’), and Identification of the investigation **subject**. The investigation subject is the specifics of translation charactonyms.

The object of research is charactonyms in the fantasy novel series ‘Warriors’.

Data sources. The material of analysis is the books ‘Into the wild’, ‘Fire and Ice’, ‘Forest of Secrets’, ‘Midnight’ from the adventure series of the fantasy novel ‘Warriors’, and their Ukrainian translations. There were used and analysed 72 different charactonyms from these sources, including the names of the characters, as well as other titles.

Outline of **the methods used in research**. Analysis, synthesis of theoretical resources, component method, definitional method, method of statistical analysis, and comparative method of analysis were used in the paper.

The theoretical value of the research lies in the possibility of using the results of the theoretical analysis as a background for future translation research.

The practical value of the research. The conclusions obtained in the research could be used as the demonstrating material when teaching translation and possible ways of transforming names using transformations, linguistic and grammar at universities.

A brief outline of the research paper **structure**. The term paper consists of an introduction, two chapters, which are divided into six units, a conclusion, a bibliography, a list of reference sources, a list of data sources, an annex, and resume.

CHAPTER 1

CONCEPT OF CHARACTONYM AND THE FEATURES OF TRANSLATING IT

1.1 Concept of charactonym in linguistics

The concept of charactonym is in the focus of many researchers, such as Ya. V. Mukatayeva [11], I. Dolnyck [7], O. V. Naidenko [8], and others. Ya. V. Mukatayeva [11] analyses the concept of charactonym in the frameworks of research of non-equivalence lexical units (linguo-cultural realia), I. Dolnyck [7] analyses the features of translating charactonyms (proper names, which represent the functions or features of hero), O. V. Naidenko [8] investigates the aspects of translating the author 's onyms – charactonyms.

According to Encyclopaedia Britannica a charactonym can be defined as a proper name, name of a fictional character that suggests a distinctive trait of that character [48]. The similar definition is represented in Collins Dictionary, “charactonym” is a name of a fictional character that suggests a distinctive trait of that character [48].

Researcher Veronica Albin notes that a charactonym is a name expressing the characteristics of the bearer [20: 1]. L. Fernandes defines charactonyms as “word(s) by which an individual referent is identified, that is to say, the word(s) whose main function is/are to identify, for instance, an individual person, animal, place, or thing”.

O. Dolnyck highlights that proper names that reflect the character's personality, role function, or behavior in a particular situation are called charactonyms [7].

In reliance on the definitions of the concept “charactonym”, which were formed by researchers and represented in encyclopaedias and dictionaries, it is possible to form the working definition of “charactonym”, which will be used in this paper: charactonym – is a proper name, which represents the characteristics of hero:

the features of behavior, the specific of appearance, the way of speaking, the features of lifestyle, etc.

The pragmatic potential of charactonyms lies in symbolism, psychological and ideological foundation of these names, which have a special place in the social situation. In the literary works, authors often represent the character, specific features of a hero by his name, taking into account the potential and status of the character [2: 46].

The use of pragmatic potential of charactonyms is a certain stylistic device, which an author uses to explicate the context of the story more deeply. When charactonym denominates a hero, it gets a certain appropriation – not only denote a person, but represent the characteristics of personality, which were inserted into the context [11: 41].

The meaning of charactonyms at the language level reflects a number of the most typical group features, such as [5: 12—13]:

- correlation with the corresponding lexical and grammatical category – “human”, “animal”, “city”, “river”, etc.
- distinction of persons by sex;
- nationality;
- more.

In this paper, the classifications of charactonym will be also considered. There are many approaches to classification of charactonyms. According to the opinion of O. Borysova, the charactonyms include:

- *anthroponyms* (proper names of people),
- *toponyms* (proper names of geographic features),
- *theonomies* (proper names of deities),
- *zoonyms* (names and pet's names),
- *astronomies* (proper names of celestial bodies),
- *cosmonites* (proper names of areas of outer space and constellations),

- *phytonyms* (proper names of plants),
- *chromosome* (proper names of periods of time associated with historical events) etc. [4]

1. *The anthroponyms*

Anthroponyms call but do not describe any properties. The invaluable pragmatic convenience of proper names lies in the fact that they make it possible to speak publicly about someone, without agreeing in advance what properties should ensure the identity of the referent [29: 62].

Despite the fact that anthroponyms refer to the naming of people, they give an extremely complex range of categories of names, which is associated with the history of culture, especially the psychology of people, with traditions and many others. They have a conceptual meaning, which is based on the idea of a category, a class of objects. This meaning is characterized by the following features [45: 19]:

- 1) an indication that the carrier of the anthroponym-man;
- 2) an indication of belonging to a national language community;
- 3) Indication of gender;
 - a) individual anthroponyms;
 - b) group anthroponyms.

2. *Mythonyms*

Mythonyms is a peculiar sector of the onomastic space, set up like a real part of it. It includes the names of people, animals, plants, peoples, geographical and cosmographic objects, various objects, etc., never actually existed. A special place is occupied by the anime (names of gods), is most clearly represented in religion, and demonomania (names of various spirits). The names of heroes and titans is the closest likeness of anthroponomy [4].

This group includes biblical legends and ancient myths.

a) biblical legends. Biblical comparative phrases can express a positive or negative assessment, the nature of which depends on the semantics of the first component of the turnover.

b) ancient myths.

3. *Toponyms*

Toponyms as proper names serve the category of geographical objects. In the meaning of place names, as well as other proper names, they consist of at least three components: existential, classifying, individual. Toponymic denotates are numerous – names of continents, oceans, seas, countries, etc. [15: 17]

Considering the features of formation charactonyms, I. O. Schpack classifies these lexical units according to the type of associations. The researcher identifies four types of associations:

1. association by content (similarity, adjacency);
2. association by sound;
3. association by grammatical analogy;
4. extralinguistic associations, which are based on the transition of borrowed words to another social environment [1716].

In this paper, our own classification of charactonyms will be represented. Thus, according to the basis of formation, charactonyms can be divided into the following groups:

- charactonyms, formed on the basis of fauna concepts;
- charactonyms, formed on the basis of external and internal characteristics of a person;
- charactonyms, formed on the basis of the names of items and objects;
- charactonyms, formed on the basis of landscape and toponymic names;
- charactonyms, formed on the basis of direct or metaphorical names of dishes, products, and drinks;

- charactonyms, formed on the basis of the names of anatomical terms and diseases;
- charactonyms, formed on the basis of the names of abstract concepts;
- charactonyms, formed on the basis of the names of professions and types of activities;
- charactonyms, formed on the basis of the names of natural phenomena;
- charactonyms, formed on the basis of the names of colors.

Thus, in this paper, charactonym is defined as a proper name, which represents the characteristics of hero: the features of behavior, the specific of appearance, the way of speaking, the features of lifestyle, etc. It was found that the pragmatic potential of charactonym lies in the semantic meaning of a proper name. In the texts of literary works, authors use the pragmatic potential of charactonym for representation of character, specific features of a hero. It helps to disclose the context of a literary work. There are different types of charactonyms, as: anthroponyms; toponyms; theonomies; zoonyms; astronomies; cosmonites; phytonyms; chromosome. According to the type of association, there are the following charactonyms: charactonyms, formed by content association (similarity, adjacency); charactonyms, formed by sound association; charactonyms, formed by grammatical analogy; charactonyms, formed by extralinguistic associations, which are based on the transition of borrowed words to another social environment.

1.2 Features of translating charactonyms

The problem of translation of charactonyms exists in all languages in the world, as charactonyms are the complex of semantical evaluation, structure, unique form and etymology of every language.

Translation of the pragmatic aspects of charactonyms is always considered as one of the most difficult tasks for a translator. It is caused by several reasons. In the case of translation of charactonyms, translator has a difficult task, as it is necessary

to render the explicit information of charactonyms by the lexical means of another language. The translation of the semantic of charactonyms is the main challenge of translator.

Researcher Albert Peter Vermes [30: 90] notes that the translation of charactonyms has often been considered as a simple automatic process of transference from one language into another, due to the view that charactonyms are mere labels used to identify a person or a thing. According to the opinion of the researcher, the translation of charactonyms is a non-trivial issue, closely related to the problem of the meaning of the charactonym.

Various scholars have identified different ways to translate charactonyms into other languages. Researcher A. Pym [27: 92] proposes that charactonyms not be translated. He also defines the result of transliteration operations as “absolute equivalence” in that it results in the exact quantitative equality between input and output. In his view, the most problematic aspect of 'absolute equivalence' is that it is often unacceptable equivalence, unless much language learning is involved. In this regard, A. Pym contends that alternatives are imperative [27: 92].

P. Newmark identifies the following ways of translating charactonyms:

- *transference* – “the process of transferring a source language word to a translational language text”;
- *naturalisation* – the instances when the phonetical and morphological form of the word of source language is adapted to the translational language;
- *translation by a cultural equivalent* – a cultural word of source text, which is foreign to the target readers is changed in the text with a cultural word which is familiar to the translational language;
- *functional equivalents* – “neutralises or generalises the source language word”. Descriptive equivalents – the use of descriptive words to replace the unknown cultural word to the target audience;

- *synonymy* – “a near translational language equivalent to a source language word in a context, where precise equivalent may or may not exist”;
- *through-translation* (also referred to as calque or loan translation);
- *literal translation* [26: 46–48].

L. Fernandes [25] lists a set of ten procedures in the translation of charactonyms as follows:

1. *Rendition*: When the in the source text is enmeshed in the translational language, the meaning is rendered in the translational language (target language). For example, translating the word 'Lady' as 'Mulher,' which means 'woman' in Brazilian Portuguese, reveals that the translator has used a 'superordinate' (woman) instead of a hyponym of woman, a specific word such as 'dama' or 'senhora' (= lady).

2. *Copy*: As a matter of fact, in this case, the name of the source text is exactly replicated in the translational text – without any orthographic adjustment. As an illustration, Alice King is reproduced in the Arabic text – which has a different alphabet from English one-with no change.

3. *Transcription*: This a method in which a name is transcribed in the equivalent characters of the translational language. In order to keep the readability of the translational text, some other changes such as addition or shift in the position of the letters may occur.

4. *Total reorganization*: A newly-created name in the source text is recreated in the translational text so that it reproduces the similar effects in the translational language.

5. *Substitution*: A translational language name replaces the source language name, although they are formally and/or semantically unrelated.

6. *Deletion*: In this type of strategy, the name in the source text is, partially or totally, omitted in the translational text [25].

7. *Addition*: Extra information is added to the source language name so that it can be more understandable and desirable to the target readers. As a matter of fact, this method may also be used to remove ambiguities in the translational text.

8. *Transposition*: This is a change of one part of speech for another one without any shift in the meaning. In fact, this a way for translating titles that have transparent role in literature for identifying particular literary works. Because of this reason, this procedure is taken into consideration here.

9. *Phonological Replacement*: In this procedure, the phonological features of the original name are imitated in the translational language. In other words, a translational language name, which has a similar sound to the source language name, replaces the original name [25].

10. *Conventionality*: This strategy is defined as the acceptance of a typical translation of a name in the source language. In view of this case, it is interesting to know that conventionality is often used with historical or literary individuals as well as geographical names.

