

ANALYSIS OF THE 'HARRY POTTER AND THE PHILOSOPHER'S STONE' PROPER NAMES RENDERING IN UKRAINIAN TRANSLATION

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Summary

The aim of the research is to analyse the main methods of proper names of the novel "Harry Potter and the Philosopher's Stone" rendering in Ukrainian translation performed by Viktor Morozov; to evaluate the translation transformations used in the process of proper names translation. The main results are obtained applying the following methods: general scientific (analysis and synthesis, induction and deduction), descriptive and classification methods, comparative and contextual analysis, statistical method.

The authors research the methods used by V. Morozov to convey the anthroponyms, toponyms, zoonyms, ergonyms, chrematonyms in order to find out how well the original meanings and cultural realias are preserved. Particular attention is paid to cases where the translator uses transcription, transliteration, calquing or adaptation, and the impact of these methods on the perception of the work by the Ukrainian reader is analysed.

Key words: transcription, transliteration, calquing, adaptation, direct translation, transposition.

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1. Introduction

Proper names rendering in the process of fiction translation is a complex task that requires not only translator's linguistic skill, but also a deep understanding of the cultural and contextual features of the source and target languages. Proper names, such as character names, place names, or institution names, often carry additional semantic and emotional connotations that are to be preserved in translation.

In Ukraine, the Harry Potter series was translated by Viktor Morozov, a well-known translator, musician and composer. His translations have been recognised for their high quality and speed of release, allowing Ukrainian readers to be among the first to enjoy the Harry Potter adventures in their native language.

Morozov sought not only to convey the meaning of the original accurately, but also to adapt the text to the Ukrainian cultural context, preserving the wordplay and peculiarities of the characters' names. His approach to the translation of proper names, particularly first and

last names, is marked by a balance between preserving the original sound and giving them a Ukrainian flavour, which makes his translation particularly interesting to study.

The problem of proper names translating has already attracted the attention of researchers such as V. Karaban, O. Karpenko, M. Torchynskyi, A. Zubko, and others.

The **aim** of this research is to analyse the main methods of proper names of the novel "Harry Potter and the Philosopher's Stone" rendering in Ukrainian translation performed by Viktor Morozov; to evaluate the translation transformations used in the process of proper names translation.

The following **methods** are applied to achieve the research objectives: general scientific (analysis and synthesis, induction and deduction), descriptive and classification methods, comparative and contextual analysis, statistical method.

The application of these methods provides a comprehensive approach to the study of the peculiarities of proper names rendering in the translation and contributes to the achievement of the research goal.

2. Proper names definition and classification

First of all, it should be noted that proper names are the object of onomastics, a linguistic science that, according to A. Zubko, "studies proper names, their functioning in language and society, the patterns of their formation, development and constant transformations" (Zubko, 2007). The scholar notes that onomastics arose as a result of the interaction of specialists in historical source studies and linguistics.

Proper names (onyms) are words or phrases that denote individual objects. Unlike common names, which in their meaning unite a number of similar objects, proper names, on the contrary, individualise the named object, distinguish it from the class of similar objects (Masenko, 2005).

Proper names play a significant role in communication, often carrying information about their speaker. This is especially true in fiction where a character's name can reveal their character. If you limit yourself to transliterating or transcribing a name into another language without taking into account its meaning, it can lose its meaning in translation, turning into a simple set of letters (Karpenko, 2006).

The British philosopher John Stuart Mill believed that proper names have no meaning in themselves, but serve only as a tool for recognising and identifying objects (Mill, 2001). In response to this, A. Gardiner suggests that originally names indicated certain features or properties of an object and later became proper names while retaining their semantic charge. Thus, in his opinion, proper names are not devoid of meaning (Gardiner, 1957).

M. Kocherhan emphasises that proper names, unlike common names, are intended to distinguish an object from similar ones, ensuring its individualisation and identification (Kocherhan, 2002).

He offers the following classification of proper names:

- Anthroponyms: names of people – *William Shakespeare, Jane Austen*.
- Toponyms: geographical names – *the Alps, London*.
- Theonyms: names of deities – *Zeus, Apollo*.
- Zoonyms: animal nicknames – *Fluffy, Max*.
- Astronyms: names of celestial bodies – *the Sun, Polaris*.
- Cosmonyms: names of space objects and constellations – *the Milky Way, Orion*.
- Chrononyms: names of time periods associated with specific historical events – *the Renaissance, the Victorian Era*.

