building is mixed method — the synthesis of usual and occasional word-building devices.

   Key words: *toponymicon, fantasy, occasionym, secondary world, occasional/ usual word-building means.*

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THE PROBLEM OF RENDERING ANTHROPONYMS 'SPEAKING NAMES' IN LITERARY TRANSLATION

   The article dwells on the peculiarities of rendering anthroponyms-chracteronyms in English literary translations of Russian and Ukrainian classical prose works. The research tackles different approaches to the study of proper names in onomastics, stylistics and translation theory. It is aimed at distinguishing the most adequate and appropriate translator's strategies and tactics in the complex rendering of the specific features of various anthroponyms in literary texts. The research was conducted on the basis of the English translations of the literary classical works «The History of a Town» by M. E. Saltykov-Shchedrin and «Chasing Two Hares» by M. Starytskyi. The perspectives of further investigation are seen as the extension of the factual literary basis with the addition of the literary works in the non-Slavic languages.

   Key words: *characteronyms- anthroponyms, «speaking names», translator's strategies and tactics.*

   Introduction. Overview for the recent researches. There has been recently witnessed a great interest of native and foreign scholars to the applied research in the field of the theory of name. The proper names have been thoroughly investigated throughout the decades by European and American linguists in the domain of stylistics, onomastics, cognitive science and translation theory. The most fundamental works in this aspect include the re-

searches by C. Hough, S. L. Uckleman, P. Florenskyi, A. Losev, V. Komissarov, Yu. Karpenko, A. Superanskaya, N. Vasylyeva, Ye. Otin, V. Kalinkin, O. Fonyakova. The late 1990's and early 2000's witnessed the appearance of such essential theories of the *opera onomae* as the poetic and cognitive onomastics. It goes without saying that the study of names may be traced as far into the past as to the origin of philology itself — to the times of Plato and Aristotle. W. Shakespeare also made great contribution to the development of this field of knowledge by touching upon the nature and meaning of a name is his verse 'What's In A Name?'. The novelty of this research is seen in an attempt to summarize all the existing information about the meaning of people's proper names, anthroponyms, and peculiarities of their functioning in fiction and the possible ways of their presentation in translation.

The purpose of the paper is to reveal the importance of the characterizing function of the literary characters' proper names in the aspect of their pragmatic and evaluative relevance on the text level. As it follows from the numerous literary criticism works on style and translation, including essays by V. Komissarov, R. Galperin, I. Arnold, I. Annenskyi, B. Pasternak, S. Marshak, K. Tschukovskyi, M. Rylskyi, P. Tychina, proper names play an important role in a literary work. They point to the setting, social status and nationality of characters. The names containing in their stems components of common nouns and of other parts of speech can, along with their nominal function, carry out the function of characterizing a person or a place. The up-to-datedness of the performed research is made evident by the pragmatic character of the research itself aimed at distinguishing not only the essential prerequisites of adequate literary translation of Russian and Ukrainian classical works into English but also the most appropriate translator's strategies and tactics of its realization.

The basic presentation. The paper tackles the peculiarities of rendering the characterizing proper names rendering in English translation versions of the works 'The History of a Town' by M. E. Saltykov-Shchedrin and 'After the Two Hares' by M. Starytskyi. Meanings of some names and their correlation with the entire work and

the problem of to what extent it is necessary to render the inner form of the names in general are examined.

In the paper proper names are considered as set designations of singular objects: given names, patronyms, last names. In accordance with the existing onomastic terminology characteronyms are all the present in a particu-

lar literary text anthroponyms which contain in their inner stem explicit, disguised or allusive characteristics of the person who is the bearer of the given name. Partial or complete similarity of the common stem of the anthroponym to an ordinary common noun is termed as significance and the corresponding characterizing proper names are also called 'speaking names' (this term is widely used by such linguists as R. Galperin, I. Arnold, N. Arutiunova. The similarity of the inner form of a proper name and s common noun is also studied as a separate case of transfer of meaning and is often described as the stylistic device of antonomasia.

The methodological basis of the research encompasses the traditional techniques of the inductive method, linguistic and comparative analysis, method of transformations as well as some elements of computational analysis.

As it's seen from the conducted linguistic analysis anthroponyms-characteronyms may be rendered in literary translation by means of transcription or transliteration as proper names are traditionally rendered, but in this case fictitious names become devoid of the implication which they bear in the original. So in books where the names are part of the writer's intention they should be rendered strictly in compliance with their inner form semantics, which predetermines the application of the 'domestication' strategy via the techniques of calquing, contextual replacement, semantic development and, in the most tricky cases, descriptive translation or the translator's footnote.

