**3.1 Proper names - definition**

The second division is focused on the proper names. As everyone knows, the difficulty of translating them focused on a number of factors. Until today there is a dispute of translators, who are divided into groups of those who want to translate proper names, and those who do not want to do and feel that it is outrageous. Proper names play a very important role in this work, because the translation of the book Lord of the Rings was based mainly on the translation of proper names from the original book. Translation of names is considered by many to be the toughest division. Very often, translators cannot cope with this, but not because they were done poorly, but by the fact that these opponents and supporters of translations of proper names are not only as translators, but as readers. What it actually is the proper names?

Proper names are often included in many things: names of persons, animals, companies, geographical places, zodiac signs and festivals. Evelina Jaleniauskienė claims that: "a proper name is “a name for an individual person, place, or organization having an initial capital letter” and "“racial, ethnic, national, and religious identity" (Evelina Jaleniauskienė, 2009, p. 31-32).   
However, Saleh Delforouz Abdolmaleki claims that: "Theoretically speaking, proper names are beyond the scope of language and are to be sought in encyclopedias rather than dictionaries." (Saleh Delforouz Abdolmaleki, 2012, p. 832). What is more in ", Proper names in Translation: An Explanatory Attempt", it is easy to find another definition for proper names: "(...) proper nouns have no meaning or connotations and are therefore both untranslatable and not be translated". (Saleh Delforouz Abdolmaleki, 2012, p. 832).  
For comparison, has been given another definition of proper names: "the one applied to a certain thing to distinguish it from the rest of the same species. They are always written in capital letters. Truly, proper names are all the expressions which are denominations and particular titles of things, but they are only called proper names when they are formed by only one or several words that do not form a complete sentence." (Elvira Cámara Aguilera, 2008, p. 1).

Definitions of proper names are very similar in each of the translators. They are associated with the names of places, people, animals, or even entities unrealistic. Invented name is a noun defines a special object real or unreal. Very often it cannot be called otherwise, these are special names only for those objects. The problem lies in translating them, because very often the target language has no equivalent word.

**3.2 TYPES OF PROPER NAMES**

There are many kinds of names, what describe. Elvira Cámara Aguilera believes that the names have their basic principles, which most of them holding up, and with this one:  
" ORTOGRAPHIC:

- Proper names are capitalized.

MORPHOSYNTACTIC:

- Proper names have no plural forms.

- Proper names are used without articles.

- Proper names do not accept restrictive modifiers.

REFERENTIAL:

- Proper names refer to single unique individuals.

SEMANTIC:

- Proper names do not impute any qualities to the objects designated and are therefore meaningless.

- Proper names have a distinctive form of

definition that includes a citation of their expression." (Elvira Cámara Aguilera, 2008, p. 2).

Taking into account dividing the proper names, you can also divide them into types depending on what describe.