The transformation of the researcher is extensive enough and can be applied while English-Ukrainian translation.

E. Davies identifies the following ways of translating charactonyms:

- *preservation* – a translator is unable to find equivalence in translational language and might decide to “maintain the source text term in translation;
- *literal translation* is seen as an extension of preservation;
- *addition* – “the translator may decide to keep the original item but supplement the text with whatever information is judged necessary”;
- *omission* – the translator chooses “to omit a problematic CSI altogether”.
- *globalisation* – “the process of replacing culture-specific references with ones which are more neutral or general”; thus, making it more accessible to the translational language readers;

- *localisation* – opposite to globalisation as translators “try to anchor a reference firmly in the culture of the target audience”;
- *transformation* – an “alteration or distortion of the original”;
- *creation* – instances “where translators have actually created CSIs not present in the original text” [22: 74–75].

In comparison with the classification of L. Fernandes, this classification of translational transformations characterizes by the similar aspects and differences.

H. Särkkä [28] reports that there are four strategies for translating PNs;

- They can be transported completely from the translational language to the source language (allowance being made for possible transliteration or transcription, depending on the source language).
- They can be partly transported from the source language and partly translated.
- They can be replaced with more or less different names in the translational language.
- They can be dispensed with altogether.

O. L. Yashchuk proposes the following ways of translating charactonyms:

- 1) concretization the semantics of the original charactonyms;
- 2) compensation (replacing an element of the original culture with an element of the adopted language) while maintaining the overall positive (negative) characteristic of the character;
- 3) compensation with the extension of meaning of the original name;
- 4) formal rendering of charactonyms (transcription, transliteration);
- 5) replacing names with an appellative with an explanation in a footnote [18: 87—88].

S. E. Maksimov identifies such groups of translation transformations as:

- lexical transformations, which include formal (practical transcription, transliteration, traditional phonetic or graphic reproduction of the lexeme, calque)

and lexical-semantic transformations (generalization, concretization, differentiation, modulation, substantiation).

- grammatical transformations that include: zero transformation, transpositions, replacement of parts of speech, addition, and omission.

- lexical and grammatical transformations that include: antonymic translation, compensations and total reorganization [10: 128—132].

V. I. Karaban identifies the following translation transformations:

1. lexical transformations: specification; generalization; addition; omission; contextual replacement; word permutation; formal negation.

2. grammatical transformations: transposition; substitution; addition; withdrawal; complex transformation [9: 46–63].

The researchers [7; 8; 11] identify the following types of transformations:

- transcoding, which include transliteration, transcription, calque (morphological, semantic, and phraseological), zero transcoding;

- lexical and semantic transformations: concretization, generalisation, modulation;

- lexical and grammatical transformations: antonymic translation, grammatical replacement (morphological and syntactic), addition, omission, transposition, descriptive translation, compensation, total rearrangement.

This classification will be applied in this paper, as the most appropriate for translating charactonyms. Thus, it is possible to make a conclusion that the process of translation of charactonyms is a challenge for a translator. It is caused by the fact that the translator has to transfer the meaning of a charactonym of source language by the lexical means of target language. There are many opinions about the ways of rendering and translating of charactonyms. thus, it is necessary to say that the choice of translator depends on many factors as context, type of text, and also, type of charactonym.

1.3 Specifics of fictional discourse text analysis

It is rather complicated to define the concepts of “discourse” and “fictional discourse”, since there are currently no generally accepted definitions of these terms. [14:7]

Based on O. Semeniuk's research, we can identify four discourse types and approaches. The first one involves word combinations and sentences as well as their semantic connection. The second approach is the perception of discourse as a sequential speech function within the cognitive field (e.g., in commentaries, conversations, interviews, notes, etc.). The third was to define the cognitive process of discourse, including the act of speaking and its consequences. The fourth and final approach is to identify the interpretation of discourse as the outcome of the reader's perception and comprehension of the text. [14:7]

Fictional discourse, as well as other forms of discourse, is a complex construct by virtue of its versatility and the content of other types and sub-types of discourses within it. Moreover, among other types of discourse, fictional discourse includes many “sub-discourses”, for instance, medical, social, political, etc. With such a diverse range of different sub-discourses, this type of discourse provides diversity to the text. We have also discovered that fictional discourse, in particular, always has a certain message, content, layer of information, the purpose of which lies in direct influence on the reader, his/her perception, personality, imagination and introspection. For this purpose, fiction texts are imbued with the reproduction of certain cultures, messages (often relevant to the world), emotionally coloured vocabulary, various social groups and historical periods, and characters. Fictional discourse is based upon pragmatics, cognitive, verbal and semantic levels, as well as lexical and grammatical tools and structures, which establishes communication between the author, the text and the reader.

In addition, the texts that represent fictional discourse are highly distinctive and differ from scientific papers as well as other types of discourse due to the

absence of arid facts, the excessive amount of complicated constructions in the work and the accumulation of narrowly focused denotations and data. Fictional discourse provides the text through allegories, symbolisms, allusions and other features that distinguish it from other textual variations. Furthermore, a major goal of artistic discourse is the attempt to maximise attachment to the reader, an endeavour of co-participation and perception.

The next step is the analysis of the features of fictional discourse. For the purpose of this analysis, we selected an extract from the novel *Warriors: Midnight* (MD, URL). According to the discourse parameters, this passage belongs specifically to the fiction discourse according to several criteria: its origin is a series of fantasy adventure novels, infused with the abbreviations, contractions and dialogues inherent in fiction texts, and has descriptive narrative sentences. It does not involve any extra lingual factors but has a great number of stylistic characteristics.

“We’re running short of celandine.” Cinderpelt poked her head out of the cleft in the rock. “I’ve used nearly all of it to soothe Longtail’s eyes. Do you think you could go out and get some more?” Leafpaw looked up from the daisy leaves she was chewing into a paste. “Sure,” she meowed, spitting out the last scraps.

“This is just about ready. Do you want me to take it along to Speckletail?”

“No, I’d better check on her myself. Her joints have been aching badly since the weather turned so damp.” Cinderpelt came out of her den and let out a purr of approval as she nosed the chewed-up leaves. “That’s fine. Off you go—and take a warrior with you. The best celandine grows near Fourtrees, along the RiverClan border, and RiverClan aren’t happy that WindClan are still coming down to drink at the river.” Leafpaw was surprised. “Still? But there’s been so much rain—they must have water of their own by now.”

Cinderpelt shrugged. "Try telling that to WindClan." Leafpaw put the news out of her mind as she brushed through the fern tunnel into the main clearing. That quarrel had nothing to do with ThunderClan, and most of her thoughts were taken up with anxiety about Squirrelpaw and Brambleclaw. The sun had risen four times since she saw them leave. Her private sense of Squirrelpaw told her that her sister was still alive, but she knew nothing about where they were or what they were doing.

She had not eaten that morning, so she padded across to the fresh-kill pile, where Sorreltail was finishing off a vole.

"Hi." The young tortoiseshell warrior flicked her tail in greeting as Leafpaw chose a mouse for herself and settled down to eat.

Leafpaw returned her greeting. "Sorreltail," she asked, "are you busy this morning?"

"No." Sorreltail gulped down the last of her vole and sat up, swiping her tongue appreciatively around her jaws. "Did you want something?"

"Cinderpelt has asked me to go up toward Fourtrees, by the RiverClan border, to collect some celandine. She said I should take a warrior with me."

"Oh, yes!" Sorreltail sprang to her paws, excitement gleaming in her amber eyes. "In case WindClan accidentally stray into our territory, yes? Just let them try!" Leafpaw laughed and quickly ate the rest of her mouse.

"Right, I'm ready. Let's go!" As they approached the end of the gorse tunnel, Firestar appeared, followed by Brackenfur and Rainwhisker. Leafpaw felt a thorn stabbing at her heart when she looked at her father; his head was down and his tail drooping, and even his flame-colored pelt seemed dull.

"Nothing?" Sorreltail asked him quietly; Leafpaw realized that she knew exactly what their leader had been doing. Firestar shook his head. "Not a trace of them. No scent, no pawmarks, nothing. They've gone."

"They must have left the territory days ago," Brackenfur meowed somberly. "I don't think there's any point in sending out more patrols to look for them."

“You’re right, Brackenfur.” Firestar let out a heavy sigh.

“They’re in the paws of StarClan now.”

Leafpaw pressed her muzzle against his side, and his tail curled around to brush her ears before he padded off across the clearing. Leafpaw saw Sandstorm meet him at the base of the Highrock, and the two cats went off together toward Firestar’s den.

Guilt swept over her as she remembered how much she was hiding—most of all, the certainty that Squirrelpaw was safe, though far from ThunderClan territory—and every hair on her pelt prickled so much that it seemed impossible that no other cat noticed as she followed Sorreltail out of the camp.

As the sun rose higher the morning mists cleared away; the day promised to be hot, although the red-gold leaves on the trees showed that leaf-fall had taken over the forest. Leafpaw and Sorreltail headed toward Fourtrees. The medicine cat apprentice purred with satisfaction as she watched Sorreltail dashing ahead to investigate every bush and hollow that they passed. There was no sign of the shoulder injury that had kept Sorreltail from her warrior ceremony for so long, and no trace of bitterness that she had waited twice as long as other apprentices to receive her warrior name. Though she was older than Leafpaw, she still had all the joyful energy of a kit.

As they drew close to the RiverClan border, Leafpaw heard the soft rush of the river, and caught glimpses of it sparkling through the undergrowth at the edge of the trees. (MD: 209, URL)

Through analysis of this passage, we were able to distinguish such a range of stylistic characteristics:

1) analysis of tropes and figures of speech (stylistic devices and expressive means). Under this heading, we have identified 4 types of stylistic characteristics:

1. Metaphors. The Cambridge Dictionary provides information and defines metaphor as an expression, often found in literature, that

describes a person or object by referring to something that is considered to have similar characteristics to that person or object [32].

Leafpaw felt a thorn stabbing at her heart when she looked at her father; his head was down and his tail drooping, and even his flame-colored pelt seemed dull.

The example demonstrates the use of metaphor *felt a thorn stabbing at her heart*, which could be interpreted and expressed as the emotional state of the character.

2. Epithets. The Cambridge Dictionary provides information and defines epithet as an adjective added to a person's name or a phrase used instead of it, usually to criticize or praise them [32].

Firestar let out a heavy sigh.

The sentence given in the text extract has the stylistic device of epithet *heavy*. The epithet represents the feelings, the character's infusion of emotion.

Though she was older than Leafpaw, she still had all the joyful energy of a kit.

In this case, epithet *joyful* was applied, which performs the function of a means of increasing expressiveness of the fragment.

3. Hyperbole. The Cambridge Dictionary defines epithet as a way of speaking or writing that makes someone or something sound bigger, better, more, etc. than they are [32].

Guilt swept over her as she remembered how much she was hiding—most of all, the certainty that Squirrelpaw was safe, though far from ThunderClan territory—and every hair on her pelt prickled so much that it seemed impossible that no other cat noticed as she followed Sorreltail out of the camp.

The example demonstrates the implementation of hyperbole *every hair on her pelt prickled*, which represents the emotional state of the character.