The diachronic study of this problem resulted in the conclusion that in different epochs characteronyms, while treated in different ways by literary critics, made up an integral part of a literary work, but unfortunately they were often ignored both in Russian and Ukrainian translations of the outstanding English literary works by J. Sheridan, Ch. Dickens, and W. Thackeray and in English translations of the original prose by N. Gogol, N. Ostrovsky and A. Chekhov.

The factual material for the research was formed according to the criterion of the maximum fullness and adequacy of the 'speaking names' significance presentation and realization in the target language and culture. In accordance with this the translations performed by S. Brownsberger and V. Rich were respectively selected. Both authors are known as leading translators of Russian and Ukrainian literature into English. Their individual style is characterized by rendering nuances of the original text not deviating from it. Thanks to this, the English-speaking world has been acquainted with many works of Russian and Ukrainian literature of the 19th century,

the literature of the Soviet period, and contemporary Russian and Ukrainian literature.

Both original literary works, 'The History of a Town' by M. E. Saltykov-Shchedrin and 'After Two Hares' by M. Starytskyi are satirical chronicles of their time written in a picturesque, peculiar, and rather varied language. The common for the both works is the lofty style of old-fashioned speech, folk expressions, proverbs, a formal style of documents and the genre of the journalism contemporary to their authors. The paper draws special attention to the rendering of characteronyms.

Characteronyms create a special system in artistic texts and thus demand particular attention when rendered into a foreign language. Among the characteronyms there occur both real patronyms and fictitious poetonyms, among the latter, literary characters with the 'speaking names', i.e. significant names take a special place. Many allusions may prove oblique to foreign readers which factor predetermines the necessity of the translator's footnotes, detailed references, explanations and comments.

For further study, anthroponyms-characteronyms were further subdivided into fictitious anthroponyms-poetonyms and allusive 'speaking names' constituting the part of the background knowledge (names of famous real figures and characters from other works, mythological and well-known literary characters).

The anthroponyms-poetonyms under analysis were subdivided into the names derived from common nouns and other parts of speech, expressive names, nicknames, and names with common stems but not characterizing their bearers. Names and last names without any common stem were transcribed, e.g. *Линкин—Linkin, Урус-Кугуш-Кильдибаев—Urus-Kugush-Kildibaev*, as well as incidental characters, i.e. peasants, holy fools, soldiers who have only given names with different deteriorative suffixes, e.g. *Матренка—Matryonka, Аксиньюшка—Axinyushka, Митька—Mitka, Яшенька—Yashenka*.

The main way of rendering proper characteronyms in the both literary translations under analysis was the calque of common stems supplemented with suffixes, i.e. — *ov (Великанов—Gigantov; Голохвастов—Bigheadov); -kin (Половинкин—Halfkin); -tsky (Мерзицкий—Abominitsky)*. The suffixes also serve the means of national identification being Russian and Ukrainian native family names. You can come across last names identical in form

with common nouns, e.g. *Прыщ—Pimple («прыщ»—pimple), Комар—Mosquiter («комар»—mosquito)* resembling nicknames.

The main outstanding feature of a characteronym is not only complete or partial resemblance with a word but the presence of the certain temperament traits described in the literary character. The presence of a common stem is suggested by means of motivators. The term 'motivators' here is used to denote synonyms, homonyms or words bearing semantic similarity with the meaning of the speaking name (characteronym) employed by the author to foreground the characterizing function of the given anthroponym. The main purpose of the motivator is to affirm the presence of the characteristics in the stem of the proper name; therefore it must convey information about the bearer.

Motivators may be divided into two groups, explicit and implicit. Explicit motivators are usually found in a narrow context and are expressed either by a word or a word combination. Characteronyms with explicit motivators are the most transparent. In the analyzed examples below the motivators suggestive of the characteronym's content are printed in bold type.

The original: *«Грустилов, Эраст Андреевич, статский советник. Друг Карамзина. Отличался нежностью и чувствительностью сердца, любил пить чай в городской роще, и не мог без слез видеть, как токуют тетери. Оставил после себя несколько сочинений идиллического содержания и умер от **меланхолии** в 1825 году.»* [1, p. 34]

The translation: *«Melancholov, Erast Andreevich, Councilor of State. Friend of the novelist Karamzin. Was notable for the gentleness and sensitivity of his soul, liked to drink tea in the town grove and could not but shed tears on seeing the mating of the black grouse. Left several works, idyllic in content, and died of **melancholy** in 1825.»* [2, p. 29]

The motivator to the governor's family name is the word *«меланхолия»*, in the English translation the motivator is the same *«melancholy»* in the meaning *«depression»* and the last name is rendered '*Melancholov*' thus a registered translation equivalent is used to render the common stem.

The governor's last name *«Угрюм-Бурчеев»* is also supplied in the context with the explicit motivator *«бывший прохвост»*. Both negative characteristics are preserved in the family name's translated version *«Gloom-Grumblev»*, the proper translation equivalent of the motivator *«former hangman»* is also provided.

