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Majoring 035 Philology
Daniela ISAIEVYCH

Research supervisor:
Khrystyna MELKO
Candidate of Philology
Associate
Professor

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Факультет германської філології і перекладу
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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

ОСОБЛИВОСТІ ПЕРЕКЛАДУ ТОПОНІМІВ (НА МАТЕРІАЛІ РОМАНІВ ДЖ. К. РОУЛІНГ ПРО ГАРРІ ПОТТЕРА)

Ісаєвич Даніела студентка
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Керівник курсової роботи _____
(підпис)

кандидат філологічних наук, доцент
Христина МЕЛЬКО

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INTRODUCTION

The toponyms, or place names, are essential part of our culture and history. The translation of toponyms, particularly in the context of J.K. Rowling's Harry Potter novels, is an intriguing study of the complex interplay between language, society, and fictional world. Toponyms go beyond basic denotation. They elicit emotions, create images, and build historical and cultural context.

This study investigates the difficulties and peculiarities of translating toponyms within the Harry Potter novels. J.K. Rowling's Harry Potter series has captured readers worldwide, taking them to a brilliantly conceived realm with its own rules and language. This distinctive universe, different from common reality, falls under the umbrella of fictional discourse. Toponyms are especially important in this context. Within fictional discourse, they take on a deeper significance, providing a sense of historical and cultural background specific to the fictitious universe.

Therefore, the task of a translator goes beyond just translating these names into Ukrainian. The goal is to maintain their cultural and emotional relevance within the framework of a made-up universe. This involves preserving the originals' whimsical charm while ensuring they are comprehensible and culturally appropriate for a target audience.

The review of scientific literature by Ukrainian and foreign researchers, such as Korunets I.V., Taranova N., Helleland B., Poenaru O. M., Luchykh V., Kochergan M.P., Aubakir N.A., Makhpirov V., and others, on the subject of toponymic translation enables us to establish a firm theoretical background and reveals that the problem of the translation of toponyms in scientific discourse has not received sufficient attention.

The relevance of the study is determined by the growing amount of interest in modern linguistics and translation studies towards the topic of toponymic translation as a part of cross-cultural communication and difficulties and

peculiarities of reproducing toponyms in Ukrainian within the context of fictional discourse.

The aim of the study is to investigate the difficulties and peculiarities of translation of toponyms within the context of scientific discourse, namely on the basis of the series of the Harry Potter novels by J. K. Rowling.

The following **tasks** were set to achieve this goal:

- to determine the theoretical foundations of the study of toponymic translation and the concept of toponym;
- to characterize toponyms and means of their translation as a linguistic problem;
- to study translation methods and transformations for reproducing toponyms;
- to highlight the features of fictional discourse and determine the specifics of its translation;
- to characterize the ways of equivalent reproduction of toponyms in Ukrainian in translations of texts of fictional discourse.

The object of the study is toponymic translation in the J. K. Rowling's Harry Potter novels.

The subject of the study is the peculiarities of translation of toponyms in the J. K. Rowling's Harry Potter novels.

The research methods are determined by the goal, objectives and studied material:

- contextual method, which involves outlining the precise meaning of words and phrases in the source text and their translation;
- comparative method, which involves comparing the lexical, lexicogrammatical, and grammatical structures in the source language with their Ukrainian equivalents in the J. K. Rowling's Harry Potter novels;
- method of descriptive translation analysis, which involves a step-by-step breakdown of the translation process and justifying what types of translation techniques or translation transformations were utilized.

- statistical method, which involves analyzing quantitative data obtained from the research to establish linguistic patterns and correlations.

- method of discourse analysis, which involves identifying how language is utilized in specific contexts and for specific purposes.

The scientific novelty of the study is that it is devoted to a comprehensive examination of the peculiarities of toponymic translation in the fictional discourse and the linguistic means of reproducing toponyms in Ukrainian on the basis of the J. K. Rowling's Harry Potter novels.

The practical significance of the study is that it can be used for the further study of the peculiarities of toponymic translation within the fictional discourse, as well as to highlight the problem of toponymic translation in writing scientific papers.

The work consists of an introduction, two chapters, conclusions, bibliography, list of reference and data sources and annex.

CHAPTER 1

DEFINING THE CONCEPT OF A TOPONYM: WAYS OF TRANSLATION

1.1 Toponyms as a language concept

People have been attempting to give names to their surroundings and their ecosystems since the dawn of human civilization. Over time, all cultures have developed a universal way of describing the environment using toponyms, also known as place names. To grasp the meaning of a toponym, it is imperative to explore which field of study delves into this concept and what it really entails.

According to Zubko A., onomastics is a branch of linguistics that studies proper names, their functioning in language and society, the patterns of their formation, development and constant transformations, which arose as a result of the interaction of research in historical source studies and linguistics [8: 262]. Markey T. L., also notes that onomastics holds significance in various fields of inquiry, namely formal linguistics, language philosophy, and ethnography. It emerged as an extension of nineteenth-century historical linguistics, mostly focusing on toponyms. Comparative findings and methodologies were adapted to investigate place names, marking the inception of onomastics as it is recognized today [36].

Labyńska H., states that toponymy, which is a branch of onomastics, is referred to as a language, an archive, and an earthly history. It is a scientific discipline of study that investigates place names, or toponyms, their origin, meaning, and spelling. Toponymy is studied in linguistics as a branch of lexicology that investigates the names of geographical objects. The phrase is derived from the Greek terms "topo" and "onyma" which mean "terrain" and "name" respectively [16: 7].

Taranova N. defines toponymy as a scientific discipline that studies the natural and social conditions of the past under which geographical names

(toponyms) emerged, as well as their semantic meaning, origin, and functioning [27: 20].

As Poenaru O. M. notes, toponymy may be viewed as a border area, situated at the nexus of multiple disciplines, because the study of place names draws on research findings from linguistics, geography, history, ethnography, sociology, archeology, economics, and more. Toponymy is interesting to linguists and philologists as well as geographers and historians since it studies the origins, meaning, and development of geographical names as well as place names in a particular language [37: 155].

Toponyms, also referred to as place names, are fascinating subjects to study because they represent a complex linguistic, cultural, and historical background. The term “toponym” defines geographical objects as integral and relatively stable formations of the Earth of natural or anthropogenic origin that exists or existed in the past and are characterised by a certain location. [20: 245]

As Gardiner A. notes, the fact that places vary from century to century is significant argument for giving them unchanging names to stress their continuity, albeit this rationale of proper names has less significance in toponyms than it does in personal names [34: 45].

On the other hand, Taranova N. states, that toponyms are not constant and unchanging, as they can be replaced by new names depending on their usage, thus the meaning of oldest names is revealed only through special research, especially those originating from ancient languages. To properly explain the essence of a toponym, it is essential to know the vocabulary and lexicon of each era that left its mark on it [27].

According to Helleland B., in the course of the debates on theoretical onomastics and with increasing focus on the socio-onomastic and socio-psychological functions of toponyms, scholars have delved into the inquiry of whether place and proper names extend beyond mere reference, harboring a broader sense and significance. Two prevailing viewpoints have emerged among researchers:

- a name carries a reference but lacks intrinsic meaning;
- a name embodies connotative meaning.

However, Helleland B. believes that toponyms are not just geographic indicators but also convey a range of qualities and meanings associated with various places, which can be applicable to individuals or shared within social groups. He suggests that toponyms serve as mediators of multifaceted significance beyond mere reference [35].

Even for our ancestors, states Bradley K., navigating the land and waters was critical, as it could determine survival. Accordingly, toponyms were and remain a valuable source of information, providing insights into regional topography, the availability of seasonal resources, and, on occasion, capturing the historical narrative of the landscape itself [32].

Ganieva, G. also mentions that when a location is unnamed, we run the risk of encountering a variety of ambiguities, misunderstandings, and even issues like getting lost or failing to reach our destination, and that is why toponyms have such significance in people's lives [33: 73].

Zaitseva V. V. views a toponym as a dynamic blend of linguistic content and cultural and historical context. When we talk about the concept, she states, we imply the meaning that emerges from the connection of the place name with the general one, which has received an appropriate lexical form. The cultural and historical context can encompass all of the information associated with the referent of the place name [7: 307].

Tent J. states that there are two approaches to toponymic research: one focuses on the etymology, meaning, and origin of toponyms, and the other on the toponyms of a region and examines trends in these names [38: 65].

Poenaru O. M. believes, that place names inherently consist of two crucial components:

- the generic element, which indicates the type of geographical feature, such as mountains, hills, or rivers;

- the specific element, which distinguishes the geographical reality through description or by reference to a person or a social-historical event.

Researchers, according to Poenaru O. M., claim that proper names and toponyms have similar evolutionary patterns. The aforementioned similarity is apparent in the mutual association between toponyms and anthroponyms, as demonstrated by the formation of certain place names that are derived from the names of individuals [37: 164].

Karpenko Y. O., while examining a toponym from a linguistic perspective, defined three distinct components: a) toponymic meaning, b) acoustic meaning, c) etymological meaning [10].

As Karpenko Y. O. claims, each of these three components is capable of carrying the expressive load on its own. Frequently, a specific emotion is associated with the geographical entity it represents rather than with the name itself [10].

Zaitseva V. V. mentions that toponyms are part of the lexical background, a combination of linguistic and extralinguistic factors. The linguistic part includes information on their etymological origin, belonging to proverbs, sayings, and phraseological units. The extralinguistic part includes information related to specific geographical location. [7: 307].

Titarenko A. A. states that presently, various frameworks exist for dividing geographical names into categories depending on the classification. The nature of the underlying feature or principle shaping the classification dictates its type and characteristics [29: 142].

Luchykh V. suggests that a number of general observations on nomination features in toponyms of various categories indicate a greater prevalence of features in the implementation of the method of nomination, which is expected given their reliance on more abstract grammatical categories, ways of word formation, and ways of replenishing the lexical composition of the language, and much more specific features in terms of the use of motifs in nomination, which is partially due to the nature of nomination [17: 24].

According to Abdikhalikovna K. F., when classifying toponymic nominations, it is important to take into account a number of intra- and extra-linguistic criteria that govern the allocation of toponymic units, including: a) parametric characteristics of an object; b) ontological characteristics of an object; c) type of toponymic basis; d) etymological characteristics of place names; e) motivational characteristics of place names; f) chronological characteristics of place names; g) structural characteristics of toponyms; h) toponymic polysemy; i) degree of toponymic nomination; j) variety of toponymic nomination; k) localization of an object [30: 75].