4. Idiom. The Collins Dictionary defines idiom as a group of words which have a different meaning when used together from the one they would have if you took the meaning of each word separately [33].

2) analysis of special literary and colloquial vocabularies used in the text.

Under this heading, we have identified 2 types of stylistic characteristics:

1. Terms:

“We’re running short of celandine.”

In the fragment, the term of the botanic sphere was applied: *celandine*.

2. Colloquialisms. The Collins Dictionary defines idiom as a word or phrase appropriate to conversation and other informal situations [33].

No, I’d better check on her myself.

In the example, the colloquial construction *I’d better* was used.

Summing up the analysis of this fiction text extract, we have been able to identify the most essential types of stylistic characteristics. The main mass of the stylistic characteristics include metaphors, epithets, idioms, hyperboles, colloquialisms, as well as terms. The most commonly used are metaphors, epithets and hyperbole. We can distinguish the metaphor as being increasingly considered not only as a major stylistic device, more common in artistic discourse, rather than as a major trope. The metaphors themselves consist of many components that in one way or another increase its impact and frequency of use. They also combine both the specific and the abstract, enabling us to convey meanings that are not directly nominable. Furthermore, they take predominance in the plot and composition of a fiction, which enhances the comprehension of the text and conveys the author's vision.

CHAPTER 2

**TRANSLATION DISCOURSE AND TRANSLATION OPTIONS OF
CHARACTONYMS (BASED ON THE MATERIAL OF THE SERIES OF
ADVENTURE FANTASY NOVELS ‘WARRIORS’)**

The second part of the paper is dedicated to the analysis of the features of the translation of charactonyms. In this case, our research is based on the series of fantasy adventure novels ‘Warriors’, specifically, the materials in the original language (in this case, English):

- Warriors: Midnight (MD, URL);
- Warriors Fire and Ice (WFI, URL);
- Warriors: Forest of Secrets (WFS, URL);
- Warriors. Into the wild (WIW, URL).

As well as their official translation into Ukrainian:

- Коти-Вояки. Вогонь і крига (КВБК, URL);
- Коти-Вояки. Ліс таємниць (КВЛТ, URL);
- Коти-Вояки. Північ (КВП, URL);
- Коти-Вояки. На волю! (КВНВ, URL).

2.1 Lexical transformations, transcoding and their usage

Following S. Махуmоv's papers, as well as according to his classification of transformations, we have been able to distinguish the following types of lexical transformations, and the transcoding on the occasion of the common use of certain types of them. [11]

In terms of specifically lexical and transcoding transformations, we have identified the following as the majority of cases being used:

1. Calque;
2. Transliteration;

3. Transcription;
4. Differentiation;
5. Modulation;

In our case, the most widespread types of name transcoding (transliteration and transcription) are inappropriate due to the complexities of transcribing the names of the characters in the ‘Warriors’ series of books given in the examples. The use of transliteration and transcription could cause difficulties in the reader's comprehension due to possible unfamiliarity with the meaning of the original words or the inability to distinguish and identify the names created by the author from several word units.

Actually, the use of exactly these types of lexical transformations may be caused by difficulties in transferring English-speaking names, especially those artificially formed by authors combining words that in Ukrainian translation may have a different translation and meaning. It is precisely because of the problems of translation of lexical units that the most popular and widely used method of translating charactonyms is calque (or loaned translation).

Next, we will consider the peculiarities of the translation of some units from the text, where the three most commonly used types of transformations were used:

1. Calque (20 units):

- 1) *SMALLEAR*— *gray tom with very small ears. The oldest tom in ThunderClan* (WFI, URL).

Дрібновух — *сірий кіт із дуже маленькими вушками. Найстарший кіт Громового Клану* (KBBK, URL).

In the fragment of the original, the author forms the following charactonym: *SMALLEAR*. The charactonym was formed by the combination of two components: *SMALL* + *EAR*. The translator used the transformation of calque in order to save the features of the charactonym in TL: *Дрібновух*.

2) *BLUESTAR*— *blue-gray she-cat, tinged with silver around her muzzle* (WIW, URL).

Синьозірка — *синьо-сіра кицька з мордочкою, облямованою сріблястим пушком* (КВНБ, URL).

In this case, the charactonym *BLUESTAR* was applied. It includes such components, as: *BLUE* + *STAR*. In the Ukrainian variant, the translator used the transformation of calque, as the charactonym was translated by means of the variant *Синьозірка* – *Синьо* + *зірка*.

3) *TIGERCLAW*— *big dark brown tabby tom with unusually long front claws* (WIW, URL).

Тигрокіготь — *великий темно-бурий смугастий кіт із незвично довгими пазурами на передніх лапах* (КВНБ, URL).

The example demonstrates the use of such charactonym, as *TIGERCLAW*. The charactonym consists of the following elements: *TIGER* + *CLAW*. In the variant of translating, the lexical unit *Тигрокіготь* was applied, which also consists of the elements *Тигро* + *кіготь*. Thus, the transformation of calque was used in the example.

4) *WHITESTORM*— *big white tom* (WIW, URL).

Білошторм — *великий білий кіт* (КВНБ, URL).

In the fragment of the original, the author forms the following charactonym: *WHITESTORM*. The charactonym was formed by the combination of two components: *WHITE* + *STORM*. The translator used the transformation of calque in order to render the meaning of the charactonym in TL: *Біло* + *шторм*.

5) *LONGTAIL*— *pale tabby tom with dark black stripes* (WIW, URL).

Довгохвіст — *білий кіт із чорними смугами* (КВНБ, URL).

In the variant of source language, the charactonym *LONGTAIL* was used. This charactonym consists of the following components: *LONG* + *TAIL*. In the Ukrainian

variant, the translator used the transformation of calque, as the charactonym was translated by means of the variant *Довгохвіст – Довго + хвіст*.

6) *FROSTFUR*— *beautiful white coat and blue eyes* (WIW, URL).

Морозошубка — *киця з чудовим білосніжним хутром і блакитними очима*. (КВНБ, URL).

In this case, the charactonym *FROSTFUR* was applied. It includes such components, as: *FROST + FUR*. In the Ukrainian variant, the translator used the transformation of calque, as the charactonym was translated by means of the variant *Морозошубка – Морозо + шубка*. However, the *Морозохутра (Морозо + хутра)* option could also be appropriate.

7) *ONE-EYE*— *pale gray she-cat, the oldest cat in ThunderClan. Virtually blind and deaf* (WIW, URL).

Одноока — *світло-сіра кицька, найстарша у Грозовому Клані. Практично сліпа і глуха* (КВНБ, URL).

The example demonstrates the use of such charactonym, as *ONE-EYE*. The charactonym consists of the following elements: *ONE + EYE*. In the variant of translating, the lexical unit *Одноока* was applied, which also consists of the elements *Одно + ока*. Thus, the transformation of calque was used in the example.

8) *YELLOWFANG*— *old dark gray she-cat with a broad, flattened face* (WIW, URL).

Жовтоікла — *стара темно-сіра кицька із широкою, приплюсненою мордою* (КВНБ, URL).

In the fragment of the original, the author forms the following charactonym: *YELLOWFANG*. The charactonym was formed by the combination of two components: *YELLOW + FANG*. The translator used the transformation of calque in order to render the meaning of the charactonym in TL: *Жовто + ікла*.

9) *Lionheart* *spoke now. His deep meow was respectful but insistent. “Bluestar, this is a kittypet* (WIW, URL).

10) *He should not be hunting in ThunderClan territory. Send him home to his Twolegs!*” (WIW, URL)

Тепер заговорив Левосерд. Його глибокий голос був шанобливим, але наполегливим. Синьозірко, це ж кицяня (КВНВ, URL).

Він не має полювати на території Громового Клану. Відішли його назад додому, до Двоногів (КВНВ, URL).

In the variant of source language, the charactonym *Lionheart* was used. This charactonym consists of the following components: *Lion* + *heart*. In the Ukrainian variant, the translator used the transformation of calque, as the charactonym was translated by means of the variant *Левосерд* – *Лев* + *серд*. However, it can be added that "*heart*" can also be interpreted here as an *allusion*. Moreover, there is a possibility that the authors wanted to draw a parallel between this character and *Richard the Lionheart*. Also, the charactonym *Twolegs* was applied in this case. It was also translated by means of calque – *Двоноги*.

11) *Rusty heard Graypaw's friendly voice behind him. Firepaw! A thrill of pride surged through him at the sound of his new name. He turned to greet the gray apprentice with a welcoming sniff* (WIW, URL).

Рудько почув приятний голос Сіролапа у себе за спиною. Вогнелап! Хвиля гордості накрила його від звучання нового імені. Він повернувся і привітав сірого новака, приязно його обнюхавши (КВНВ, URL).

In this case, the charactonym *Graypaw* was applied. It includes such components, as: *Gray* + *paw*. In the Ukrainian variant, the translator used the transformation of calque, as the charactonym was translated by means of the variant *Сіролап* – *Сіро* + *лап*. Also, the charactonym *Firepaw* was used in this case, which consists of two components – *Fire* + *paw*. It was also translated by means of the transformation of calque: *Вогнелап*.

12) *Cautiously, the cats padded across the wasteland after Deadfoot* (WIW, URL).

13) *He led them toward the raised Thunderpath, the firelight making their shadows loom against its huge stone legs. A monster roared overhead and the ground shook. But even the tiniest kit sensed the need for silence and trembled without crying out* (WIW, URL).

Коти обережно рушили через пустище вслід за Мертвоногом (КВНВ, URL).

Він вів їх у напрямку Громошляху, що все піднімався вверх. Тут, — нявкнув Мертвоніг, зупиняючись біля круглої діри десь зо два коти заввишки. Чорний тунель спускався вниз під землю. Туди безперервно збігав маленький струмочок (КВНВ, URL).

The example demonstrates the use of such charactonym, as *Deadfoot*. The charactonym consists of the following elements: *Dead + foot*. In the variant of translating, the lexical unit *Мертвоніг* was applied, which also consists of the elements *Мертво + ніг*. Thus, the transformation of calque was used in the example. Also, the lexical unit *Thunderpath* was applied, which includes such elements, as *Thunder + path*. The charactonym was translated by means of the transformation of calque: *Громошлях*.

14) *He was distracted by movement in the gorse tunnel. Four RiverClan cats appeared, the same four who had joined in the battle the day before: Leopardfur, Mistyfoot, Stonefur, and Blackclaw* (WIW, URL).

На галявину вийшли четверо Річкових котів — тих самих, які приєдналися до їхньої битви днем раніше: Леопардошубка, Мрячконіжка, Каменешуб та Чорнокіготь (КВНВ, URL).

In the fragment of the original, the author forms the following charactonyms: *Leopardfur*, *Mistyfoot*, *Stonefur*, and *Blackclaw*. The charactonyms were formed by the combination of two components: *Leopard + fur*, *Misty + foot*, *Stone + fur*, *Black + claw*. The translator used the transformation of calque in order to render the meaning of the charactonyms in TL: *Леопардошубка*, *Мрячконіжка*, *Каменешуб*

та Чорнокіготь – Леопардо + шубка, Мрячко + ніжка, Камене + шуб та Чорно + кіготь. However, the “misty” or “mist” is more known as “туманний”, but there can be an allusion and connection with something “mystic”, “mystery” and “invisibility” (due to fog and mist out sightseen is limited) and the description of the cat was like “*frail pale blue-gray she-cat*”. *Mistyfoot’s* translation option could also be “Невидимка”, “Невидимолана” (Невидимо + лапа), “Імлолапа” (Імла + лапа).