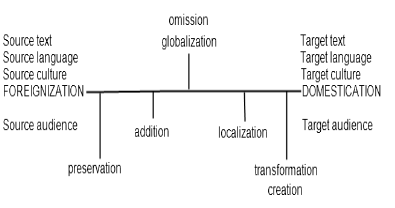
* Names of people: Here are the figures real and unreal. A great example are the names of historical figures, which cannot be translated into the target language, because you cannot identify the person and the merits of another existing person. However, there is a good chance that instead of finding a similar person in the country to translate the nickname of a historical figure on the target language.   
   \* Real: "Names of important figures should be translated, (...) name of saint people and Biblical or Quarnic characters should be translated eg. John The Baptist, (...) Names of philosophers, scientists and sages which have already accepted translation should be replaced with their accepted equivalence." (Saleh Delforouz Abdolmaleki, 2012, p. 833).  
   \* Unreal: In the case of names as fictional case it is quite complicated. It all depends on the novel, which translator has to translate. Abdolmaleki suggests that: "Proper names in fairy stories folk tales and children literature are often translated on the grounds that children and fairies are the same all over the world". What is more, he claims that: "in novles and allegorical dramas like Pilgrim's Progress, Everyman, etc., where the characters are not specyfically English, their names should be translated". (Saleh Delforouz Abdolmaleki, 2012, p. 833).
* Names of places: The proper names places it can include two main types: Real geographical locations, streets, towns, villages, and those used in the fictional fairytale worlds and not only. In the translation, eg. Geographical names is easier than translating the form, because the names of places contain specific meaning in almost every language. Very rarely, the translator must add an explanation of the site, to bring them to the reader.  
   \* Real places: "When the nature of a place is unknown to the target text reader, translator should provide it with a classifier, (...) Names of firms, streets, private institutions, schools, universities, hospitals, etc., are in principle not translated since they are related to the source language culture.   
   \* Fictional places: "While in translating place names of serious literature we must convey the nationality of the names, there is not such obligation in translating place names in comedies, fairy tales and children literature." (Saleh Delforouz Abdolmaleki, 2012, p. 835).
* Names of objects: Next category are items that have their own name. These things all around us. They are divided into the two examples, however, very similar to each other: Brand names and object eponyms. An example of such a name is known to everyone, "aspirin", which in most countries has the same name, so its translation is meaningless. The same subject is the "Walkman", which has retained its name almost everywhere.  
  According to the " Proper names in Translation: An Explanatory Attempt": (...) if they are familiar for the TT readership we transfer them, otherwise we should provide a descriptive term" (Saleh Delforouz Abdolmaleki, 2012, p. 835).
* Charactonyms: "(...) is a name expressing the characteristic of the bearer. Proper names play an important role in a literary research. They point to the setting, social status and nationality of characters. The names containing in their stems components of common nouns and of other parts of speech come along with their nominal function, carry out the function of characterizing a person or a place (Hatim and Munday, 2004, 131).   
  Normally, charactonyms are transcribed for transliterated, but if they contain any special information that should be included, need a description of the proper name.
* Motivator: "(...) is a part of text , expressing by the means of synonyms, homonyms, confusables and words with similar semantic fields resemblance with the meaning of a morpheme or morphemes of the proper name and giving the name its characterizing function". (Saleh Delforouz Abdolmaleki, 2012, p. 836).  
  It distinguishes between two groups: explicit and implicit. The former, explicit is expressed by words, or combinations thereof. The latter, implicit has the character based on the context of the source text.

**3.3 Translation Strategies of Proper Names**

To deal with proper names in the translation need a special tactics. Each of the above described explains the best and worst based on their experience. For the purposes of translation proper names, or even not, there was created many strategies. They were created by the many excellent translators. Each of these strategies seems to be different, as they refer to different things, but in reality they are very much alike.  
"All of them use different classification or even different terms to label their strategies but, in fact, their procedures are similar." (Evelina Jaleniauskienė, 2009, p. 32).

1. Preservation - Eirlys E. Davies claims that: "(...) occurs when a translator transfers the term directly into the TT with no further explanation." (Evelina Jaleniauskienė, 2009, p. 32). An example of preservation are mythologies. Where names, rituals and distinctive names are preserved in the original, without any explanation.
2. Addition - when a translator “decide[s] to keep the original item but supplement[s] the text with whatever information is judged necessary” (Evelina Jaleniauskienė, 2009, p. 33). The basis of this tactic is the knowledge of the interpreter about the culture of the readers of both target and source languages. Additional information may be in the form of a footnote, additional text, or side notes.   
   "Newmark discuss also cultural footnotes as an additional procedure, and says that they are more variable and more justified in scholarly literature, and much less so in popular writing (Ways to Translation, 2015, p. 135).
3. Omission - when translators decide, as Davies writes, to “omit a problematic CSI altogether, so that no trace of it is found in the translation” (Evelina Jaleniauskienė, 2009, p. 33). Mainly this involves the omission of the text and leaving it just as it reads in the source language, the dialect remains intact in the translation.
4. Globalization - "the process of replacing culture-specific references with the ones which are more neutral or general” (Evelina Jaleniauskienė, 2009, p. 33). The tactic is based on domestication. It involves converting words from source language to a more generalized, more neutral word. Instead of writing "cat called Saimon, it will be only a "cat "".
5. Localization - "when translators try to anchor a reference firmly in the culture of the target audience” (Evelina Jaleniauskienė, 2009, p. 33). This is the complete inverse of the aforementioned globalization. Translation contains the exact meaning, so grammatical and phonological. An example would be: "Winnie-the-Pooh," it gives Polish "Kubuś Puchatek".
6. Creation - "means a creation of a CSI which is firmly or totally different from the ST or is not present in there" (Evelina Jaleniauskienė, 2009, p. 33). Very rarely used tactic involving the omission in the context of their own names and alliteration and add it completely elsewhere.

