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**(NOT) LOST IN TRANSLATION: PROPER NAMES IN “DON QUIXOTE”
TRANSLATED INTO UKRAINIAN BY M. LUKASH**

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The article is devoted to the strategies of proper names translation. Attention is paid to the translation of different types of onyms, as well as to proper names serving as a base for word plays and set phrases.

Keywords: proper name, charactonym, adaptation, transcription, analogy, set phrase, word play, translation.

Introduction. The problem of proper names translation is one of the most burning for specialists involved in literary translation. No doubt, numerous guides and manuals suggest various solutions to this problem. Nevertheless, the authors of these guides never take into account *all* the possible difficulties of interpretation a translator has to face. The main and the most important reason for us to study this subject is the fact that proper name translation was poorly investigated by Ukrainian scholars. In this respect we find it necessary to address this problem basing on the material of “Don Quixote” translated by Mykola Lukash.

Therefore, the **actuality** of this article is conditioned by the necessity of complex overview of proper names translation techniques and the lack of sufficient researches based on the language pair *Spanish – Ukrainian*.

Thus, the **purpose** of this research is to investigate different translation strategies concerning proper names. The research is based on two versions of “Don Quixote”: the original one in Spanish and its Ukrainian translation realized by M. Lukash with chapters XXI–XXXV, LXI–LXXIV of the second part translated by A. Perepadia.

Background and motivations. Actually, the question of proper names translation has been addressed by numerous foreign and a few Ukrainian scholars. Proper names translation is mostly a practical problem, so the majority of works dealing with it have a pragmatic orientation. It is hard to generalize, as different language pairs may (and do) have different translation problems and, therefore, the solutions may vary. V. A. Péter suggests the following generalized approaches to proper names translation: transference (or leaving the name unchanged), substitution of a conventional name, transliteration (naturalization), translation, modification (total transformation), omission (leaving out the name or part of it), addition (supplementing the name by an added element), and generalizing the meaning of the name [15: 112–113]. According to M. B. Berezhna, there exist thirteen stages of proper names translation [1]. They include in particular transliteration, transcription,

morphological transformation, functional analogy, loan translation, etc. Another classification concerning proper name translation belongs to E. Antonopoulou. The author singles out the following strategies: preservation of proper names, replacement of a proper name by a common noun, replacement of a proper name by an explicating phrase [7]. In our research we try to stick to existing scientific traditions while defining translation strategies and paying attention to some other details, which obviously eluded the attention of scholars.

Results and discussion. Having analyzed at least 240 contexts of proper names translation, we singled out several strategies, which are discussed below.

1. **Transcription and transliteration.** We decided to unite these two techniques under one headline, as they both demand minimal efforts of a translator. Very often transcription and transliteration are a traditionally demanded form of translation. Thus, for example, the names of main characters of the novel are transcribed with a slight phonetic and grammatical adaptation to Ukrainian language: *Don Quijote* → *Дон Кіхот*, *Sancho Panza* → *Санчо Панса*, *Dulcinea del Toboso* → *Дульсінея Тобоська*, *Rocinante* → *Росинант*, etc. We must admit that all the mentioned cases of names transcription are cases of charactonyms or so called ‘speaking names’, for the translation of which the translator could have found Ukrainian analogs. But still, the transcription permitted to save the original form of names, so that they are recognizable in the context of universal culture.

Charactonyms translated in this manner lose a huge part of their meaning. Thus, for example, the augmentative meaning of the suffix *-ote* of *Don Quijote* was not rendered in Ukrainian translation. On the other hand, the translator found the way to introduce into the text **short explanations of characters’ names**, which for one or another reason were not translated by means of analogy. Compare:

“... *al fin le vino a llamar Rocinante, nombre, a su parecer, alto, sonoro y significativo de lo que había sido cuando fue rocín, antes de lo que ahora era, que era antes y primero de todos los rocines del mundo*” [8: 102] – “...і назвав нареши́ті **Росинантом**, се́бто **Перешикапою**. Се ім’я здалось йому благородним і милозвучним, а до того ще й промовистим: бувши передніше шкапою, перетворився б то його кінь у найпершого румака на світі” [4: 24].

