

правильного прочитання і сприйняття авторського бачення. Теоретичне значення дослідження визначається тим, що воно окреслює особливості перекладу засобів когезії. Отримані результати сприятимуть покращенню наступних перекладів текстів українських постмодерністів і слугуватимуть базою для подальшого вивчення засобів когезії в текстах інших стилів.

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## PERSONAL NAMES IN FAIRY TALES: TRANSLATION PECULIARITIES

### ВЛАСНІ НАЗВИ У КАЗКАХ: ОСОБЛИВОСТІ ПЕРЕКЛАДУ

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The translation of literary works is always a challenge as any art work is characterized by a great number of stylistic means and devices. A fairy-tale is a quintessence of symbolism and wisdom. The goal of the study is to research the methods of translation of personal names in fairy-tales from the English language into Ukrainian.

A fairy-tale is a prose folk story about fictional characters and events having a written or an oral form and belonging to an epic genre [12, p. 250]. Fairy tales provide a chance to get acquainted with the traditions, culture and oral creativity of a definite nation, see their understanding of the good and the evil [5, p. 153].

The folk text carries the inscriptions of cultural coding in the form of myths, legends, symbols, fantasy and dreams of the source culture [14].

Within the genre of a classical folk fairy-tale there is an author's fairy tale which is closely connected with a folk tale, but it is created by a certain author [12, p. 250]. The author's fairy-tale developed during the epoch of Classicism as a low entertaining genre and was aimed at adults, not children to teach them some morale. During the era of Romanticism the author's fairy-tale was developed by Ch. Dickens, L.Carroll, and W. Thackeray. In the XIX-th century folk fairy-tale plots were literarily worked on and retold by writers J. Jacobs, H. Pyle, etc. The XIXth and XXth centuries gave birth to such writers of the author's fairy-tale as J. Barry, B. Potter, A. Milne, E. Farjeon [4].

The difference between the fairy-tale and the author's fairy-tale is that the latter does not necessarily have all the elements of the folk story: it may lack traditional beginnings and endings of the fairy-tale, it can have more than one story-line and obey the writing rules characteristic for the printed literary works [4].

Personal names in fairy-tales are often labels of certain character traits. Traditionally folk stories often have «talking» names [2] which are associated with some prominent character or appearance feature of the tale heroes. In the fairy-tale «The Tree Little Pigs» [16] the name of the villain is *Big Bad Wolf* which directly applies to the archetype of cold-blooded killer [11] and has a negative emotional assessment expressed by the adjective *bad*. To translate the name of this character from the source language it is possible to use the existing similar hero's name from the target language which in Ukrainian is *Grey Wolf (Siryi Vovk)* [8] which is possible due to the fact that the characters in both tales are pretty close in appearance, actions, symbolism, and assessment.

Quite often in folk fairy-tales with the closely similar plot presented in several nations the problem of translation of personal names is caused by the existing translation counterparts which nominate not completely similar characters, for ex., the Ukrainian fairy-tale «The Small Round Bun» («Kolobok») and its American counterpart «The Gingerbread Man» have heroes who don't look alike and have differences in the plotline. To preserve the national authenticity and accentuate the differences of similar characters it would be better to use the original names and its direct word-for-word translation: the Small Round Bun (Kolobok) is a fun yellowish bun round like a ball [6], while the Gingerbread Man (Imbyrnyi Cholovichok) is a biscuit made of gingerbread, usually in the shape of a human being with eyes, a mouth, and buttons made of frosting [15].

When a fairy-tale has no similar work in the target language character's name can be translated with the help of 1) the name's transcription; 2) transliteration; 3) the combination of the two, and 4) rephrasing of the name to demonstrate character's peculiarities.

Transcription is the change of the original phonemes with the help of the graphic means reflecting the sounds in the language of translation [1, p. 34], for ex., some names from the fairy-tale by A. Noll «I Need My Monster» [13] are transcribed: *Gabe* – *Геїб*, *Mack* – *Мек*.

Transliteration is a formal translation of each letter of the name in the source language with the help of the letters of the target language [7, p. 207], for ex., some names from the fairy-tale by J. B. Jacques «The Outcast of Redwall» [10] are transliterated: *Trattak* – *Траммак*, *Swartt* – *Сварпмм*.

Transcription and transliteration are often combined [3, p. 240] as their combination allows to find the closest acceptable for the target-language translation, for ex., names of some other characters from the fairy-tale by J. B. Jacques «The Outcast of Redwall»: *Burrbob* – *Бурбоб*, *Muggra* – *Мугра*.

Rephrasing of the name is based on transcription or transliteration and is supplemented with the partial change of the name. It is used to show the gender of the character which is a present category in the target language, but a missing one in the source language, for ex., in the fairy-tale by K. A. Applegate «Crenshaw» [9] the name of the heroine *Marisol* – *Марісоль* is transliterated and rephrased at the end as the last letter got palatalized with the help of the letter *ь* which indicates the feminine gender in Ukrainian.

Rephrasing is also used to show the character's peculiarities, for ex., instead of the direct translation of the name of the main character's imaginary friend *Crenshaw*, a cat from the fairy-tale by K. A. Applegate «Crenshaw», it can be partially transcribed with the ending of it changed into a word *show* – *шоу* to reflect the characteristic behaviour of the cat who appeared and disappeared when the boy was hungry: *Crenshaw* – *Креншоу*. In our opinion such a translation is closer and clearer to the reader than the direct meaning of the name – a winter melon.

Summing up, the translation of the personal names in fairy-tales depends on the existence of counterpart characters and the degree of their similarity in the source and target languages. When heroes are practically identical their names can be substituted with the counterparts from the target language, names of less close characters should be preserved and translated just like names of heroes without any counterparts, that is, with the help of the transcription, transliteration, combination of transcription and transliteration, and name rephrasing.

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