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Department of Theory and Practice of Translation from the English Language

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IN TRANSLATION STUDIES

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21 st century**

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ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
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студентка IV курсу МЛа 01-20 групи, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.04 Германські мови та літератури (переклад включно)**, перша – англійська, освітньо-професійної програми **Англійська мова, друга іноземна мова, переклад**
Тема роботи Специфіка відтворення власних назв в англійськомовних казках 21 століття українською мовою

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1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	29 березня – 3 квітня 2024 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі роману; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	3 - 11 квітня 2024 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	12 - 13 квітня 2024 р.	
4.	Оцінювання курсових робіт науковими керівниками, підготовка студентами презентацій до захисту курсової роботи	3 - 19 травня 2024 р.	
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CONTENTS

INTRODUCTION.....	1
CHAPTER 1	4
PROPER NAMES AS A LANGUAGE PHENOMENON AND TRANSLATION CHALLENGE	4
1.1 Proper names: its functioning in linguistics	4
1.2 Theoretical background of translating of proper names in fairy tales of 21 st century.....	8
CHAPTER 2	11
PROPER NAMES IN FAIRY TALES OF THE 21 ST CENTURY: TRANSLATION OPTIONS	11
2.1 Lexical transformations in the translation of proper names in fairy tales of the 21 st century	11
2.2. Grammatical transformations in the translation of proper names in fairy tales of the 21st century.....	15
BIBLIOGRAPHY	20
LIST OF REFERENCE SOURCES	23
LIST OF DATA SOURCES.....	24
ANNEX	25
PE3IOME.....	30

INTRODUCTION

The term paper is focused on the problem of reproduction of proper nouns in fairy tales of 21 century from English into Ukrainian (based on E. Hunter's fairy tale "Warriors. The Fourth Apprentice").

Various names are the part of the lexicon of fairy tales sometimes playing a major role in understanding the artistic intent of the writers and the idea of works. The organizing role of the onomastic space in the structure of a literary text is caused by systematic in this space: by the groups of proper nouns for lexical discharge depending on the semantic features, word-building features, stylistic identity, relationship to the category of usual, the degree of expressivity.

Proper names are 'the names of individual persons, places, etc.'. [6: 392]. From a formal point of view, a proper name is a noun that is not usually preceded by an article or other delimiting modifier' [5: 1550]. From a functional point of view, a noun identifies a specific person or object. In fiction books, however, "nouns serve a specific purpose or function, such as entertaining the reader, providing information, or evoking emotions" [12: 123]. Character names, a type of proper name, not only describe characters but also convey their 'distinguishing characteristics' [12: 123]. Names can also include etymological meanings and cultural markers.

Presentation of the problem's theoretical background. Characters in fiction were studied by L. Hryzhak, T. Nasalevych, Yu. Feschenko, and others. Proper nouns are interesting for linguists: J. Algeo, T. Busse, P. Dickson, E. Lawson, E. Pulgram, M. Seeman, H. Sörensen, F. Zabeeh and others. These linguists are the authors who have made significant contributions to onomastics. The system of proper nouns forms a special layer of fiction language. The behaviour of the proper nouns in some situations is different from the behaviour of the words of other linguistic categories that some scientists can argue that it is some other language. The peculiarities of translation of proper nouns were studied by J. Coillie, S. Maksimov, T. Nekriach, H. Särkkä, P. Sanaty, A. Vermes, R. Zorivchak, and others.

Presentation of the rational for the study. At the same time, the issue of reproduction of onomastic vocabulary from English into Ukrainian (based on fairy tales of 21 century) is paid insignificant attention. Therefore, the studying of the problem of reproduction of onomastic vocabulary from English into Ukrainian (based on the fairy tales of 21 century) is an actual topic.

Names and titles are an integral part of the form of art, the term style of the writer, one of the means that create an artistic image. Names can carry semantic load, have an unusual shape of the sound, and have a latent associative background. Proper nouns always attach the characteristic colouring to the text; they can convey a special meaning, a particular importance, in which an author's idea is expressed. Proper nouns in the semantic structure of a literary text are the kind of "key" in discovering the essence of the writer, are of particular interest to researchers.

Definition of the research aim and objectives. **The aim of the investigation** is to define and analyse the reproduction of proper nouns from English into Ukrainian (based on the fairy tales of 21 century).

The objectives of this term paper are:

- To distinguish the main features of the English proper nouns.
- To provide the theoretical background of onyms translation.
- To analyse lexical and grammatical transformations in the translation of onyms.

The investigation subject is to study the options of reproduction of proper nouns from English into Ukrainian (based on the fairy tales of 21 century).

The object of the research is English onyms and their translation into Ukrainian.

Data sources are: E. Hunter's fairy tale "Warriors. The Fourth Apprentice" and its Ukrainian translation by O. Chala-Piddubniak.

Methods used in the research are: comparative, descriptive, inductive, contextual, typological and interpretive methods.

The theoretical and practical value of the investigation are the following: this study can be used for further study of the theory and practice of translation as a linguistic science. The theoretical research material can be used as a basis for further scientific investigations. The research can be used by students studying translation courses.

Brief outline of the research paper structure. The structure of the research paper includes the introduction, two chapters, conclusions, bibliography, list of reference sources, list of data sources, annex and a summary in Ukrainian.

