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## PROPER NAMES IN FANTASY GENRE AND THEIR TRANSLATION

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*The article examines the peculiarities of the translation of proper names in a fantasy novel. A brief description of the features of this genre of literature is provided. The definition of the concept of a proper name is given and various classifications are analyzed. In general, most scientists agree on the selection of anthroponyms, toponyms, theonyms, zoonyms, ergonims, space units, idionyms, chrematonyms, chrononyms. Examples from the fantasy novel are given for each of the abovementioned categories. Several approaches to strategies for translating proper names are analyzed, such as borrowing, generalization; borrowing and explanation; replacement by a concept with a similar function in the context of the target language; referring to the culture of the original, using a name from the culture of the translated language. The main 13 stages of work on the transfer of proper names are enumerated. The author cites objective and subjective factors, and the choice of strategy for translating proper names depends on them. For each group of proper names, are given examples to illustrate the translation methods used by the translator. When translating anthroponyms, it is most appropriate to use transliteration. Toponyms are most successfully translated using transliteration. With the help of calque, it is worth better to translate space names. When translating chrononyms, calque should be used. The use of calque is most beneficial when translating ergonims. Transliteration should be used when translating chrematonyms. The application of calque is the most appropriate for the translation of ideonyms.*

**Keywords:** *onym, anthroponym, toponym, space unit, chrononym, ergonym, chrematonym, ideonym, translation strategy, equivalent.*

**Introduction.** In the last few decades, fantasy literature has been very popular among readers, and the study of proper names as a component of these works is necessary for their fuller understanding. Translating fictional literature from English to Ukrainian can be a certain challenge, as authors use their imagination to create completely original worlds that are not similar to real ones. In order to make the reader believe in the reality of the fictional world, the translator must take into account many details, one of which is proper names.

**Analysis of latest research findings and publications.** Among the Ukrainian and foreign researchers who devoted their attention to studying the issue of proper names and their translation, such names as J. Gerhards, A. Shvets (the concept of "proper name" and their classification), E. Davies (proper names as realities), S. Abdolmaleki, L. Fernandes, S. Norouzi, J. Waliński, R. Zarei, M. Berezna, V. Horda, M. Pedan, (special approaches to the translation of proper names), L. Kolomiets, O. Rebrii, A. Yakymchuk (translation strategies in a broad sense). However, there are still issues that require additional attention, in particular the translation of proper names in works of the fantasy genre.

**The aim of the article** is to find out the peculiarities of the translation of proper names in the fantasy novel.

Achieving the set goal is possible if **the following tasks** are fulfilled: to characterize the current state of linguistic research related to the topic under study, to analyze the existing definitions of the concept "proper name", approaches to their classification, the specifics of the translation of proper names in the texts of the fantasy genre.

**Research material:** the novel by R. Riggs "Miss Peregrine's Home for Peculiar Children" in the original and its Ukrainian translation by O. Lyubenko.

**Presentation of the main research materials.** According to J. Gerhards, fantasy is non-realistic literature that depicts objects that do not exist in the world we know, and which, unlike science fiction, does not even try to explain the possibility of the existence of these objects in reality (Gerhards, 2005).

Among the characteristic features of these works, Horda V. singles out the existence of another reality created by the author's imagination, the nobility of the main characters, a certain connection between fictional reality and reality, the authors' use of all possible means to show fantastic reality, as well as the presence of searches (physical or spiritual). It is possible to say that fantasy works have everything. Here is the presence of magic as a manifestation of the presence of the Supernatural,

and the humanism and self-sacrifice of the main characters, and the existence of hitherto unknown artistic continuums, and even hidden clues about how to solve problems in our reality and in our time. It is impossible to list everything since the author is given unlimited freedom in using the most diverse ways of showing the realities of the fantasy world. And not the last place in this system of the author's world is occupied by onyms (Horda, 2020).

Onomastics is a branch of linguistics that studies the use and features of proper names. The unit of research of this science is an onim – a word, phrase or sentence, which serves to highlight the object named by it among other objects, its individualization and identification. A set of proper names is called an onomasticon.

Proper names play a key role in understanding a particular text. They have features that distinguish them from other words. They are considered critical elements and necessary for writing every piece of text. Proper names are part of a community's language system that may not have any meaning in the language, such as a common name (Waliński, 2015).

L. Fernandes defines proper names as signifiers in the sense that they contain keys to the fate of a person or indications of how the plot can develop (Fernandes, 2006).

