

# SEMANTIC INTERPRETATIONS OF PROPER NAMES IN LITERARY TRANSLATION: TERRY PRATCHETT'S "WYRD SISTERS" IN BULGARIAN

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## Abstract

Name crafting has been and still is of importance when devising a literary character with certain traits and features that are meant to outstand a character's personality. Thus, literary names serve as a handy tool in any piece of writing, since they complete their bearers in a discrete, yet a vivid way when given an appropriate name by the author of a piece of writing. As far as fantasy is concerned, the choice of literary names is freer, but still requires more creativity, given the fact that fantasy names can be translated. When rendered from one language into another, names undergo various structural alterations, semantic modulations, or even syntactic reconstructions. Therefore, the current paper aims at analysing literary names in Terry Pratchett's fantasy novel "Wyrd Sisters" with focus on their rendering into Bulgarian. Etymology and semantic interpretations are to be sought for as well as morphological and syntactic structure of names in both languages of interest in favour of the hypothesis that literary names carry meaning which, when revealed, gives a more concrete idea of a personage in a novel.

**Keywords:** literary onomastics, charactonyms, interpretation, fantasy, translation

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### Names – nature and meaning

Names serve as denotative signs. They generally designate the object they refer to without attributing any specific features to the referent. Consequently, they are not to possess a certain meaning, yet only seen as common referring expressions (Kearns, 2011, p.3). As such, names are subject to research within the boundaries of general onomastics which deals with conventional names that bear no semantic load, yet only possess wishing or protective nature concealed in their etymology (Ilchev, 1969, p.11). This branch of onomastics accepts proper names as 'originally devoid of semantic meaning' (Hamon (1992) cited by Windt, 2006, p.115). In defining proper names, Motschenbacher (2020, p.92) claims that they possess lexical and proprial meaning. He further clarifies that non-transparent names are those that possess proprial meaning, whereas the ones pointing to a specific entity and having homonymous nature hold lexical meaning. General proper names are attributed to people and serve the mere function of pointing at a specific referent. Even though they are sometimes endowed with lexical value, this lexical value is not deemed significant for the personality of the name-bearer.

Another branch of onomastics, namely literary onomastics, is mainly interested in literary names, or the so-called 'charactonyms', a term coined by Fowler (2012) to refer to meaningful semantically loaded names of literary characters. Cavill (2016) also distinguishes between *Cratylic* and *Hermogean* names having originated from Plato's dialogue with Cratylus on the truthfulness and the meaning of names. Cratylic names in his view are not seen as 'merely patterned appellatives', but as meaningful units in the sense that they represent something important for the person or place they denote. Hermogean names, on the contrary, are accepted as 'the conventional application of syllables to identify a person or place' (Cavill, 2016, p. 2). Fowler (2012) at hand presents the idea of what literary names are, also giving proof with the famous Plato's *Cratylus* and his dialogue with Hermogenes, whereby Cratylic names are perceived as natural and meaningful, whereas Hermogean names are found to be arbitrarily assigned. Consequently, the terms Cratylic and Hermogean have started being used out of this argument, contrasting the moral-loaded meaningful Cratylic and the ordinary meaningless Hermogean names. Following the discussion on the meaningfulness of names, charactonyms can thus be regarded as Cratylic names. Windt (2006, p. 114), supporting Barthes' theory of 'The Realism Effect' of 1968, views literary names as 'the

author's most important instruments in the construction of an illusion of reality and credibility'. Coates (2015, p.32) further distinguishes between three ways of literary naming – arbitrary, cultural and semantic. He sees intended naming as the core of literary onomastics and the purposefulness of name choice in literature. The cultural process of inventing a meaningful name strives to decipher implicit meanings that can be fully recovered in context. The semantic aspect of naming in literature, in his view, encompasses the apparent senses or lexical meanings of a certain charactonym. All of the above-mentioned gives grounds to further analyze and attempt to find the semantic value of literary names in Terry Pratchett's 'Wyrd Sisters' as well as to seek for the translation equivalents of characters' names discussing the choice of the translator.