15) Brambleclaw — *dark brown tabby tom with amber eyes* (WIW, URL).

Ожинокіготь — *темний брунатний кіт* (КВНВ, URL).

In the variant of source language, the charactonym *Brambleclaw* was used. This charactonym consists of the following components: *Bramble* + *claw*. In the Ukrainian variant, the translator used the transformation of calque, as the charactonym was translated by means of the variant *Ожинокіготь* – *Ожино* + *кіготь*.

16) Brighthouse and Cloudtail were grooming each other in a pool of sunlight on the other side of the clearing (WFI, URL).

Ясносерда і Хмарохвіст вмивали одне одного на сонячному моріжку з іншого боку галявини (КВВК, URL).

In this case, the charactonyms *Brighthouse* and *Cloudtail* were applied. It includes such components, as: *Bright* + *heart*, *Cloud* + *tail*. In the Ukrainian variant, the translator used the transformation of calque, as the charactonyms were translated by means of the variant Ясносерда, Хмарохвіст.

17) BARLEY— *black-and-white tom who lives on a farm close to the forest* (WIW, URL).

Ячмінь — *чорно-білий кіт, який мешкає на фермі неподалік від лісу* (КВНВ, URL).

In the variant of source language, the charactonym *BARLEY* was used. In the Ukrainian variant, the translator used the transformation of calque, as the charactonym was translated by means of the variant *Ячмінь*.

18) *But even though his paws were cold, Fireheart could not suppress a glow of pride* (WIW, URL).

Але, хоч і було холодно, Вогнесерд не міг пригасити гордості, яка палала в ньому (КВНВ, URL).

In the fragment of the original, the author forms the following charactonym: *Fireheart*. The charactonym was formed by the combination of two components: *Fire + heart*. The translator used the transformation of calque in order to render the meaning of the charactonym in TL: *Вогнесерд*.

19) *“That’s Leopardfur, our deputy,” growled the RiverClan warrior* (WFI, URL).

— *То Леопардошубка, наша воєвода, — прогарчав воєк із Річкового Клану* (КВВК, URL).

The example demonstrates the use of such charactonym, as *Leopardfur*. The charactonym consists of the following elements: *Leopard + fur*. In the variant of translating, the lexical unit *Леопардошубка* was applied, which also consists of the elements *Леопардо + шубка*. Thus, the transformation of calque was used in the example. However, the *Леопардохутра* (*Леопардо + хутра*) option could also be appropriate.

20) *DARKSTRIPE —sleek black-and-gray tabby tom* (WIW, URL).

Темносмуз — елегантний чорно-сірий смугастий кіт (КВНВ, URL).

In the variant of source language, the charactonym *DARKSTRIPE* was used. This charactonym consists of the following components: *DARK + STRIPE*. In the Ukrainian variant, the translator used the transformation of calque, as the charactonym was translated by means of the variant *Темносмуз – Темно + смуз*.

2. Differentiation (6 units):

21) *REDTAIL*— *small tortoiseshell tom with a distinctive ginger tail* (WIW, URL).

Рудохвіст — *маленький плямистий кіт з напрочуд рудючим хвостом* (KBHB, URL).

The example demonstrates the use of such charactonym, as *REDTAIL*. The charactonym consists of the following elements: *RED* + *TAIL*. In the variant of translating, the lexical unit *Рудохвіст* was applied, which also consists of the elements *Рудо* + *хвіст*. Thus, the transformation of differentiation was used in the example, as the element *RED*, which could be translated by means of an equivalent “червоний”, was rendered by the lexical unit “Рудо – рудий”.

22) *HALFTAIL*— *big dark brown tabby tom with part of his tail missing* (WIW, URL).

Куцохвіст — *великий темно-бурий кіт, якому бракує шматочка хвоста* (KBHB, URL).

In the fragment of the original, the author forms the following charactonym: *HALFTAIL*. The charactonym was formed by the combination of two components: *HALF* + *TAIL*. The translator used the transformation of differentiation in order to render the meaning of the charactonym in TL: *Куцохвіст*. Thus, the part of the charactonym *HALF* – “половина” was translated by means of the lexical unit *Куцо*, “куций”, which represent the use of the transformation of differentiation and modulation.

23) *After my vigil at the Moonstone, I shall be known as Nightstar.*” (MD, URL)

Після мого чатування біля Місяцескелі всі знатимуть мене як Ночезора (KBП, URL).

In this case, the charactonym *Moonstone* was applied. It includes such components, as: *Moon* + *stone*. In the Ukrainian variant, the translator used the transformation of differentiation, as the charactonym was translated by means of the

variant *Місяцескеля* – *Місяце* + *скеля*. The lexical unit “stone” has a meaning “hard solid nonmetallic mineral matter of which rock is made, especially as a building material”, while “скеля” – “a large piece of rock which has become detached from a cliff or mountain; a boulder”. Taking into account the differences in meaning, it was concluded that the transformation of differentiation was applied in the given example.

Also, the charactonym *Nightstar* was used in the fragment. The charactonym consists of two parts: *Night* + *star*. The translational language variant also consists of two elements – *Ночезор* – *Ноче* + *зор*. As a part *star* was replaced by *зор* (*зоря*) in translational language variant, it is possible to conclude that the transformation of differentiation was used in this case. We might suggest an alternative interpretation of the name, retaining the direct translation of the word “star” – “зірка” (*Ночезірка* – *Ноче* + *зірка*). However, in this case, the Ukrainian-language reader could be confused about the character's gender, since the name acquires feminine features blurring the gender line. Furthermore, in an attempt to retain the masculine gender of the character, we could suggest the variant *Ночезір*, though then the meaning of “star” is completely diluted and the reader may perceive this word not as “star”, but as “sight”, “eyes”, “vision”.

24) “Then I shall announce his arrival to the Clan.” *Bluestar* leaped up onto the boulder and yowled, “Let all those cats old enough to catch their own prey join here beneath the Highrock for a Clan meeting.” (MD, URL)

Тоді я оголошу його прибуття перед Кланом. Синьозірка застригнула на кругляк і оголосила: Нехай всі коти, вміру дорослі, щоб самотужки піймати здобич, зійдуться сюди, під Високий Камінь, на віче Клану! (КВП, URL)

In the fragment of the original, the author forms the following charactonym: *Highrock*. The charactonym was formed by the combination of two components: *High* + *rock*. The translator used the transformation of differentiation in order to

render the meaning of the charactonym in TL: *Високий Камінь*. Thus, the component of the original charactonym *rock* was replaced by means of the translational language component *Камінь*.

25) *She would easily forgive kits she had suckled—when Squirrelflight's milk had not come, it was Ferncloud who had fed Jaykit, Hollykit, and Lionkit in the moons before Foxkit and Icekit were born* (WFS, URL).

Коли у Вивіркострибки так і не прибуло молоко, Сойка, Падубку та Левка годувала Папоротехмарка, доки не народилися Лиско та Крижинка (КВЛТ, URL).

The example demonstrates the use of such charactonym, as *Squirrelflight*. The charactonym consists of the following elements: *Squirrel + flight*. In the variant of translating, the lexical unit *Вивіркострибка* was applied, which consists of the elements *Вивірко + стрибка*. Thus, the transformation of differentiation was used in the example, as the element of charactonym *flight* was translated by means of the lexical unit *стрибка*.

26) *Cinderpelt—dark gray she-cat apprentice, leafpaw* (WIW, URL).

Попелюшка — сіра пухнаста киця з пораненою лапою (КВНВ, URL).

In the fragment of the original, the author forms the following charactonym: *Cinderpelt*. The charactonym was formed by the combination of two components: *Cinder + pelt*. The translator used the transformation of differentiation, as the charactonym was replaced by *Попелюшка*.

2.2 Grammatical transformations in the translation of fictional discourse charactonyms

The next step, the implementation of grammatical transformations in the process of translating charactonyms will be considered. The following grammatical transformations were identified in the frameworks of translational analysis:

1. Omission (1 unit):

27) He'd only been sleeping in the nursery, not out raiding ShadowClan territory! (WIW, URL)

Він же просто спав у яслах, а не ходив у вилазку на Тіньову територію! (КВНВ, URL)

In the variant of source language, the charactonym ShadowClan was used. This charactonym consists of the following components: Shadow + Clan. In the Ukrainian variant, the translator used the transformation of omission, as the charactonym was translated by means of the variant Тіньова.

2. Transposition (6 units):

28) RUNNINGWIND— *swift tabby tom* (WIW, URL).

Віпрогоп — *спритний смугастий кіт* (КВНВ, URL).

In this case, the transformation of transposition was applied, as the charactonym RUNNINGWIND was translated by means of the lexical unit Віпрогоп. The components of the lexical unit were replaced, so, the transformation of transposition was applied.

29) *Nightpelt continued, "The spirits of our ancestors have spoken to Runningnose and chosen me as leader* (WFI, URL).

30) *I have not yet traveled to Mothermouth to receive StarClan's gift of nine lives, but I will make this journey tomorrow night while the moon is still full* (WFI, URL).

Духи наших предків говорили до Носошморга і обрали мене за провідника Клану (КВВК, URL).

Я ще не здійснив мандрівки до Уст Матері, щоб одержати від Зоряного Клану дар дев'яти життів (КВВК, URL).

The first example demonstrates the use of such charactonym as *Runningnose*. The charactonym consists of the following elements: *Running* + *nose*. In the variant of translating, the lexical unit Носошморг was applied, which consists of the elements *Носо* + *шморг*. Thus, the transformation of transposition was used in the

example, as the order of elements was changed. Also, the transformation of differentiation was applied, as the component *running* was replaced by the component with another meaning – *шморз*. The charactonym *Mothermouth* in the second was also translated by means of the transformation of transposition: *до Уст Матері*.

31) *But deep down he knew their mission had to do with Graystripe's kits* (WFI, URL).

Та в душі він знав, що справа була в кошенятах Сіросмуга (КВБК, URL).

In the example, the transformation of transposition was applied, as the position of the charactonym in the source language sentence was changed in the translational language variant: *to do with Graystripe's kits.* – *в кошенятах Сіросмуга*. The use of the transformation of transposition is caused by the differences between English and Ukrainian grammar and sentence structure.

32) *“Lie still, Brokentail. You have lost a life,” Yellowfang was murmuring. “You’re going to be fine.”* (MD, URL)

“What do you mean?” snarled Brokentail, his voice weak from loss of blood. “If I’ve got another life left, why do my wounds still hurt?” (MD, URL)

— *Лежи тихо, Хвостоломе. Ти втратив життя, — муркотіла Жовтоікла. — Усе буде добре* (КВП, URL).