- Ideonyms: names of objects of spiritual culture – *Hamlet, Pride and Prejudice*.
- Chrematonyms: names of material culture objects – *the Statue of Liberty, Big Ben*.
- Ergonyms: names of associations of people – *the United Nations, Greenpeace*.
- Hydronyms: names of water bodies – *the Thames, Lake Superior*.
- Ethnonyms: names of peoples and ethnic groups – *the English, the Cherokee* (Kocherhan, 2002).

This classification helps to systematise various proper names according to their semantic and functional characteristics.

3. Typology of proper names in the novel “Harry Potter and the Philosopher's Stone”

When analysing proper names in the novel “Harry Potter and the Philosopher's Stone” we analysed more than one hundred and fifty proper names. They can be categorised into five main groups:

1. Anthroponyms (names of people). An anthroponym identifies and individualises a person. Researchers note that anthroponyms are proper names given to a specific person, object, or fictional character (Boivan, 2020):

- *The Bloody Baron* (Кривавий Барон) – the ghost of the Slytherin dormitory;
- *Argus Filch* (Аргус Філч) – the purser of the school of magic;
- *Cornelius Fudge* (Корнеліус Фадж) – minister of magic. (Rowling, 2018; Rowling, 2017)
- More examples: *Millicent Bulstrode* (Мілісент Булстроуд), *Nearly Headless Nick* (Майже-Безголовий Нік), *Grindelwald* (Гріндельвальд), *Newt Scamander* (Ньют Скамандер), *Severus Snape* (Северус Снейп) (Rowling, 2018; Rowling, 2017).

2. Toponyms (names of geographical objects). A toponym in a work of fiction serves to reinforce the local characteristic of the ‘character – place of action relationship’ (Shotova-Nikolenko, 2017), since characters are usually mobile and can often change their location. Toponyms generally include names of cities, districts, stations, natural objects, etc.:

- *King's Cross* (Кінгс-Крос) – station of the London railway junction;
- *Diagon Alley* (Алея Діагон) – a magical part of London;
- *Smeltings* (Смелтінгс) – school for difficult teenagers;
- *Godric's Hollow* (долина Годрика) – Harry's birthplace. (Rowling, 2018; Rowling, 2017).

More examples: *Gringotts* (Грінготс), *Surrey County* (Графство Суррей), *Stonewall High* (Стоунвол-Гай), *Railview Hotel Cookworth* (Готель “Рейлв'ю”). (Rowling, 2018; Rowling, 2017)

3. Zoonyms (names that refer to a species, age or sex group, or individual animal, or nicknames for animals). Zoonyms can be motivated reflecting the animal's characteristics such as coat colour or behaviour or unmotivated. There are subcategories of zoonyms such as kynonyms (dog names), felinonyms (cat names), and hipponyms (horse names) (Papizh, 2023). Zoonyms help to understand the cultural and linguistic peculiarities of animal perception in different societies:

- *Scabbers* (Скебберс) – Ron's rat;
- *Norbert* (Норберт) – Hagrid's dragon;
- *Hedwig* (Гедвіґа) – Harry Potter's owl;
- *Fluffy* (Флафі) – three-headed dog;
- *Fang* (Іклань) – Hagrid's dog. (Rowling, 2018; Rowling, 2017).

4. Ergonyms (proper names of organisations, businesses and institutions that reflect their identity and scope of activity). They are an important element of urbanonymy as they form the linguistic landscape of a city and reflect the cultural and social characteristics of the region. The study of ergonyms, in particular the names of commercial establishments, allows to identify trends in the choice of names that may be related to fashion, language borrowings or the desire to attract the attention of customers (*Torchynskyi, 2008*):

- *Hufflepuff* (*Гафелпаф*) – one of the faculties of Hogwarts;
- *International Confederation of Wizards* (*Міжнародна Конфедерація Чарівників*) – a magical analogue of the UN;

– *Flourish and Blotts* (*Флоріш і Блотс*) – name of a shop in a magical world;

– *Ministry of Magic* (*Міністерство магії*) – the main governing body of the UK's magical community. (*Rowling, 2018; Rowling, 2017*).

5. Chrematonyms (proper names for objects of material and spiritual culture created by humans, such as weapons, musical instruments, books, paintings and other artefacts). They reflect cultural, historical, and social aspects of the society in which they originated. The study of chromatonyms helps to understand how a society perceives and interprets various objects, as well as to identify the peculiarities of the linguistic worldview (*Tkachenko, 2018*):

- *Nimbus 2000* (*Німбус-2000*) – a magic broom;
- *High Table* (*Високий стіл*) – a place to eat at Hogwarts;
- *Remembrall* (*Нагадайко*) – a glass ball that reminds you of forgotten items or things;
- *History of Magic* (*Історія магії*) – Harry's textbook. (*Rowling, 2018; Rowling, 2017*).