### **Fantasy literature, fancy naming**

Fantasy is the genre that has been gaining popularity in the last years, yet still posing difficulties when defined and analyzed. As far as the straightforward definition of the term is concerned, Encyclopedia Britannica sees 'fantasy' as 'imaginative fiction dependent for effect on strangeness of setting (such as other worlds or times) and of characters (such as supernatural or unnatural beings)'. Although not clearly considered 'high' literature, the fantasy genre intertwines the supernatural, alternative worlds and creatures outside of reality whereby the supernatural serves as the base for characters, plot, and naming practices, which makes it an interesting and fruitful field for research.

When a name in fantasy is created, there are several stages that the name undergoes as to serve the purpose of being identified as a charactonym and its possible semantic interpretations to be sought for. Gibka (2015, p.84) classifies these stages limiting them to five steps which include, as follows:

- 1) Creation of the object in a literary work, namely the character and invention of a name,
- 2) Finding motivational features that can be attached to the object, the situational context or to the name itself,
- 3) Turning these features into inspirational, which is the moment when the author names the character,
- 4) Entering of the name into the story by means of dialogues between personages in the plot,

- 5) Meeting of the charactonym and the reader upon the publication of the piece of writing.

All stages of name creation show that charactonyms fall in the scope of meaning-related research because they are interesting from a lexical point of view, given that the etymology of a name might lead to the character's personality. In addition, the semantics of a charactonym is also crucial, especially when fantasy literature is concerned, because literary names in fantasy can be translated, as mentioned above. Fernandes (2006, p. 45) sees names as mono-referential carriers of semantic, semiotic or sound symbolic meaning, which gives grounds for a more detailed investigation of charactonyms in a literary work. The semantic meaning is closely related to the denotation of the name, whereas the semiotic meaning is found in the intercultural or intertextual relations the name provokes when seen as meaningful. Fernandes associates the sound symbolic meaning with the onomatopoeic nature of names. Consequently, translation procedures and theory of translation in general are also of help when a decision is made as to whether a name is semantically loaded and needs translation, or it is conventional and can be transcribed or transliterated. Therefore, the current analysis is focused on the names of characters in Terry Pratchett's sixth *Discworld* novel 'Wyrd Sisters', which is developed along the storyline of the consequences of a murder. King Verence I of Lancre is murdered and the main characters – the three witches *Granny Weatherwax*, *Magrat Garlick* and *Nanny Ogg* – are given the king's son *Tomjon* to take care of until he grows up. The three witches decide to give the baby to a passing group of actors and thus allow time to decide what will happen with the baby until he is old enough to become a king and defeat his father's murderer *Duke Felmet*. The genre of the novel being fantasy, a lot of absurd and funny scenarios are developed within the main story – a play is being prepared and love is experienced by one of the witches. Apart from the intriguing plot, what draws the attention of the reader is the choice of names for the characters in the novel.

### **Translation Procedures with Literary Names**

When rendered from a source to a target text, names undergo changes which, although mostly conventional, at times change the perception of the name itself. For the hereby presented study, the translation procedures related to names proposed by Fernandes (2016) have been used. Fernandes, quoting Hermans (1988, p. 88) divides names in two groups when their translation is discussed, namely conventional and

loaded names. Conventional names are seen as devoid of any semantic value and therefore their phonology and morphology do not need any adaptation in the target text apart from transcription or transliteration. He claims that loaded names are 'motivated for translation' (2016, p. 49) and range from 'faintly 'suggestive' to 'overtly expressive' names and nicknames' (ibid). Therefore, certain translation procedures are to be applied when a semantically loaded name is analyzed and consequently translated.

Fernandes distinguishes between ten translation procedures concerning the rendering of charactonyms, namely: rendition, copy, transcription, substitution, recreation, deletion, addition, transposition, phonological replacement and conventionality. Some of the presented procedures share similar value with Newmark (1988), Vinay and Darbelnet (1995), Catford (1965), etc., yet some specificity is added exceptionally attributed to charactonyms.