CHAPTER 1

PROPER NAMES AS A LANGUAGE PHENOMENON AND TRANSLATION CHALLENGE

1.1 Proper names: its functioning in linguistics

In the process of development, people have had to give names to the objects and entities around them to facilitate the recognition of various objects in the process of communication. There is still an ongoing debate among linguists as to whether proper names or common names appeared first.

Onomastics (Greek: Ονομαστική - the art of naming) is a section of linguistics that studies proper names, their origin, and the history of their transformation as a result of long-term use in the source language or about borrowing from other languages of communication. Onomastics studies the basic laws of the history, development, and function of proper names [9:208]. The term 'onomastics' can refer both to the science of proper names and proper names as words, but the term 'onymia' is also used in the latter sense.

In linguistics, the connection between the form of a word and its content is expressed by the term noun, and depending on the nature of the noun, scholars distinguish between two types of nouns: common nouns and proper nouns.

In our research, the second type of nouns (proper nouns) is of great interest. In the process of communication, people often need to quickly call or assign an object without naming a specific symbol. In such cases, it is useful to assign a different proper name to the object.

Proper nouns are probably one of the most interesting categories of language. Representatives of various scientific disciplines tried to solve the problem of proper names - linguistics, logic, philosophy, history, geography. Onomastics is a science that studies people, their life processes and everything related to them. Therefore, onomastics, which deals with the study of proper names, arose as a branch of pure linguistics. The specialty of this discipline is that it also includes ethnographic,

historical, geographical, sociological, and literary elements that help linguists understand the details of the objects and customs associated with names. It is also interesting to note that onomastic studies rely on data from archaeology, the history of material and non-material culture, biology, theology, philosophy, logic and psychology to help analyze names more deeply. Thus, onomastics has become an independent and autonomous discipline, but it can also be applied to many other disciplines.

Onomastics also studies the history of the origin of proper names and the transformation of proper names as a result of long-term use in the source language or relation to borrowings in other languages. It also deals with different types of proper names (onomastic dictionary). Depending on the topic identified, proper names are divided into nomenclature (proper names of people), geomastics (place names), animal nomenclature (proper names of animals), astronomy (proper names of celestial bodies), cosmastics (names of regions or parts of the universe) and theomastics (names of gods). Onomastics helps researchers to determine the migration routes and former settlements of different peoples, linguistic and cultural contact, the ancient state of languages and dialect ratios. Toponyms (especially hydronyms) are often the only source of information about extinct languages and peoples. Here, the most important areas of onomastics are discussed in more detail.

Onomastics (from Greek *άνθρωπος* 'person' and Greek *ονυμα* 'name') is a branch of nomology that studies the proper names of people, their origins, variations, geographical distribution and social functions, and the structure and development of nomenclatural systems. A special place in the personal name system is occupied by hyponyms (flattering and demeaning names such as Bill and Davy), nicknames and nicknames [2: 36].

Toponymology (Greek *topos* 'place' and *ονυμα* 'name') is an integral part of onomastics and studies geographical names (toponyms), their meaning, structure, origin and distribution [2: 36].

Toponymy helps to reproduce the peculiarities of the historical past of a people, to determine the boundaries of settlements, to identify areas of distribution of ancient languages, the geography of cultural and economic centers, trade routes, etc. The

practical aspects of toponymy include the practical transcription of geographical names, the creation of unified musical scores and the transmission of geographical names in other languages.

Literary onomastics is part of onomastics and studies the properties of onyms in literary texts. Since this is a discipline that studies the properties of proper names in artistic texts, it is possible to distinguish between non-scientific and scientific presuppositions here.

Proper names in fictional texts are the most valuable means of expression, reflecting the author's position [16: 12]. They become part of the fictional image in which the author's views and experiences are reflected. Images are multifaceted and full of symbolic, mythological, and psychological meanings and are therefore connected to any concept by a series of associations [6]. The meaning of an artistic image is encoded by the author through associations, including proper names, and these associations can be deciphered when identified by the reader. It is clear that full identification is practically impossible, but any thoughtful reader will try to do so, as this is the key to understanding the image [12].

The nature of proper names gives rise to endless debates about the semantic content of this category. On the one hand, proper names are considered trivial because they do not represent a class of objects. Proper names have no meaning. This is because proper names do not say anything about the properties of the object with the proper name, but only distinguish it from other names (James Mill). Proper names cannot convey information about the object represented by the proper name [10: 85].

On the other hand, the view that proper names have a meaning is traditional. Some scholars believe that proper nouns have a higher value than common nouns because it depends on the degree to which the communicator perceives the object denoted by the proper noun [16:30]. Proper nouns are considered to have an even higher value than common nouns because they depend on the degree of the communicator's awareness of the expression denoted by the proper noun.

As a lexical and grammatical category, proper nouns have special semantics. Formally this information is not represented, but proper names are displaced in

the mind of the communicator in the semantic field of a particular culture. This rule is also supported by several semantic or 'speaking' proper names used by authors of fictional works.

Throughout history, two issues have been of great importance in the study of the category of proper names (PNs): differences/similarities between PNs and common nouns (CNs) and the existence of PN values. An important methodological implication is the question of the nature of PNs, which is directly related to the question of word semantics.

The American linguist J. Algeo believes that a characteristic feature of PNs is the 'act of naming'. He believes that the process of PN use involves the 'act of attribution' [10: 73].

