# FEATURES OF TRANSLATION OF ANTHROPONYMS IN FICTION

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## ANNOTATION
*The article states about anthroponyms and their translation in fiction. As well the article analyses today's aspects of translation and transition of anthroponyms in fiction, their methods and traditions.*
**KEY WORDS:** *onomastics, anthroponyms, genre, personage, fiction, translation, method, transcription, transliteration, semantics*

## DISCUSSION

Nowadays, there is a growing interest and attention to fiction, and at the same time translations of masterpieces and samples of foreign literature in different genres for an audience of readers of different ages are on the bookshelves of thousands of our readers.

It should be noted that it takes a lot of work of translators to get our readers a copy of the masterpieces of various genres of foreign literature in our native language. This is because the translator will have to convey the meaning and content of the original text to the reader as in the original text. This requires tremendous skill on the part of the translator. At the same time, a clear, comprehensible, and textual translation of anthroponyms in a literary text is important.

Anthroponym is an individual name given to real and mythological individuals. In other words, an anthroponym is a name given to a person at birth, his or her surname, cognomen, nickname and even byname.

In onomastics, the branch that studies anthroponyms (people's personal names, surnames, patronymics, nicknames, nicknames, and cryptonyms) is called anthroponymy. Anthroponymy also studies the names of characters in works of art, fairy tales, myths, and folklore.

The anthroponym in a work of art helps the reader to form an idea of the hero's age, gender, nationality and place in society, spiritual valuesand qualities. The complex of anthroponyms in a work of art is called literary onomastics, and its dictionary is called anthroponymicon.

Personal names in the text of fiction have an artistic-stylistic and characteristic character. There are also real-life names in fiction, as well as names invented by the author.

If we analyze personal names in different genres, in this case, the image of any fictional hero is associated with his name, and he represents a certain character and his characteristics in the imagination of the reader. There are many examples of this, such as "Robin Hood", based on English folklore by Alexander Duma, and at first glance an unarmed reader will inevitably accept the protagonist's name as "Robin Good." Judging by the protagonist of the work, it is natural that the name creates such an image. But in fact, if we pay attention to the fact that the name of the protagonist is written in English - not "Robin Good", it is written "Robin Hood" and the word "Hood" in English - means "the hood-clothing element" and it comes not from the protagonist's character but from the clothing element name.

Winnie-the-Pooh, a superhero created by Alan Milne and loved by children and adults alike, is a fluffy bear that was first published on December 24, 1925 in the London newspaper The News of London. The reason for the creation of this work was the favorite toy of Christopher Robin, son of Alan Milne. Initially, the bear's name was not *Winnie –the- Pooh*, but Edward

(Edward Bear), but Milne's son was influenced by a bear named Winnie (Winnipeg) whom he met at the zoo and began to call him Winnie. The name **Pooh** is derived from the name of a swan that lived in a family that was a close acquaintance of the Milnes. In the original text, he used **the** article between Winnie and Pooh, such articles were mainly used in the names of English monarchs and fictional-historical characters.

To the Russian-speaking reader, the name Winnie the Pooh means Russian pooh (*пух*), which means fluffy, and because it sounds like Russian pooh (*пух*), it can form the concept of fluffy bear, but English Pooh does not mean fluffy and the author did not mean it.

It is clear from the anthroponyms analyzed above that the characters in a work of art embody imaginative, that is, expressive information. In this case, the translator uses the method of transcription and transliteration of translation by the author in the translation of names that do not exist in real life, that is, he created.

There is no problem in translating personal names because there is an idea that they do not require any transformation in translation. In fact, if we look at the names of any heroes from English literature, such as Gatsby → Gatsby, Charles → Charles, it seems to be the same as real anthroponyms because real anthroponyms are either transcribed or transliterated.

But if we talk about anthroponyms, which usually require semantic translation in fiction, the above methods negate the semantic essence of the word.

Before considering the cases in which transcription and transliteration methods of translation are used, let us comment on these methods.

Transcription - According to S.G. Barkhudarov, phoneme-level translation, in which "foreign phonemes are replaced by phonemes that are close in terms of articulation and acoustics in the target language" (Jack - Жэк, Джек), the unit of translation is not words, but phonemes [1].

Transliteration - (giving letters in one writing system with letters in another language) According to S.G. Barkhudarov, we understand the spelling of the original word in the text, that is, giving it a graphic form. In such cases, the graphic form (appearance) of the word is given. For example: German Schiller - Uzbek "Shiller" "Шиллер".

According to S.G. Barkhudarov, translators in practice use transliteration in conjunction with more transcription (Newton →Ньютон ).

A.A. Kalashnikov In his article on the "Translation and Tradition of Character Names in the Literature" writes about the widespread use of a mix up of transcription and transliteration in English translation [2].

There is also a combination of transcription and semantic translation in the translation of anthroponyms in fiction, in which case both the phonetic form and the meaning of the anthroponym are

conveyed. T.A. Kazakova in her book " PRACTICAL BASIS OF TRANSLATION " Dj. Heller cites attempts to translate the character's name in the novel: Chief White Halfoat's name can be translated in a variety of ways, such as transcription - Chif White Hafout; semantic translation - Vojd Belyy Oves (Sardor Oq Arpa); mixed translation - Vojd White Hafout (Sardor White Hafout). In the novel, the name is translated mixed [3].

It should be noted another young and readable genre of literature - fantasy literature. Fantasy literature was formed in the early twentieth century. Fantasy is a type of fantasy literature that is based on myths and fairy-tale motifs. The predecessor and father of this genre is considered to be John Ronald Reuel Tolkien. The English term fantasy literature became popular in 1954-1955.

The genre of "fantasy" has now become very popular and has received a wide range of readers. Fantasy works become the basis of movie scripts and computer games. Despite the great popularity of this genre, literary critics are faced with the problem of accurately defining the concept of "fantasy literature".

A certain difficulty for the translator is represented by the three mentioned features of the fantasy genre: the presence of an invented world that has the properties of the impossible in our reality; the presence of magic and magical creatures, phenomena; the complete freedom of the author.

Having considered different views, we have come to the conclusion that in today's translation practice it is common to use a mixture of transcription and semantic translation in relation to transliteration, such a combination is called mixed translation and is the most advanced method of translating anthroponyms in fiction.

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