**Rendition** is the procedure used when a name is semantically motivated and transparent. It is in fact the process of translating a name so that the characteristics of the name-bearer become visible in the target text as well. This is a procedure especially valuable when children's literature is concerned. **Copy** is seen as the simplest approach to rendering names which resembles Vinay and Darbelnet's idea of 'borrowing'. With the procedure of copying, names are reproduced in the target text the way they appear in the source text with no orthographic adjustments or alterations. **Transcription** is applied on the level of morphology, phonology, or grammar and complies with the target language rules. Transcription and transliteration are by far the most common procedures used with conventional names. Fernandes points out that he accepts the term *transcription* as synonymous to *transliteration*. The next procedure is used with names which are not semantically related in the source and the target text, yet a source name is rendered into any existent name in the target text. This procedure is **substitution** and focuses on names existing in their own language systems without bearing exact similarity to the ones in the target text. **Recreation** is used when a name is somewhat 'invented' in the target text with the purpose of rendering the semantic load of an existing name in the source text. The next procedure is **deletion**, the meaning of which is self-explanatory. The name of a character is omitted in the target text and no explanation of its meaning is provided. The **addition** procedure is the contrary to the previous one, and is used when a name is added extra information to that can lead to the better understanding of the semantic significance

of the charactonym. The **transposition** procedure is borrowed from Vinay and Darbelnet's translation methodology and presents the replacement of one word class with another without changing the meaning of the literary name. Fernandes adds Chesterman's understanding (1997) of transposition as well by adding structural and word class changes in the core of this translation procedure. The last two procedures are **phonological replacement** and **conventionality** respectively, the first of which is seen in the phonetic transfer of sounds from the source to the target text and the second is applied with names of historical value and geographic significance. With the phonological replacement Fernandes points to the difference with transcription in that the latter involves adaptation of a source language name to the phonology/morphology of a target language one while the former involves the replacement of a source language name with a target language name which is phonemically/graphologically analagous to it (2016, pp. 50-55). Although not all translation procedures are applicable to literary names, Fernandes proposes a relatively detailed approach when coping with the meaningful nature of semantically loaded names. There are, however, a few flaws to the proposed categorization of translation procedures when it comes to literary names. Firstly, as the most common method of translating names has to be rendition, still the most frequently used ones are transcription and transliteration. Fernandes uses both terms as synonyms, which, when English and Bulgarian are concerned, is not quite correct. Vlahov and Florin (1990) suggest that transcription is the phonological replacement of certain structures from a source to a target text, whereas transliteration is the process of graphological transfer of letters, which, in fact, are two different procedures with different outcome in the target text, it being English or Bulgarian. I also consider the unification of transcription and phonological replacement adequate, since they cover almost the same methods of rendition. Apart from that, all remaining procedures, although originally applied to children's literature, are fully compatible with the fantasy genre and can serve as the basis for further classification of translation procedures concerning charactonyms.