Each synonym is a potential nominalization. When they acquire different connotations, they tend (with varying degrees of clarity) towards attribution.

Person-derived words have been analyzed by linguists as part of the English lexicon [16: 21-22].

The issue of the lexical meaning of PNs was first raised by the English logician and philosopher John Stuart Mill. Mill argued that PN, unlike CN, implies an object, not a quality, and has no meaning. His opponent and compatriot H. Joseph believed that PN, as a sign, should have more meaning than CN [From these two opposing views, two diametrically opposed notions of PN semantics emerged.

Proponents of the 'semantics' theory of PN, such as P. Christoffersen, E. Pullgram, and K. Togebü, take J. Mill's thesis that PN has no meaning as a starting point; proponents of the 'maximum meaning of PN' theory - M. Breal, G. Sweet and O. Jespersen - take a different view, starting from the thesis that PNs are more inclusive than CNs [19: 237-244].

Contemporary scholars' views on the semantics of PNs are also divided.

There is an opinion on the subject that PNs are usually of arbitrary structure, justified by the fact that the sound shell of the PN is not important neither for the person transmitting the PN nor for the person consuming this PN [14: 22-27].

A. Zhyvoglyadov holds the opposite view. He believes that there is a three-way interrelationship between PNs. This three-way relationship conceptualizes the PN.

From another point of view, PNs are 'potential directives' [20: 78]; F. Zabeeh agrees that PNs have lexical meaning [25: 13].

Currently anthroponomical model for the entire population of the British Isles is the IN (individual name) n + TN (tribal name), where $n = 1, 2, 3 \dots$. Most often, $n = 1$ or 2 , for example, *Charles Brown, Mary Robinson or George Jonathan Carley, Henrietta Maria Andreus*, and so on.

1.2 Theoretical background of translating of proper names in fairy tales of 21 st century

The strategies that translators can use to represent proper names can be categorized as the following processes: transference, translation, substitution, and modification [23: 93-94]. Other processes include omission, addition, generalization, and transfer plus phonological adaptation.

1) Transposition is a strategy in which the translator uses the proper names of the source text without making any changes in the translation [23].

In parallel, Newmark states that it is "the process of transferring SL words into TL text as a translation procedure" [15: 81].

2) If the translator uses the idiomatic equivalent of the source language name in the translation, this process is called naturalization [23].

This strategy can be used for most geographical names. At first glance, the use of traditional equivalents seems to be an unconscious choice of the translator (where available); A. Vermes believes that translators are often forced to use traditional forms in their translations. For example, 'the use of Hungarian Anglia for English England' [23: 93]. Also, cases where the translator uses the name of the source language but makes graphical changes in the translated text are considered as cases of substitution. Here the target language 'makes explicit the phonetic value' of the source name [23: 94]. This is because different languages may have different notational rules.

3) Translation strategies are used when a noun is represented in the target text by the translator [23].

Therefore, Newmark states that 'transferring the meaning of a text into another language in the way the author intended' [15: 5] is called translation. Translators use this strategy to reflect names or parts of names from the source text in the translation. For example, a family name or a first name. The translator uses a name with the same or almost the same connotation in the translation.

4) Substitution is a strategy used in translation to replace the original title, which is not related or only partially related to the rules and logic of the original title [23].

As a result, the form and connotation of the translation changes significantly [23: 94]. Substitution is also considered the use by the translator of another name in the translation instead of the corresponding name in the original text.

A. Vermes considers replacement as a general term that includes omission, addition and generalization. However, in this study, omission, addition, and generalization are not considered as substitutions, but as different translation strategies in the reproduction of nouns.

5) Omission is a strategy in which a noun or part of a noun in the original language is replaced by a noun in the target language. In other words, translators omit names or parts of names from the source text for various reasons. Sometimes they remove them because they consider them unimportant. Another reason is that it creates a mixed impression for foreign readers.

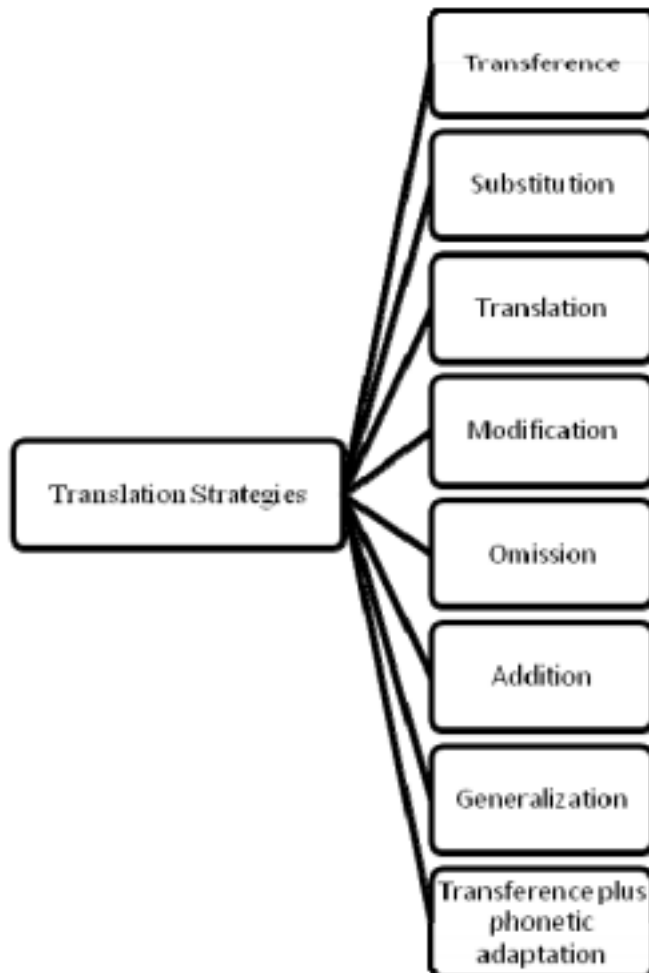
6) Addition is a strategy in which the translator uses an extension to translate a name in the source text. They can be used in the text of the translation or as marginal notes. Appendices are used for a variety of reasons, such as providing more information to the reader or removing ambiguity for the reader.