“*Junto a él estaba Sancho Panza que tenía del cabestro a su asno, a los pies del cual estaba otro rótulo que decía "Sancho Zancas", y debía de ser que tenía, a lo que mostraba la pintura, la barriga grande, el talle corto y las zancas largas, y por esto se le debió de poner nombre de Panza y de Zancas, que con estos dos sobrenombres le llama algunas veces la historia*” [8: 159]. – “Трохи ода́ль стоїть **Санчо Панса**, осла свого за оборо́ть тримаючи; під о́сло́м написа́но – “**Санчо Санкас**”: судячи з ма́лювання, мав він товсте черево, короткого тулуба й довгі ноги, тим-то й прізвище йому прокладено **Панса** або **Санкас**, се́бто **Пузань чи Цибань**, воно і так і так у нашій історії пишеться” [4: 55].

Speaking of the main character’s name we can admit that the translation *Дон Кіхот* helped the realization of onym play, as according to the plot the real name of Don Quixote is either *Quijada*, or *Quijana*, or *Quesada*: “... *y al cabo se vino a llamar don Quijote; de donde, como queda dicho, tomaron ocasión los autores desta tan verdadera historia que sin duda se debía llamar Quijada y no Quesada, como otros quisieron decir*” [8: 102]. – “Кінець кінцем він нарік себе **Доном Кіхотом**; звідти ж то й висновують автори цієї правдивої історії, що в дійсності його прізвище було **Кикоть**, а не **Віхоть**, як твердили деякі інші” [4: 24].

The solution to the problem of translation of supposedly Don Quixote's real name can be found in the end of the book. The translation of the last chapters of the second part of "Don Quixote" was performed by A. Perepadia (and not by M. Lukash), who opted for more "noble" translation *Alonso Quijano* → *Алонсо Кіхано*, without experimenting with finding analogs.

2. **Phonetic, graphical, and morphological adaptations.** As it is mentioned above, even transcribed and transliterated names underwent certain adaptations to make them sound more traditional, more Ukrainian. Therefore, we observe the following changes:

Phonetic:

– the endings *-e* and sometimes *-o* of masculine names disappear in translation: *Rocinante* → *Росинант*, *don Quijote* → *Дон Кіхот*, *Grisóstomo* → *Хризостом*, *Laurcalco* → *Лауркальк*, *Micocolembo* → *Мікоколемб*;

– mythological and other proper names belonging to the universal heritage are transcribed according to the national tradition: *Sansón* → *Самсон*, *Nero* → *Нерон*, *Tarquino* → *Тарквіній*, *Clori* → *Хлоріда*, *Matusalén* → *Мафмусаїл*. A particular case in this kind of translation is rendering a vulgar form of name *Aesop*, mentioned by one of the characters: *como hablaron en tiempo Guisopete* → *як за царя Гізона* (Compare with literary accepted forms: *Esopo* → *Езон*). The translator inserted *z* before the initial vowel, which is proper to certain Ukrainian dialects, while the literary norm does not accept this use. The same kind of changes (imitation of folk speech) can be traced in the way the translator renders the names of certain countries: *España* → *Гушпанія*, *Etiopía* → *Ефтіонія*;

– *c* and *g* in combination with *r* are conveyed as *x* analogically to *Cristo* → *Христос*: *Grisóstomo* → *Хризостом*;

– vocalicity of *s* in an intervocalic position – it is rendered as *з*, which is not proper to Spanish pronunciation, so it is either a translator's mistake made under influence of other languages, or a conscious choice: *Grisóstomo* → *Хризостом*, *Teresa* → *Тереза*;

– women's names and certain proper names of feminine gender get final *-a* if they do not have this flexion in the original: *Mari Gutiérrez* → *Марія Гутьєррес*, *Santa Hermandad* → *Свята Германдада*; some endings are substituted by *-a*: *Maritornes* → *Маріторна*;

Graphic:

– certain proper names are transcribed in accordance to the national tradition of writing (this does not affect their pronunciation): *la Mancha* → *Ламанча*, *Mari Sancha* → *Марісанча*, *Santiago* → *Сант-Яго*, *Ciudad Real* → *Сьюдад-Реаль*;

Morphological:

– names formed with the help of *de* indicating genitive case like *Dulcinea del Toboso* are translated:

a) by proper name + adjective usually formed from the name of location: *Dulcinea del Toboso* → *Дульсінея Тобоська*, *Palmerín de Oliva* – *Пальмерін Оливський*, *Brandavarabán de Voliche* → *Брандабарабан Махлярський*;

b) by genitive case of the second component of the name: *el Caballero de los Leones* → *Рицар Левів*, *el Caballero de la Triste Figura* → *Рицар Сумного Образу*, etc.;

c) by means of apposition: *Espartafilardo del Bosque* → *Еспартафілард-Лісовик*;

d) (rarely) word for word translation as a means of avoiding tautology: *Dulcinea del Toboso* → *Дульсінея із Тобоса*;

– masculine names ending in *-o* keep their endings in translation, but they become fully declinable (i.e. they can change their endings in accordance with the grammatical case they are in). This phenomenon is not proper to literary Ukrainian, although it is to some extent widespread in popular language and is possible according to some Basic spellers not adopted universally: ... *і подейкують ніби то з кохання до тієї вражої Марсели, багатого Гільєрма дочки* [4: 65], *Дон Кіхот поспитав у Педра* [4: 65], ...*то палить краще оту, що про славного отамана та про Дієга Гарсію* [4: 198], *заборонив Кімеріїн батько Басільєві* [4: 416], (Original names are *Guillermo, Pedro, Diego, Basilio*);

– adaptation of feminine last names, so that their form corresponds to the folk tradition: *Aldonza Lorenzo* → *Альдонса Лоренсова, Альдонса Лоренсівна*. (See andronyms);

– number modification is rather rare, it usually serves as a means of disdain in folk speech: *es persona bachillerada por Salamanca* [9: 83] → *а він же бакалярував по тих Саламанках* [4 : 490].

3. **Search for analogs.** This way of proper names translation is the most appropriate while translating charactonyms, surnames, and sobriquets. It is important to point out that the initial meaning was not always saved in translation, in case of polysemy the translator chose the meaning he found the most appropriate. Thus, for example, in the pair *Juan Haldudo* → *Хуан Лантух* the original *Haldudo* means ‘having flying skirts’ and originates from *halda* – ‘1) skirt; 2) sackcloth’. The translator chose *Лантух* meaning ‘sack’ as a folk word of masculine gender, thus he avoided any feminine connotations connected with the word *halda* (or *falda*).

In certain cases a full name of a character is rendered by means of transliteration, while the sobriquet is conveyed through an analog. Thus, *Ginés de Pasamonte* → *Хінес де Пасамонте*, but *Ginesillo de Parapilla* → *Хінесик Потягусик*.

We have already mentioned the supposedly real names of Don Quixote, which appear in the beginning of the novel. They were *Quijada, Quesada, and Quijana*. M. Lukash translated them *Кізоть, Віхоть, and Кикоть* correspondingly. Nevertheless, none of these translations has any common semantics with the original. The choice of the analogs was preconditioned by the necessity to use a word of a similar phonetic form to *Kixot*. Compare: *Quijada* (jaw) → *Кізоть* (claw), *Quesada* (≈ cheesecake) → *Віхоть* (wisp), *Quijana* (a surname of nobles inhabiting an eponymic town; certain linguists connect this name with the meaning ‘suffering, complaining’ [14: 22]) → *Кикоть* (now more known as a surname, a remainder of an amputated limb, an underdeveloped limb). (To read more about these surnames see [12]).

Certain proper names are compounds translated as compounds: *Beltenebros* → *Милосум, don Quirieleisón de Montalbán* → *Дон Господи-Помилуй Монтальбанський* (*Quirieleisón* – from Greek ‘God, have mercy’ [11: 312], which corresponds to Ukrainian *Господи, помилуй*), *Tirteafuera* → *Гетьвідсіля*. In other cases compounds are translated as non-compound nouns: *la doncella Placerdemivida* → *дівчина Ясочка*, or vice versa: *la viuda Reposada* → *вдова Тихолітська, dueña Dolorida* → *дуенья Гореслава*.

A special case of translation is conveying proper names that belong neither to Ukrainian culture, nor to Spanish. Thus, for instance, Arabic *Cide Hamete Benengeli* was translated as *Сід Ахмет Бен-Енхелі* and French *Pierre* – as *Петро* (while *Pedro* is still translated as *Педро*).