Proper nouns are rare words in relation to other common words. They usually indicate gender, age, history, specific meanings, cultural connotations, animals, companies, festivals, people's names, and geographical locations. Proper names can be specific (objects), figurative (non-literal, metaphorical), technical (scientific names) and slang (used by ordinary people) (Waliński, 2015).

Representatives of cognitive onomastics distinguish nine groups of onymic vocabulary, including: toponymic, theonymic, anthroponymic, zonyms, ergonymic, cosmonymic, idionymic, chrematonymic, and chrononymic. Each of these groups in turn is divided into subgroups. This typology most fully reflects the cognitive approach in onomastic research, which defines proper names as an important component of the linguistic picture of the world (Shvets, 2015).

Speaking about examples of these different groups, we can name anthroponyms (*Fairy Boy* (Фея), *Ms. Alma LeFay Peregrine* (Альма Ле Фея Сансан)), toponyms (*Sarasota County* (округ Саратога), *New Guinea* (Нова Гвінея)), space names (*The Milky Way* (Чумацький Шлях)), chrononyms (*The Second World War* (Друга світова війна)), ergonyms (*Smart Aid* (аптека «Кмітливий помічник»)), chrematonyms (*The Pontiac* («понтіак»)), ideonyms (*National Geographic* («Нешнл джіографік»)). Anthroponyms and toponyms are the most

popular in use. The least common are usually space names and chrononyms.

Proper names have always played a particularly important role in linguistics and translation studies. They form the core of interlingual communication and, therefore, are fundamental in learning a foreign language and translating from it. Characterizing proper names, it should be noted that they have a complex semantic structure, a unique form and origin, numerous connections with other language units and categories. However, when translating proper names, these characteristics are often lost. In modern translation studies, a unified approach to the translation of proper names in a work of art has not yet been formed.

Investigating the translation of proper names, A. Yakymchuk emphasizes such strategies as borrowing, generalization (the proper name is rejected, a more general concept appears in its place); borrowing and explanation; replacement by a concept with a similar function in the context of the target language; referring to the culture of the original, using a name from the culture of the language of translation, based on the assumption that it may be more familiar to the reader of the translation than what is used in the original (Yakymchuk, 2007).

According to M. Berezhnaya, the strategy of the translator's work on proper names is reduced to thirteen stages, as a result of which a decision is made regarding the methods of their implementation into the language of translation, the types of onomastic counterparts and methods of their formation are chosen.

So, at the first stage of work on the translation of names and titles, the translator must make sure that it is really a proper name. In the second stage, he/she needs to establish to which class of objects this name belongs. The national-linguistic affiliation and other characteristics of the signifier are established in the third stage. The fourth stage involves determining the number of the proper name. In the fifth stage, the translator should find out whether the proper name has traditional counterparts. If there are no, the sixth stage analyzes the possibility of its translation by the original writing. At the seventh stage, if the direct translation is impossible, it is necessary to choose a method of transmission of formal similarity (transcription or transliteration). Along with the mentioned methods, at this stage, the method of transposing a proper name from the resources of the translation language can also be applied. The result is checked for melodiousness at the eighth stage. The ninth stage is devoted to the verification of conformity to entry into the syntagmatic and paradigmatic system of the language of translation.

At the tenth stage, the translator should make sure that the equivalence of the name is preserved when transferring its formally different variants. Verification of the meaning and preservation of the proper name's aspects in the translation is performed at the eleventh stage. At the twelfth stage, the translator determines whether the proper name has an internal form, and if so, determines its relevance. At the thirteenth stage, the translation is analyzed from the point of view of its equivalence to the original (Berezhnaya, 2007).

Currently, there is also a tendency to keep the original name of the source text to avoid possible change of meaning, which means prioritizing transcoding over other ways of translating proper names (Zarie, Norouzi, 2014).

In general, the choice of a translation strategy of proper names depends not only on subjective, but also on objective factors, among which L. Kolomiets names: the target audience of the translation and the state of the target polysystem; the number of existing translations of a certain work in the target literature (because the need for foreignization arises especially acutely when a large number of adaptation translations are created that increase the distance between the reader and the original); the function of the original in the target literary polysystem.

Thus, the choice of strategy can be influenced by both linguistic and extralinguistic factors, each of which leads to the choice of one or another method (or several at the same time) at a certain segment of the translation (Kolomiets, 2004).