7) Generalization is a strategy in which the translator uses a metonym instead of the source name.

8) Transposition + phonetic adaptation is a strategy that translators can use when translating proper names. In this case, the translator transfers the source's proper names

into the translated text but makes phonetic adaptations to comply with TL rules. This strategy is not considered a translation process in A. Vermes' classification [23].

All the translator's strategies can be seen in the flowchart below.



Flowchart 1.1. Translation strategies for proper names adapted from A. Vermes [23]

Like A. Vermes, we believe that the strategies of substitution, subtraction, and addition used by translators will have the same effect on the translation reader. However, it should be noted that not all of the above seven strategies are completely separate from each other.

CHAPTER 2

PROPER NAMES IN FAIRY TALES OF THE 21 ST CENTURY: TRANSLATION OPTIONS

2.1 Lexical transformations in the translation of proper names in fairy tales of the 21 st century

The following **lexical transformations** were carried out in the analyzed texts: reproduction of traditional phonetic and graphic forms, loan translation, and differentiation of meaning.

1. Traditional phonetic and diagrammatic ringing (5%):

(15) *Graystripe meowed, glancing up from the vole he was sharing with his mate, Millie. (EHWTFA: 67) - — Молодець, — нявкнув Сіросмуг, відводячи погляд від полівки, яку він їв на двох зі своєю подругою Міллі. (ЕГКВЧН: 86).*

Onym “Millie” is translated with the help of **traditional phonetic and diagrammatic ringing (5%)**, since there is a particular onym in the Ukrainian language that is used with a particular method of ringing. This method of translation is unique to Ukrainian, as it involves a specific onym that requires a specialized ringing technique for accurate interpretation. By employing this method, translators ensure that the nuances of “Millie” are preserved in the target language.

2. Loan translation, that is word-for-word translation (55%):

(1) *Stop complaining, Bluestar (EHWTFA: 1). - Годи скаржитися, Синьозірко (ЕГКВЧН: 15)*

Using **loan translation** for translating “Bluestar” was important because it captures both the literal meaning and the cultural connotations of the original term. “Синьозірко” directly translates the concept of “bluestar” into Ukrainian, preserving its symbolic significance while making it accessible to Ukrainian speakers.

(2) *If this is dry, Lionheart, then I'm a mouse. (EHWTFA: 2). - Якщо це сухе місце, Левосерде, то я миша (ЕГКВЧН: 15).*

Using **loan translation** for “Lionheart” here was needed because it maintains the essence of the original term while adapting it for Ukrainian readers. “Левосерде” combines the concept of courage associated with a lion (“лев”) with the notion of a brave or courageous heart (“серце”), effectively conveying the same meaning and strength as “Lionheart” in English.

(6) *We thought that about Hollyleaf! (EHWTFA: 3) - Так само ми думали й про Падуболистку! (ЕГКВЧН: 16)*

Using **loan translation** for translating “Hollyleaf” into Ukrainian as “Падуболистку” was necessary to maintain the character's name while making it understandable to Ukrainian readers.

(11) *Lionblaze sprang to his paws (EHWTFA: 7) - Левожар схопився на лапи (ЕГКВЧН: 20).*

Using **loan translation** for “Lionblaze” as “Левожар” was essential to maintain the character's identity and convey their attributes effectively in Ukrainian. “Левожар” encapsulates the strength and intensity associated with a lion (“лев”) while adding the dynamic quality of “blaze” (“жар”), creating a name that resonates with the character's personality and traits.

(12) *Firestar knows what he's doing (EHWTFA: 7) - Вогнезір знає, що робить (ЕГКВЧН: 21).*

Using **loan translation** for “Firestar” as “вогнезір” was needed to maintain the character's identity in the Ukrainian version. “Вогнезір” effectively captures the essence of “Firestar” by combining the elements of fire (“вогонь”) with the celestial body “star” (“зірка”).

(13) *He had loved and respected Squirrelflight so much when he thought she was his mother (EHWTFA: 8) - Колись він дуже любив і шанував Вивіркострибку, вважав її своєю матір'ю (ЕГКВЧН: 21).*

Using **loan translation** for “Squirrelflight” as “Вивіркострибку” was important to maintain the character's identity in the Ukrainian context. The translation effectively captures the playful and agile nature associated with squirrels (“вивірки”) while incorporating the action of flight (“стрибку”).