In the eighteenth chapter of the first part of the novel we observe numerous names, whose primary function is sonorisation, the creation of sound layer of the text: *Micocolembo*, *Brandavarabán de Boliche*, *Timonel de Carcajona*, *Alfeñiquén de Algarbe*. The translator adopted the right strategy having conveyed *Alfeñiquén de Algarbe* as *Дженджерун Альгарбський* to make the text more phonetically attractive.

The coincidences, when the names conveying a similar meaning in both languages have a similar phonetic form, are rare but still exist, compare: *doña Maguncia* → *донья Могуниця*, *Trifaldi* → *Трихвоста*, *Трифалдиста*.

Translation of charactonyms by means of finding analogs in the destination language is, perhaps, the most complicated type of translation, which does not presuppose ready-made solutions. Unfortunately, we cannot analyze every case of translation within this article, although we continue addressing this problem while analyzing other aspects of proper names translation.

We also singled out a few groups of proper names we want to pay particular attention to. The strategies of their translation may include all of the mentioned above, but still they form several notional groups, which, as we noticed, have their particularities of translation.

1. **Diminutives.** Speaking about this group we mean both: diminutives existing in translation only and diminutives in the original translated as diminutives in Ukrainian.

Non-diminutive forms are usually translated by diminutives in the case of affectionate salutation: *¿No es verdad todo esto, hijo Andrés?* [8: 384] – *Правду я кажу, синку Андресику?* [4: 194]; or, as we observe it, in case when a proper name is used with a possessive adjective: *Sancho mío de mi alma* [9: 421] – *Санчику мій любчику* [4: 575], *Teresa mía* → *Терезонько*. We also noticed names formed with the help of an augmentative suffix translated by a diminutive: *Teresona* → *Терезуля*.

Diminutives existing in the original are either transcribed (*Marica* → *Маріка*) or conveyed as diminutives by pure coincidence of suffixes (*Sanchico ya tiene quince años* [9: 61] → *Санчикові вже п'ятнадцятий минув* [4: 351]), or are rendered by the use of the suffix proper to the target language (*Ahora te digo, Sanchuelo* [8: 450] → *Слухай же тепер, Санчисько* [4: 238]).

2. **Andronyms.** The name of Sancho's wife belongs to one of the mysteries of the novel. The problem is that the author uses at least four different names to denote Sancho's wife: *Teresa Panza*, *Teresa Cascajo*, *Mari Gutiérrez*, and *Juana Gutiérrez*. For more information see [13]. M. Lukash thoroughly transcribed each of the names, except *Teresa Panza*, which obtained an andronymic suffix *-ix(a)*: *Тереза Пансиха*. This suffix serves to bring the name closer to the folk naming tradition. The same can be said about other feminine surnames, which can be occasionally found in the text of Quixote: *Berruessa* → *Скаліїха*. This manner of translation reflects the general tendency to convey surnames possibly closer to Ukrainian folk tradition (e. g. *el hijo de Pedro de Lobo* → *син Педра Вовчури*, *la nieta de Mingo Silvato* → *Мінга Пицала небога*, *el hijo de Juan Tocho* → *Хуана Гевала син*, etc.).

3. **Toponyms.** As far as toponyms are concerned, we distinguish several strategies of translation. The most widespread and traditional is transcription, for the obvious reasons we are not going to dwell upon it.

Certain word plays involving toponyms are conveyed by means of a word play: *la gran laguna Meona, digo Meótides* [8: 366] → *великого Сцитського (або, як дехто каже, Скіфського) озера* [4: 182]. *Meona* is derived from *tear* – 'to piss', *Сцитське* has the same origin, both are literary neologisms: the first one belonging to M. Cervantes, the

second one – to M. Lukash. The terms *Meótides* and *Скіфське море* exist although the first one means ‘The Sea of Azov’ and the second one – ‘The Black Sea’.

Toponyms accompanied by an adjective of ameliorative meaning are translated according to a national tradition, imitating precedential expressions: *la gran Compluto* → *преславного города Комплуто*, *las dulces aguas del famoso Xanto* → *солодкі води славути-Ксанфа*. Compare: *у Вільні, городі преславнім; Дніпро-Славута*.