Categorization of translation strategies, which places each strategy along a continuum between foreignization and domestication:



In the book "The Translation of Proper Names in Children's Literature," have given the strategies used by the translator with the proper names. They are very similar to those listed above.

According to Elvira Cámara Aguilera strategies are:

1. Copy - reproduced in the target text exactly as they were in the source text.
2. Transcribe - "transliterated or adapted on the level of spelling and phonology." (Elvira Cámara Aguilera, 2008, p.3).
3. Substitute - If the proper name in the target language is possible by a similar lexicon in the source language can be translated.
4. Replacement - Renaming proper name in source language with some synonymous in the target language. This is very risky, but highly popular children's books.
5. Insertion - placement proper name from target language where there is not in the source language, or replace proper name from source language with words from target language, may be regarded as less common, except perhaps in certain genres and contexts of a particular proper name.

**3.4 Case of age in proper names**

All of these strategies have been created not only to adhere to them, but to look for a new strategy, which will facilitate the translation of names. It is important that the original text of the source language was the most translated in a way accessible to the reader. Can be seen that all of these strategies are also dependent on each other and in a way similar to each other.  
In the translation of names, it is important to choose the right strategy to readers. An example is the probable age of the reader. We can appoint three groups  
  
1. Pre-reading children (0 to 6 years old)   
2. Children capable of reading and writing (from 6 to adolescence)   
3. Adolescents and youngsters

Every translator should realize who is the recipient of the text. It is important that the reader understand the exact message text. "Children with their imperfect reading abilities and limited world knowledge are not expected to tolerate as much strangeness and foreignness as adult readers." (Elvira Cámara Aguilera, 2008, p.5).

**3.5 Type of work**

The biggest problem in the translation of names are bonds which are devoid of two different languages. It is important to convey the image of the object, place or character, which by its name in the source language is confusing for the reader. The most common books that are struggling with this problem are fairy tales for children. An example of includes: " in *Wuthering Heights – Wichrowe Wzgórza*, or *Alice in Wonderland – Alicja w Krainie Czarów." (Ways to Translation, 2015, p.45).*

Fairy tales, science-fiction novel, an adventure novel, a play, and many other types of work includes a lot of proper names that cannot be treated in the same way. The fact is that science fiction and fairy tales for children are the types of proper names, which are usually translated.

"Some of the most popular fairy tales around the world contain personal names within the title. Of the examples we are going to present, somewhere written by the brothers Grimm, some are traditional tales recounted by Perrault and laterby the brothers Grimm, one belongs to Lewis Carrol and one to an unknown author" (Elvira Cámara Aguilera, 2008, p. 6).

Very often the reason for the translations of certain names is simply this, to whom the book is addressed. The explanation for that could be That it participates in what is known as "allegory".

"Allegory is the representation of an abstract thing or idea by an object that keeps a certain relation with it, whether real, conventional, or created by the artist’s imagination" and " In our case, proper names within an allegorical work, it seems that a general consensus exists in relation to translation. Newmark considers that names should not be translated “except, of course, in allegories." (Elvira Cámara Aguilera, 2008, p. 7).

Translation of names is a very difficult and challenging topic for each future interpreter. There are many strategies that are also defined by the type of the translated text. On the whole, the translation of proper names is a challengefor translators. It is impossible to Achieve absolute equivalence because of subtle hidden Allusions in proper namesor specificaspects in the languages.