(16) *Go ahead, Leopardstar (EHWTFA: 8). - — Слухаємо тебе, Леопардозірка. (ЕГКВЧН: 21).*

Using **loan translation** for “Leopardstar” as “Леопардозірка” was appropriate, as it preserves the character's identity by combining “leopard” with the Ukrainian word for “star” (“зірка”), ensuring both phonetic coherence and cultural relevance in the Ukrainian context. This approach maintains consistency and enhances reader comprehension.

(17) *“We’re all starving,” Graystripe retorted. (EHWTFA: 9) - Ми всі помираємо з голоду, – відповів Сіросмуг (ЕГКВЧН: 22).*

“Сіросмуг” serves as a linguistically suitable translation for “Graystripe” with the help of **loan translation**, as it combines the English adjective “gray” with the Ukrainian word for “stripe” (“смуга”), maintaining the character's name while adhering to Ukrainian linguistic conventions. This approach ensures clarity and comprehension for Ukrainian readers while preserving the character's identity within the narrative.

(18) *“No, they don’t,” Blackstar objected, poking his head out from the foliage (EHWTFA: 9) - Ні, не належить, – заперечив Чорнозір, висунувши голову з-під листя. (ЕГКВЧН: 23).*

Using **loan translation** for “Blackstar” as “Чорнозір” was linguistically appropriate, as in Ukrainian, the suffix “-ка” is commonly used to denote femininity or female

gender, whereas “-a” is a more neutral or masculine suffix. Since “Blackstar” refers to a male character, using the masculine form “Чорнозір” aligns better with the character's gender identity.

(19) *Lionblaze winced at Brambleclaw's tone* (EHWTFА: 10) - *Левожар здригнувся через тон Ожинокігтя*. (ЕГКВЧН: 24).

“Ожинокігтя” provides a linguistically creative translation for “Brambleclaw's”, combining the Ukrainian words for “bramble” (“ожина”) and “claw” (“кіготь”). This **loan translation** effectively preserves the character's identity while ensuring clarity in the Ukrainian context.

(20) *Then Hollyleaf vanished behind a fall of earth.* (EHWTFА: 11). - *А потім Падуболистка зникла, наче її лизень злизав.* (ЕГКВЧН: 25).

Using **loan translation** for “Hollyleaf” as “Падуболистка” introduces a slight deviation from the original name, likely due to considerations of linguistic harmony. “Падуболистка” combines the Ukrainian words for “oak” (“падуб”) and “leaf” (“листка”), aligning closely with the character's nature-themed naming convention while maintaining a feminine form.

3. Differentiations of meaning (5%):

(14) *Quite sure, Purdy, thanks.* (EHWTFА: 114) - *Цілком упевнений, Мурко, красно дякую.* (ЕГКВЧН: 135).

Using **differentiation of meaning** to translate “Purdy” as “Мурко” demonstrates a linguistic adaptation that captures the essence of the original name while aligning with Ukrainian linguistic norms. “Мурко” conveys a sense of familiarity and warmth similar to “Purdy” making it suitable for the character.

Depending on the frequency of **lexical transformations**, the following methods were used to translate proper names: reproduction of traditional phonetic and graphic forms (5%), loan translation (55%) and differentiation of meaning (5%).

2.2. Grammatical transformations in the translation of proper names in fairy tales of the 21st century

Grammatical transformations were not frequently used in Onym translations.

The following grammatical transformations were used: literal reproduction of syntactic structures, transposition, insertion, deletion, morphological substitution, and syntactic substitution.

A **literal translation** of the syntactic structures of onyms (5%) is often almost impossible in different structural languages.

(8) *The leaves of the Great Oak rustled in a hot breeze.* (EHWTFА: 6) - *Гарячий вітерець шелестив листям Великого Дуба* (ЕГКВЧН: URL)

In the given example we observe even a graphic coincidence because of the similarity of writing of the capital English and Ukrainian letter *T*.

Transposition (5%) is the changing of the order of syllables in a borrowed translation.

(9) *“No!” Petalfur screeched* (EHWTFА: 127), - — *Hi! – скрикнула Хутропелюстка* (ЕГКВЧН: 150).

Insertion (5%) is used to compensate for semantic or grammatical loss.

(5) *Didn't we all have the same dream on the night the One was born?* (EHWTFА: 2).
- *Хіба ми не бачили однаковий сон тієї ночі, кола народилася Перша з Трьох?* (ЕГКВЧН: 15).

In this example, the addition resulted in concretization. Thus, the translator was able to compensate for the semantic loss.

Morphological substitution (10%). This substitution occurs when a word that belongs to one part of the language in the source text is reproduced in another part of the language in the translation. Example:

(4) *Are you sure we've got the right Three this time?* (EHWTFA: 2).- *Ти впевнена, що цього разу зібралася правильна Трійка?* (ЕГКВЧН: 15).

In this example, the onym *Three* in the original performs the function of number, and in translation it is reproduced as a function of the noun *Трійка*.

"The prophecy has not been fulfilled," Yellowfang meowed.' (2: URL) -
— *Пророцтво не здійснилося, — нявкнула Жовтоїкла* (ЕГКВЧН: 15)

Here the noun is rendered by a substantive adjective.

Syntactic replacement (10%) involves replacing words with phrases or vice versa .