Luchy V., on the other hand, explains that we can identify three principles of toponymic nomination given the division of the onymic space into three basic domains of feature manifestation: a) by internal properties of the geographical object named by the place name: Grand Canyon, Boiling Springs; b) in relation to an individual or members of human society: Bismarck (city), Washington; c) in relation to other objects of the surrounding world: Mount Everest, Red Sea [17: 22].

Kostiunina E.I. and Radetska S.V. offer a slightly different approach, dividing toponyms into the following groups: a) names of objects of physical geography; b) country names; c) names of individual regions; d) names of cities in the UK and the USA; e) names of urban districts; f) names of streets and squares; g) names of individual buildings and structures; h) names of parks and zoos [13: 163].

Rudnytskyi Y. divided toponyms, regardless of the object of nomination, into four groups: a) topographical names; b) names derived from local names; c) names derived from personal names; d) names derived from tribal names [23].

In consideration of this, scholars advocate for diverse categorization schemes for place names, grounded in the aforementioned nominal, intra-linguistic, and extra-linguistic criteria.

As Mosievich L. V. notes, toponyms are usually classified as:

- 1) hydronyms – names of water bodies, such as rivers, lakes, seas, bays, canals, etc.;
- 2) oronyms – names of mountains;
- 3) urbanonyms – names of inner-city objects, such as streets, squares etc. [19: 244].

Titarenko A. A. gives a broader version of the classification of toponyms, categorizing them into two overarching groups: physico-geographical and socio-cultural toponyms. Within the physico-geographical category, she delineates: a) hydronyms – names of water bodies; b) oronyms – names of relief elements; c) bionyms – names of representatives of the organic world. In the realm of socio-cultural toponyms, Titarenko identifies: a) oikonoms – names of settlements; b) anthroponyms – names derived from people's own names; c) hrononyms – names of countries and regions; d) theonyms – names of religious objects; e) dromonyms – names of roads, paths; f) urbanonyms – names of urban objects [29: 143].

In addition, there are numerous subclasses of toponyms, which are described by Labynska H., such as specific hydronyms, which include: oceanonyms (names of oceans), pelagonyms (names of seas), limnonyms (names of lakes), potamonoms (names of rivers), helonyms (names of swamps), interluviums (names of sea straits), portonyms (names of ports), fjordonoms (names of fjords), flumenonyms (names of sea currents) [16].

Abdikhalikovna K. F. also notes that toponyms can be categorized into native, borrowed, and hybrid types based on their origin. Native place names are prevalent in Great Britain (54%), the USA (52%), and are of Anglo-Saxon origin. Borrowed names adapt to the phonetic and grammatical peculiarities of the borrowing language, and can be of Celtic, Latin, Scandinavian, or Norman-French origin. There is also a separation between archaic (ancient, obsolete) and contemporary (current) toponyms [30: 76].

Titarenko A. A. relies upon the investigation of numerous schemes and classifications in the realm of toponymy and believes that: a) the objective of the study influences the choosing of a certain toponymic grouping scheme; b) a

classification of toponymic material can only be objective and satisfying if it is obtained from the toponymic information itself, rather than being preconceived by the author prior to analyzing the data; c) it is critical to follow consistent principles in the grouping of place names and related criteria when creating either a single or several complicated toponymic classifications [29: 144].

Labynska H. also mentions that the quantitative and statistical aspect of the study of toponyms, consequently, allows for the determination of different areas' boundaries, the study of the ways of spatial advancement of the toponymic field over the centuries, and the establishment of links and interdependence of dynamics with socio-historical and natural geographical conditions of ethnic group and nation formation [16: 19].

Toponyms serve as mediators of multifaceted significance beyond mere reference, providing insights into regional topography, seasonal resources, and historical narratives. They are a dynamic blend of linguistic content and cultural and historical context, with two crucial components: the generic element indicating the type of geographical feature and the specific element distinguishing geographical reality through description or reference to a person or social-historical event. Toponyms are part of the lexical background, a combination of linguistic and extralinguistic factors.

1.2 Theoretical background of translating toponyms

As Olefir G. I., Deineko I. A. and Deineko I. V. note, from a translation perspective, toponyms are a distinct class of onomastic realities and fall under the category of precision words that require to be translated into foreign languages with extreme precision [20: 245]

Sydoruk H. and Zynych V. also agree that translating toponyms can be a difficult process that necessitates a thorough awareness of cultural nuances as well as the expert application of transformational translation techniques. Accurate translation requires more than simply linguistic knowledge, it also requires a

thorough understanding of the historical, social, and cultural settings that form the importance of these names [26].

Abrosimova O. states that the topic of toponyms translation has been discussed in translation theory as part of the problem of the so-called "untranslatable" or "difficult to translate" lexicon, along with realities, non-equivalent vocabulary, and so on [1: 76].

Suslo T. and Sydoruk H. also take note of the fact that there are currently no absolutely precise rules for translating English proper names and toponyms into Ukrainian and vice versa. All proper names provide information about the object or its properties. This knowledge may be known to differing degrees in various communication domains. However, special attention should be paid to the translation of toponyms, because the inclination to build equivalences is most clearly evident in the translation of place names [25].

According to Kryl I. the lack of scientific research on the subject is linked to the challenges encountered when translating toponyms into other languages. In addition to being disrespectful, the incorrect use of toponyms poses a serious risk to the linguistic competence of society and the complex system of collective knowledge transmitted through language [15 : 130].

Olefir G. I., Deineko I. A. and Deineko I. V explain, that the world needs to standardize toponyms and the rules for their reproduction in various languages on maps, in international documents, at airports, railway railway stations, and on major roads due to the intense development of international relations and the rise in translations resulting from the globalization process [20: 246].

Aubakir N.A., and Makhpirov V. claim that many scientists have conducted extensive research on place names. Some urged that toponyms should remain as they were in the source language, whilst another set of experts proposed that they should be translated using particular techniques and methods devoted to the translation of culturally distinctive items. Thus translations can differ greatly and have multiple alternate forms in the language, and this issue is connected to diverse translation techniques applied by translators [31].

Irkhina Y. V. claims, that after analyzing toponyms and their translation equivalents found in dictionaries, the results can be divided into five categories based on the cycle of selecting an onomastic equivalent in the target language and the method of its implementation. These categories include:

a) the principle of sound similarity, which can be realized through the use of transcription method;

b) the principle of graphic similarity, which is implemented through transliteration;

c) the principle of adaptation to the target language's grammatical system, which is primarily achieved through the use of the morpho-grammatical modification method.

d) the principle that takes into account the historical practice of nomination of an object, which is implemented through the traditional naming technique;

e) the principle of maintaining the internal form, which is characterized by the application of the tracing method [9: 62].

Similar translation techniques are described by Mosievych L. V. as follows:

a) transcription, which is the exact transfer of one language's signs by their matching sounds in the original; b) practical transliteration, which is the transfer of sounds of the source language with their corresponding signs in the target language; c) tracing is a literal translation that aims to maintain the original meaning; d) transposition is the process of substituting an element with an equivalent that has been adapted for the intended audience [19: 243].

Abrosimova O. states, there are other transformation that can be applied in translation of toponyms, namely: a) addition; b) substitution; c) omission; d) transposition [1: 76].

According to Maksimov S. E. such transformations, which are significant or minor alterations made to the structural form of language units in order to achieve faithfulness in translation, are called translation transformations [18: 142].

Maksimov S. E also distinguishes the following types of transformations: a) lexical and semantic, which include: 1) generalization (substitution of the words

with narrow meaning with words of general meaning); 2) differentiation (choosing the equivalent which fits the context best of all); 3) substantiation (substitution of the words with generic meaning with words of specific meaning); 4) modulation (logical replacement); b) grammatical, including: 1) transposition (change of word order); 2) replacement (substitution of parts of speech or syntactical constructions); 3) addition; 4) omission; c) lexical and grammatical, namely: 1) antonymic translation; 2) total reorganization (rearranging of the inner form of any segment); 3) compensation (for losses in translation) [18].

Sydoruk H., and Zynych V. note, that if we take various translation methods into account, we can conclude that transliteration, transcription and tracing are the most common means of translating toponyms [26: 365]. We are going to take a closer look at these translation techniques.

When it comes to transliteration, according to Kryl I., since the word is translated letter by letter in accordance to a table of character correspondences, transliteration has fewer ambiguities than transcription. However, letter-by-letter conversion does not always correspond to the actual sound of the word in the original language, and the result is not always convenient for native Ukrainian speakers. Transliteration is used when languages use different graphical systems, but the letters (or graphic units) of these languages can be put in some kind of correspondence with each other, and proper names are transliterated between languages based on these correspondences [15: 131].

Moreover, Anzhiuk B. claims, that for a long time, transliteration of Ukrainian toponyms and anthroponyms was done through Polish, Hungarian, and other languages rather than straight from Ukrainian spelling or pronunciation. Such mediation not only infuses foreign accents into the sound of our own names, but it also contradicts globally recognized transliteration standards and impairs cross-linguistic recognition of names [2].

In transcription, on the other hand, state Sydoruk H., and Zynych V., the word is written in Cyrillic letters. The translator concentrates on the exact correlation to the sound of the term in the source language in this case. There are

numerous transcription alternatives available due to differences in some sounds between the Ukrainian and English languages, and those that are closest to the phonetic norms of Ukrainian are usually used more commonly [26: 365].

Kostiunina E. I., and Radetska S. V. also note that transcription with the addition of a noun is another method of toponym translation. This option is considered satisfactory since it allows you to preserve the national spirit of the toponym while also ensuring its organic perception by the recipient by including an explanatory word, such as Chott Melrhir - річка Шотт-Мельгір [13: 163].

Kochergan M.P. explains that the basic principle of transcription is the unambiguous correspondence of a sign and a sound: a) each sound must have a separate sign; b) signs must be unambiguous, indicating just one sound; c) each sound should have only one designation [14: 143].

Telendii R.O., and Sidoruk G.I. mention that when translating toponyms, both transliteration and transcription may be employed simultaneously in some cases, resulting in the place name being phonetically rendered as in the original [28: 79].

Moreover, Korunets I.V. explains that transliteration and transcription are sometimes combined under the umbrella term transcoding. Four different kinds of transcoding include: transcribing, transliteration, mixed transcoding (transcribing mostly with aspects of transliteration), and adaptive transcoding (transcribing or transcription when a word's form in the source language is slightly modified to fit the target language's phonetic or grammatical structure) [12: 95].