— *Що ти кажеш? — фокнув Хвостолом, хоч і дуже слабким від крововтрати голосом. — Якщо це не останнє моє життя, чому рани досі болять?* (КВП, URL)

In the variant of source language, the charactonym *Brokentail* was used. This charactonym consists of the following components: *Broken + tail*. In the Ukrainian variant, the translator used the transformation of transposition, as the charactonym was translated by means of the variant *Хвостолом – Хвосто + лом*. Thus, the order of the charactonym’s elements was changed. Also, the transformation of

differentiation was applied, as the component *broken* was replaced by the component with another meaning – *лом*.

33) *Outside, the air smelled crisp and frosty. Firestar was sharing tongues with Sandstorm below Highledge* (WFI, URL).

Під Високим Виступом Вогнезір ділився язиками з Піскоштормою (KBBK, URL).

In this case, the transformation of transposition was applied, as the position of the charactonyms in the source language sentence was changed in the translational language variant. The implementation the transformation of transposition is caused by the differences between English and Ukrainian grammar and sentence structure.

Thus, the group of grammatical transformations is represented by the transformation of transposition and omission, which are caused by the differences between English and Ukrainian charactonym creation and translation.

2.3 Lexical and grammatical transformations in the translation of fictional discourse charactonyms

The next step was to conduct an analysis and searching for lexico-grammatical transformations in the charaktonyms from the material taken for the research. Thus we have been able to distinguish 3 types of lexico-grammatical transformations:

1. Descriptive translation (1 unit):

34) *He was distracted by movement in the gorse tunnel. Four RiverClans appeared, the same four who had joined in the battle the day before: Leopardfur, Mistyfoot, Stonefur, and Blackclaw* (MD, URL).

На галявину вийшли четверо Річкових котів — тих самих, які приєдналися до їхньої битви днем раніше: Леопардошубка, Мрячконіжка, Каменешуб та Чорнокіготь (КВП, URL).

In the example, the charactonym *RiverClans* was used. It consists of the following components: *River* + *Clans*. In the translational text, the following variant

was applied: *Річкових котів*. The meaning of the charactonym was described in the translational language. So, it is possible to conclude that the transformation of descriptive translation was applied in this case.

2. Grammatical replacement (1 unit):

35) SPOTTEDLEAF— *beautiful dark tortoiseshell she-cat with a distinctive dappled coat* (WIW, URL).

Плямолістка — *прекрасна темна плямиста кицька із дуже строкатою шубкою* (КВНВ, URL).

The example demonstrates the use of such charactonym, as *SPOTTEDLEAF*. The charactonym consists of the following elements: *SPOTTED* + *LEAF*. In the variant of translating, the lexical unit *Плямолістка* was applied, which consists of the elements *Плямо* + *лістка*. Thus, the transformations of grammatical replacement and calque were used in the example.

3. Total reorganization. It should be noted that most of the charactonyms' examples are rendered by means of total reorganization. Therefore, this translation transformation is represented by the majority of examples (17 units):

36) DAWN CLOUD— *small tabby* (WIW, URL).

Хмаросвітка — *маленька кицька* (КВНВ, URL).

In the variant of source language, the charactonym *DAWN CLOUD* was used. This charactonym consists of the following components: *DAWN* + *CLOUD*. In the Ukrainian variant, the translator used the transformation of total reorganization, as the charactonym was translated by means of the variant *Хмаросвітка*.

37) ASHFUR— *thin gray tom* (MD, URL).

Попелюх — *худий сірий кіт* (КВП, URL).

In this case, the charactonym *ASHFUR* was applied. It includes such components, as: *ASH* + *FUR*. In the Ukrainian variant, the translator used the transformation of calque, as the charactonym was translated by means of the variant *Попелюх*.

38) *SMUDGE— plump, friendly black-and-white kitten who lives in a house at the edge of the forest (WFI, URL).*

Ляпко — пухнасте, товариське чорно-біле кошеня, яке живе у будинку на краю лісу (КВБК, URL).

The original sentence represents the use of such charactonym, as *SMUDGE*. The lexical unit has a meaning “a blurred or smeared mark on the surface of something” (CD, URL). In the variant of translating, the lexical unit *Ляпко* was applied. Thus, the transformation of total reorganization was used in the example.

39) *Rusty knew it was a mouse—he could feel the rapid pulsing of a tiny heart deep within his ear fur (MD, URL).*

Рудько знав, що це миша — чув швидкий-швидкий стукіт її маленького серця (КВП, URL).

The example demonstrates the use of such charactonym, as *Rusty*. The charactonym represents the color of the cat – “rubiginous”. In the variant of translating, the lexical unit *Рудько* was applied, which also represents the specific color of the cat. Thus, the transformation of total reorganization was used in the example.

40) *Suddenly Fireheart was transported back to a snowy day in leaf-bare (WFI, URL).*

41) *Cloudkit was staring at a small, dark-leaved bush that bore scarlet berries, and Cinderpaw was saying, “The berries are so poisonous we call them deathberries (WFI, URL).*

Зненацька Вогнесерд перенісся у сніжний день колись посеред гололисту (КВБК, URL).

Хмарко, тоді ще не новак, дивився на маленький темнолистяний кущик, на якому висіли багрянні ягоди, а Попеланка повчала: «Ці ягоди настільки отруйні, що їх називають душогубницями (КВБК, URL).

In the fragment of the original, the author forms the following charactonym: *Cloudkit*. The charactonym was formed by the combination of two components: *Cloud* + *kit*. The translator used the transformation of total reorganization in order to render the meaning of the charactonym in TL: *Хмарко*. The charactonym *Cinderpaw* was also rendered by means of total reorganization: *Попеланка*. The charactonym *Fireheart* was translated by means of the calque transformation *Вогнесерд*.

42) *And then you murdered Raggedstar. Your own father. You killed kits of our Clan, and made me take the blame* (MD, URL).

А тоді ти вбив Зорецерб. Власного батька. Ти вбив кошенят із власного Клану, а винною зробив мене (КВП, URL).

In the variant of source language, the charactonym *Raggedstar* was used. This charactonym consists of the following components: *Ragged* + *star*. In the Ukrainian variant, the translator used the transformation of total reorganization, as the charactonym was translated by means of the variant *Зорецерб*.

43) *“I’ve got it!” Lionkit called. He pounced on the fresh-kill, his paws thudding on the nursery’s packed earth floor* (WFS, URL).

— *Зловив! — вигукнув Левко. Він стрибонув на мишу, гупнувши лапками об долівку ясел* (КВЛІТ, URL).

In this case, the charactonym *Lionkit* was applied. It includes such components, as: *Lion* + *kit*. In the Ukrainian variant, the translator used the transformation of calque, as the charactonym was translated by means of the variant *Левко*.

44) *“Of course not,” Ferncloud snapped. “You’re too small to squash a flea!”* (WFS, URL).

45) *Foxkit and Icekit mewled as she tucked them closer into her belly. “But you three are getting too rough for the nursery!”* (WFS, URL).

— *Звісно, ні, — форкнула Папоротехмарка. — Ти такий маленький,*

що навіть блоху не роздушиш! (КВЛТ, URL)

Лиско та Крижінка занявчали, коли вона присунула їх ближче до свого животика. — Але ви троє стаєте вже занадто гамірні для ясел! (КВЛТ, URL)

The example demonstrates the use of such a charactonym, as *Ferncloud*. The charactonym consists of the following elements: *Fern* + *cloud*. In the variant of translating, the lexical unit *Папоротехмарка* was applied. Thus, the transformation of total reorganization was used in the example. Also, the charactonyms *Foxkit*, *Icekit* were used in the fragment, which include the following components: *Fox* + *kit*, *Ice* + *kit*. The charactonyms were translated by total reorganization: *Лиско*, *Крижінка*.

46) *Molepaw, one of Sorreltail's kits, had died of a cough that had not responded to Leafpool's herbs, and Rainwhisker had been killed during a storm, struck by a falling branch* (MD, URL).

Кротик, одне з кошенят Карохвістки, помер від кашлюку, який не лікували жодні Листоплесині трави, а Дощовус загинув під час бурі, бо на нього впала гілка (КВП, URL).

The original sentence represents the use of such a charactonym, as *Molepaw*. The charactonym consists of the following elements: *Mole* + *paw*. In the variant of translating, the lexical unit *Кротик* was applied. Thus, the transformation of total reorganization was used in the example. The charactonym *Sorreltail*, which consists of the components *Sorreltail*, was also rendered by means of total reorganization: *Карохвістка*, as well as the charactonyms *Leafpool* – *Листоплес*, *Rainwhisker* – *Дощовус*.

47) *SPECKLETAIL— pale tabby, and the oldest nursery queen* (WIW, URL).

Крапохвістка — світла кицька, найстарша серед королев-доглядачок (КВНВ, URL).

In the fragment of the original, the author forms the following charactonym: *SPECKLETAIL*. The charactonym was formed by the combination of two components: *SPECKLE* + *TAIL*. The translator used the transformation of a total reorganization in order to render the meaning of the charactonym in TL: *Кралохвістка*.

48) *Ferncloud* lapping her dozing kits. There was no snow now; he was in the camp, safe and warm (MD, URL).

Папоротехмарка вилизувала своїх поспулих кошенят. Ніякого снігу з листя не було, він спав у таборі, в безпеці й теплі (КВП, URL).

In the variant of source language, the charactonym *Ferncloud* was used. This charactonym consists of the following components: *Fern* + *cloud*. In the Ukrainian variant, the translator used the transformation of total reorganization, as the charactonym was translated by means of the variant *Папоротехмарка*.

49) *She would easily forgive kits she had suckled—when Squirrelflight's milk had not come, it was Ferncloud who had fed Jaykit, Hollykit, and Lionkit in the moons before Foxkit and Icekit were born* (MD, URL).

Коли у *Вивіркострибки* так і не прибуло молоко, *Сойка, Падубку та Левка* годувала Папоротехмарка, доки не народилися *Лиско та Крижинк* (КВП, URL).

In this case, the charactonyms *Jaykit, Hollykit, Lionkit, Foxkit and Icekit* were applied. They include such components, as: *Jay* + *kit, Holly* + *kit, Lion* + *kit, Fox* + *kit, Ice* + *kit*. In the Ukrainian variant, the translator used the transformation of total reorganisation, as the charactonyms were translated by means of the variants *Сойка, Падубка, Левко, Лиско, Крижинка*.

50) *Mousefur* moved away with a calm nod, collecting *Brackenfur* and *Willowpelt* as she went (MD, URL).

Мишошубка мовчки кивнула і разом з *Орлякошубом та Верболозою* вийшла з табору (КВП, URL).

The example demonstrates the use of such charactonyms, as *Mousefur*, *Brackenfur*, *Willowpelt*. The charactonyms consist of the following elements: *Mouse* + *fur*, *Bracken* + *fur*, *Willow* + *pelt*. In the variant of translating, the lexical units *Мишошубка*, *Орлякошуб*, *Верболоза* were applied. Thus, the transformation of total reorganization was used in the example.

51) “Oof!” He let out a gasp of surprise as his sister, Hollykit, landed heavily on top of him. “Watch out!” (WFS, URL).