Table 1 demonstrates the number of proper names of each type found in the novel.

Table 1

Proper names in the novel

Type	Number	Percentage
Anthroponyms	102	66%
Toponyms	19	12%
Zoonyms	6	6%
Ergonyms	9	4%
Chromatonyms	19	12%

Authoring

The table shows that anthroponyms predominate in the novel which indicates a large number of characters. The uncharacteristically low number of toponyms suggests that most of the novel takes place in Hogwarts Castle. It is also worth noting the significant number of chromatonyms. This is because this is the first book in the series, and J. K. Rowling wanted to show a different, magical world and Harry's feelings about entering it.

4. Analysis of the proper names rendering in translation

The translation of anthroponyms in J. K. Rowling's novel “Harry Potter and the Philosopher's Stone” is an important aspect of adapting the work for Ukrainian readers. The author of the translation sought to preserve the original sound and meaning of the names while adapting them to the Ukrainian linguistic and cultural reality.

For example, the name of the main character ‘*Harry Potter*’ is rendered as ‘*Гаррі Поттер*’, keeping the sound and spelling, allowing readers to recognise the character

easily. The surname Potter means 'pot maker', which refers to the profession of Harry's father. However, this meaning is not emphasised in the translation as it is not essential for understanding the plot.

The names of other characters are adapted to reflect their meaning and sound. For example, 'Hermione Granger' is 'Герміона Грейнджер', retaining the sound and adapting to the Ukrainian spelling. The last name 'Granger' means 'farmer' which emphasises the origin of Hermione's family. However, this meaning is not rendered in the translation, as it is not key to understanding the character.

In the case of 'Ron Weasley', V. Morozov preserves the sound of the first and last name, adapting them to the Ukrainian language as 'Рон Візлі'. The name 'Weasley' has no specific meaning so its adaptation is aimed at preserving the sound.

In the Ukrainian translation of the "Harry Potter series" Albus Dumbledore's name is kept almost unchanged. The name 'Dumbledore' comes from Old English and means 'bumblebee' which reflects the character's love of nature and certain eccentricity. In some other languages translators have tried to adapt this meaning (for example, in the French version he became *Albus Perceval Wulfric Brian Dumbledore* without changing his last name). The choice of the Ukrainian translator to preserve the sound of the name without further adaptation is explained by the fact that it has become a recognisable brand and its meaning is not critical to the perception of the image.

Special attention is paid to the translation of nicknames and pseudonyms. For example, 'Hagrid' is rendered as 'Грипід' preserving the sound and adapting the spelling to the Ukrainian language. The nickname 'Hagrid' comes from the English word 'haggard' which means 'tired' or 'exhausted' reflecting the character's appearance. However, this meaning is not transmitted in the translation as it is not key to understanding the character.

More examples: *Urik the Oddball* – Урік Дивний, *Adalbert Waffling* – Адальберта Вофлінг, *Alicia Spinnet* – Алісія Спіннет, *Emeric Switch* – Емерік Свіч, *Arsenius Jigger* – Арсеніус Джиггер, *Bagshot* – Бегшот, *Draco Malfoy* – Драко Мелфой, *Katie Bell* – Кеті Бел, *Madam Malkin* – Мадам Малкін, *Ollivander* – Олівандер, *Professor Quirrell* – Професор Квірел, *Parvati Patil* – Парваті Паміл. (Rowling, 2018; Rowling, 2017)

In general, V. Morozov sought to preserve the original sound and meaning of the characters' names, adapting them to the Ukrainian linguistic and culture. This allows Ukrainian readers to better understand and feel the atmosphere of the work while maintaining the authenticity of the original.

The following methods are applied in the translation of "Harry Potter and the Philosopher's Stone": 1) direct translation, 2) transliteration, 3) transcription, 4) transposition, 5) calquing.

V. Morozov uses **direct translation** when it is necessary to translate non-magical place names, i.e., real-world objects. Thus, 'London', 'Yorkshire', 'Surrey County' and 'King's Cross' are rendered as 'Лондон', 'Йоркшир', 'Графство Суррей' and 'вокзал Кінгс-Крос' (Rowling, 2018; Rowling, 2017).

Transliteration in the translation of proper names in the novel "Harry Potter and the Philosopher's Stone" plays an important role in preserving the original sounding and recognisability of names and toponyms. Most proper names are rendered using this method. It allows to convey the atmosphere of the world created by the author while adapting the text for the target audience.