Romaniuk O. also notes that transliteration or transcription is a common approach used by translators, however the letter or sound transmission of a foreign term does not always convey its meaning, making it difficult for the reader to understand the correct meaning of the word. As a result, while translating a literary text, for example, translators frequently include a dictionary containing definitions of transliterated vocabulary [22: 112].

Tracing, according to Kryl I., is a method of translating an original lexical unit by replacing its constituent parts (morphemes or words) with their lexical

equivalents in the target language. In circumstances when transliteration was unsuitable for aesthetic, semantic, or other reasons, tracing as a translation technique has served as the foundation for a wide range of borrowings in intercultural communication. [15: 131].

On top of that, Abrosimova O. states that one more combined method of translating toponyms is used relatively often, which includes both full tracing and partial tracing, which is usually combined with transcription/transliteration. An example of full tracing is the translation of toponyms such as: Technical University - Технічний університет, Black Forest - Чорний ліс. And toponyms such as Free State of Bavaria - Вільна держава Баварія, are an example of partial tracing combined with transcription/transliteration [1: 77].

Gerasymovych A. also claims that as a sort of language interaction, tracing is very different from regular lexical borrowing, since it makes use of native language material, whereas a foreign word is only calqued, or in other words created on the model of linguistic units of a target language by means of an exact translation of their components with the corresponding morphemes of the source language [5: 39].

Gorpynych V.O., and Antoniuk T.R. believe, that in contrast to transcription, tracing frequently necessitates additional transformations beyond simply translating a word from its source form into the target language. This primarily concerns changes in case forms, number of words in a phrase, affixes, word order, morphological or syntactic status of words, etc [6].

Voznyi B. conducted a research that has enabled him to identify the following sequence of actions for translating anthroponyms that are quite similar to toponyms, thus we can assume that the approach he offered can be utilized to translate them:

- a) find out the origin of the toponym;
- b) explore as many options of translation as possible;
- c) choose/reproduce a suitable equivalent;

d) reconcile the discovered/reproduced equivalent with the spelling requirements;

e) evaluate the degree to which the translation conveys the context and make the translation as close as possible to the original in case of insufficiency [4].

Badan A.A. and Evsigneeva O.Y. also believe that while translating toponyms, a definite plan of action should be followed, which can be roughly represented as follows: a) check the existence of standards for the use of geographical names (priority should be given to the more commonly utilized variant if there are multiple); b) review previously translated papers that include the required toponym; c) if there is no standardized name and hence no translation, you should first resort to such methods of translation as transcription/transliteration d) when in doubt, look for abbreviations or acronyms for the toponym. It is known that certain toponyms consist of only one letter [3].

Wångstedt E. notes, that another option is to include more information that characterizes the toponym. Not translating or describing the location increases the danger of misunderstanding and excludes readers, while on the other hand translating the name risks losing connection with the target culture [39].

Sydoruk H., and Zynych V. after considering several methods of translating toponyms, are of the opinion that when translating toponyms, one should first of all refer to the geographical reference books. In case a toponym is not present or cannot be found in the reference material, it should be transcribed/transliterated/translated in accordance with the rules of the Ukrainian language [26: 368].

Translating toponyms requires a thorough understanding of cultural nuances and expert application of translation transformation techniques, such as practical transcription, transliteration, tracing, addition, substitution, omission, transposition, etc., where significant or minor alterations are made to the structural form of language units to achieve faithfulness in translation.

1.3 Specifics of fictional discourse text analysis

To begin with, we need to distinguish between the concepts of "text" and "discourse". Pribluda L. M. claims that initially, the terms "text" and "discourse" were interchangeable. It wasn't until later that the concept of discourse required a separate definition [21: 79].

Discourse, according to H. Kondratenko, is the linguistic representation of a communication act that reflects a particular scenario of objective reality. It is made up of both verbal and non-verbal elements that influence how the text is created and perceived [11: 39].

Semeniuk O. A. mentions, that the way that fictional discourse differs from other discourse forms with comparable objectives serves as the foundation for research into this concept. Of course, the literary text itself, which is distinguished by the use of figures of speech and tropes, is one of the primary differences. The author's intention to sway the reader with the help of their writing is the second characteristic that sets fictional discourse apart. The diversity in of genre, thematic, and ideological components of this kind of discourse is another distinctive feature [24].

According to Maksimov S. E., it should be noted that fictional texts are assertions (statements) about hypothetical worlds, reflecting the imaginary realms in which they are placed. This indicates that rather than directly influencing readers with references to actual events or facts, they have an indirect effect on them by appealing to human emotions through artistic imagery. We specifically target fictional (aesthetic) discourse for text analysis in translation for pragmatic reasons. This comprises prose discourse (classical and other prose genres, like fantasy, detective fiction, etc.), theatrical discourse, and poetry discourse [18: 103].

Literary artistic translation, states Korunets I., is the faithful rendering of the artistic merits and content of a passage or work of fiction or belles-lettres. This translation approach assumes that a fictional text, be it prose, drama, poetry, or a screenplay for a movie, should have the same practical effect on the reader in the target language as it did on the reader in the original language [12].

Maksimov S. E. also believes, that regardless of the academic debate, it is apparent that a successful literary artistic translation involves more than just reproducing the language content of the texts—rather, it involves expressing the artistic substance of the texts. Literary artistic translations of fictional texts are sometimes referred to as "art," while translations of non-fictional texts are more commonly associated with "trade" or "craft" [18: 94].

TEXT ANALYSIS

The police had never read an odder report. A team of doctors had examined the bodies and had concluded that none of the Riddles had been poisoned, stabbed, shot, strangled, suffocated, or (as far as they could tell) harmed at all. In fact (the report continued, in a tone of unmistakable bewilderment), the Riddles all appeared to be in perfect health — apart from the fact that they were all dead. The doctors did note (as though determined to find something wrong with the bodies) that each of the Riddles had a look of terror upon his or her face — but as the frustrated police said, whoever heard of three people being frightened to death?

As there was no proof that the Riddles had been murdered at all, the police were forced to let Frank go. The Riddles were buried in the Little Hangleton churchyard, and their graves remained objects of curiosity for a while. To everyone's surprise, and amid a cloud of suspicion, Frank Bryce returned to his cottage on the grounds of the Riddle House.

“ 'S far as I'm concerned, he killed them, and I don't care what the police say,” said Dot in the Hanged Man. “And if he had any decency, he'd leave here, knowing as how we knows he did it.”

But Frank did not leave. He stayed to tend the garden for the next family who lived in the Riddle House, and then the next — for neither family stayed long. Perhaps it was partly because of Frank that the new owners said there was a nasty feeling about the place, which, in the absence of inhabitants, started to fall into disrepair.

The wealthy man who owned the Riddle House these days neither lived there nor put it to any use; they said in the village that he kept it for “tax reasons,” though nobody was very clear what these might be. The wealthy owner continued to pay Frank to do the gardening, however. Frank was nearing his seventy-seventh birthday now, very deaf, his bad leg stiffer than ever, but could be seen pottering around the flower beds in fine weather, even though the weeds were starting to creep up on him, try as he might to suppress them.

Weeds were not the only things Frank had to contend with either. Boys from the village made a habit of throwing stones through the windows of the Riddle House. They rode their bicycles over the lawns Frank worked so hard to keep smooth. Once or twice, they broke into the old house for a dare. They knew that old Frank’s devotion to the house and grounds amounted almost to an obsession, and it amused them to see him limping across the garden, brandishing his stick and yelling croakily at them. Frank, for his part, believed the boys tormented him because they, like their parents and grandparents, thought him a murderer. So when Frank awoke one night in August and saw something very odd up at the old house, he merely assumed that the boys had gone one step further in their attempts to punish him.

It was Frank’s bad leg that woke him; it was paining him worse than ever in his old age. He got up and limped downstairs into the kitchen with the idea of refilling his hot-water bottle to ease the stiffness in his knee. Standing at the sink, filling the kettle, he looked up at the Riddle House and saw lights glimmering in its upper windows. Frank knew at once what was going on. The boys had broken into the house again, and judging by the flickering quality of the light, they had started a fire.

Frank had no telephone, and in any case, he had deeply mistrusted the police ever since they had taken him in for questioning about the Riddles’ deaths. He put down the kettle at once, hurried back upstairs as fast as his bad leg would allow, and was soon back in his kitchen, fully dressed and removing a rusty old key from

its hook by the door. He picked up his walking stick, which was propped against the wall, and set off into the night.

The front door of the Riddle House bore no sign of being forced, nor did any of the windows. Frank limped around to the back of the house until he reached a door almost completely hidden by ivy, took out the old key, put it into the lock, and opened the door noiselessly.

He let himself into the cavernous kitchen. Frank had not entered it for many years; nevertheless, although it was very dark, he remembered where the door into the hall was, and he groped his way toward it, his nostrils full of the smell of decay, ears pricked for any sound of footsteps or voices from overhead. He reached the hall, which was a little lighter owing to the large mullioned windows on either side of the front door, and started to climb the stairs, blessing the dust that lay thick upon the stone, because it muffled the sound of his feet and stick.

On the landing, Frank turned right, and saw at once where the intruders were: At the very end of the passage a door stood ajar, and a flickering light shone through the gap, casting a long sliver of gold across the black floor. Frank edged closer and closer, grasping his walking stick firmly. Several feet from the entrance, he was able to see a narrow slice of the room beyond.

The fire, he now saw, had been lit in the grate. This surprised him. Then he stopped moving and listened intently, for a man's voice spoke within the room; it sounded timid and fearful.

“There is a little more in the bottle, My Lord, if you are still hungry.”

“Later,” said a second voice. This too belonged to a man — but it was strangely high-pitched, and cold as a sudden blast of icy wind. Something about that voice made the sparse hairs on the back of Frank's neck stand up.

“Move me closer to the fire, Wormtail.”

Frank turned his right ear toward the door, the better to hear. There came the clink of a bottle being put down upon some hard surface, and then the dull scraping noise of a heavy chair being dragged across the floor. Frank caught a glimpse of a small man, his back to the door, pushing the chair into place. He was wearing a

long black cloak, and there was a bald patch at the back of his head. Then he went out of sight again.

“Where is Nagini?” said the cold voice.

“I — I don’t know, My Lord,” said the first voice nervously. “She set out to explore the house, I think. . . .”

“You will milk her before we retire, Wormtail,” said the second voice. “I will need feeding in the night. The journey has tired me greatly.”