Toponyms denoting geographical objects occupying a substantial territory, especially those preceded by a possessive adjective or an apposition, are translated with the help of the suffix *-щин(а)*, which in Ukrainian tradition is added to the names of towns and cities and serves to denote the territory around them. In contemporary Ukrainian this suffix is sometimes added to names of the countries to produce a humoristic effect. We believe it is employed with the same purpose in the expressions below: *vos os podéis volver a vuestra China* [9: 27–28] → *то вертайся в свою Китайщину* [4: 328], *a los reinos de Portugal* [8: 250] → *на Потругальщину* [4: 109].

4. Theonyms and names of the saints. Our first observation is that while translating names of the saints the translator prefers typically Ukrainian variants of names: *San Diego Matamoros* → *святий Яків Маєробієць*, *San Jorge* → *святий Юр*, *Jupiter Tonante* → *Юніпер Гримій*, *de aquel filisteazo de Golias* [9: 37] → *того Филістозу Голяфа* [4: 337]. (The epithets *Matamoros*, *Tonante* underwent translation by means of analogy). The same can be said about saints’ holidays – they are translated according to the folk tradition: *el día de San Juan Bautista* → *на Головосіку*.

Another problem is translation of idiomatic expressions and exclamations containing theonyms. For that purpose the translator opted for the formulae widely accepted in folk speech: *¡Oh santo Dios!* [9: 206] → *Боже свідче!* [4: 441]; *¡Vive Roque, [...]!* [9: 98] → *Роком святим клянуся...* [4: 375]; *lo sabe Dios y todo el mundo* [9: 75] → *те знає Пан Біг і добрії люди* [4: 358]; *no sé más, y Dios sea conmigo* [9: 75] → *мо ї я вже не знаю ані руш; Бог з вами, пане, та Бог же й зо мною* [4: 359]; *¡Santa María!* → *Богородице Диво!* As we see, the syntactical structure of the original and its translation vary, sometimes substantially.

5. Derivatives from proper names. A particular trait of Cervantes’ language is his tendency to creation of neologisms. The same can be said about M. Lukash’s translations, in which we sometimes observe proper names derivatives not present in the original. These add imagery; contribute to language economy of the text. Among the derivatives we single out:

– **adjectives in the superlative degree:** *...el acendradísimo caballero don Quijote de la Manchísima y su escuderísimo Panza*. – *El Panza aquí está [...] y el don Quijotísimo así mismo* [9: 421] → *... найпренепорочнішого і найпреламанчішого рицаря Дона Кіхота і його найпреджурнішого Панси?* – *Найпрепансіший тутечки [...] і Найпрекіхоміиий теж* [4: 507]; *cortesísimo Cortés* [9: 85] → *знакомитий Кортеєс* [4: 365];

– **verbs:** *Poco le falta a nuestro huésped para hacer la segunda parte de don Quijote* [8: 392] → *Боюся я, коли б і наш господар не здонкіхотився* [4: 199].

Translation of proper names does not usually involve translation of an isolated name; all the proper names we mentioned are highly dependent on the context. But nevertheless, the translator had a certain freedom dealing with them. The most problematic are those, which make part of a word play or a phraseological unit/set phrase. Thus, we

want to analyze two more important cases: **proper names within the situation of misunderstanding and mispronunciation** and **proper names in set phrases**.

1. Proper names within **the situation of misunderstanding and mispronouncing** are usually found in the speech of Sancho, who, according to the plot, is a representative of peasantry. All of the mispronounced proper names are a product of word play. Let's consider a few cases.

The name of the alleged Arabic author of "Don Quixote" is *Cide Hamete Benengeli*, which is occasionally pronounced by Sancho as *Cide Hamete Berenjena*, *berenjena* meaning 'eggplant', which is not far from the truth as *benengeli* means 'aberenengado' in Arabic [8: 159], that is 'violet-colored', derived from the name of an eggplant. M. Lukash transcribed the name *Benengeli* with slight graphic changes – *Бен-Енхелі*; thus, the name lost its meaning it might have had in Spanish. The mispronounced word was rendered as *Брехунеллі* – derivative from 'liar'. In accordance with this substitution the translator had to change a part of the dialogue: in original Sancho says that "*los moros son amigos de berenjenas*" – "*Moors are friends of eggplants*", but in the translation they are liars.

