THE MASTERY OF NAME GIVING IN LITERATURE – AN OVERVIEW OF TWO EDITIONS OF THE ENGLISH TRANSLATION OF IVAN VAZOV'S "UNDER THE YOKE"

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The translation process is not only an interesting but also a challenging task as translators serve as mediators. They render messages hidden in a literary work, unveil meaning and make the cultures of the source and the target text reach a meeting point. As Bulgarian literature abounds in examples of symbolism, the current paper is devoted to two English editions of the translation of Ivan Vazov's "Under the Yoke" mainly focused on the use of proper names and nicknames. Special attention is paid to the methods used when transferring proper names from Bulgarian into English from a graphological perspective. An attempt is made to compare and contrast the choices of the translators.

Key words: proper names, translation, transcription, transliteration, name symbolism, nicknames

Introduction

One could be interested in what actually is hidden in the name of a person and whether there is a need to investigate what the name means outside its being a sign of an individual. Another issue of interest might be if one personality can be revealed only by means of naming or nick-naming and to what extent name choice influences literature and literary characters. Therefore, the current paper aims at analyzing the meaning of names and nicknames, classifying them and presenting different ways of transferring them from one language to another. The methodology of investigation involves presentation of names as concepts together with their interpretation by linguists, the symbolism hidden in anthroponyms and nicknames, presented or not in the target language, as well as the idea of the name and the nickname as a cultural marker. In order to decipher the meaning and role of names and nicknames, one has to find exhaustive corpus material for analysis. The choice of a Bulgarian writer for the

research is arbitrary. Ivan Vazov is one of the emblematic authors of the XIX c. Bulgarian literature. His characters are memorable and meaningful, as it will be proven by the meaning of their names and nicknames. The choice of literary work, namely "Under the Yoke" was provoked by the desire to scrutinize the understanding of symbolism in Bulgarian names and nicknames by non-native speakers of the language. Therefore, two editions of the English translation of the book "Under the Yoke" were investigated, one published in 2004 with Marguirite Alexieva and Theodora Atanasova as the translators, and the second one, published in 2010 with Edmund Gosse as the translator. The aim of the current paper is to compare and contrast both editions, focusing mainly on the anthroponyms and nicknames. The analysis of the corpus material will help to classify anthroponyms as well as to elicit different groups of nicknames according to their characteristics.

Meaning and classification of names and nicknames

Before analyzing the meaning of names and nicknames a definition of both should be given. Starting with names, Danchev (1978) defines anthroponyms as "proper nouns with people referents". They can show genetic background, i.e. the name of an ancestor becomes the surname of their grandson or granddaughter. An example of this can be Georgi Ivanov, whose surname is derived from the first name of his grandfather Ivan. Names, and especially surnames can give a hint of profession i.e. Ковачев (Kovachev), Зидаров (Zidarov), etc.; they can have a wishing nuance i.e. Здравка (to be healthy), Камен (to be as hard as a stone), Пламен (to be like a fire), or even protective – Вълко (to protect from wolves), etc.

Semantically, Ilchev (2012) classifies anthroponyms as wishing and protective. The Bulgarian anthroponymic system contains numerous examples of both groups, having also in mind that the meaning of a name in Bulgarian culture is essential as it is believed that it can lead the path of a person's life and development. Therefore, names such as Victoria (meaning "victory"), Velichko (meaning "great") etc. are considered being wishing. This major category is divided into different other subcategories, namely:

- Names, wishing long life and health – Zhivko, Zdravka
- Names, wishing family continuation – Bratan, Lozena
- Names for happiness and luck in life – Parvan, Vida
- Names, implying bravery – Boyko, Voin
- Names, implying physical beauty – Gizdava
- Names, implying moral positive features – Rada, Dragan, Tihomir.

They are considered being wishing, as the semantics and the etymology of the anthroponym presupposes the desire of the parents for their offspring to possess or develop the features which the name suggests.

Analyzing protective names, they mainly date back in the times when children did not live long and parents used to name their children Kamen (to be as hard as a stone), or Zhelyazko (from "iron"). The idea of the protective name was, and even nowadays is, to provide the name recipient with positive energy and health.

The belief that the choice of name can influence a person's life and future is deeply rooted in the Bulgarian naming tradition and it is mirrored in the choice of names in Bulgarian literature as well. This fact accounts for the effort of authors to carefully and responsibly choose names for their characters in a literary work. Name choice is significant in relation to a literary personage; the name can support or oppose certain features of the character; the name choice is therefore a powerful instrument in the hands of the writer.

Names have long been in the focus of attention of philosophers, linguists, translation theorists and practitioners who have dealt with issues related to their use and meaning. Linguists have investigated name problems in relation to transfer of anthroponyms in different cultures, making the inference that there are several ways to render one name from a source to a target language. However, it is the main aim of a translator to reach as close as possible to the original message the author of a text has intended to forward. It is the talent of the translator to convey information from a source to a target text keeping the original meaning of the message, and when proper names are concerned, the process is a little more difficult. In any type of literary work, it is the translator who firstly tries to understand the ideas of the original text, and only in this way they can cope with the intriguing and challenging task of the translation process.