Brow furrowed, Frank inclined his good ear still closer to the door, listening very hard. There was a pause, and then the man called Wormtail spoke again.

“My Lord, may I ask how long we are going to stay here?”

“A week,” said the cold voice. “Perhaps longer. The place is moderately comfortable, and the plan cannot proceed yet. It would be foolish to act before the Quidditch World Cup is over.”

Frank inserted a gnarled finger into his ear and rotated it. Owing, no doubt, to a buildup of earwax, he had heard the word “Quidditch,” which was not a word at all (HPGF: 4-7).

The text under analysis is a fragment of the novel “Harry Potter and the Goblet of Fire” written in 2000 by J. K. Rowling. The original text includes extralingual factors, such as pictures which depict characters of the novel, as well as small images of asterisks in the corner of the pages, which create a magical atmosphere. Moreover, in certain parts of the text, such as chapter titles, an unusual font is used, which looks somewhat bizarre and helps to immerse you even more in the fantasy theme of the novel. Therefore, it is a mentafact type of text that belongs to fictional discourse, namely discourse of prose. The communicative intention of the text is realized by reflecting the imaginary world created by the author's artistic ego through the artistic images, by the extensive use of tropes and figures of speech, as well as special literary and colloquial vocabularies, such as:

Epithets: the frustrated police; unmistakable bewilderment; stayed long; the new owners; a nasty feeling; the wealthy man; bad leg; fine weather; yelling croakily; old house; something very odd; hot water; deeply mistrusted; fully

dressed; opened the door noiselessly; cavernous kitchen; flickering light; a rusty old key; long sliver of gold; listened intently; it sounded timid and fearful; strangely high-pitched; sparse hairs; cold voice; dull scraping noise; heavy chair; small man; long black cloak; a bald patch; moderately comfortable.

Metaphors: a look of terror upon his or her face; frightened to death; a cloud of suspicion; the place started to fall into disrepair; to be in perfect health; devotion to the house and grounds amounted almost to an obsession; the weeds were starting to creep up on him; Frank's bad leg that woke him; door stood ajar; flickering light shone through the gap; made the sparse hairs on the back of Frank's neck stand up.

Irony: the doctors did note (as though determined to find something wrong with the bodies) that each of the Riddles had a look of terror upon his or her face — but as the frustrated police said, whoever heard of three people being frightened to death?

Simile: doctors did note, as though determined to find something wrong with the bodies; they, like their parents and grandparents, thought him a murderer; but it was strangely high-pitched, and cold as a sudden blast of icy wind.

Zeugma: the front door of the Riddle House bore no sign of being forced, nor did any of the windows.

Metonymy: Frank returned to his cottage on the grounds of the Riddle House;

There are also examples of special literary and colloquial vocabulary in the fragment:

Proper names: Frank Bryce; Riddles; Little Hangleton churchyard; Riddle House; Dot; Hanged Man; Wormtail; Nagini; Quidditch World Cup.

Specialized vocabulary: poisoned; stabbed; shot; strangled; suffocated, murdered; intruders.

Highly literary vocabulary: concluded; appeared; pottering; suppress; amounted; mullioned; flickering; casting; ajar; edged; cavernous; croakily; furrowed; scraping; glimpse; inserted; gnarled; proceed; inclined.

CHAPTER 2

TOPONYMS IN FICTIONAL DISCOURSE: TRANSLATION OPTIONS (BASED ON J.K. ROWLING'S HARRY POTTER NOVELS)

2.1 Translating toponyms by means of tracing

As we mentioned before, tracing as a translation approach has been the basis for a wide range of borrowings in intercultural communication where transliteration or transcription was not appropriate due to aesthetic, semantic, or other reasons.

Black Forest (HPGF:75) is translated as *Чорний ліс*, where «black» is «чорний» and «forest» is «ліс». In this case, tracing is the most appropriate translation technique, as both words have corresponding equivalents in Ukrainian, and in such a way, we can both preserve the original meaning of the toponym and make it easily perceptible for the general audience. In the same way, *Black Lake* (HPDH: 193) is translated as *Чорне озеро*, where «black» is again «чорне» and «lake» is «озеро». The same approach applies to the *Forbidden Forest* (HPDH: 268), which is translated as *Заборонений ліс*, where «forbidden» is «заборонений» and «forest» is «ліс». *Council of Magical Law* (HPGF: 592) is translated as *Рада Магічного права*, where «council» is «рада», «magical» is «магічного», and «law» is «права». Since all words have direct equivalents in Ukrainian, the translation is clear and spot-on.

Charms Corridor (HPPS: 340) is translated as *Коридор Чарів*, and while the general idea of tracing is preserved, as «corridor» is «коридор», for the word charms there are few available equivalents since it can be translated as «принади», «обереги», «талісмани», «амулети», and «чари». In order to determine which equivalent is most appropriate in this case, we need to look at the context in which the specific toponym is used as well as study its origin. In J. K. Rowling's *Harry Potter and the Philosopher's Stone* Charms Corridor, which is described as a passage located on the third-floor of Hogwarts Castle, the place name originated

from the location, which is in immediate proximity to the discussed corridor, namely the Professor Flitwick's Charms Classroom, where he teaches young wizards how to use magic. Thus, the word «charms» should be translated as «чари», which is a synonym to the word «magic» in Ukrainian, and since it is not the first direct equivalent, we also apply another translation transformation, namely differentiation. Moreover, we apply a grammatical transformation known as transposition. Due to grammatical differences between Ukrainian and English, there is a change in the order of words, as in Ukrainian nouns mostly precede adjectives, while in English it is vice versa.

Goblin Liaison Office (HPGF: 86) is translated as *Офіс по зв'язках з гоблінами*, where «goblin» is «гоблінами», liaison is «по зв'язках з», and «office» is «офіс». Technically, the word «goblin» is translated into Ukrainian by means of transliteration; however, it is a historically established equivalent that is comprehensible to a wide audience and does not need any additional explanation in most cases, so in this example, tracing is combined with transliteration. The word «liaison» is most commonly translated as «зв'язок», but taking into account grammatical differences between Ukrainian and English, the proper translation in the context of this specific toponym requires the use of a grammatical transformation, namely the addition of the preposition «по», which is similar in meaning to English «on», «for», or «over», though largely depending on context, these prepositions might have completely different meanings. In the same way as in the above-described case, the transposition is applied to compensate for the difference in the common word order of two languages.

Great Hall (HPPA: 48) is translated as *Велика зала*, where «great» is «велика» and «hall» is «зала». The word great can also be translated as «чудовий», «відмінний», «хороший», and «значний», but in this case it is translated as «велика», since Great Hall is the main gathering area in the school and it is of a large size, and the word «великий» in Ukrainian is a synonym to the English word «big», thus we apply a lexical transformation, namely differentiation. Moreover, adjectives in Ukrainian have the same gender, number, and case as the

nouns they modify. The word «зала» (hall) is a feminine noun in Ukrainian; hence, it requires a feminine form of the adjective «велика» (great).

Hanged Man (HPGF: 2) is translated as *Повішеник*; in this case, we are looking at a combination of tracing and a grammatical transformation, namely omission. While «hanged» may indeed be translated as «повішений» and «man» as «чоловік», a deeper understanding of the etymology and symbolic context of these terms is necessary to arrive at an appropriate translation. In Ukrainian, «Повішеник» refers to the tarot card «The Hanged Man» in its symbolic meaning within tarot readings and interpretations. The word «Повішеник» captures the card's metaphorical importance, which extends beyond the literal meaning, while «повішений чоловік» simply means «hanged man» in a literal, descriptive sense.

High Street (HPDH: 554) is translated as *Головна вулиця*, where «high» is «головна» and «street» is «вулиця». It should be noted that the Ukrainian equivalent for the word «high» is «високий», but High Street in our case refers to the main street of a town, where the majority of the stores and businesses are located. Thus, we apply lexical transformation, namely differentiation. The adjective «high» here does not mean elevation but rather significance, and thus such a translation makes sense as it directly translates to «Main Street, which matches with the concept of the place where most commercial activity occurs. We also apply grammatical transformation, namely transposition.

Hog's Head (HPPS: 212) is translated as *Кабаняча голова*, where «hog's» is «кабаняча» and «head» is «голова», both words are direct Ukrainian equivalents, so the toponym preserves its original meaning but is also easily comprehensible for the target audience. Moreover, the Ukrainian possessive form is indicated by word order or prepositions, with the genitive case indicating possession. *Hog's Head* is rendered by the genitive case and word order, as opposed to the English «'s» structure.

Honeydukes (HPGF: 318) is translated as *Медові руці*. In this case, we are looking at tracing combined with lexical transformation, namely total reorganization. The word «honey» is indeed equivalent to the Ukrainian word

«мед, indicating a sweet substance. However, the word «dukes» implies a person of noble origin, holding a high social status, often associated with a title. This concept is not native to Slavic countries, such as Ukraine. In the Harry Potter series, Honeydukes is a place associated with sweets and treats. The word «руці» (hands) symbolizes the craftsmanship and care involved in producing sweet treats. Such a translation strives to capture the whimsical and sweet meaning of the original name while also making it comprehensible and appealing for Ukrainian readers.

Leaky Cauldron (HPCS: 47) is translated as *Дірявий Казан*; both words are direct Ukrainian equivalents, where «leaky» is «дірявий» and «cauldron» is «казан». We also apply lexical transformation, namely differentiation, since the word «cauldron» may also be translated as «котел» or «котлован»; however, these options are less culturally relevant, as in this context they carry a negative association. In this case, the tracing technique ensures that the toponym remains easily understandable and retains its meaning for the target audience.

Madam Malkin's Robes for All Occasions (HPPS: 59) is translated as *Мантії для всіх okazji від пані Малкін*. «Robes for All Occasions» is rendered into Ukrainian as «Мантії для всіх okazji». Here, «robes» are translated as «мантії», which refers to garments akin to robes or cloaks, suitable for the context of a magical clothing store. The word «occasions», however, is translated by applying the lexical transformation, namely generalization, as its Ukrainian equivalents are «нагода», «привід», «випадок» or «подія», and the word «оказія» refers to a strange occasion, an out-of-the-ordinary event. Such a choice of generalized equivalent gives the word a unique and charming feel, providing an atmosphere of wonder and magic. «Madam Malkin» is translated into Ukrainian as «пані Малкін», and in this case we combine tracing and transliteration, providing the equivalent that the target audience is familiar with and transliterating the anthroponym into the Ukrainian alphabet. On top of that, we resort to grammatical transformation, namely transposition.