Ой! — скрикнув котик, коли його сестричка Падубка важко приземлилася прямо на нього. — Обережно! (КВЛТ, URL)

In the fragment of the original, the author forms the following charactonym: *Hollykit*. The charactonym was formed by the combination of two components: *Holly* + *kit*. The translator used the transformation of total reorganization in order to render the meaning of the charactonym in TL: *Падубка*.

52) *Daisy wasn't a warrior, because she showed no sign that she ever wished to leave the nursery, but her kits Mousepaw, Hazelpaw, and Berrypaw were apprentices, and it seemed to Jaykit that they were as Clanborn as any of his Clanmates* (WFS, URL).

Проте її кошеньята (Мишколап, Ліщинолапка та Бубколап) уже стали новаками, і Соїкові вони здавалися такими ж котями Клану, як і всі інші (КВЛТ, URL).

The original sentence represents the use of such a charactonym, as *Berrypaw*. The charactonym consists of the following elements: *Berry* + *paw*. In the variant of translating, the lexical unit *Бубколап* was applied, which consists of the elements *Бубко* + *лап*. Thus, the transformation of descriptive translation was used in the example. The charactonyms *Mousepaw*, *Hazelpaw* were also translated by means of total reorganisation mixed with calque: *Мишколап*, *Ліщинолапка*. The charactonyms *Clanborn*, *Clanmates* were translated by means of the transformation

of descriptive translation, as the meaning of these charactonyms was described: *вони здавалися такими ж котами Клану, як і всі інші.*

In summary, after analysing 51 units of charactonyms and one fragment-cut from adventure fantasy novels of the ‘Warriors’ series and their translated editions into Ukrainian, we are able to conclude and resume that the most common types of lexico-grammatical transformations are:

- descriptive translation;
- total reorganization;
- grammatical replacement.

Moreover, we have discovered that even for the above mentioned types of transformation, the translators have resorted to the calque translation method, combining it with other forms.

Concerning the overall summaries used in Ukrainian charactonyms translations of the adventure fantasy novels ‘Warriors’, it was revealed that the major groups of translation transformations are:

1. lexical transformations and transcoding;
2. grammatical transformations;
3. lexical and grammatical transformations.

These transformation groups include the various types of transformations used for translating the given charactonyms. In the case of lexical transformations and transcoding, we identified:

- the transformation of calque;
- the transformation of differentiation.

The group of grammatical transformations is represented by:

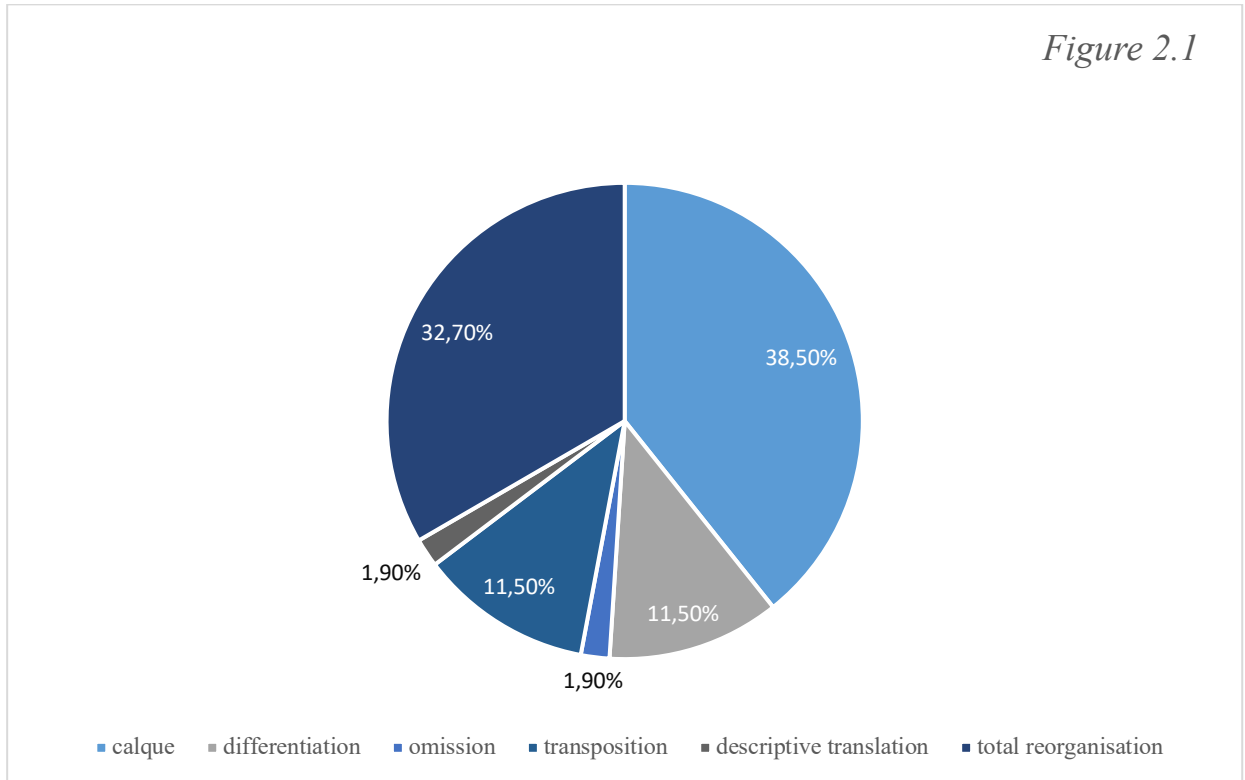
- the transformation of transposition;
- the transformation of omission.

The group of lexical-grammatical transformations is represented by:

- descriptive translation;

- total reorganisation;
- grammatical replacement.

Therefore, having analysed the used transformations, it was possible to construct the diagram shown in figure 2.1.



In the frameworks of statistical analysis, the following results were obtained:

- the transformation of calque was used in 38,50% of examples;
- the transformation of differentiation was applied in 11,50% of examples;
- the transformation of omission was used in 1,90% of examples;
- the transformation of transposition was applied in 11,50% of examples;
- descriptive translation was used in 1,90% of examples;
- total reorganization was applied in 32,70% of examples.

According to the analysis and the diagram, the most frequently used types of transformations in the fantasy adventure novel series ‘Warriors’ are calque, which accounts for 38.50%, and total reorganisation, which accounts for 32.70% of examples.

The more rarely used types of translation transformations were the transformation of differentiation in 11,50% of examples, as well as the transformation of transposition, which was applied in 11,50%.

The least common is the transformation of descriptive translation and transformation of omission, which both were used in 1,90% of examples.

Summing up the research and analysis of charactonyms and their official Ukrainian translations, it is possible to conclude and emphasise once again that in this book series names and proper names are the main components of the text, character, personality traits and the whole story. The common methods of translating charactonyms, such as transliteration or transcription, is not appropriate because of the possibility of missing the whole meaning, the character traits or appearance, the world order of the work or simply because the translator could blur the hidden message, depriving the reader of the character's special significance. Therefore, in order to avoid the loss of meaning and to avoid confusing the reader, the most appropriate methods of translating characters are calquing, modulation and, in some rare and special cases, omission and even association.

CONCLUSIONS

This paper deals with the analysis of the peculiarities of translating charactonyms. In the first part of the paper, the theoretical analysis was performed. In this paper, the concept of charactonym is understood as a proper name, a name of a fictional character that suggests a distinctive trait of that character. The analysis has shown that the pragmatic potential of a charactonym lies in the semantic meaning of a proper name.

We have analysed a piece of text along with 52 various charactonyms, which has enabled us to compare them with the official translations, determine how to interpret them and consider other possible variations of the transformations.

The distinctions and characteristics of artistic discourse were also identified, which helped us to improve our analysis of the selected fragments and charactonyms. We could say that fictional discourse is a complicated set of other kinds of discourses that depend entirely on the author and the reader, the delivery of the former and the perception of the latter, and can be interpreted and presented in different forms depending on this.

Thus, we also determined that to preserve and transmit the features that the authors of the fictional discourse put into character names, charactonyms, we cannot depend on the commonly used methods of translation that are more applicable to ordinary names or titles. Although transcribing and transliteration might seem to be an appropriate option and avoid name corruption, it may spoil and deprive the reader of all the character's features that could relate to their character, appearance, behavior or history; also, a name that is not translated by certain methods (total reorganization, calque, modulation, etc.) may deprive the reader of the opportunity to fully immerse themselves in the story and feel the author's ideas, or even mislead and completely change the understanding of a character.

Through our understanding of the analysed material and the peculiarities of the charactonyms, as well as the fiction discourse, we were able to identify the most

appropriate transformations for their translation. According to our research based on the material of the adventure fantasy novels of the ‘Warriors’ series and their Ukrainian translation, we have identified the frequently used transformations: lexical transformations and transcoding that include the transformation of calque and the transformation of differentiation; grammatical transformations, which include the transformation of transposition and the transformation of omission; lexical-grammatical transformations, which include descriptive translation, total reorganisation and grammatical replacement.

Our research has provided an insight into the concept of a charactonym, explaining its features and the reasons why it matters so significantly in the text of a fiction discourse, as well as which translation methods are not appropriate for it. In addition, the analysis of the translations of the material has been helpful in identifying other methods of using different types of transformations, the features of their use and the frequency of their use in one case or another, which can help future translations and be a reminder that the meanings and intentions of the author in the created charactonyms must not be ruined.

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ANNEX

Annex A

(1). *“We’re running short of celandine.” Cinderpelt poked her head out of the cleft in the rock. “I’ve used nearly all of it to soothe Longtail’s eyes. Do you think you could go out and get some more?” Leafpaw looked up from the daisy leaves she was chewing into a paste. “Sure,” she meowed, spitting out the last scraps.*

“This is just about ready. Do you want me to take it along to Speckletail?”

“No, I’d better check on her myself. Her joints have been aching badly since the weather turned so damp.” Cinderpelt came out of her den and let out a purr of approval as she nosed the chewed-up leaves. “That’s fine. Off you go—and take a warrior with you. The best celandine grows near Fourtrees, along the RiverClan border, and RiverClan aren’t happy that WindClan are still coming down to drink at the river.” Leafpaw was surprised. “Still? But there’s been so much rain—they must have water of their own by now.”

Cinderpelt shrugged. “Try telling that to WindClan.” Leafpaw put the news out of her mind as she brushed through the fern tunnel into the main clearing. That quarrel had nothing to do with ThunderClan, and most of her thoughts were taken up with anxiety about Squirrelpaw and Brambleclaw. The sun had risen four times since she saw them leave. Her private sense of Squirrelpaw told her that her sister was still alive, but she knew nothing about where they were or what they were doing.

She had not eaten that morning, so she padded across to the fresh-kill pile, where Sorreltail was finishing off a vole.

“Hi.” The young tortoiseshell warrior flicked her tail in greeting as Leafpaw chose a mouse for herself and settled down to eat.

Leafpaw returned her greeting. “Sorreltail,” she asked, “are you busy this morning?”

“No.” Sorreltail gulped down the last of her vole and sat up, swiping her tongue appreciatively around her jaws. “Did you want something?”

“Cinderpelt has asked me to go up toward Fourtrees, by the RiverClan border, to collect some celandine. She said I should take a warrior with me.”