E. Davies defines seven types of translation strategies, including preservation, addition, omission, globalization, localization, transformations, and creation (Davies, 2003).

O. Rebrii notes that when translating proper names in some literary works, translators often tend to use creative approaches to more accurately convey the meanings of the original language in the language of translation, and refuse their transcoding (Rebrii, 2012). Among such methods, calque or descriptive translation can be noted.

An important role in the translation of proper names also belongs to the use of the traditional equivalents in the translation language. Very often proper names have those, recorded in dictionaries. These include well-known ones – *New York* (Нью-Йорк), *Florida* (Флоріда), *Wild West* (Дикий Захід) etc. In those cases, when it is not possible to find a dictionary match, the translator has to independently decide on the way how to translate a particular proper name (Pedan, 2013).

Conventions and the format used in the target language determine how proper names should be

translated. Depending on the specific characteristics and context in which a proper name is used, it may be untranslated or translated with meaning compensation into the translation language corresponding to the original language. The key factors determining the choice of the method of proper name translation are the purpose of the text and the target audience. To ensure an effective translation, it is necessary for the translator to be familiar with the characteristics as well as stylistic devices used in both languages (Abdolmaleki, 2012).

S. Abdolmaleki distinguishes four key approaches to the translation of proper names:

1) proper names can be left unchanged compared to the text in the source language;

2) proper names can be modified in relation to the phonological and graphological system of the target language;

3) proper names can be expanded to provide information that is not present in the target audience's cultural background;

4) proper names can be excluded from the text during translation if they do not convey the main meaning of the text. This method is needed precisely when the reader is faced with confusion about the proper name indicated in the text (Abdolmaleki, 2012).

The following trends were observed when translating fantasy fiction.

The translation of **anthroponyms** was carried out using the following translation strategies: transliteration, transcription, calque, descriptive translation.

Transliteration and transcription were most actively used, which allowed to convey the author's style and show the target language audience the original names. Examples of transliteration are *eng. Abraham Portman – ukr. Абрахам Портман*, *eng. Jacob – ukr. Якоб*.

The following proper names were translated with the help of transcription: *eng. Robbie Jensen – ukr. Робі Йенсен*, *eng. Martin Pagett – ukr. Мартін Педжет*.

A fairly common way of translating anthroponyms is a calque, which makes it possible to more accurately convey the meaning for the Ukrainian readers: *eng. Grandpa – ukr. дід*, *eng. The Bird – ukr. Пташка*, *eng. Jerries – ukr. фріци*.

Another method of translating proper names was a descriptive translation, which was used in a situation where the use of transcoding would make it difficult for the readers to understand the translation language: *eng. J-dogg – ukr. друзяка Джейкоб*.

At the same time, we could observe a combination of several methods. For example, the translation of proper names using transcription and

calque: *eng. Emcee Worm – ukr. Емсі Хробак, eng. Miss Bloom – ukr. панна Блум.*

The translation of **toponyms** was carried out using transliteration, transcription, traditional translation, calque, descriptive translation.

Transliteration: *eng. The Continent – ukr. Континент, eng. Englewood – ukr. Енглвуд, eng. Тампа – ukr. Тампа.*

Transcription: *eng. Empire State Building – ukr. вежа Емпайр-Стейт-білдинг, eng. The Sunshine Skyway bridge – ukr. міст Саншайн Скайвей.*

At the same time, there was a traditional translation, which reflected the existing tradition of translating proper names: *eng. Wales – ukr. Уельс, eng. Britain – ukr. Британія.*

The translation of **space units** was carried out with the help of calque: *eng. The Milky Way – ukr. Чумацький Шлях.* In this case, the calque strategy is the best choice for translating a space name, because it allows you to present to the readers an already-known concept that does not need additional explanation.

Calque and transcription were used to translate **chrononyms**: *eng. The Second World War – ukr. Друга світова війна, eng. Christmas – ukr. Різдво, eng. Halloween – ukr. Геловін.*

Calque was used to translate **ergonyms**. In this case, it made it easier for the readers to understand the names of organizations and institutions, compared to transcription, which would require additional explanation. For example, *eng. Smart Aid – ukr. аптека «Кмітливий помічник», eng. The Circle Village community center – ukr. громадський центр мікрорайону Столітній Ліс, eng. Siberian labor camp – ukr. концентраційний табір у Сибірі.*

The translation of **chrematonyms** was carried out using transliteration, descriptive translation, calque, and transcription.