Merpeople village (HPGF: 464) is translated as *Русалчине селище*. Here we apply tracing combined with lexical transformation, namely differentiation. While the word «village» is equivalent to the Ukrainian «селище», the term «merpeople» describes mythical sea creatures that are frequently associated with human-like traits and mermaid tails and can be translated in Ukrainian as «мерлопійці», «русали», or «морський народ» (people of the sea), if we use a descriptive translation. In the book, it is mentioned that Harry Potter describes them as similar to mermaids; thus, for the sake of cultural context, as Ukrainian readers are familiar with the folklore surrounding mermaids, the most appropriate translation is «Русалчине селище».

Ministry of Magic (HPPS: 49) is translated as *Міністерство Магії*, where «ministry» is «міністерство» and magic is «магії». Both words have direct Ukrainian equivalents, and such translations ensure that the vocabulary remains understandable and familiar to the intended audience. By maintaining the essence of the original toponym while adjusting it to the linguistic nuances of the Ukrainian language, the translation preserves clarity and resonance within the cultural context.

The Burrow (HPDH: 48) is translated as *Барліг*. The direct equivalent of the word «burrow» in Ukrainian is «нора», which means an underground hole or tunnel dug by animals to create a habitat, and if we use it to describe someone's place of residence, it implies rather a negative meaning associating with a dirty and poorly-kept place. In this case, in order to provide an appropriate translation, we apply a lexical transformation, namely substantiation. The Burrow in Harry Potter is the Weasley family's house, and it's a quaint, quirky, and rather run-down place that is like a second home to the main character. In order for the translation to convey to Ukrainian readers the distinct and unusual but warm atmosphere of a family home, we use the word «барліг», which translates into English as «den», and when used to describe a human habitat, it mostly associates with a cozy secret place or hideout, which in this case serves the objective of preserving the spirit of The Burrow while providing clarity and coherence for Ukrainian readers.

The Chamber of Secrets (HPCS: 106) is translated as *Таємна кімната*. In this case, we combine tracing with the lexical transformation, namely differentiation, and the grammatical transformation, namely transposition. The word chamber can be translated into Ukrainian as «покій» or «зала», though it essentially means a closed space or room (кімната). Secret is equivalent to Ukrainian «секрет», which is mostly referred to as a personal secret that is not meant to be known by others, while «таємниця», though having nearly identical meaning, can also possibly implicate something greater, mystical, or magical. Due to grammatical differences between English and Ukrainian, in English, *The Chamber of Secrets* follows a noun-noun structure, where «chamber» is the noun and «of secrets» serves to modify or describe it. In Ukrainian, *Таємна кімната* follows an adjective-noun structure, where «таємна» is an adjective meaning «secret» and «кімната» is the noun meaning «chamber».

Stoatshead Hill (HPGF: 70) is translated as *Пагорб Горностаєва Голова*. Etymologically, the toponym seems to be a play on the words «stoat» and «head», which correspond to Ukrainian «горностай» and «голова». Presumably, the name hints at the Weasley family, as the stoat is a common weasel species, and the wizarding family lives in close proximity to the hill. The word «hill» directly corresponds to «пагорб» in Ukrainian. We also apply grammatical transformation, namely addition, as the word «Stoatshead» is a compound noun in English, but in Ukrainian it is translated as two separate words, and grammatical transformation, namely transposition.

The Three Broomsticks Inn (HPGF: 318) is translated as *Шунок Три Мітли*. This toponym also carries certain symbolism in its name, as at the entrance to the inn there are three broomsticks hanging above the door. Since the words «broomsticks» and «three» correspond directly to the Ukrainian equivalents «мітли» and «три», tracing is the most suitable translation technique as it preserves the original symbolism of the name. Regarding the word «inn», its translation requires the application of the lexical transformation, namely differentiation, as it can be rendered in Ukrainian as «постоялий двір»,

«заїжджий двір», «корчма», or «трактир». However, the word «шинок» in Ukrainian cultures represents a place where visitors could not only buy alcohol on tap and takeaway around the clock but also spend time with loved ones, friends, relatives, or even alone while enjoying the sound of joyful laughter or music. Though this word is considered quite archaic in the modern world, it perfectly resonates with the atmosphere and idea of the Three Broomsticks Inn.

Platform nine and three-quarters (HPPS: 68) is translated as *Платформа дев'ять і три чверті*. Also known as Platform 9³/₄, it is a hidden platform on which the Hogwarts students were supposed to board the Hogwarts Express, the only train that leads to the wizarding school. The word «platform» directly corresponds to the Ukrainian «платформа», and in this case it is the most appropriate equivalent, as though it may carry different shades of meaning in Ukrainian, it is widely used in the railway context, denoting a place where trains stop for boarding. In the same way, «nine and three-quarters» is directly translated into Ukrainian as «дев'ять і три чверті», to ensure clarity for the target audience.

The Triwizard maze (HPGF: 551) is translated as *Тричаклунський лабіринт*, where «Triwizard» is «Тричаклунський» and «maze» is «лабіринт». While the word maze has a direct Ukrainian equivalent, the word «Triwizard» is translated by using a combination of tracing and practical transcription. It is a compound word that consists of «tri» and «wizard». The «wizard» part of the compound corresponds directly to the Ukrainian equivalent «чаклун», while the «tri» sounds very similar to the Ukrainian number «три» (3), and once we take a closer look at the etymology of the word «Triwizard», it appears that originally it was a name of the tournament, which is held between different wizarding schools. Initially, the tournament was created as a result of cooperation between three schools, namely Hogwarts School of Witchcraft and Wizardry, the Beauxbatons Academy of Magic, and the Durmstrang Institute, and thus received the name «Triwizard Tournament, where «tri» is derived from the Latin prefix «tri-, meaning «three, and «wizard» refers to someone who can perform magic.

Overall, tracing is a translation technique that facilitates intercultural communication and aims at preserving the original meaning of toponyms while making them easily perceptible for the general audience. Translation transformations, such as differentiation, omission, addition and transposition are also applied to compensate for grammatical and lexical differences between languages.

2.2 Translating toponyms by means of transliteration

Transliteration, as was discussed above, entails substituting, typically phonetically, the characters of one alphabet, script, or writing system for the characters of another. Instead of preserving the original text's meaning, transliteration attempts to maintain the original text's pronunciation or sound, while focusing on the form.

Azkaban (HPPA: 24) is rendered as *Азкабан*. In this case, we render the word purely by means of transliteration, as there is no need to translate the word Azkaban into Ukrainian because it is a fictional place, a North Sea fortress, that served as a prison for convicted criminals in Great Britain's magical community, and it has no significant meaning in English. Most likely, when creating the name for the strictest prison in the universe of Harry Potter, the author was inspired by the actual prison, Alcatraz. Geographically, Alcatraz indeed shares many similarities with Azkaban and is also famous for its fierce security. The part «ban» in Azkaban is represented by the verb, which can be translated into Ukrainian as «ВИГАНЯТИ», «ВИСИЛАТИ», «ЗАБОРОНЯТИ». Nonetheless, the most appropriate way of rendering is transliteration, as it maintains the sound of the toponym and ensures that Ukrainian readers can recognize it.

Ballycastle (HPGF: 393) is rendered as *Баллікастл*, and in the same way as some other toponyms used by the author in the series of novels, it has an existing counterpart in the real world, which is a town in Antirm, Northern Ireland. In the Harry Potter series, Ballycastle is a magical dwelling where wizards and muggles

(people who cannot use magic) secretly live together. The transliteration process involves a combination of Ukrainian letters and diacritics to accurately represent the sounds of an English toponym. For example, «Bally» is transliterated using «б» for the «b» sound, «лл» for the «ll» sound, and «і» for the «y» sound, while «castle», though it can be translated into Ukrainian as «замок», is transliterated using Ukrainian letters representing individual sounds like «к» (k), «а» (a), «с» (s), «т» (t), and «л» (l). The «і» after «л» softens the preceding «л» further, aiming to mimic the «y» sound in «Bally». The goal of this approach is to achieve a Ukrainian pronunciation of the toponym that is as close to the original English pronunciation as possible.

Blackpool Pier (HPPS: 100) is rendered as *Причал Блекпул*. Blackpool pier can be literally translated into Ukrainian as «Причал Чорного Басейну», where the compound «Blackpool» is separated into two different words, with «black» meaning «чорний» and «pool» standing for «басейн». However, such a rendition not only fails to convey the essence of the original toponym but also does not make any sense to the Ukrainian audience. Subsequently, we arrive at the conclusion that transliteration would be the most appropriate translation technique in this case. The word «pier», however, has a direct Ukrainian equivalent and translates as «причал», since it is the generic term for the structure that rises above the body of water and is a crucial part that is necessary for a clear understanding of a toponym. We translate it by means of tracing. Moreover, we also apply grammatical transformation, namely transposition. The grammatical constructions of noun phrases differ between Ukrainian and English. English uses an adjective-noun order, whereas Ukrainian frequently utilizes a noun-adjective order.

Diagon Alley (HPCS: 39) is rendered as *Алея Діагон*, and in this case, for proper translation, we use a combination of transliteration and tracing. The word Diagon is transliterated into Ukrainian by replacing the English letters with corresponding Ukrainian letters to recreate the sound of the word as closely as possible. «г» represents a guttural «g» sound, which doesn't exist in English but is closer to the original pronunciation of «Diagon». The word «Diagon» can also be

translated as *косий* or *діагональний*, which would better convey the literal meaning of the word but at the same time would fail to preserve its original essence. The word «alley» represents a usually narrow path between buildings and has a direct Ukrainian equivalent, «алея». As in the case of the previously discussed toponym, we resort to grammatical transformation, specifically transposition, as in Ukrainian and English, noun phrases have different grammatical structures.

Hogwarts (HPGF: 19) is rendered as *Горвогмс*. Though the inspiration behind the name *Hogwarts* remains unclear, a theory suggests it might be a play on the word «warthog», an African wild pig. For this toponym, transliteration is the most appropriate approach because the name's meaning and origin remain unclear, making direct translation impossible. Since the Ukrainian alphabet does not have a direct equivalent for the «w» sound in «Hogwarts», the closest sound is achieved using the letter «в», which captures the intended sound. The letter «г» is used for a guttural "g" sound, which helps maintain phonetic similarity while using a familiar letter for Ukrainian readers.