“Oh, yes!” Sorreltail sprang to her paws, excitement gleaming in her amber eyes. “In case WindClan accidentally stray into our territory, yes? Just let them try!” Leafpaw laughed and quickly ate the rest of her mouse.

“Right, I’m ready. Let’s go!” As they approached the end of the gorse tunnel, Firestar appeared, followed by Brackenfur and Rainwhisker. Leafpaw felt a thorn stabbing at her heart when she looked at her father; his head was down and his tail drooping, and even his flame-colored pelt seemed dull.

“Nothing?” Sorreltail asked him quietly; Leafpaw realized that she knew exactly what their leader had been doing. Firestar shook his head. “Not a trace of them. No scent, no pawmarks, nothing. They’ve gone.”

“They must have left the territory days ago,” Brackenfur meowed somberly. “I don’t think there’s any point in sending out more patrols to look for them.”

“You’re right, Brackenfur.” Firestar let out a heavy sigh.

“They’re in the paws of StarClan now.”

Leafpaw pressed her muzzle against his side, and his tail curled around to brush her ears before he padded off across the clearing. Leafpaw saw Sandstorm meet him at the base of the Highrock, and the two cats went off together toward Firestar’s den.

Guilt swept over her as she remembered how much she was hiding—most of all, the certainty that Squirrelpaw was safe, though far from ThunderClan territory—and every hair on her pelt prickled so much that it seemed impossible that no other cat noticed as she followed Sorreltail out of the camp.

As the sun rose higher the morning mists cleared away; the day promised to be hot, although the red-gold leaves on the trees showed that leaf-fall had taken over the forest. Leafpaw and Sorreltail headed toward Fourtrees. The medicine cat apprentice purred with satisfaction as she watched Sorreltail dashing ahead to investigate every bush and hollow that they passed. There was no sign of the shoulder injury that had kept Sorreltail from her warrior ceremony for so long, and no trace of bitterness that she had waited twice as long as other apprentices to receive her warrior name. Though she was older than Leafpaw, she still had all the joyful energy of a kit.

As they drew close to the RiverClan border, Leafpaw heard the soft rush of the river, and caught glimpses of it sparkling through the undergrowth at the edge of the trees.

Annex B

Original	Translation	Transformation
(1). <u>SMALLEAR</u> — gray tom with very small ears. The oldest tom in ThunderClan (WFI, URL).	<u>Дрібноух</u> — сірий кіт із дуже маленькими вушками. Найстаріший кіт Громового Клану (КВБК, URL).	Calque
(2). <u>BLUESTAR</u> — blue-gray she-cat, tinged with silver around her muzzle (WIW, URL).	<u>Синьозірка</u> — синьо-сіра кицька з мордочкою, облямованою сріблястим пушком (КВНВ, URL).	Calque

<p>(3). <u>TIGERCLAW</u>— big dark brown tabby tom with unusually long front claws (WIW, URL).</p>	<p><u>Тигрокіготь</u> — великий темно-бурий смугастий кіт із незвично довгими пазурами на передніх лапах (КВНВ, URL).</p>	Calque
<p>(4). <u>WHITESTORM</u> — big white tom (WIW, URL).</p>	<p><u>Білошторм</u> — великий білий кіт (КВНВ, URL).</p>	Calque
<p>(5). <u>LONGTAIL</u>— pale tabby tom with dark black stripes (WIW, URL).</p>	<p><u>Довгохвіст</u> — білий кіт із чорними смугами (КВНВ, URL).</p>	Calque
<p>(6). <u>FROSTFUR</u>— beautiful white coat and blue eyes (WIW, URL).</p>	<p><u>Морозошубка</u> — киця з чудовим білосніжним хутром і блакитними очима. (КВНВ, URL).</p>	Calque
<p>(7). <u>ONE-EYE</u>— pale gray she-cat, the oldest cat in ThunderClan. Virtually blind and deaf (WIW, URL).</p>	<p><u>Одноока</u> — світло-сіра кицька, найстарша у Громовому Клані. Практично сліпа і глуха (КВНВ, URL).</p>	Calque
<p>(8). <u>YELLOWFANG</u>— old dark gray she-cat</p>	<p><u>Жовтоікла</u> — стара темно-сіра кицька із</p>	Calque

<p><i>with a broad, flattened face (WIW, URL).</i></p>	<p><i>широкою, приплюснutoю мордою (КВНВ, URL).</i></p>	
<p>(9). <i><u>Lionheart</u> spoke now. His deep meow was respectful but insistent. “Bluestar, this is a kittypet (WIW, URL).</i></p>	<p><i>Тепер заговорив <u>Левосерд</u>. Його глибокий голос був шанобливим, але наполегливим. Синьозірко, це ж кицюня (КВНВ, URL).</i></p>	Calque
<p>(10). <i>He should not be hunting in ThunderClan territory. Send him home to his <u>Twolegs!</u>” (WIW, URL)</i></p>	<p><i>Він не має полювати на території Громого Клану. Відішли його назад додому, до <u>Двоногів</u> (КВНВ, URL).</i></p>	Calque
<p>(11). <i>Rusty heard <u>Graypaw</u>’s friendly voice behind him. <u>Firepaw!</u> A thrill of pride surged through him at the sound of his new name. He turned to greet the gray apprentice with a welcoming sniff (WIW, URL).</i></p>	<p><i>Рудько почув приятний голос <u>Сіролана</u> у себе за спиною. <u>Вогнелан!</u> Хвиля гордості накрила його від звучання нового імені. Він повернувся і привітав сірого новака, приязно його обнюхавши (КВНВ, URL).</i></p>	Calque

<p>(12). <i>Cautiously, the cats padded across the wasteland after <u>Deadfoot</u></i> (WIW, URL).</p>	<p><i>Коти обережно рушили через пустище вслід за <u>Мертвоногом</u></i> (КВНВ, URL).</p>	Calque
<p>(13). <i>He led them toward the raised <u>Thunderpath</u>, the firelight making their shadows loom against its huge stone legs. A monster roared overhead and the ground shook. But even the tiniest kit sensed the need for silence and trembled without crying out</i> (WIW, URL).</p>	<p><i>Він вів їх у напрямку <u>Громошляху</u>, що все піднімався вгору. Тут, — нявкнув <u>Мертвоніг</u>, зупиняючись біля круглої діри десь зо два коти заввишки. Чорний тунель спускався вниз під землю. Туди безперервно збігав маленький струмочок</i> (КВНВ, URL).</p>	Calque
<p>(14). <i>He was distracted by movement in the gorse tunnel. Four RiverClan cats appeared, the same four who had joined in the battle the day before: <u>Leopardfur</u>,</i></p>	<p><i>На галявину вийшли четверо Річкових котів — тих самих, які приєдналися до їхньої битви днем раніше: <u>Леопардошубка</u>, <u>Мрячконіжка</u>, <u>Каменешуб</u> та <u>Чорнокіготь</u></i> (КВНВ, URL).</p>	Calque

<i>Mistyfoot, Stonefur, and Blackclaw</i> (WIW, URL).		
(15). <i>Brambleclaw</i> — <i>dark brown tabby tom with amber eyes</i> (WIW, URL).	<i>Ожинокіготь</i> — <i>темний брунатний кіт</i> (КВНВ, URL).	Calque
(16). <i>Brightheart and Cloudtail</i> were <i>grooming each other in a pool of sunlight on the other side of the clearing</i> (WFI, URL).	<i>Ясносерда і Хмарохвіст</i> <i>вмивали одне одного на сонячному моріжку з іншого боку галявини</i> (КВВК, URL).	Calque
(17). <i>BARLEY</i> — <i>black-and-white tom who lives on a farm close to the forest</i> (WIW, URL).	<i>Ячмінь</i> — <i>чорно-білий кіт, який мешкає на фермі неподалік від лісу</i> (КВНВ, URL).	Calque
(18). <i>But even though his paws were cold, Fireheart could not suppress a glow of pride</i> (WIW, URL).	<i>Але, хоч і було холодно, Вогнесерд не міг пригасити гордості, яка палала в ньому</i> (КВНВ, URL).	Calque
(19). <i>“That’s Leopardfur, our</i>	— <i>To Леопардошубка, наша</i>	Calque

<p><i>deputy,” growled the RiverClan warrior (WFI, URL).</i></p>	<p><i>воєвода, — прогарчав вояк із Річкового Клану (КВБК, URL).</i></p>	
<p>(20). <i><u>DARKSTRIPE</u> — sleek black-and-gray tabby tom (WIW, URL).</i></p>	<p><i><u>Темносмуг</u> — елегантний чорно-сірий смугастий кіт (КВНВ, URL).</i></p>	Calque
<p>(21). <i><u>REDTAIL</u>— small tortoiseshell tom with a distinctive ginger tail (WIW, URL).</i></p>	<p><i><u>Рудохвіст</u> — маленький плямистий кіт з напрочуд рудючим хвостом (КВНВ, URL).</i></p>	Differentiation
<p>(22). <i><u>HALFTAIL</u>— big dark brown tabby tom with part of his tail missing (WIW, URL).</i></p>	<p><i><u>Куцохвіст</u> — великий темно-бурий кіт, якому бракує шматочка хвоста (КВНВ, URL).</i></p>	Differentiation
<p>(23). <i>After my vigil at the <u>Moonstone</u>, I shall be known as <u>Nightstar</u>.” (MD, URL)</i></p>	<p><i>Після мого чатування біля <u>Місяцескелі</u> всі знатимуть мене як <u>Ночезора</u> (КВП, URL).</i></p>	Differentiation
<p>(24). <i>“Then I shall announce his arrival to the Clan.” Bluestar leaped up onto the boulder and yowled,</i></p>	<p><i>Тоді я оголошу його прибуття перед Кланом. Синьозірка застрибнула на кругляк і оголосила: Нехай всі коти, вміру дорослі,</i></p>	Differentiation

<p><i>“Let all those cats old enough to catch their own prey join here beneath the <u>Highrock</u> for a Clan meeting.”</i> (MD, URL)</p>	<p><i>щоб самотужки піймати здобич, зійдуться сюди, під <u>Високий Камінь</u>, на віче Клану!</i> (КВП, URL)</p>	
<p>(25). <i>She would easily forgive kits she had suckled—when <u>Squirrelflight’s</u> milk had not come, it was <u>Ferncloud</u> who had fed <u>Jaykit</u>, <u>Hollykit</u>, and <u>Lionkit</u> in the moons before <u>Foxkit</u> and <u>Icekit</u> were born</i> (WFS, URL).</p>	<p><i>Коли у <u>Вивіркострибки</u> так і не прибуло молоко, <u>Сойка</u>, <u>Падубку</u> та <u>Левка</u> годувала <u>Папоротехмарка</u>, доки не народилися <u>Луско</u> та <u>Крижинка</u></i> (КВЛТ, URL).</p>	Differentiation
<p>(26). <i><u>Cinderpelt</u>—dark gray she-cat apprentice, leafpaw</i> (WIW, URL).</p>	<p><i><u>Попелюшка</u> — сіра пухнаста киця з пораненою лапкою</i> (КВНВ, URL).</p>	Differentiation
<p>(27). <i>He’d only been sleeping in the nursery, not out raiding <u>ShadowClan</u></i></p>	<p><i>Він же просто спав у яслах, а не ходив у вилазку на <u>Тіньову територію!</u></i> (КВНВ, URL)</p>	Omission

