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Proper Names in Literary Texts and Translation: A Case Study of the Novel *The Cucumber King* (Germ. *Wir pfeifen auf den Gurkenkönig*) by Christine Nöstlinger

When it comes to proper names, one normally considers their reproduction in the target text rather than their translation. Otherwise, as stated by Hartwig Kalverkämper, in the German translation, *Churchill* would turn into *Kirchberg*, *Casanova* – into *Neuhaus*, *Shakespeare* – into *Schwingespeer*, while *Bach* would become *Ruisseau* if translated into French (Kalverkämper H. Namen im Sprachaustausch: Namenübersetzung. In: *Namenforschung: Ein internationales Handbuch zur Onomastik*, 1996, p. 1018).

In literary texts, everything tends to be justified; however, the same convention applies to character names. This is why in translations of literary texts, proper names can be modified in some cases, i.e., the corresponding names differ from the original. Moreover, it is necessary to do so when it comes to charactonyms.

The reproduction of character names in translation of literary texts is always a challenge for the translator and requires a unique solution for each text and each name. My research focuses on the reproduction of the names of the main character from the novel *Wir pfeifen auf den Gurkenkönig*, 1972 (lit. transl. *Off with the Cucumber King*), by C. Nöstlinger, an Austrian children's writer, in the Russian translation by P. Frenkel. In the reproduction of character names in the given text, the translator had to take into account such characteristic features of Nöstlinger's language as the use of original compound nouns.

A substantial part of German vocabulary is comprised of compounds. Compounding is especially common with nouns. These have a tremendous stylistic potential, as the possibility to form compound nouns is theoretically boundless. In this respect, the fact that compound nouns are semantically very capacious also plays an important role. Their logically semantic capacity is based on the absolutely generalised meaning of the first component as well as the inexplicit character of conceptual relations between the

components, which permits to implement a meaning determined or prompted by the context. In the language of a literary work, there may appear contextually determined compound nouns, which are formed or used by the author to achieve a certain stylistic goal. In the discussed C. Nöstlinger's novel, such are also the names of the main character *Gurkenkönig*. Compounding is also present in Russian, although it is not the main method of word formation. Nor is it a means of expressing most diverse relations between objects and phenomena, which is much more characteristic of German.

Another important aspect that must be taken into account in the translation of the text is the fact that C. Nöstlinger's novel is a literary text that falls into the category of children's literature. The narrative evolves from the point of view of a 12 year old boy, and the character names also contribute to the formation of the child's understanding of the world, which is certainly forming under the influence of adults, however, does not yet demonstrate originality or ingenuity. My research highlights the translation problems caused by the above mentioned features of the language and text of the original as well as their solutions discovered by the translator, e.g., the creation of his own compound nouns or portmanteau words in order to reproduce the character name of the original, the use of compound adjectives in word combinations in order to approximate to the morphological stylistic pattern of the original, and the use of expressive vocabulary by way of expressive suffixes and stylistic marking.