Smeltings Academy (HPGF: 27) is rendered as *Академія Смелтінгс*. The name «Smeltings» most likely draws inspiration from the metallurgical process of smelting. This method involves extracting a desired metal from its ore by heating it to high temperatures. This connection suggests that Smeltings Academy's fundamental education emphasized industrial skills, presumably catering to individuals without magical abilities. «Smelting» can be directly translated into Ukrainian as «виплавка», but it does not fully capture the intended meaning within the context of the toponym. Additionally, it sounds rather unnatural, especially in combination with the word academy in Ukrainian. For this reason, transliteration is the most appropriate translation technique. The word «академія» (academy) was borrowed and transliterated from Polish, though originally it came from Latin, and has long been ingrained in the Ukrainian language. We also apply grammatical transformation, namely transposition, to compensate for the differences between the Ukrainian and English languages.

Godric's Hollow (HPDH: 100) is rendered as *Годрикова долина*. For an appropriate translation of this toponym, we use a combination of transliteration and tracing. Godric's Hollow, though not evident at first sight, is the name of the village inhabited by numerous families of wizards, which was named after the late founder of Hogwarts, Godric Gryffindor. To preserve the original name and ensure comprehension for Ukrainian audiences, a two-pronged approach is taken in translation. Firstly, the proper noun «Godric's» cannot be directly translated as it refers to a specific person. Therefore, it undergoes transliteration, where the sounds are converted into the closest equivalents within the Ukrainian alphabet, resulting in «Годрик». Furthermore, when expressing possession in English, an apostrophe and the letter ('s) are used (Godric's Hollow = Hollow belonging to Godric). Ukrainian modifies noun endings to indicate possession, in the same manner as many other Slavic languages. Because of that, externally, the transliterated word may have a slightly different form, but it carries the same meaning. The word «hollow» is translated using lexical transformation, namely differentiation. Although «долина» is not a direct Ukrainian equivalent for the word «hollow», it is the most suitable one to convey the meaning and bring clarity to the toponym.

Gringotts (HPCS: 40) is rendered as *Грінґотс*. Most likely, etymologically, the name is a derivation from the word «ingots», which according to the Cambridge Dictionary means «a solid block of metal, especially one of gold or silver» [40], symbolizing the most reliable and secure wizarding bank constructed from hard metals and owned by goblins. Nonetheless, since it is a fictional place made up by the author, a direct translation is impossible. The English letter «g» at the beginning and in the middle of a word is transliterated into Ukrainian as «ґ». It is rather a common mistake to transliterate it in Ukrainian as «г», but it signifies a separate sound, closer to the English «h», except in certain cases. The double «t» in «otts» is simplified to a single «т» in Ukrainian transliteration since the previous consonant already creates a complex sound.

Knockturn Alley (HPCS: 45) is rendered as *Алея Ноктерн*, and in this case there are elements of both transliteration and transcription, as well as tracing.

Ukrainian, like all languages, has specific rules governing how sounds can be combined. The combination of sounds in the word «Knockturn» can be challenging to pronounce in Ukrainian, particularly since the «r» sound often requires a following vowel to sound natural. While transliteration aims to preserve the original written form to some extent, it also considers how familiar the target audience is with the source language. In this case, transliterating «Knockturn» as «КНОКТУРН» might be less recognizable for Ukrainian readers unfamiliar with the original English word. In the same way as with *Diagon Alley* (HPPS: 46), the word «alley» is directly translated into Ukrainian as «алея», and we also resort to grammatical transformation, namely transposition, since noun phrases differ in grammatical structure between Ukrainian and English.

Little Hangleton (HPGF: 1) is rendered as *Малий Ганглетон*. Etymologically, the name is a derivation from the word «hangle», meaning a pothook made of iron, and the suffix «-ton», which is a place-name suffix that indicates a town. Though the word «hangle» can be directly translated into Ukrainian as «вішак», it makes no sense in the setting of this particular toponym and would make it incomprehensible for the target audience. Because of that, transliteration is the most appropriate way of rendering this toponym into Ukrainian, as it maintains the original name's essence and pronunciation as closely as possible within the constraints of the Ukrainian alphabet. It can be argued that the word «little» should be transcribed or transliterated instead of being translated. Similar to numerous other languages, in Ukrainian we generally refrain from transliterating or transcribing nouns that have direct Ukrainian equivalents, such as «little» (малий). This is due to the fact that words newly coined through transliteration may possess unfamiliar or even awkward phonetic combinations that deviate from the established sound patterns of the recipient language. As a result, it may pose difficulties for both comprehension and pronunciation.

Zonko's Joke Shop (HPGF: 424) is rendered as *Магазин жартів Зонко*. This translation employs a combination of such techniques as transliteration, tracing, and grammatical and lexical transformations, namely omission and

transposition. The etymology behind the name «Zonko» remains slightly unclear. One theory suggests it might be a play on the verb «zunk, which can imply hitting someone unexpectedly or rendering them unconscious. However, this seems unlikely in the context of a joke shop. A more probable explanation is that the shop was named after its first owner, Zonko. This character is briefly mentioned in some parts of the series but remains shrouded in mystery. Since it is reasonable to treat «Zonko» as a toponym that originated from an anthroponym, the same as in the previous case, we transliterate it, directly transferring the letters from English to their closest Ukrainian equivalents. The possessive apostrophe «s» in «Zonko's» is omitted, as Ukrainian possessive forms function differently. Here, «Зонко» simply acts as the shop's name. As for the «joke shop», we translate it by means of tracing and using the direct Ukrainian equivalent, which is «магазин жартів». We do this in order to preserve the meaning behind the toponym and adapt it for the target audience. We also resort to transposition, since in Ukrainian, adjectives typically precede the nouns they modify. This is the opposite of English, where adjectives usually follow nouns.

London (HPDH: 290) is rendered as *Лондон*, and this toponym represents one of the few instances where a real-world location within the narrative retains its actual name. London, Great Britain's capital, has a rich history that can be traced back to the Latin language from which its name was originally derived. In our case, since the toponym has been changing its shape and form quite a few times over the course of time and has an established and recognized equivalent, transliterated into Ukrainian, it remains the most appropriate choice for rendition.

Nurmengard (HPDH: 360) is rendered as *Нурменгард*. It is another wizarding prison, originally constructed by Gellert Grindelwald, who was one of the protagonists in the series, and it served as a place where he imprisoned his adversaries. Nurmengard was created to praise the repressive regime of Grindelwald, and it is possible that its name refers to the city of Nuremberg in Germany, where many Nazi rallies were hosted and the anti-Semitic Nuremberg Laws were passed. In this case, the «g» in «Nurmengard» is transliterated as «г» in

Ukrainian to represent its intended hard sound. While «r» is typically reserved for representing a guttural «g» sound, choosing «r» prioritizes how the name would resonate with Ukrainian speakers. This ensures that «Нурмеград» maintains a pronunciation closer to the original.

Ollivanders (HPPS: 64) is rendered as *Олівандер*. Ollivanders was a wand business founded by the Ollivander family, who were widely regarded as the best wandmakers in Great Britain. Since the toponym stems from the anthroponym, which cannot be directly translated, transliteration is the most suitable translation technique. The Ukrainian translation of «Ollivanders» as «Олівандер» rather than «Олівандерс» is due to Ukrainian grammatical rules, specifically noun declension. Nouns' endings vary based on grammatical case and number. In Ukrainian, the plural form is not usually formed by adding «-s». Instead, «Олівандер» is the nominative singular form, which is usually used to refer to a name or title. Adding «-c» produces the genitive singular case, which indicates possession or ownership.

Transliteration is primarily employed when the toponym's meaning and origin are unclear or when we deal with made-up and untranslatable names. In these instances, translation appears to be the most appropriate translation technique, as it ensures Ukrainian readers can recognize the original English pronunciation while maintaining the authentic form.

2.3 Translating toponyms by means of practical transcription

Unlike transliteration, transcription focuses on representing the phonemic features of the word and converts it in written form using the writing system of the target language. It prioritizes the sounds of spoken language rather than the spelling.

Beauxbatons Academy of Magic (HPGF: 123) is rendered as *Академія магії Бобатон*. The academy itself is located in France, and it is one of the largest wizarding schools in the Harry Potter universe. Thus, the word «Beauxbatons» originates from French and can be translated into English as «beautiful wands»,

which corresponds to «чарівні палички» in Ukrainian. However, such a translation fails to preserve the essence of the toponym and makes it overly descriptive. Though the outer form remains the same in English «Beauxbatons», the pronunciation follows the French rules. We should take into account that there are significant differences in pronunciation rules between Ukrainian and French, which renders transliteration impossible. The silent «x» in «Beauxbatons» is omitted in «Бобатон» as there are no silent letters in Ukrainian. The nasal vowels are also adjusted to better fit phonetics. The consonant cluster «xb» is simplified to «б» in «Бобатон» since consonant clusters are less common at the end of words in Ukrainian. «Academy of Magic» is translated by means of tracing, and the direct Ukrainian equivalent is «Академія магії». We also apply transposition due to grammatical differences between languages, which have been explained in previous cases.

Cokeworth (HPPS: 32) is rendered as *Коукворт*. It is one of the few fictional towns in the universe of Harry Potter. There is no definite explanation regarding the origin of this toponym. It is speculated that the author could have been inspired by another fictional town created by one of their fellow writers. Since the toponym itself does not have any conveyable meaning, translation is not an option, and a transliterated variant would not be easily readable or pronounceable for someone unfamiliar with the English sounds represented by those letters. Thus, we render it utilizing the transcription technique. This allows us to capture the sounds and adapt the toponym in a way that is natural and easily comprehensible for the target audience.

Durmstrang (HPDH: 148) is rendered as *Дурмстрент*. Infamous for teaching students not only how to protect themselves from dark magic but also how to use it, it is another major wizarding school. Etymologically, the toponym is a play on the two German words, which are translated in English as «storm» and «pressure», or «буря» і «натиск» in Ukrainian. Such a choice of words is probably connected to the nature of the institution and its propensity for black magic. Since the name is essentially borrowed from German, its pronunciation is slightly

different. German uses consonant clusters, multiple consonants in a single syllable, such as «str», more frequently than English. These clusters create harder, more forceful sounds compared to English words with more vowels. Because of that, the word is transcoded, or transcribed and partially transliterated, to render the original toponym into the target language in a way that is both pronounceable and recognizable.