<p><i>territory!</i> (WIW, URL)</p>		
<p>(28). <u>RUNNINGWIND</u>— <i>swift tabby tom</i> (WIW, URL).</p>	<p><u>Віпрогон</u> — <i>спритний смугастий кіт</i> (КВНВ, URL).</p>	<p>Transposition</p>
<p>(29). <i>Nightpelt continued, “The spirits of our ancestors have spoken to <u>Runningnose</u> and chosen me as leader</i> (WFI, URL).</p>	<p><i>Духи наших предків говорили до <u>Носошморга</u> і обрали мене за провідника Клану</i> (КВВК, URL).</p>	<p>Transposition</p>
<p>(30). <i>I have not yet traveled to <u>Mothermouth</u> to receive StarClan’s gift of nine lives, but I will make this journey tomorrow night while the moon is still full</i> (WFI, URL).</p>	<p><i>Я ще не здійснив мандрівки до <u>Уст Матері</u>, щоб одержати від Зоряного Клану дар дев’яти життів</i> (КВВК, URL).</p>	<p>Transposition</p>

<p>(31). <i>But deep down he knew their mission had to do with Graystripe's kits</i> (WFI, URL).</p>	<p><i>Та в душі він знав, що справа була в кошенятах Сіросмуга</i> (КВБК, URL).</p>	<p>Transposition</p>
<p>(32). <i>“Lie still, Broketail. You have lost a life,” Yellowfang was murmuring. “You’re going to be fine.”</i> (MD, URL) <i>“What do you mean?” snarled Broketail, his voice weak from loss of blood. “If I’ve got another life left, why do my wounds still hurt?”</i> (MD, URL)</p>	<p><i>Лежи тихо, Хвостоломе. Ти втратив життя, — муркотіла Жовтоікла. — Усе буде добре</i> (КВП, URL). <i>— Що ти кажеш? —</i> форкнув <i>Хвостолом</i>, хоч і дуже слабким від крововтрати голосом. — <i>Якщо це не останнє моє життя, чому рани досі болять?</i> (КВП, URL)</p>	<p>Transposition</p>
<p>(33). <i>Outside, the air smelled crisp and frosty. Firestar was sharing tongues with Sandstorm below Highledge</i> (WFI, URL).</p>	<p><i>Під Високим Виступом Вогнезір ділився язиками з Піскоштормою</i> (КВБК, URL).</p>	<p>Transposition</p>

<p>(34). <i>He was distracted by movement in the gorse tunnel. Four <u>RiverClans</u> appeared, the same four who had joined in the battle the day before: <i>Leopardfur, Mistyfoot, Stonefur, and Blackclaw</i> (MD, URL).</i></p>	<p><i>На галявину вийшли четверо <u>Річкових котів</u> — тих самих, які приєдналися до їхньої битви днем раніше: <i>Леопардошубка, Мрячконіжка, Каменешуб та Чорнокіготь</i> (КВП, URL).</i></p>	<p>Descriptive translation</p>
<p>(35). <u>SPOTTEDLEAF</u>— <i>beautiful dark tortoiseshell she-cat with a distinctive dappled coat</i> (WIW, URL).</p>	<p><u>Плямолистка</u> — <i>прекрасна темна плямиста кицька із дуже строкатою шубкою</i> (КВНВ, URL).</p>	<p>Total reorganization</p>
<p>(36). <u>DAWN CLOUD</u>— <i>small tabby</i> (WIW, URL).</p>	<p><u>Хмаросвітка</u> — <i>маленька кицька</i> (КВНВ, URL).</p>	<p>Total reorganization</p>
<p>(37). <u>ASHFUR</u>— <i>thin gray tom</i> (MD, URL).</p>	<p><u>Попелюх</u> — <i>худий сірий кіт</i> (КВП, URL).</p>	<p>Total reorganization</p>
<p>(38). <u>SMUDGE</u>— <i>plump, friendly black-and-white kitten who</i></p>	<p><u>Ляпко</u> — <i>пухнасте, товариське чорно-біле</i></p>	<p>Total reorganization</p>

<p><i>lives in a house at the edge of the forest</i> (WFI, URL).</p>	<p><i>кошеня, яке живе у будинку на краю лісу</i> (КВБК, URL).</p>	
<p>(39). <i>Rusty</i> knew it was a mouse—he could feel the rapid pulsing of a tiny heart deep within his ear fur (MD, URL).</p>	<p><i>Рудько</i> знав, що це миша — чув швидкий-швидкий стукіт її маленького серця (КВП, URL).</p>	Total reorganization
<p>(40). <i>Suddenly Fireheart</i> was transported back to a snowy day in leaf-bare (WFI, URL).</p>	<p><i>Зненацька Вознесерд</i> перенісся у сніжний день колись посеред гололисту (КВБК, URL).</p>	Total reorganization
<p>(41). <i>Cloudkit</i> was staring at a small, dark-leaved bush that bore scarlet berries, and <i>Cinderpaw</i> was saying, “The berries are so poisonous we call them deathberries (WFI, URL).</p>	<p><i>Хмарко</i>, тоді ще не новак, дивився на маленький темнолистяний кущик, на якому висіли багряні ягоди, а <i>Попеланка</i> повчала: «Ці ягоди настільки отруйні, що їх називають душогубницями (КВБК, URL).</p>	Total reorganization

<p>(42). <i>And then you murdered <u>Raggedstar</u>. Your own father. You killed kits of our Clan, and made me take the blame (MD, URL).</i></p>	<p><i>А тоді ти вбив <u>Зорещерба</u>. Власного батька. Ти вбив кошенят із власного Клану, а винною зробив мене (КВП, URL).</i></p>	<p>Total reorganization</p>
<p>(43). <i>“I’ve got it!” <u>Lionkit</u> called. He pounced on the fresh-kill, his paws thudding on the nursery’s packed earth floor (WFS, URL).</i></p>	<p><i>— Зловив! — вигукнув <u>Левко</u>. Він стрибонув на мишу, гупнувши лапками об долівку ясел (КВЛТ, URL).</i></p>	<p>Total reorganization</p>
<p>(44). <i>“Of course not,” <u>Ferncloud</u> snapped. “You’re too small to squash a flea!” (WFS, URL).</i></p>	<p><i>— Звісно, ні, — форкнула <u>Папоротехмарка</u>. — Ти такий маленький, що навіть блоху не роздушиши! (КВЛТ, URL)</i></p>	<p>Total reorganization</p>
<p>(45). <i><u>Foxkit</u> and <u>Icekit</u> mewled as she tucked them closer into her belly. “But you three are getting too rough</i></p>	<p><i><u>Лиско та Крижинка</u> занявчали, коли вона присунула їх ближче до свого животика. — Але ви троє стаєте вже занадто гамірні для ясел! (КВЛТ, URL)</i></p>	<p>Total reorganization</p>

<p><i>for the nursery!”</i> (WFS, URL).</p>		
<p>(46). <i>Molepaw, one of Sorreltail’s kits, had died of a cough that had not responded to Leafpool’s herbs, and Rainwhisker had been killed during a storm, struck by a falling branch (MD, URL).</i></p>	<p><i>Кротик, одне з кошенят Карохвістки, помер від кашлюку, який не лікували жодні Листоплесині трави, а Дощовус загинув під час бурі, бо на нього впала гілка (КВП, URL).</i></p>	<p>Total reorganization</p>
<p>(47). <i>SPECKLETAIL—pale tabby, and the oldest nursery queen (WIW, URL).</i></p>	<p><i>Кранохвістка — світла кицька, найстарша серед королев-доглядачок (КВНВ, URL).</i></p>	<p>Total reorganization</p>
<p>(48). <i>Ferncloud lapping her dozing kits. There was no snow now; he was in the camp, safe and warm (MD, URL).</i></p>	<p><i>Папоротехмарка вилизувала своїх поснулих кошенят. Ніякого снігу з листя не було, він спав у таборі, в безпеці й теплі (КВП, URL).</i></p>	<p>Total reorganization</p>
<p>(49). <i>She would easily forgive kits she had suckled—when</i></p>	<p><i>Коли у Вивіркострибки так і не прибуло молоко, Сойка,</i></p>	<p>Total reorganisation</p>

<p><i><u>Squirrelflight's</u> milk had not come, it was <u>Ferncloud</u> who had fed <u>Jaykit</u>, <u>Hollykit</u>, and <u>Lionkit</u> in the moons before <u>Foxkit</u> and <u>Icekit</u> were born (WFS, URL).</i></p>	<p><i><u>Падубку</u> та <u>Левка</u> годувала <u>Папоротехмарка</u>, доки не народилися <u>Луско</u> та <u>Крижинка</u> (КВЛТ, URL).</i></p>	
<p>(50). <i><u>Mousefur</u> moved away with a calm nod, collecting <u>Brackenfur</u> and <u>Willowpelt</u> as she went (MD, URL).</i></p>	<p><i><u>Мишошубка</u> мовчки кивнула і разом з <u>Орлякошубом</u> та <u>Верболозою</u> вийшла з табору (КВП, URL).</i></p>	Total reorganization
<p>(51). <i>“Oof!” He let out a gasp of surprise as his sister, <u>Hollykit</u>, landed heavily on top of him. “Watch out!” (WFS, URL).</i></p>	<p><i>Ой! — скрикнув котик, коли його сестричка <u>Падубка</u> важко приземлилася прямо на нього. — Обережно! (КВЛТ, URL)</i></p>	Total reorganization
<p>(52). <i>Daisy wasn't a warrior, because she showed no sign that she ever wished to leave the nursery, but her kits <u>Mousepaw</u>, <u>Hazelpaw</u>,</i></p>	<p><i>Проте її кошенята (<u>Мишколап</u>, <u>Ліцинолапка</u> та <u>Бубколап</u>) уже стали новаками, і Сойкові вони здавалися такими ж</i></p>	Descriptive translation

<p><i>and <u>Berrypaw</u> were apprentices, and it seemed to Jaykit that they were as <u>Clanborn</u> as any of his <u>Clanmates</u> (WFS, URL).</i></p>	<p><i><u>котами Клану, як і всі інші</u> (КВЛТ, URL).</i></p>	
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РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів та особливостей відтворення українською мовою промовистії імен у серії пригодницьких фентезі-романів *Warriors* 'Коти-Вояки'. У першому розділі проаналізовано поняття промовистих імен в лінгвістиці та значення художнього дискурсу, розглянуто особливості перекладу і описано існуючі види трансформацій. Практичний розділ присвячено аналізу особливостей перекладу промовистих імен матеріалу дослідження (усього 52 одиниці, включно з фрагментом тексту). Крім того, у курсовій роботі складено діаграму, що містить показник уживаності тих чи інших перекладацьких трансформацій, використаних для передачі промовистих імен з англійської мови на українську.

Ключові слова: промовисті імена, переклад, перекладацький аналіз, перекладацькі трансформації, фентезі, безеквівалентна лексика.