The original: *«Угрюм-Бурчеев, бывший прохвост. Разрушил старый город и построил другой на новом месте.»* [1, p. 34]

The translation: *«Gloom-Grumblev, former regimental hangman. Destroyed the old town and built another on a new spot.»* [2, p. 29]

There are not many speaking names with explicit motivators in the analyzed works, however, there are plenty of names with evident expressive coloring. These expressive names do not reflect the traits of a character but evoke particular associations with certain emotions. Mainly nicknames and proper names containing in the stems expressive words are distinguished by the significance of this kind.

As it has been concluded such characteronyms are mainly coined on the basis of the colloquial, derogatory, jocular words and dialectal lexis inherent in which is their ability to evoke certain associations, feelings, and thoughts in a listener or a reader. This conclusion may be illustrated by such characteronyms as *'Василиск Бородавкин'* (*'Basilisk Wartkin'*). The main function of such speaking name is to arouse in the audience only negative emotions.

The analyzed novels abound in secondary incidental literary characters bearing proper names which are similar in their stems to common nouns, i.e.: *Толковников—Talknikov, Младенцев—Infantov, Половинкин—Halfkin, Боголепов—Deiformov, Черноступ—Blackfoot*. As it can be seen from the examples adduced the transformation of calque and strategy of explication are mainly at work in this cases.

While translating an interpreter faces another problem which consists in the wide use of the first names, family names and patronyms of foreign origin. These names are either transcribed or rendered taking into account their spelling in their countries of origin. E.g.: *Богдан Богданович Пфейфер (Bogdan Bogdanovich Pfeifer); Антон Протасьевич де Санглот (Anton Protasievich de Sanglot), Ангел Дорофеич Дю-Шарио (Angel Dorofeevich Du Chariot), Клемантинка де Бурбон (Clementinka de Bourbon); Анеля Алоизиевна Лядоховская (Anelya Aloizievna Ladochovska); Ламврокакис (Lamvrokakis); Ксаверий Георгиевич Микаладзе (Ksavery Georgievich Mikaladze); Маныл Самылович Урус-Кугуш-Кильдибаев (Manyl Samylovich Urus-Kugush-Kildibaev)*.

Among them we may find names with veiled significance. These are foreign names alluding not only to the nationality of the bearer in Russian but they also have a common stem in the foreign language. E.g.: *Амалия Карловна Штокфиш (Amalia Karlovna Stockfisch)*. In this name we trace traits of the historical personality *Catherine II the Great*, while the stem of the family name is likened to a common noun *'stockfisch'* meaning in Ger-

man: 1) a cod, 2) colloq. a dull person. In English *'stockfish'* means *'a dried cod'*; the last name of the chemist *Зальцфиш (Salzfisch)* may be interpreted as a dish *'salt fish'* which sounds familiar with the German *'salzfisch'*. The last name of the governor *Богдан Богданович Пфейфер (Bogdan Bogdanovich Pfeifer)* means *'whistler'* which is in German *'Pfeifer'*.

Among the last names of French origin there should be noted such as *'Du Chariot'* and *'de Sanglot'* which are transcribed in English translation (*Антон Протасьевич де Санглот —Anton Protasievich de Sanglot; Ангел Дорофеич Дю-Шарио —Angel Dorofeevich Du Chariot)*. The name of the Governor *Benevolensky (Беневленский)* means *'with good intentions'*. The family name is transcribed into English and but due to the similarity of the origin the English variant of the name becomes even more transparent in its significance than the prototype Russian surname. In English *'benevolence'* means kindness, generosity, thus the name acquires a motivator characterizing the governor positively. E.g.: *«Беневоленский, Феофилакт Иринархович, статский советник, товарищ Сперанского по семинарии. Был мудр и оказывал склонность к законодательству.»* [1, p. 33] *«Benevolensky, Feofilakt Irinarkhovich, Counsillor of State, a seminary friend of Speransky's was wise and showed a penchant for lawmaking. Predicted open public trials and elected provincial governments.»* [2, p. 28]

The last name of *Foty Petrovich Ferapontov (Фотий Петрович Ферапонтов)* is rendered in translation as *'Servantov'* though it is difficult to expose in the original the meaning of the inner form derived from the calendar name *Ferapont (Therapontos)*. However, the translator made transparent the veiled meaning of *'helper'* or *'servant'* from Old Greek *'therapontos'* and added to the native English stem the foreign Russian suffix *-ov*, combining the strategies of explication and domestication. E.g.: *«Ферапонтов, Фотий Петрович, бригадир. Бывый брадобрей оного же герцога Курляндского.»* [1, p. 32] *«Servantov, Foty Petrovich, Brigadier. Former tonsorial artist to this same Duke of Courland.»* [2, p. 27]

Among the speaking names of famous personalities there should be outlined the given below characteronyms which make allusion to their real bearers and thus likened the certain literary characters to them in different aspects. The name of *Elder Dobromysl ('Goodthought'* in translation) contains in itself an implied allusion to *Elder Gostomysl of Novgorod*, traditionally associated with the summoning of the Varangian princes to Russia.