Eeylops Owl Emporium (HPPS: 56) is rendered as *Совиний Універмаг Айлопс*. As might be evident from the name, it is a fictional shop that offers its customers owls and everything needed to take care of them. To present an adequate equivalent, we resort to tracing and transcription techniques, with the crucial part of the toponym being transcribed. On top of that, we apply grammatical and lexical transformations, namely transposition and differentiation. The word «eeylops» probably originates from the play on the English noun «eye», which translates into Ukrainian as «око» and «лоп», which stands for parts cut off from the tree and discarded in lumbering, and loosely corresponds to «сучок» in Ukrainian. It seems there is a subtle association with owls since they are known for hanging from the trees and having a piercing gaze. Nonetheless, the word «Eeylops» appears to be a creative invention and does not have a direct meaning in English; thus, there is no corresponding word in Ukrainian either. To avoid a clutter of sounds and preserve the toponym's recognizability, we transcribe it. Owl Emporium is translated by means of tracing. The word «owl» has a direct Ukrainian equivalent, «сова», but since the concept of an «emporium» is not common in Ukrainian culture, we need to provide an equivalent that would guarantee clarity for the target audience. There are a few possible equivalents, such as «торгівельний центр», «ринок», or «торгівельна база», but they do not properly convey the meaning of the word emporium in the context of the shops that sell owls.

Flourish and Blotts (HPCS: 37) is rendered as *Флоріш і Блотс*. It is the popular bookshop where the majority of Hogwarts students purchase their books for school. At first sight, it seems that the name of the shop originated as a

combination of two surnames; however, it is unclear whether it was named after its first owners. It is also probable that, etymologically, the name is a play on the verb «flourish» and the noun «blot». Merriam-Webster's Dictionary defines «flourish» as «an act or instance of brandishing or waving» or «a florid bit of speech or writing» [41]. In the context associated with books, it can mean a beautiful and fancy writing style, in cursive or with curly lines, and is descriptively translated into Ukrainian as «квітчасте письмо». A «blot» typically refers to an ink stain or drop of ink placed on paper to cover up a mistake in writing and corresponds to «клякса» in Ukrainian. We could try to translate the name by means of tracing, but since there is no suitable equivalent for «flourish» in Ukrainian and the result altogether would sound unnatural and obscure to the reader, the best choice is to preserve the toponym by transcribing it. It is also possible to approach this toponym with the method of transcription and noun addition, namely the noun «bookshop», which equals «книжковий магазин» in Ukrainian. Such a method would help to bring additional clarity; however, it is not a necessary component required to render this exact toponym.

Hogsmeade (HPPA: 10) is rendered as *Хогсмід*. It is the only all-wizarding village in Britain, famous for many specialized stores and bars, and frequented by the majority of Hogwarts students. Etymologically, there is no clear explanation regarding how the name of the village originated. Phonetically, *Hogsmeade* to a certain extent overlaps with Hogwarts, due to the use of the noun «hog» (кабан), and both the village and the school were established at approximately the same time. However, the second part of the toponym features the word «mead», which is a poetic term for the word «meadow» (луг). It is possible that the village was built on the grounds of the large and picturesque field, though it is merely speculation. Thus, the most appropriate way of translating in this case is by means of transcription.

Isle of Wight (HPPS: 25) is rendered as *Острів Вайт*, employing a combination of transcription and tracing techniques. Despite its prominence in the fictional universe of Harry Potter, this island is a tangible geographical entity in the

real world. Situated off the southern coast of England, it is briefly mentioned as a holiday destination within the novel series. Since there is already a reliable and established translation for the toponym, choosing an equivalent from a credible dictionary is sufficient. «Isle» is a short form of the word «island» (острів), and the word «wight» is transcribed to aid in maintaining the authenticity of the original toponym and making it comprehensible to a wide range of readers.

Little Whinging (HPPS: 25) is rendered as *Літл Вінгін*. It is a small fictional town located in one of Great Britain's counties and the hometown of the protagonist of the novels' series, Harry Potter. Etymologically, toponym is most likely the play on the word «whining», which means to complain about something insignificant, and translates into Ukrainian as «скиглити». In contrast to *Little Hangleton* (HPGF: 1), which is translated as *Малий Генлетон*, where a combination of tracing and transliteration techniques was utilized, the toponym *Little Whinging* undergoes transcription for both its components. This choice is based on the fact that there is a Great Hangleton and a Little Hangleton, which makes it necessary to use adjectives that indicate size as a means of differentiation to avoid confusion. Conversely, *Little Whinging* remains transcribed closely to its original form, with the town standing as a singular entity imbued with profound significance for the series' protagonist.

Malfoy Manor (HPDH: 446) is rendered as *Маєток Мелфоїв*. Grand and lavish, it serves as the residence of the notable pure-blooded wizarding family. During the confrontation between Voldemort and opposing wizards, it was usurped as the headquarters for him and his followers, the Death Eaters. The surname Malfoy probably originates from the English word «malfeasance», and according to the Cambridge Dictionary it is «an example of dishonest and illegal behaviour, especially by a person in authority» [40]. It can be translated in Ukrainian as «лиходійство». However, the manor takes its name from its proprietors, incorporating an anthroponym. Therefore, the proper rendition requires transcribing it. We translate the noun «manor» by means of tracing, as otherwise the target audience would not be able to grasp its meaning. The grammatical

transformation, namely transposition, is applied to compensate for the differences in the grammatical structure between Ukrainian and English, as has been explained above.

Muggle Shop (HPGF: 83) is rendered as *Крамниця Маглів*. Muggles, as was briefly mentioned before, are people who cannot use any magic and were not born into a wizarding family. On top of that, the vast majority of them do not have any knowledge of the existence of the wizarding world. The name seems to originate from the noun «muggle», which is used informally and denotes a person who does not have an aptitude or any type of skill in a certain area. It is mostly used in a negative light. It might be due to the fact that there is strong prejudice within the wizarding society, particularly among those with purely magical ancestry, who believe that they are superior to Muggles, and some even despise them and consider them not much better than animals. It is possible to translate this word into Ukrainian using a descriptive method of translation or by choosing the nearest synonymous equivalent, such as «невміха» (inept); however, such a method of translation would still fail to convey the intended meaning of the toponym. Taking that into account, transcribing it would be the most appropriate translation technique. The word shop is translated by means of tracing to ensure clarity for the target audience.

Grimmauld Place (HPDH: 90) is rendered as *Площа Гримо*. It is one of the London streets that is mostly inhabited by non-magical people. The toponym might be a play on the words «grim», which means something bad or worrying and translates into Ukrainian as «похмурий», «old», which translates as «старий», and place, which translates as «місце». And indeed, this street is described by the author as unkempt and gloomy, with trash scattered about. However, since it is a fictional location that was made up by the author, according to the general rules, it is more appropriate to transcribe it. Such methods ensure a certain level of familiarity for the readers, while the transliterated variant would sooner remind them of a mix of words. The word «place» is translated as «площа», and in this case we resort to lexical transformation, namely differentiation, as the direct

Ukrainian equivalent for place is «місце». Originally, the word «place» denoted a «square», the term with which we are more familiar nowadays, and translates as «площа» in Ukrainian, though it was used in a broader sense and originated from French. We also apply grammatical transformation, namely transposition.

Otter St. Catchpole (HPGF: 70) is rendered as *Оттері-Сент-Кечпол*. It is a fictional village where muggles and some wizarding families reside. Presumably, the village was named after Saint Catchpole, who was only briefly mentioned in the series and remains shrouded in mystery. It is also possible that the toponym stems from the name of a real town, Ottery St. Mary, to which the author is thought to have had some connection during a certain period of her life. To ensure phonetic accuracy and clarity, the toponym is transcribed and partially transliterated. «St.» is abbreviated for «saint» and translates into Ukrainian as «святий», which is abbreviated as «Св.» To prevent confusion, the abbreviated form «St.» is expanded to its full form when transcribed.

Privet Drive (HPCS: 7) is rendered as *Прівіт Драйв*. It is one of the streets in *Little Whinging* (HPPS: 25) and a place where Harry Potter used to live with his foster family. Interestingly, the word «privet» is very similar in its pronunciation to the Ukrainian word «привіт», which means «hi». Nonetheless, there is no indication that the author was actually inspired by that particular word. «Privet» also stands for a plant belonging to the olive family with poisonous black berries and translates into Ukrainian as «бирючина». Possibly, by choosing a plant that looks harmless and even beautiful at first sight but is actually deadly when its fruits are consumed, the author wanted to metaphorically express what living on *Privet Drive* was like for Harry Potter. The word «drive» can be translated into Ukrainian as «водити» (drive a car) or «потяг» (as in to have a drive for something), but since the word «privet» cannot be translated in the context of the toponym, as it is unclear what the author's intentions were, as well as in the case of «drive», both words are transcribed.

Riddle House (HPGF: 1) is rendered as *Будинок Редлів*. Wrapped in mystery, this manor was the residence of Voldemort's family, which was born

under the name Tom Riddle. The family name as a part of a toponym might be a play on the English noun «riddle», which is a synonym for «mystery» or «puzzle», implying something confusing and hard to solve, and translates into Ukrainian as «ГОЛОВЛОМКА» or «загадка». Nonetheless, since it is an anthroponym, according to the general rules of translation, it must be transcribed or transliterated. In this case, we transcribe and partially transliterate the name in order to produce a naturally sounding equivalent. The word «house» is translated as my means of tracing. While some Ukrainian audiences might recognize the word «house» through cultural borrowing, clarity and accessibility for the widest audience remain paramount.

Stonewall High (HPPS: 23) is rendered as *Школа Стоунвол Хай*. It is a state school for people who cannot use magic, and the protagonist of the series was initially supposed to attend this school prior to receiving an invitation from Hogwarts. The school is notorious for rather harsh treatment of its freshmen, so probably due to its nature, the name is a compound of the words «stone», which is «КАМІНЬ» in Ukrainian, and «wall», which translates as «СТІНА». However, the direct translation of «stone wall» as «КАМІННА СТІНА» sounds unusual in an educational context within Ukraine, where schools are typically identified by numbers or names with positive connotations. Moreover, Ukrainian educational terminology doesn't utilize the distinction of primary, middle, and high schools; instead, it employs terms like elementary younger, lower secondary, and upper secondary school. Thus, the word «high» does not indicate the educational institution for the Ukrainian audience. To enhance comprehension and cultural relevance, we resort to lexical transformation, namely addition, and include the explanatory noun «school» in the toponym. This is one of the methods mentioned earlier, which is transcribing toponyms with the addition of the noun.