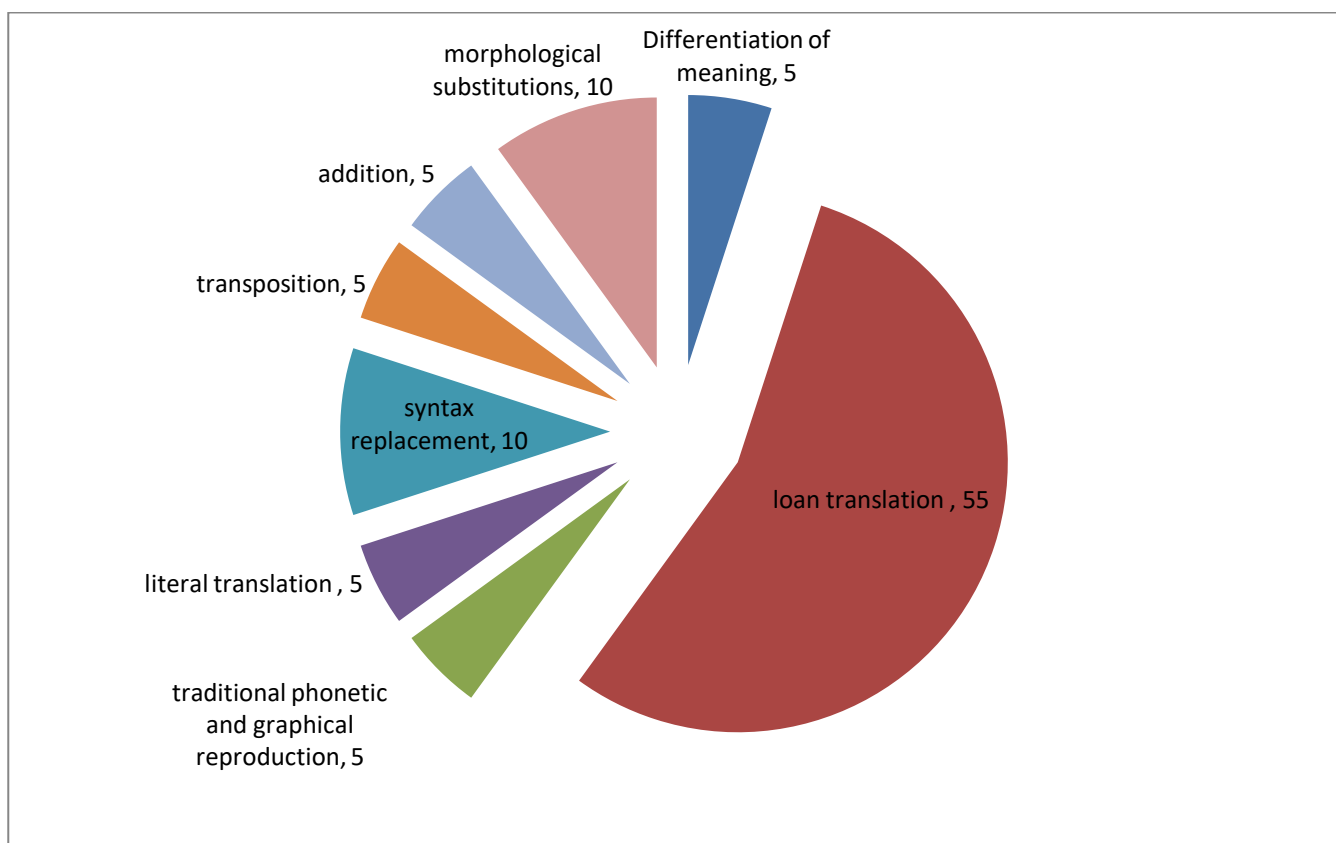
(7) *Onestar had just reported the death of Barkface, and Kestrelflight, the remaining WindClan medicine cat, looked rather nervous* (EHWTFA: 6) - *Однозір щойно повідомив про смерть Короморда, і Борелан, єдиний медикіт, який залишився у Вітряному Клані, дуже нервував* (ЕГКВЧН: 19)

(10) *Like every other Clan, ThunderClan is troubled by the heat* (EHWTFA: 7). - *Як і решта Кланів, Громовий Клан потерпає від спеки* (ЕГКВЧН: 20).

According to the frequency of use of **grammatical transformations**, the following methods were used to transform proper names: literal reproduction of syntactic structures (5%), transposition (5%), insertion (5%), morphological substitution (10%), and syntactic substitution (10%).

About the frequency of use of lexical and grammatical transformations, the following methods were used to transform proper names: correction (4%).

The results of the quantitative analysis of the use of all types of transformations are presented in pie chart 2.1.



Pie chart 2.1. Results of quantitative analysis of the use of all types of transformations in the translation of E. Hunter's 'The Fairy's Tail' by O. Chara-Pidubnyak as a 21st century fairy tale, %

According to Graph 2.1, the most common type of translation is **loan translation** (55%).

It can be concluded that **loan translations** are the most common type of translation (55%).

Morphological and syntactic analysis each have an average frequency (10%).

The least frequent grammatical transformations are **direct translation** (5%), **transposition** (5%), **insertion** (5%) and **differentiation of meaning** (5%).

Thus, the onomastic field reflects the semantic and pragmatic aspects of a literary text as well as the author's intention. Many first names, surnames and nicknames carry images, but the additional meanings are lost when using generally accepted translation standards.