Another example of misunderstanding is rendered into Ukrainian by completely different words as the original wordplay was completely untranslatable: "*Y quiéeroos decir agora, porque es bien que lo sepáis, quién es esta rapaza: quizá, y aun sin quizá, no habréis oído semejante cosa en todos los días de vuestra vida, aunque viváis más años que sarna*."

– *Decid Sarra* – *replicó don Quijote, no pudiendo sufrir el trocar de los vocablos del cabrero.*

– *Harto vive la sarna* – *respondió Pedro* –; *y si es, señor, que me habéis de andar zaheriendo a cada paso los vocablos, no acabaremos en un año.*

– *Perdonad, amigo* – *dijo don Quijote* –, *que por haber tanta diferencia de sarna a Sarra os lo dije; pero vos respondistes muy bien, porque vive más sarna que Sarra, y proseguí vuestra historia, que no os replicaré más en nada*" [8: 177].

In the original the wordplay is based on the biblical name *Sarra* (Sarah) and the appellative *sarna* (scabies).

"*А тепер треба вам знати, що то за дівчина, я вам розкажу зараз, бо ви, мабуть, зроду ще такого не чули та, певно, і не почувте, хоч і до **Іродових** літ доживете.*

– *Не **Іродових**, а **Яредових***, – *зауважив Дон Кіхот; прикро йому було слухати, як той козопас слова перекручує.*

– ***Іроди** теж, буває, довго живуть*, – *відповів Педро.* – *Ви мені, пане, краще не перебаранчайте, бо як будете до кожного слова прискіпуватись, то й за рік кінця не дійдемо.*

– *Вибачай, друже*, – *сказав Дон Кіхот*, – *я тебе недурно перепинив, бо одне діло **Ірод**, а друге – **Яред**. Зрештою, ти цілком слушно зауважив, що інший **Ірод** і **Яреда** переживе"* [4: 66].

In the translation we observe the wordplay based on the names of *Herod* and *Jared*. Thus, the wordplay is preserved but with different names that still allude to the Bible.

If in the case of *Benengeli* the translator did not change the phonetic form of the correct name as it is one of the key names of the novel, he was not that precise with some minor characters whose names were involved in the wordplay. Compare:

“– Yo, señor gobernador, me llamo el doctor **Pedro Recio de Agüero**, y soy natural de un lugar llamado **Tirteafuera**, que está entre Caracuel y Almodóvar del Campo, a la mano derecha, y tengo el grado de doctor por la universidad de **Osuna**.

A lo que respondió Sancho, todo encendido en cólera:

– Pues, señor doctor **Pedro Recio de Mal Agüero**, natural de **Tirteafuera**, lugar que está a la derecha mano cómo vamos de Caracuel a Almodóvar del Campo, graduado en **Osuna**...” [9: 374].

“– Мене, пане губернаторе, звати доктор **Педро Суворіо де Годіно**, родом я із села **Гетьвідсіля** (це, як їхати з Каракуеля на Альмодовар-дель-Кампо, буде у праву руку), а докторувався в **Лисунському** університеті.

На те промовив Санчо, киплячи гнівом:

– От що, дохторе **Педро Суворіо Лихої Години**, родом із **Гетьвідсіля**, що то в праву руку, як їхати з Каракуеля на Альмодовар, а дохторований у **Лисунському** неверситеті!” [4: 545].

Analyzing these excerpts we pay attention to the following proper names:

Recio – Суворіо – the meaning of ‘strict’ is preserved in translation, the translation imitates (but not copies) the phonetic form of the original;

Agüero meaning ‘omen’ is translated by **Годіно** (similar to ‘година’ – ‘an hour’), so that **de Mal Agüero** in Sancho’s perception would be translated as **Лихої Години**. Compare: ‘of the bad omen’ (original) → ‘of hard times’ (translation). Both *mal agüero* and *лиха година* are set phrases in the corresponding languages.

Tirteafuera → **Гетьвідсіля** – the meaning and the morphological form are completely preserved, while the phonetic form is not. *Tirteafuera* is a real toponym, in a different context it is also translated as *Гетьки*, which is closer to Ukrainian tradition of place naming.