Transliteration: *eng. Wellingtons – ukr. «велінгтони», eng. The Pontiac – ukr. «понтіак».*

Descriptive translation for chrematonyms is no less actively used in the case of the possibility of an inaccurate perception of the main meaning in connection with the linguistic and cultural differences between the Ukrainian and English environments – *eng. Drano – ukr. отруйні пігулки, eng. Monster Thick-burgers – ukr. гамбургери страхітливих розмірів, eng. La-Z-Boy – ukr. подертий диван.*

Calque was used to explain the semantic content of proper names. For example, *eng. Neverleak – ukr.*

*підгузки «Завжди сухо», eng. Stay-Tite – ukr. підгузки «Завжди зручно».*

Transcription was also used when translating chrematonyms: *eng. Crown Victoria – ukr. «Краун Вікторія».*

Transliteration, transcription and calque were used to translate **ideonyms**.

Examples of transliteration are *eng. Peter Pan – ukr. «Пітер Пен», eng. Oliver Twist – ukr. «Олівер Твіст».*

Transcription was used in such cases: *eng. Reader's Digest – ukr. журнал «Рідерз дайджест», eng. National Geographic – ukr. журнал «Нешнл джіографік».*

With the help of calque, translation ensured compliance with the linguistic and cultural realities of the Ukrainian audience: *eng. Self-Reliance – ukr. есе під назвою «Покладатись на самого себе», eng. The Selected Works of Ralph Waldo Emerson – ukr. «Вибрані твори» Ральфа Волдо Емерсона.*

#### **Conclusions and prospects for further research.**

Thus, researchers offer different ways of translating proper names, and it is the translator to choose one. The choice of a specific way of translating proper names is influenced by key factors such as the audience of different ages, the context in which the proper name is used, the style of the text, and the semantic content. Most scientists single out four key ways of translating proper names: 1) transliteration or the principle of graphic similarity; 2) transcription or the principle of phonetic similarity; 3) transposition; 4) calque.

Having analyzed the translation of proper names, we determined the following ways of translating proper names: transliteration, descriptive translation, transcription, traditional translation, and calque. The most used ways of translating proper names were transliteration and calque.

Therefore, when translating anthroponyms, it is most appropriate to use transliteration. Toponyms are most successfully translated using transliteration. With the help of calque, it is worth translating space names. When translating chrononyms, calque should be used. The use of calque is most beneficial when translating ergonyms. Transliteration should be used when translating chrematonyms. The use of calque is the most appropriate for the translation of ideonyms.

The prospects of further research are seen in the investigation of other genres and the peculiarities of proper names translation in them.

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## ВЛАСНІ НАЗВИ В ЖАНРІ ФЕНТЕЗІ ТА ЇХ ПЕРЕКЛАД

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*У статті розглядаються особливості перекладу власних назв у романі жанру фентезі. Надано коротку характеристику рис даного жанру літератури. Подано визначення поняття власна назва та наведено різні класифікації, в цілому більшість науковців сходяться на виділенні антропонімів, топонімів, теонімів, зоонімів, ергонімів, космонімів, ідіонімів, хрематонімів, хрононімів. Наведено приклади з досліджуваного роману для кожної в вищеперахованих категорій. Проаналізовано декілька підходів до стратегій передачі власних назв, наприклад такі як запозичення, узагальнення; запозичення і пояснення; заміна поняттям зі схожою функцією в контексті цільової мови; звернення до культури оригіналу, використання назви з культури мови перекладу. Наведено основні етапи роботи над передачею власних назв. Процитовано об'єктивні та суб'єктивні чинники, від яких залежить вибір стратегії перекладу власних назв. Для кожної групи власних назв наведено приклади, які ілюструють способи перекладу, якими скористався перекладач. Під час перекладу антропонімів найбільш доцільним є застосування транслітерації. Топоніми найбільш вдало перекладаються за допомогою транслітерації. За допомогою калькування варто перекладати космоніми. Під час перекладу хрононімів варто використовувати калькування. Застосування калькування найбільш вигідне під час перекладу ергонімів. Під час перекладу хрематонімів варто використовувати транслітерацію. Застосування калькування є найбільш доцільним для перекладу ідеонімів.*

***Ключові слова:** онім, антропонім, топонім, космонім, хрононім, ергонім, хрематонім, ідеонім, стратегія передачі, відповідник.*