The question of whether names are suitable for translation is still unresolved, and the experience of transferring proper names through literal or connotative translation is controversial and requires a choice of translation on a job-by-job basis.

CONCLUSIONS

The system of proper names forms a special layer of mythic language. In some cases, it can be argued that the behavior of proper nouns is so different from the behavior of words in other linguistic categories that they constitute a separate language.

Thus, the kaleidoscope of proper names in Charles Dickens's novels is a manifestation of the individual character of the author's writing.

By choosing a set of onomastics to structure his writing, the author presents a particular image of the onomastic world. In Charles Dickens' novels, each name, and each model occupies its position, creating a general perception of fictional space. The specific use of proper names allows us to identify the historical and cultural elements of the author's system.

As a result, borrowed translations were the most common (55%).

Transformations such as morphological and syntactic substitutions were found with an average frequency (both 10%).

The least frequent grammatical transformations were direct translation (5%), transposition (5%), insertion (5%) and differentiation of meaning (5%).

Thus, the onomastic field reflects the semantic and pragmatic aspects of a literary text as well as the author's intention. Many first names, surnames, and nicknames carry images, but the additional meanings are lost when using generally accepted translation standards.

The question of the appropriateness of translating names is still unresolved, and the experience of conveying proper names through literal or connotative translation is controversial and requires a selective approach to the translation of each work.

Although this term paper has attempted to analyze onomastic vocabulary in the translation of fictional works, it would be worthwhile to focus on further research on how English synonyms are translated into the target language as the receivers that most vividly communicate the ideas and point of view of the author of the work.

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ANNEX

	Onyms	Ukrainian translation	
1.	<i>Stop complaining, <u>Bluestar</u> (EHWTFA: 1).</i>	<i>Годі скаржитися, <u>Синьозірко</u> (ЕГКВЧН: 15)</i>	<i>Л; ФЛ – Калька</i>
2.	<i>If this is dry, <u>Lionheart</u>, then I'm a mouse. (EHWTFA: 2).</i>	<i>Якщо це сухе місце, <u>Левосерде</u>, то я миша (ЕГКВЧН: 15).</i>	<i>Л; ФЛ – Калька</i>
3.	<i>“The prophecy has not been fulfilled,” <u>Yellowfang</u> meowed.’ (2: URL)</i>	<i>— Пророцтво не здійснилося, — нявкнула <u>Жовтоікла</u> (ЕГКВЧН: 15)</i>	<i>Г – Заміна, Морфологічна; субстантивований</i>
4.	<i>Are you sure we've got the right <u>Three</u> this time? (EHWTFA: 2).</i>	<i>Ти впевнена, що цього разу зібралася правильна <u>Трійка</u>? (ЕГКВЧН: 15).</i>	<i>Г – Заміна, морфологічна; числівник - іменник</i>
5.	<i>Didn't we all have the same dream on the night the <u>One</u> was born? (EHWTFA: 2).</i>	<i>Хіба ми не бачили однаковий сон тієї ночі, кола народилася <u>Перша з Трьох</u>? (ЕГКВЧН: 15).</i>	<i>Г - додавання</i>
6.	<i>We thought that about <u>Hollyleaf</u>! (EHWTFA: 3)</i>	<i>Так само ми думали й про <u>Падуболистку</u>! (ЕГКВЧН: 16)</i>	<i>Л; ФЛ – Калька</i>
7.	<i><u>Onestar</u> had just reported the death of <u>Barkface</u>, and <u>Kestrelflight</u>, the</i>	<i>Однозір щойно повідомив про смерть <u>Короморда</u>, і <u>Борелан</u>, єдиний медикіт, який</i>	<i>Г – заміна; синтаксична</i>

	<i>remaining <u>WindClan</u> medicine cat, looked rather nervous (EHWTFA: 6)</i>	<i>залишився у <u>Вітряному Клані</u>, дуже нервував (ЕГКВЧН: 19)</i>	
8.	<i>The leaves of the <u>Great Oak</u> rustled in a hot breeze. (EHWTFA: 6)</i>	<i>Гарячий вітерець шелестив листям Великого Дуба (ЕГКВЧН: URL)</i>	<i>Г - буквальний</i>
9.	<i>“No!” <u>Petal</u>fur screeched (EHWTFA: 127),</i>	<i>— Ні! – скрикнула <u>Хутропелюстка</u> (ЕГКВЧН: 150).</i>	<i>Г - транспозиція</i>
10.	<i>Like every other Clan, <u>ThunderClan</u> is troubled by the heat (EHWTFA: 7).</i>	<i>Як і решта Кланів, <u>Громовий Клан</u> потерпає від спеки (ЕГКВЧН: 20).</i>	<i>Г – заміна; синтаксична</i>
11.	<i><u>Lionblaze</u> sprang to his paws (EHWTFA: 7)</i>	<i><u>Левожар</u> схопився на лапи (ЕГКВЧН: 20).</i>	<i>Л; ФЛ – Калька</i>
12.	<i><u>Firestar</u> knows what he’s doing (EHWTFA: 7)</i>	<i><u>Вогнезір</u> знає, що робить (ЕГКВЧН: 21).</i>	<i>Л; ФЛ – Калька</i>
13.	<i>He had loved and respected <u>Squirrelflight</u> so much when he thought she was his mother (EHWTFA: 8)</i>	<i>Колись він дуже любив і шанував <u>Вивіркострибку</u>, вважав її своєю матір’ю (ЕГКВЧН: 21).</i>	<i>Л; ФЛ – Калька</i>