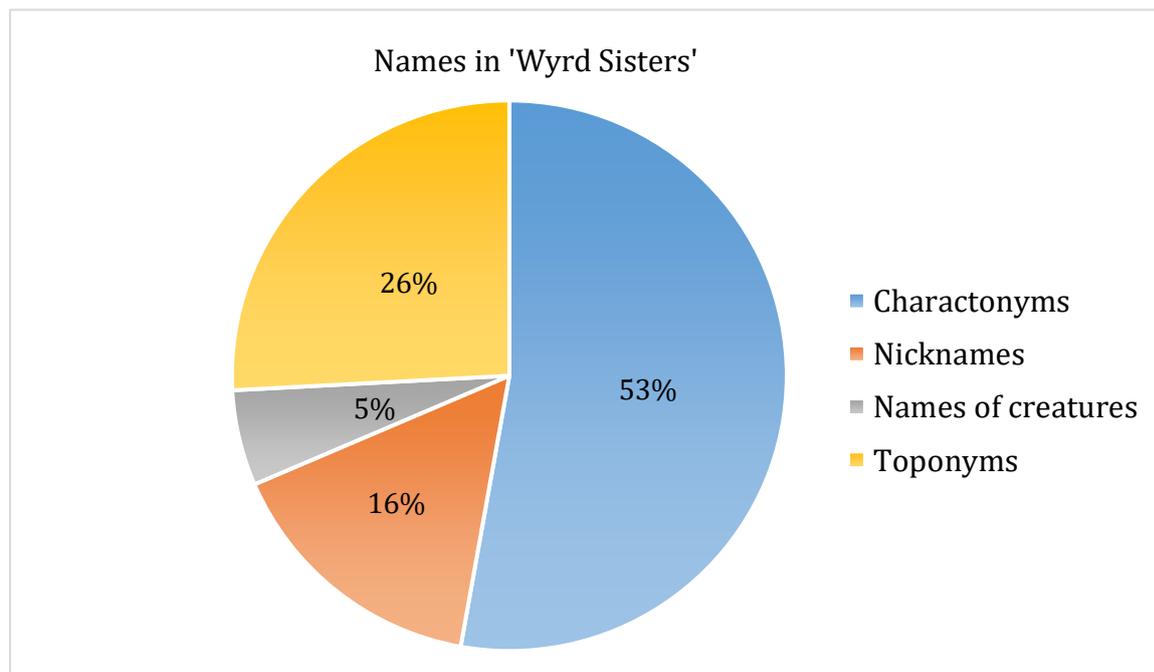
### **Data analysis and interpretation**

A total of 89 anthroponyms and toponyms have been excerpted, out of which 47 charactonyms (53%), 14 nicknames (16%), 5 names of creatures (5%) and 23 toponyms (26%) (fig.1). The percentage as well as the prevailing number of semantically loaded names proves the tendency of preference for meaningful literary names in fantasy

literature. Since the study is focused on the etymology and meaning of charactonyms, toponyms and creatures fall out of the scope of discussion. In order to analyze the way literary names have been interpreted, the semantic meaning as well as their translation equivalents in Bulgarian have also been excerpted. The novel is translated by Elena Paskaleva in 2001.