For example, 'Hogwarts' is perhaps one of the most notable examples of adaptation. In the original, the name 'Hogwarts' sounds a peculiar way in English, and in translation it is adapted, retaining the basic letters but taking into account Ukrainian language traditions.

The Hogwarts faculties are also translated applying transliteration. Thus, 'Ravenclaw' – part of 'raven' is translated as 'ворон'. In Scandinavian mythology a raven is associated with wisdom and intelligence, which is the main trait that students of this faculty possess. The part 'claw' is translated as 'кіготь' – it can symbolise determination and precision. V. Morozov translatei the name of this faculty as 'Рейвенклов'. We think this option is rather successful, as a translation in the style of 'Кізтеворон' would have taken away from the magical atmosphere of J. K. Rowling.

The same goes for Harry, Ron and Hagrid's favourite characters – 'Hedwig', 'Scabbers' and 'Norbert' are rendered in Ukrainian translation as 'Гедвіґа', 'Скеберс' and 'Норберт'. (Rowling, 2018; Rowling, 2017).

More examples: *Gryffindor* – Грифіндор, *Gringotts* – Грінґотс, *Devon* – Девон, *Nimbus 2000* – Німбус-2000, *Slytherin* – Слизерин, *Smeltings* – Сметлінґс, *Flourish and Blotts* – Флоріш і Блотс. (Rowling, 2018; Rowling, 2017).

The next method of proper names translation is **calquing**. Calquing helps preserve the original flavour of the work making the names recognisable to readers.

Thus, the 'Філософський камінь' (*Philosopher's Stone*) has retained its symbolic meaning associated with medieval alchemy. 'Розподільчий капелюх' (*Sorting Hat*) accurately conveys the function of this important artefact which determines the students' belonging to the Hogwarts School faculties. And 'Нагадайко' (*Rememberball*) not only retains the original function of the object but also sounds natural to Ukrainian readers.

V. Morozov also translates the names of organisations such as the 'International Confederation of Wizards' and 'Ministry of Magic' by means of calquing – 'Міжнародна Конфедерація Чарівників' and 'Міністерство Магії'.

Calquing is also applied when translating nicknames for ghosts and other magical creatures: *The Leaky Cauldron* – Дірявий Казан, *Fat Lady* – Гладка Пані, *The Bloody Baron* – Крилавий Барон, *Nearly Headless Nick* – Майже-Безголовий Нік, *You-Know-Who* – Відомо-Хто; textbooks: *History of Magic* – Історія магії, *Fantastic Beasts and Where to Find Them* – Чарівні звірі і де їх знайти; as well as some magical toponyms: *Platform Nine and Three-Quarters* – Платформа номер дев'ять і три чверті. (Rowling, 2018; Rowling, 2017).

The translation of 'дзеркало Яурес' is worth special explanation. In the original it sounds like 'Mirror of Erised'; the word *erised* does not exist in English but if you read it backwards, you get 'desire', i.e. 'aspiration' or 'thirst'. With his translation V. Morozov conveys the essence of this magical object. It is a mirror, so its name is an anagram. However, a 'mirror of desire' is not the same as a 'mirror of the heart' and this shadow of meaning was lost in the translation.

More examples from the novel: *Order of Merlin* – Орден Мерліна, *The Great Sorcerer* – Великий Вороже́й, *Standard Book of Spells* – Стандартна книга заклинань, *Chief Warlock* – Верховний Маг, *Magical Draughts and Potions* – Магічні зілля й настійки, *Eeylops Owl Emporium* – Совиний Торговельний Центр Айлонс, *He-Who-Must-Not-Be-Named* – Той-Кого-Не-Можна-Називати, *The Dark Forces: A Guide to Self-Protection* – Темні сили – посібник для самозахисту. (Rowling, 2018; Rowling, 2017).

Transposition is used infrequently in the translation of the novel, usually when translating magical toponyms or magical objects. Thus, 'Diagon Alley' is rendered as 'Алея Діагон'. In English 'Diagon Alley' is consonant with 'diagonally', i.e., 'parallel', and this wordplay is lost in translation. In our opinion, it would be better to translate it as 'Діагон-Аллея' which would better convey its essence and preserve the wordplay.

Transcription is used in some cases of rendering character names. For example, *Bane* – Бейн, *Fluffy* – Флафі, *Bones* – Боуни, *Hufflepuff* – Гафелпаф, *Wood* – Вуд, *Cokeworth* – Коукворт, *Stonewall High* – Стоунвол-Гай (Rowling, 2018; Rowling, 2017).

Table 2 demonstrates the frequency of translation methods used in the novel.