Practical transcription is yet another translation transformation utilized in toponymic translation, especially when transliteration appears to be inadequate. Practical transcription enables the adaptation of toponyms in a way that maintains their pronunciation and essence in Ukrainian. It facilitates smooth assimilation into

the linguistic and cultural context of the target language and places a high priority on preserving the phonetic components of words in the target language to ensure they are conveyed in a comprehensible and natural-sounding way for the target audience.

2.4 Translation strategies of toponyms: analyzing usage ratios

The research material consisted of 50 toponyms selected from J.K. Rowling's Harry Potter novels.

After analyzing the theoretical background of toponymic translation, we were able to determine that the three most commonly used translation techniques, or formal lexical transformations, when dealing with toponyms are: translation by means of tracing, transliteration, and practical transcription.

In the course of the study we also discovered that almost none of these lexical transformations were applied independently, and in most cases were utilized in combination with other translation transformations, namely addition, differentiation, omission, substantiation, total reorganization and transposition.

If generally divided by the type of formal lexical transformation, we established the following dynamics: 21 toponyms were translated by means of tracing, 14 toponyms by means of transliteration, and 15 toponyms by means of practical transcription.

The percentage ratio is presented in table 2.1.

Table 2.1

Percentage distribution of formal lexical transformations

The type of formal lexical transformation	Quantity (n = 50)	Results in %
tracing	21	42
transliteration	14	28
practical transcription	15	30

Out of 50 selected toponyms, only 24 were rendered purely by means of tracing, transliteration, or practical transcription, which equals 48%. The translation of the remaining 51%, or 26 toponyms, required the application of additional translation transformations.

In 5 out of 26 toponyms we applied the combination of grammatical transformation, namely transposition, and lexical transformation, namely differentiation.

In 2 out of 26 toponyms we applied the combination of two grammatical transformations, namely addition and transposition.

In 1 case out of 26 the combination of lexical transformation, generalization, and grammatical transformation, transposition was applied.

The percentage ratio is presented in table 2.2.

Table 2.2

Percentage distribution of translation transformations combinations

The combination of translation transformations	Quantity (n = 8)	Results in %
addition and transposition	2	25
generalization and transposition	1	12.5
transposition and differentiation	5	62.5

In total, for 8 out of 26 toponyms the combination of two additional translation transformations was applied, which equals 31%.

In other cases, which cover the remaining 69 %, only one type of additional translation transformation was applied. The more detailed information as well as percentage ratios are presented in table 2.3.

Table 2.3

Percentage distribution of additional translation transformations

The type of translation transformation	Quantity (n = 18)	Results in %
addition	1	5.56
differentiation	4	22.22
omission	1	5.56
substantiation	1	5.56
total reorganization	1	5.56
transposition	10	55.56

Based on the gathered information, we come to the conclusion that tracing is the most commonly applied lexical transformation in toponymic translation. On top of that, it is usually accompanied by grammatical transformation, namely transposition, and lexical transformation, namely differentiation. The rest of the translation transformations are used less commonly.

CONCLUSIONS

Toponyms, or place names, have been used by humans to describe their surroundings and ecosystems since the beginning of human civilization. Onomastics is a branch of linguistics that studies proper names, their functioning in language and society, and their formation, development, and constant transformations. Toponymy is a border area, involving research from linguistics, geography, history, ethnography, sociology and more. Toponyms represent a complex linguistic, cultural, and historical background, as they are integral and relatively stable formations of the Earth of natural or anthropogenic origin. Toponyms consist of two crucial components: the generic element indicating the type of geographical feature and the specific element distinguishing geographical reality through description or reference to a person or social-historical event. Toponyms are part of the lexical background, a combination of linguistic and extralinguistic factors.

Toponymic nomination is a complex process that involves dividing geographical objects into various domains of feature manifestation. Some scholars, such as Luchyk V., Kostyunina E.I., Radetska S.V., Rudnytskyi Y., and Mosievich L.V., categorize toponyms into hydronyms (names of water bodies), oronyms (names of mountains), and urbanonyms (names of inner-city objects). Titarenko A.A. offers a broader classification, categorizing them into physico-geographical and socio-cultural toponyms.

There are currently no precise rules for translating English proper names and toponyms into Ukrainian and vice versa. However, the translation of toponyms is crucial as it helps build equivalences and is most evident in the translation of place names. Transliteration, transcription, and tracing are the most common means of translating toponyms. On top of that, there are different translation transformation which are commonly used in toponymic translation, such as substantiation, addition, omission, generalization, total reorganization, transposition.

Discourse, a linguistic representation of a communication act reflecting objective reality, is a distinct concept from text. It consists of both verbal and non-verbal elements that influence the text's creation and perception. Fictional discourse, distinct from other discourse forms, is distinguished by its use of figures of speech and tropes, author's intention to sway readers, and diversity in genre, thematic, and ideological components. It is aesthetic discourse, encompassing prose, theatrical, and poetry discourse. Literary artistic translation is the faithful rendering of the artistic merits and content of a fiction passage or work, assuming the text has the same practical effect on the target language as in the original language.

The study analyzed 50 toponyms from J.K. Rowling's Harry Potter novels and found that the three most commonly used translation techniques or formal lexical transformations are tracing, transliteration, and practical transcription. These lexical transformations were almost never applied independently and were often combined with other translation transformations such as addition, differentiation, omission, substantiation, total reorganization, and transposition.

Out of 50 selected toponyms, only 24 were rendered purely by tracing, transliteration, or practical transcription, resulting in 48% of the translations. The remaining 26 toponyms, or 52% were translated with the application of additional translation transformations.

In total, 8 out of 26 toponyms required the combination of two additional translation transformations, resulting in 31% of the translations. In 69% of cases, or only one type of additional translation transformation was applied.

In conclusion, grammatical transformation (transposition) and lexical transformation (differentiation) are frequently used in conjunction with tracing, which is the most frequently employed formal lexical transformation in toponymic translation which was used in 42% of toponyms, followed by practical transcription (30%) and transliteration (28%). Less frequently, the remaining translation transformations are employed.

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ANNEX

1. *Azkaban – Азкабан – Transliteration*
2. *Ballycastle – Баллікастл – Transliteration*
3. *Beauxbatons Academy of Magic – Академія магії Бобатон – Practical transcription; transposition*
4. *Black Forest – Чорний ліс – Tracing*
5. *Black Lake – Чорне озеро – Tracing*
6. *Blackpool pier – Причал Блекпул – Transliteration; tracing*
7. *Charms Corridor – Коридор Чарів – Tracing; transposition*
8. *Cokeworth – Коукворт – Practical transcription*
9. *Council of Magical Law – Рада Магічного права – Tracing*
10. *Diagon Alley – Алея Діагон – Transliteration; transposition*
11. *Durmstrang Institute – Інститут Дурмстренг – Practical transcription; transposition*
12. *Eeylops Owl Emporium – Совиний Торговельний Центр Айлонс – Practical transcription; transposition; differentiation*
13. *Flourish and Blotts' – Флоріш і Блотс – Practical transcription*
14. *Forbidden Forest – Заборонений ліс – Tracing*
15. *Goblin Liaison Office – Офіс по зв'язках з гоблінами – Tracing; transposition; differentiation*
16. *Godric's Hollow – Годрикова долина – Transliteration; differentiation*
17. *Great Hall – Велика зала – Tracing; differentiation*
18. *Grimmauld Place – Площа Ґримо – Practical transcription; differentiation; transposition*
19. *Gringotts – Ґрінґотс – Transliteration*
20. *Hanged Man – Повішеник – Tracing; omission*
21. *High Street – Головна вулиця – Tracing; differentiation*
22. *Hog's Head – Кабаняча голова – Tracing*
23. *Hogsmeade – Хогсмід – Practical transcription*

24. *Hogwarts – Гогвортс – Transliteration*
25. *Honeydukes – Медові руці – Tracing; total reorganization*
26. *Isle of Wight – Острів Вайт – Practical transcription; tracing*
27. *Knockturn Alley – Алея Ноктерн – Practical transcription; transposition*
28. *Leaky Cauldron – Дірявий Казан – Tracing; differentiation*
29. *Little Hangleton – Малий Генглетон – Transliteration, tracing*
30. *Little Whinging – Літл Вінгін – Practical transcription*
31. *London – Лондон – Transliteration*
32. *Madam Malkin's Robes for All Occasion – Мантії для всіх okazji від мадам Малкін – Tracing; generalization; transposition*
33. *Malfoy Manor – Маєток Мелфоїв – Practical transcription; tracing; transposition*
34. *Merpeople village – Русалчине селище – Tracing; differentiation*
35. *Ministry of Magic – Міністерство Магії – Tracing*
36. *Muggle shop – Крамниця Маглів – Practical transcription; tracing*
37. *Nurmengard – Нурменгард – Transliteration*
38. *Ollivanders – Олівандер – Transliteration*
39. *Otterby St. Catchpole – Оттері-Сент-Кечпол – Practical transcription*
40. *Platform nine and three-quarters – Платформа дев'ять і три чверті - Tracing*
41. *Privet Drive – Привіт Драйв – Practical transcription*
42. *Riddle House – Будинок Редлів – Practical transcription; tracing; transposition*
43. *Smeltings Academy – Академія Смелтінгс – Transliteration; transposition*
44. *Stoatshead Hill – Пагорб Горностаєва Голова – Tracing; addition*
45. *Stonewall High – Школа Стоунвол Хай – Practical transcription; addition, transposition*
46. *The Burrow – Барліг – Tracing, differentiation*

47. *The Chamber of Secrets – Таємна кімната – Tracing; transposition; differentiation*
48. *The Three Broomsticks Inn – Шинок Три Мітли – Tracing; differentiation*
49. *The Triwizard maze – Тричаклунський лабіринт – Tracing; practical transcription*
50. *Zonko's Joke Shop – Магазин жартів Зонко – Transliteration; tracing*

РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу топонімів (на матеріалі романів Дж. К. Роулінг про Гаррі Поттера). Основним завданням дослідження було ретельне вивчення особливостей топонімів та визначення наявних стратегій їх перекладу, зокрема у творах художнього дискурсу. Для досягнення цієї мети було здійснено перекладацький аналіз 50 топонімів, взятих з різних частин серії романів про Гаррі Поттера. У результаті дослідження було складено таблиці зі статистичними даними, які відображають отримані результати та дозволяють зробити висновки щодо ефективності різних підходів до перекладу топонімів у художній літературі.

Ключові слова: переклад топонімів, перекладацький аналіз, художній дискурс, Гаррі Поттер.