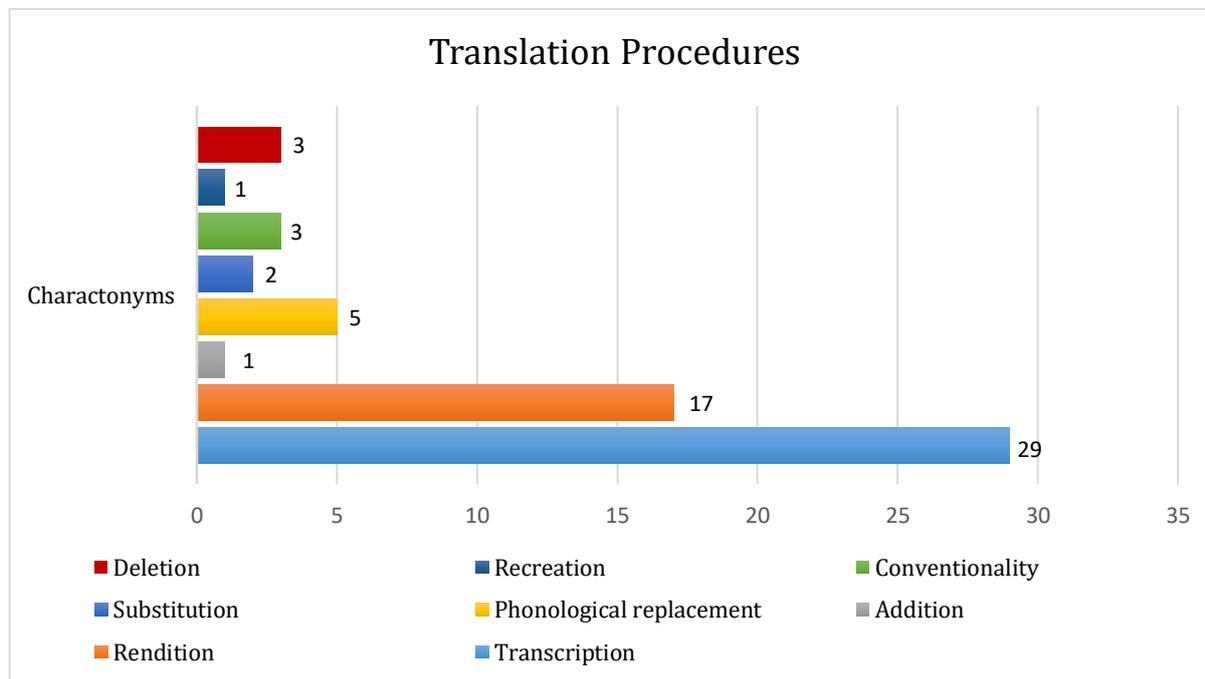
**Figure 1**

*Names in 'Wyrd Sisters'*



Since the purpose of the current study is focused on charactonyms, only semantically loaded names of people as well as nicknames are included in the qualitative analysis. Their translation equivalents are also sought for as to cast light on the semantic interpretation of literary names as well as the translation procedures used when they are rendered from English into Bulgarian. The overall number of charactonyms and nicknames in the novel is 61, whereby the literary names are 47, and the nicknames are 14. When translation procedures are applied, charactonyms and nicknames are analyzed together because the approach towards these two types of meaningful units is similar.

The data analysis reveals eight translation procedures, following Fernandes, based on charactonyms and nicknames' semantic interpretation and rendering into Bulgarian. Figure 2 signifies the overall superiority of the **transcription** procedure (47%), followed by **rendition** (26%), **phonological replacement** (8%), **substitution** (5%), **addition** (2%), **conventionality** (5%), **deletion** (5%), and **recreation** (2%).

**Figure 2***Translation procedures*

In detail, the most common translation procedure is **transcription**, although I do not consider it a translation, yet a rendering procedure. The prevailing percentage in favour of transcription can be explained by the fact that the fantasy genre is referred to as adult literature, and it is natural for adult literature not to have a large number of translated names but transcribed ones. However, the names falling in this category deserve a point in the discussion because of their semantic significance. Examples of semantically loaded names falling in this first category are *Goodie Whemper*, *Neshely Whipple*, *Young Wimsloe*, *Millie Hipwood*, etc. These names are transcribed, yet in some cases it would have been better they to be rendered in the target text by means of recreation or rendition. A literary name which would have benefited translation is the one of *Goodie Whemper* rendered in Bulgarian as *Гуду Уимпър*. Her name is transcribed although it is clearly meaningful. The first part of the name can be seen as a diminutive form of *someone good*, whereas the family name *Whemper* is a structural transformation of the verb *whimper*, which, following Cambridge Dictionary, can be interpreted as ‘to make a series of small, weak sounds expressing pain or unhappiness’. *Goodie Whemper* teaches Magrat Garlick how to make magic, she likes theatrical plays and might even cry at some.

In the case of *Neshely Whipple* the direct dictionary check of the family name reveals the meaning of *whip* as 'a piece of leather or rope that is fastened to a stick, used for hitting animals or people', whereas the *-le* morpheme produces the effect of numerous consecutive repetitions of an action. Verbs having the same morpheme are defined in a similar way (*cripple, chuckle, giggle, etc*). All names in the first category are transcribed following the regulations of the phonemic transfer of the Latin alphabet to the Cyrillic equivalent.