14.	<i>Quite sure, <u>Purdy</u>, thanks. (EHWTFA: 114)</i>	<i>Цілком упевнений, <u>Мурко</u>, красно дякую. (ЕГКВЧН: 135).</i>	<i><u>Л, сем, диференціація значення</u></i>
15.	<i>Graystripe meowed, glancing up from the vole he was sharing with his mate, <u>Millie</u>. (EHWTFA: 67)</i>	<i>— Молодець, — нявкнув <u>Сіросмуг</u>, відводячи погляд від полівки, яку він їв на двох зі своєю подругою <u>Міллі</u>. (ЕГКВЧН: 86).</i>	<i>Л, ФЛ – традиційний переклад</i>
16.	<i>Go ahead, <u>Leopardstar</u> (EHWTFA: 8).</i>	<i>— Слухаємо тебе, <u>Леопардозірко</u>. (ЕГКВЧН: 21).</i>	<i>Л; ФЛ – Калька</i>
17.	<i>“We’re all starving,” <u>Graystripe</u> retorted. (EHWTFA: 9)</i>	<i>Ми всі помираємо з голоду, – відповів <u>Сіросмуг</u> (ЕГКВЧН: 22).</i>	<i>Л; ФЛ – Калька</i>
18.	<i>“No, they don’t,” <u>Blackstar</u> objected, poking his head out from the foliage (EHWTFA: 9)</i>	<i>Ні, не належить, – заперечив <u>Чорнозір</u>, висунувши голову з-під листя. (ЕГКВЧН: 23).</i>	<i>Л; ФЛ – Калька</i>
19.	<i>Lionblaze winced at <u>Brambleclaw’s</u> tone (EHWTFA: 10)</i>	<i><u>Левожар</u> здригнувся через тон <u>Ожинокігтя</u>. (ЕГКВЧН: 24).</i>	<i>Л; ФЛ – Калька</i>
20.	<i>Then <u>Hollyleaf</u> vanished behind a fall of earth. (EHWTFA: 11).</i>	<i>А потім <u>Падуболистка</u> зникла, наче її лизень злизав. (ЕГКВЧН: 25).</i>	<i>Л; ФЛ – Калька</i>

21.	<i>Dovepaw</i>	<i>Голуболапка</i>	
22.	<i>Dustpelt</i>	<i>Порохошуб</i>	
23.	<i>Sandstorm</i>	<i>Піскошторма</i>	
24.	<i>Brackenfur</i>	<i>Орлякошуб</i>	
25.	<i>Sorreltail</i>	<i>Карохвістка</i>	
26.	<i>Cloudtail</i>	<i>Хмарохвіст</i>	
27.	<i>Brightheart</i>	<i>Ясносерда</i>	
28.	<i>Thornclaw</i>	<i>Шипокіготь</i>	
29.	<i>Squirrelflight</i>	<i>Вивіркострибка</i>	
30.	<i>Leafpool</i>	<i>Листоплеса</i>	
31.	<i>Spiderleg</i>	<i>Косариконіг</i>	
32.	<i>Birchfall</i>	<i>Березонад</i>	
33.	<i>Berrynose</i>	<i>Бубконіс</i>	
34.	<i>Hazeltail</i>	<i>Ліщинохвоста</i>	
35.	<i>Mousewhisker</i>	<i>Мишовус</i>	
36.	<i>Cinderheart</i>	<i>Попелюшкосерда</i>	
37.	<i>Foxleap</i>	<i>Лисостриб</i>	
38.	<i>Icecloud</i>	<i>Кригохмара</i>	
39.	<i>Toadstep</i>	<i>Жабокрок</i>	
40.	<i>Rosepetal</i>	<i>Ружопелюстка</i>	
41.	<i>Briarraw</i>	<i>Тернолапка</i>	
42.	<i>Blossompaw</i>	<i>Цвітолапка</i>	
43.	<i>Bumblepaw</i>	<i>Джмільолап</i>	
44.	<i>Ivypaw</i>	<i>Плющолапка</i>	
45.	<i>Longtail</i>	<i>Довгохвіст</i>	
46.	<i>Mousefur</i>	<i>Мишошубка</i>	
47.	<i>Seville</i>	<i>Помаранч</i>	
48.	<i>Ferncloud</i>	<i>Папоротехмарка</i>	
49.	<i>Daisy</i>	<i>Маргаритка</i>	

50.	<i>Whitewing</i>	<i>Білокрила</i>	
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РЕЗЮМЕ

В курсовій роботі розглядаються особливості перекладу власних назв у англійськомовних казках 21 століття. Розглянути особливості перекладу казки «Четвертий новак» із серії «Коти-Вояки» Е. Гантер, виконаний О. Чалою-Піддубняк. Представлений аналіз способів перекладу власних назв на основі українського перекладу казки «Четвертий новак». Проаналізувавши українськомовний переклад казки Е. Гантер, можна дійти висновку, що для передачі власних назв перекладачка переважно використовувала формальні лексичні трансформації, які виявилися найчастотнішими. Лексико-семантичні і граматичні трансформації використовувалися рідше при перекладі онімів

Ключові слова: казка, художній переклад, перекладацькі трансформації, ономастична лексика, власні назви.