Some names of mythological figures are rendered in peculiar ways. For example in the original text the goddess *Venus* is mentioned but with another name *Киприда (Kiprida)* that points to her origin from Cyprus as well as the place where she is worshiped. The goddess's name is translated as *'Venus'*, although one could use the expression *'the Cyprian goddess'* keeping the meaning suggested by the author. In this case the strategy of domestication is also employed.

Conclusions and perspectives. The analysis of the translation strategies and techniques employed by translators revealed the predominance of the strategies of explication, domestication and metaphorization. The following strategies were realized by means of such translation techniques as the supplement of a proper equivalent or analogue, the use of lexical and grammatical transformations, descriptive translation and the translator's footnotes and comments. It should be mentioned that while the significance of speaking proper names also termed as anthroponyms-characteronyms should be rendered in translation, the calquing of some proper names devoid of the proper characterizing function proved in certain cases irrelevant, although it added vividness and expressiveness to the translation in general. The perspective of further investigation is seen in the analysis of the peculiarities of rendering toponyms and ergonyms in artistic translations from typologically distant languages.

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ПРОБЛЕМА ВІДТВОРЕННЯ В ПЕРЕКЛАДІ ХУДОЖНЬОГО ТЕКСТУ АНТРОПОНІМІВ «SPEAKING NAMES»

Статтю присвячено вивченню особливостей відтворення антропонімів-характеронімів в англомовних перекладах художніх прозаїчних творів російською та українською мовами. У статті розглянуто різні підходи до вивчення власних назв у ономастиці, стилістиці та перекладознавстві. Метою дослідження є визначення найбільш адекватних і влучних перекладацьких стратегій і тактик при комплексному відтворенні специфіки різних типів антропонімів у художньому тексті. Дослідження провадилось на матеріалі англомовних перекладів художніх класичних прозаїчних творів М. Е. Салтикова-Щедріна «Історія одного міста» та М. Старицького «За двома зайцями». Перспектива дослідження убачається у розширенні фактичного матеріалу за рахунок залучення літературних творів неслов'янськими мовами.

Ключові слова: *антропоніми-характероніми, «speaking names», перекладацькі стратегії і тактики.*

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THE PROBLEM OF RENDERING ANTHROPONYMS 'SPEAKING NAMES' IN LITERARY TRANSLATION

Abstract

In the focus of the research there are the peculiarities of rendering the meaning of the characterizing proper names in literary translations from Russian and Ukrainian into English. The study is aimed at distinguishing the best suited ways of translating the meaningful proper names in belle-letters style. The article tackles different approaches to the issue of the «speaking names» or characteronyms, their place in the anthroponymics, poetic and cognitive onomastics and translation studies. The factual material was formed on the basis of the anthroponyms selected from the novel «The History of a Town» by M. E. Saltykov-Shchedrin and from the play «Chasing Two Hares» by M. Starytskyi. Characteronym or the characterizing proper names are names expressing the characteristics of the bearer, the particular literary char-

acter. The paper studies different types of proper names the adequate rendering of which proves relevant in translation: characteronyms proper, poetonyms, allusive names. It's been concluded that being an essential part of the writers' intentions the units under investigation should be rendered in translation according to their inner form, which is placed in the common stem of the character's name. The most appropriate translator's strategies and tactics have been outlined and grounded. The perspectives of further investigation are seen as the extension of the factual literary basis with the addition of the literary works in the non-Slavic languages.

Key words: *the characterizing proper names, the «speaking names», characteronyms, anthroponyms, poetonyms, allusive names, inner form, translator's strategies and tactics.*

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АСОЦІАТИВНЕ НАВАНТАЖЕННЯ ЕРГОНІМНОЇ ЛЕКСИКИ
(на матеріалі української мови)

Статтю присвячено опису результатів вільного асоціативного експерименту зі встановленням семантичних гештальтів асоціативного поля ергонімів м. Києва. Описано методику проведення вільного асоціативного експерименту, укладено асоціативний словник ергонімів.

Ключові слова: *когнітивна ономастика, ергонім, вільний асоціативний експеримент, асоціативне поле, семантичний гештальт асоціативного онімічного поля.*

В останнє десятиріччя особливу увагу дослідників привертає асоціативне поле власних назв [4; 5; 9; 13], але ергонімна лексика залишається без спеціальної уваги, що й зумовлює актуальність даної