The second group in the quantitative analysis is the **rendition procedure**, where most of the nicknames fall. Examples reveal the names and nicknames of *Granny Weatherwax* (*Баба Вухронрав*), *Death* (*Смърт*), *Grabpot Thundergust* (*Пълнихалба Гръмотевична*), *Brother Prankster* (*Брат Шезобиец*) as well as the nicknames *Black Aliss* (*Черната Алис*), *Blind Io* (*Слепия Йо*), *Herne the Hunted* (*Херне Преследвания*), etc.

Concerning the etymology and semantic interpretation of the names, the charactonyms falling in the category are clearly meaningful and thus translatable units. If the name of *Grabpot Thundergust* is taken as an example, the personage is a dwarf who looks fearful, yet keeping a big secret – he runs a cosmetic factory. From an etymological perspective, the family name represents a compound noun whereby the first part originates from Old English *þunor*, Proto-Germanic *þunraz*, Proto-Indo-European *(s)tenh<sub>2</sub>*- ('to thunder'). Germanic cognates include West Frisian *tonger* and Dutch *donder*. Other cognates include Irish *torann*, Welsh *taran*, and Latin *tonō*. (Word Sense Dictionary, n.d.). The lexical meaning of the compound noun found in Merriam-Webster Dictionary points to 'the sound that follows a flash of lightning and is caused by sudden expansion of the air in the path of the electrical discharge' or 'a loud utterance or threat', whereas *gust* bears the meaning of 'a sudden brief rush of wind'. The semantic interpretation of the first and the family name of the dwarf completes the psychological image of the personage. He is like a wind, creative, yet caressing and nice. In translation, the morphological structure of the name is preserved, presenting two compound nouns in both the fore and the family name, yet only changing the ending of both names into female equivalents, namely *Пълнихалба Гръмотевична*. This change into the feminine gender might have been influenced by the grammatical gender in Bulgarian, which common nouns have. *Халба* is feminine gender, which presupposes the translation equivalent in

the target text. The surname, therefore, follows the same morphological structure and the family name has also accepted feminine grammatical ending.

As for the nicknames, the rendition procedure also follows the generally accepted rules for translation of nicknames. Those presenting physical characteristics are pre-positioned and in Bulgarian play the role of adjectives (Blind Ю – Слепия Йо), whereas psychological characteristics, occupation, etc. are post-positioned and preceded by the definite article in English, preserving the same structure in Bulgarian (Daviss the Butcher – Дейвис месаря).

The category with 8% of the excerpts in the quantitative analysis is the one using **phonological replacement** when rendering literary names from English into Bulgarian. The examples from the group are ordinary names with no specific phonological structure in Bulgarian – *Karen* (*Карийн*) and *Bentzen* (*Бенуен*). The names are not rendered following the transcription rules, thus probably creating the purposeful effect of indirect rendition, rather than the transcription of a conventional name.

The fourth category presenting three names is the **substitution** procedure category where *Goodie Filter*, *Mr. Door* and *Nanny Ogg* are found. In the first excerpt, the family name of the character has been transcribed, whereas the attributive to the name has been translated as *баба*. The decision of the translator is unusual, since with another character bearing the same attributive to the name it has been preserved, namely *Goodie Whemper* rendered as *Гуду Уимпър*. As justification for the choice of the translator might have served the idea hidden behind the adjective *good* emphasized by the diminutive form. As far as the second personage is concerned, Cambridge dictionary gives a definition of the attributive *Nanny* as 'a person whose job is to take care of a particular family's children', and the translator has decided to use *леля* as its equivalent. The character fully corresponds to the image attributed to it, since *Nanny Ogg* is a caring witch, a symbol of motherhood whom everybody likes and respects. The third name in the category is in fact addressed to by the Fool and refers to an object, namely a door. The reason why it has fallen in this category is the decision of the translator to change the neuter gender of the object (clearly an inanimate one) with feminine gender in translation. Thus, *Mr. Door* capitalized in both the source and the target text, has been rendered as *Леличка Вратичка*. Since this is the only appearance of *Mr. Door* in the novel, it remains unclear why the translator has decided to translate the object at first

place, and why she has changed the gender in translation, also keeping the capitalization of the inanimate object.