Universidad de Osuna → **Лисунський університет**. The translation is not obvious. According to the comments to the novel given on the website of the Institute of Cervantes [10], the University of Osuna was a minor one and, obviously, did not have a medical department; therefore, Pedro Recio de Agüero is probably not a doctor. **Лисунський**, as we suppose, was derived from *Лисуна*, which according to V. Hrinchenko’s dictionary means ‘a cow with a white blaze on the forehead’ [5: 363]. Thus, if the level of education of the character was doubtful in the original, the translation implies that he might have been a cowherd or a peasant. So the excerpt we have analyzed serves to illustrate not only the means of wordplay translation, but also the ways to convey implicit information in translation.

2. As far as **set phrases containing proper names** are concerned, we notice the following strategies of their translation:

a. translation of a proper name by its equivalent (syntactical structure of the phrase may be changed): *qué bien se está San Pedro en Roma* [9: 328] → *святому Петрові у Римі добре* [4: 518]; *su San Martín se le llagará, como a cada puerco* [9 : 505] → *діждеться свинка свого Мартинка* [4 : 626]; *Y más, que así será buscar a Dulcinea por el Toboso como a Marica por Rávena, o al bachiller en Salamanca* [9 : 94]. → *Ще й надто – в Тобосі Дульсінеї шукати, то все одно що в Равенні Марію, а в Саламанці – бакаляра* [4: 372]; *en tiempo de rey Wamba* [8: 326] → *за царя Вамби* [4: 157]. It is necessary to point out that certain of the set phrases containing proper names have their Ukrainian equivalents in Ukrainian, but the choice of the translator was to preserve Spanish realia;

b. finding a proper name substituting the onym in the original. The overall structure of the set phrase may be changed: *Ven acá, bestia y mujer de Barrabás – replicó Sancho* [9: 62] → *Тю на тебе! – вигукнув Санчо. – Чи ти Тереза чи нетвереза?* [4: 352]; *que dejó aquí desamparado aquel Martino que vuestra merced derribó; que, según él puso los pies en polvorosa y cogió las de Villadiego, no lleva pergenio de volver por él jamás* [8: 262] → *котрого одбіг той вражий Лаврін, що ваша милость його з сідла вибила. Він же бачите взяв ноги на плечі та й накивав п'ятами, то навряд чи по нього вже вернеться* [4: 116]. The expression *mujer de Barrabás* does not exist as a set phrase, it is an occasional exclamation; we dare to remind that Barabbas, according to the New Testament, was an insurrectionary freed by Pontius Pilate [3: 78], in Spanish the name of *Barrabás* has a meaning 'a naughty or furious person' [2: 67]. In the translation we observe just the same – not a set phrase, but a rhymed combination conveying the expressivity of the original. The second excerpt we cited serves as an example of both: substitution of a proper name and its disappearance. As for the latter, unfortunately, Ukrainian language does not dispose of phraseological units of the same meaning as *coger las de Villadiego*. The case of translation of *Martino* by *Лаврін* can be explained by the desire to make the names of the novel closer to Ukrainian folk tradition. In any case both of the names are connotonyms serving to denote a typical representative of the people;

c. elimination of proper name in the translation: *que no es todo hacer barbas y algo va de Pedro a Pedro* [8: 552] → *мені воза не підвезеш, мене сплоха не налигаси* [4: 301]; *de manera que hoy me viera en la mitad de la plaza de Zocodover, de Toledo y no en este camino, atraillado como galgo* [8: 274] → *та й гуляв би собідесь у Толедо, на рабськiм ринку, а не плентався б отут, як той хорт на смику* [4: 122]. In the first case *Pedro* is not translated as it is a part of an untranslatable phraseological fusion, in the second case (which is actually the case of dealing with realia) the direct translation of *la plaza de Zocodover* would not give much information to the reader, so it was substituted by an appellative explaining the destination of this square;

d. set phrase not containing onyms is translated with the help of onyms: *no menos ladrón que Caco ni menos maleante que estudiantado paje* [8: 109] → *і такий злодіяка, що заломив би самого Кака, а шахрай незгірший од якогось Жака* [4: 28]; *rucio de mis ojos* [8: 376] → *мій Сіресенький* [4: 189]. The first case can be explained by the fact that the name appearing in the translation, *Жак*, most likely alludes to the set phrase *битий Жак*, standing for 'an experienced person' [6: 35], which fully conveys the meaning of the Spanish original. The second case concerns the naming of Sancho's donkey and can be found throughout the novel. The translator did not bring a lot of change, having just capitalized the substantivized adjective used to name the animal to put it more in accordance with the national tradition.