Table 2

Methods of translating proper names in the novel

Mrethod	Number	Percentage
Transcription	27	17%
Transliteration	78	51%
Calquing	39	25%
Transposition	6	4%
Direct translation	5	3%

Authoring

5. Translation transformations used

Translation transformations are tools used by translators to adapt a text in the process of translation from one language to another, while preserving the meaning, style and intention of the original. The main types of transformations applied while proper names translation of the novel include permutation, substitution, decompression, and compression. These techniques help to overcome structural and cultural differences between languages ensuring the adequacy of the translation.

Permutation presupposes changing the order of words or phrases in the translation compared to the original. This is necessary because of the difference in the syntactic structures of the languages. Thus, in the following examples the translator changes the order of words to preserve the naturalness of expression in the target language: *Weasley Twins* – *Близнюки Візлі*, *Godric's Hollow* – *долина Годрика*, *Railview Hotel Cookworth* – *Готель "Рейлв'ю"*, *Eeylops Owl Emporium* – *Совиний Торговельний Центр Айлонс*, *"Drubble" Chewing Gum* – *Жуйка "Друбл"*, *Surrey County* – *Графство Суррей*. (Rowling, 2018; Rowling, 2017).

Substitution involves the use of a different linguistic unit in place of the original ones to convey the same meaning. This can be the replacement of parts of speech, grammatical structures or lexical items. For example, the English word *'potatoes'* can be translated into Ukrainian as *'картопля'*; here, the plural form is changed to the singular one. Or, a part of the sentence may be changed: *'was offered another post'* – *'мені запропонували нову посаду'*.

Examples from the novel: *You-Know-Who* – *Відомо-Хто*, *Hogwarts Express* – *Готвортський експрес*, *Dudleykins* – *Дадичок*, *Fat Lady* – *Гладка Пані* (Rowling, 2018; Rowling, 2017).

Decompression is the introduction of additional words or phrases into a translation that are not present in the original but are necessary for clarity or grammatical correctness in the target language. For example, *'Therefore, please note'* – *'Тому зверніть увагу на наведені нижче вказівки'*.

Examples from the novel: *Eeylops Owl Emporium* – *Совиний Торговельний Центр Айлонс* (Rowling, 2018; Rowling, 2017).

Compression is the omission of certain elements of the original, which are superfluous or have no equivalent in the target language, in the translation. This can be justified by differences in stylistic norms or by avoiding excessive detail. For example, the English *'He nodded his head in agreement'* can be translated as *'Він кивнув на знак згоди'* where the word *'head'* is omitted as it is clear from the context in Ukrainian.

Examples from the novel: *Railview Hotel Cookworth* – Готель «Рейлв'ю», *One Thousand Magical Herbs and Fungi* – Тисяча магічних трав і зрубів, *You-Know-Who* – Відомо-Хмо (Rowling, 2018; Rowling, 2017).

These transformations application requires to have a deep understanding of both languages, cultural contexts and text specifics. The choice of a particular transformation depends on many factors, including the genre of the text, the target audience, and the communicative purpose of the translation. It is important that the translation not only conveys the meaning of the original accurately but also sounds natural and is understandable to speakers of the target language.

In addition, translators often combine several transformations at the same time to achieve the best possible result. For example, permutation may be accompanied by substitution or decompression in order to maintain the stylistic integrity and accuracy of the translation. Thus, a translator's skill is manifested in the ability to apply various transformations flexibly, adapting the text to the norms and peculiarities of the target language.

6. Conclusions

In the process of analysis of proper names in the novel “Harry Potter and the Philosopher's Stone” more than one hundred and fifty proper names were analysed. They can be categorised into anthroponyms, toponyms, chrematonyms, ergonyms and zoonyms. Anthroponyms predominate in the novel, which is due to the large number of characters.

The scientific literature on translation studies emphasises the difficulty of rendering proper names in fiction texts due to cultural, linguistic and semantic differences between languages. Translators are faced with the need not only to find equivalents for realias that may not exist in the target language but also to convey their national and cultural flavour.

The analysis of rendering proper names from the novel into Ukrainian (performed by V. Morozov) shows that the most common methods used by the translator are calquing, transcription, transliteration, adaptation, direct translation, and transposition. In his translations, Volodymyr Morozov most often uses transliteration method (51%). This method of translation prevails in almost all categories of proper names. When dealing with chrematonyms, V. Morozov most often applies calquing.

V. Morozov uses various translation transformations, such as substitutions, permutation, decompression and compression. This allows him to preserve the charming atmosphere of the original and adapt the text for the Ukrainian reader. His translation is an example of high professionalism and deep understanding of both the original and the Ukrainian language.

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