A category with three representatives is the **conventionality procedure** category whereby *Leonard of Quirm*, *Hwel* and *Young Willikins* are found. The first personage bears graphological resemblance to the great Italian painter Leonardo da Vinci. With his appearance and occupation taken into consideration, the relation to the historical figure is obvious. In Bulgarian, the name is rendered as *Леонардо да Куирм* whereby the transcriptional patterning is preserved. Semantically, the forename bears the meaning of 'as brave as a lion', having derived from the Germanic elements *lewo* (from Latin) and *hard* (brave, hardy). Variations of the name close to the personage of interest are Léonard (French); Leonardo (Italian, Portuguese and Spanish) (Campbell & Campbell, 2022). The other two charactonyms occupying this category are clearly allusive, where the semiotic meaning of names is sought for. *Hwel* and *Young Willikins* are rendered into Bulgarian as *Хвел* and *Уиликинс* respectively. In the case of *Hwel*, the name does not bear clear resemblance to a real personage, yet his appearance in the novel alludes to Shakespeare, since *Hwel* as a gifted playwright just like his allusive character, who is hired to write a play for Leonal Felmet, the Duke of Lancre. As far as the pronunciation of the first name is concerned, /wel/ serves as a slightly changed version of Will, the talent of whom is illustrated by:

Such a one was Hwel. Enough inspirations to equip a complete history of the performing arts poured continuously into a small heavy skull designed by evolution to do nothing more spectacular than be remarkably resistant to axe blows (1988, p.51)

The other representative also alludes to William Shakespeare (young Willikins), which again is visible from the graphological structure of the name. The only difference with this name lies in the fact that the allusion is found in the surname of Pratchett's character and it corresponds to the first name of its real referent. In addition to the allusive nature of the name is the preference of Pratchett's personage to play female roles in the theatre, which can also refer to the early appearances of male actors in female roles during the Elizabethan Era in the Shakespearean theatre *The Globe*.

The sixth category in the quantitative analysis is occupied by a charactonym which is rendered into Bulgarian by means of **recreation**. *Sister Whosis*, *wosname* is a clearly

intriguing example from a semantic and structural point of view, translated into Bulgarian as *Сестра Коя-Беше-Гродли*. The English structure of the name resembles a blended clipped clause without giving the name of the referent in the source text. In Bulgarian, this clipped clause has been transformed into a question clause with the inclusion of the name of the referent. The hyphenation of the name, which also includes the family name of the referent, is a common structure for Pratchett, visible from another charactonym from the world of the Disc, e.g. *Cut-Me-Own-Throat-Dibbler*, whereby the name presents a relative hyphenated clause (Manova-Georgieva, 2020). Concerning the attributive *Sister* to the name, it has been translated and its position has remained unchanged in the target text.

A category with three representatives is the **deletion procedure** category, whereby the names of *Shawn Ogg*, *Jason Ogg* and *Old Norbut* fall. There is nothing specific in the structure of the forenames of the bearers, yet in translation the family names of the first two referents as well as the attributive to the third referent have been skipped.

The last category presenting the **addition** translation procedure includes one name, *Champot, the king of Lancre*, transferred into Bulgarian as *Чампот подли, крал на Ланкър*. This strategy of adding psychological characteristics to the referent is fruitful in unveiling certain traits of the character of the personage. In this case, the meaning of the word *подли* in Bulgarian is added to the name of the bearer to complete the image of the character as being *mean*.