Conclusions. Summing up, we come to the following conclusions:

– the main translation strategies are name transcription, name explanation, phonetic, morphological, and graphical adaptations, search for analogs (translation of etymological and lexical meaning of a charactonym). These strategies are usually combined and they are common for all language pairs, but their peculiarities differ depending on the source and target language;

– there are a few other particular cases of translation: diminutives, toponyms, andronyms, theonyms, and names of the saints. They are translated by following the cited above strategies, but compared to other names (and in this particular translation) they have a much more substantial potential of expressivity creation. The same can be said about verbs and adjectives in the superlative degree derived from proper names;

– proper names are never translated regardless of the context (minimal or the context of the whole literary work), but the most dependent on the context are proper names which are a part of set phrases and word plays, the latter in “Don Quixote” are represented by situations of misunderstanding and mispronunciation. The strategies of translator in this case include: search for a close equivalent; complete substitution of a name by a proper name having nothing in common with the original; omission of a name in the translation.

Prospects of the future research. As this article represents an overview of translation problems solved by M. Lukash and A. Perepadia in “Don Quixote”, we believe future research must presuppose a deeper analysis of proper names translation, especially translation of charactonyms and mispronounced proper names.

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**(НЕ) ВТРАЧЕНО В ПЕРЕКЛАДІ: ВЛАСНІ НАЗВИ РОМАНУ “ПРЕМУДРИЙ
ГІДАЛЬГО ДОН КІХОТ З ЛАМАНЧІ” У ПЕРЕКЛАДІ М. ЛУКАША****Ірина Гаврилук**

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Метою пропонованої статті є дослідження стратегії перекладу власних назв мовної пари *іспанська – українська*. Розвідку проведено на матеріалі “Дона Кіхота” М. де Сервантеса та його українського перекладу М. Лукаша та частково А. Перепаді (зокрема розділи XXI–XXXV, LXI–LXXIV частини другої).

У процесі дослідження було виявлено основні стратегії перекладу власних назв: транскрипція/транслітерація; фонетична, графічна, морфологічна адаптація; підбір аналогів; пояснення власної назви. Зазвичай ці стратегії використовують комплексно. Виявлено також, що якщо стратегії загалом є універсальними для будь-яких мовних пар, то їх нюанси різняться залежно від мови-джерела та мови перекладу.

Виокремлено та проаналізовано низку власних назв, які мають певні нюанси перекладу, а також тих, що в оригіналі є нейтральними, однак у перекладі набувають певних експресивних рис. Це, зокрема, демінутиви, андроніми, окремі топоніми, теоніми та імена святих. Увагу приділено також дієсловам та прикметникам найвищого ступеня порівняння, утвореним від власних назв. Ці групи літературно-художніх онімів формують поезику тексту оригіналу й перекладу.

Власні назви художнього твору органічно в нього вплетені, є суттєво залежними від контексту – їх безпосереднього оточення або ж загального контексту твору. З-поміж найбільш залежних від найближчого оточення виокремлюємо імена-компоненти гри слів, що є основою ситуацій непорозуміння, та імена у стійких виразах. Якщо працюючи з першими, перекладач підбирає фонетично і/або семантично близькі аналоги, то для других виділяємо три основні стратегії: переклад виразом з іменем близьким за походженням і/або семантичною структурою до оригіналу; переклад виразом з іншим іменем за ймовірного руйнування синтаксичної структури оригіналу; переклад виразом, що не містить власної назви. Також виявлені окремі випадки перекладу стійкого виразу, що не містить власної назви в оригіналі, виразом із власною назвою.

Ключові слова: власна назва, постонім, адаптація, транскрипція, аналогія, стійке сполучення слів, гра слів, переклад.