### Final Remarks

When charactonyms are rendered from English into Bulgarian, the analysis of the fantasy novel 'Wyrd Sisters' revealed transcription as the most common procedure applied. However, judging by the quantitative analysis, another procedure is also gaining popularity, namely rendition. Consequently, semantically loaded names benefit translation, since the meaning behind the name has been revealed in a delicate, yet funny way. The variety of the other translation procedures presented in the quantitative and qualitative analysis point out that not all charactonyms are to be translated, because in this way the craft of name-creating would somehow be turned into an ordinary transformation of linguistic units. Although literary names are interesting and discursive signs from a semantic viewpoint, they still need to remain unveiled to a certain extent,

thus creating mystery, wordplay and further analysis. However, the presented study shows a preference of the rendition procedure over the other translation strategies, which leads to the assumption that literary names, when seen as symbolic units can be rendered by means of translation-friendly structural procedures by preserving the meaning behind each charactonym and completing the image of a personage.

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## APPENDIX

<b>Name in English</b>	<b>Name in Bulgarian</b>	<b>Translation Procedure</b>
Nanny Ogg (Gytha; Nan)	Леля Ог (Гита)	substitution
Goodie Whemper	Гуди Уимпър	transcription
Granny Weatherwax; The Ice/ Iron Maiden; Esme	Баба Вихронрав (ледената девица) Есме	rendition
Magrat Garlick	Маграт Чеснова	partial rendition
King Verence	Крал Верънс	transcription
Death	Смърт	rendition
Champot, the king of Lancre	Чампот подли, крал на Ланкър	addition
Duke Felmet (Lionel)	Дук Фелмет (Лионел)	transcription
Lady Felmet	Лейди Фелмет	transcription
Bentzen	Бенуен	phonological replacement
The Fool	Шутът	rendition
Olwyn Vitoller	Госпожа Олвин Витолър	phonological replacement
Tom John; Tomjon Vitoller	Томджон	transcription
Hwel	Хуел	conventionality
Young Willikins	Уиликинс	conventionality
Queen Bemery	Кралица Бимъри	transcription
Greebo	Грибо	transcription
The key	Ключът	rendition
Goodie Filter	Баба Филтър	substitution
Beldame	Белдами	transcription
Shawn Ogg	Шон	deletion
Jason Ogg	Джейсън	deletion
Wane	Уейн	transcription
Darron	Дарън	transcription
Daviss the butcher	Дейвис месаря	rendition
Old Cakebread	Кейкбред	transcription
Old Norbut	Норбът	deletion
Hron	Хрон	transcription
Champett Poldy	Чампет Полди	transcription
Reet	Рийт	transcription
Sharleen	Шарлийн	transcription

King Grunerweld	Крал Грюневелд	transcription
Sister Whosis, wosname	Сестра Коя-Беше-Гродли	recreation
Neshely Whipple	Нешели Уипъл	transcription
King Murune	Крал Мурин	transcription
Queen Grimnir, the Impaler	Кралица Гримнир Недоклана	rendition
Aliss Demurrage (Black Aliss)	Черната Алис	rendition
Blind Io	Слепия Йо	rendition
Herne the Hunted	Херне Преследвания	rendition
Brother Prankster	Брат Шегобиец	rendition
Brother Jape	Брат Джейп	transcription
Karen	Карийн	phonological replacement
The Patrician, lord Leonard of Quirm	Патрицията, Леонардо да Куирм	conventionality
Timkin Rumbleguts	Тимкин Гърмящото черво	rendition
Ron	Рон	transcription
J.H. Flannelfoot Boggis	Дж.Х. Богис Тихата стъпка	rendition
Grabpot Thundergust	Пълнихалба Гръмотевична	rendition
Chrystophrase the Troll	Трола Хризопрас	rendition
Young Dafe	Младият Даф	transcription
Young Wimsloe	Уимслоу	partial phonological replacement
Old Miskin	Стария Мискин	transcription
Shirl	Шърл	transcription
Daff	Даф	transcription
Brattsley	Братсли	transcription
Corporal Walkowski	Ефрейтор Валковски	partial phonological replacement
Millie Hipwood	Мили Хипууд	transcription
Wilph	Уилф	transcription
Billem	Билем	transcription
Gumridge	Гъмридж	transcription
King Gruneberry the Good	Крал Грюнебери Добрия	rendition
Mr. Door	Леличка Вратичка	substitution