In relation to name transfer, anthroponyms are not generally translated; they are either transliterated or transcribed. Transliteration involves substitution of graphemes from a source to a target text, whereas transcription involves the process of phonemic transition. A supporter of the method of transliterating and transcribing anthroponyms is Danchev (1978).

Vlahov and Florin also refer to the subject of name transfer from the source to the target text, differentiating between transcription and transliteration. They point that transcription is closely related to the graphological systems of both languages as well as their phonetic rules. When one transcribes using Latin – Latin transfer, the items remain

unchanged, as when the process is Cyrillic – Latin – then transcription is the only way to keep the colour of the transferred item (Vlahov /Florin 1990: 66 – 67). Transliteration, on the other hand is graphological substitution from the source into the target text.

The basic concept to be mentioned here, however, is that Vlahov and Florin discuss a specific group of anthroponyms which is of crucial importance for the current paper. They talk about the so called "meaningful" names. In order one name to be "meaningful" it should possess 1) qualities of a common noun; 2) allusiveness; and 3) phonetic structures suitable for creation of comic effect (Vlahov/Florin 1990: 233).

If a name is seen as a symbol, it is supposed to be translated. However, when it does not play a crucial role in a text, the proper name is to be either transcribed or transliterated.

On discussing the issue of translation, proper names undergo changes when transferred from a source to a target language, and it is the translator's intuition which procedure or method to follow when rendering the message contained, i.e. whether to transcribe or transliterate; or whether the name is meaningful and requires semantic reconstruction.

Proper names are sometimes intentions meant for the recipient of the piece of writing, they are seen as wishing, showing characters, feature-informative. Thus, special attention is to be paid regarding the perception of anthroponyms. They can be accepted as concepts, as meaningful units and a translator can help the reader or listener of a story to comprehend it. It is a difficult task for a non-speaker of a language to fully understand a text with all its peculiarities and symbolism, and when a translation of the text is performed, the recipient is to acquire the ideas of the source text. Understanding the message of the text, it is easier to get to know the culture of a nation and thus respect it. When names are not semantically reconstructed, the readers' task to approach the culture of the target text is more difficult. However, there is a way to decipher the symbolism hidden in names. As it was previously mentioned, names are not translated, but nicknames are, a non-speaker of a language may not be fully aware of the symbolic meaning of a name, but the nickname usually contains vivid explanation.

Regarding nicknames, definitions are to be given and differences are to be made in relation to function and typology. They are different from anthroponyms in several aspects. First, they are not given at birth, i.e. nicknames are acquired in the course of somebody's life. Second, they can be succeeded to, they are meaningful and meant especially for their possessor, they are created in order to show something specific in one's character.

Nicknames usually accompany the name of a person, but they can also substitute it. Before classifying nicknames, a definition of the term is to be given.

Cambridge Advanced Learner's Dictionary explains the term nickname as:

"an informal name for someone or something, especially a name which you are called by your friends or family, usually based on your proper name or your character" .

Bulgarian linguists such as Krasteva-Blagoeva have also clarified the idea and function of nicknames, identifying the nickname as a "synthesized social opinion, showing how a person is accepted in a society" (13-9-13 http://www.nbu.bg/public/images/file/departments/.../priakorite.pdf)

Vlahov and Florin point that 'nicknames characterize their possessor most precisely, as they emphasize behaviour, appearance, activities' (Florin/Vlahov 1990:233) .

Taking all the above mentioned into consideration, this can lead to the conclusion that nicknames are the real mediators in a literary work. Names can hint, nicknames denote. Therefore, it is essential to scrutinize the nature and typology of nicknames further.

Typology of nicknames

There are linguists who have categorized nicknames in different groups. Ilchev (2012), Manolova (2005) and others have discussed and grouped nicknames in relation to their meaning , but undoubtedly the most detailed typology is Nikolai Kovachev's (cited by Selimski 2010:287). As the novel of interest is written by a Bulgarian, the typology of Bulgarian nicknames is to be discussed. It consists of sixteen subcategories, namely:

- Physical features – the Hunchback, Blind Kolcho, etc. (Ivan Vazov's "Under the Yoke")
- Psychological features– the Mouse, the Heart, etc. (the examples are mine)
- Occupation – The Shoemaker, the Cooper, etc. (the examples are mine)
- Family relations– Yordanitsa, Tsono's wife, etc. (Ivan Vazov's "Under the Yoke")
- Social status – the King, the Count, etc. (the examples are mine)
- Political beliefs – The Democrat, etc. (the example is mine)
- Religious preferences and beliefs – the Father, etc. (the example is mine)
- People, living abroad – the American, the Cockney, etc. (the

examples are mine)

- Events in somebody's life – Ivan Kill-the Bear (Ivan Vazov's "Under the Yoke")
- Food preferences - the Soup, etc. (the example is mine)
- Clothing – Mihalaki Alafranga, etc. (Ivan Vazov's "Under the Yoke")
- Military service – the Captain, the General, etc. (the examples are mine)
- Objects and appliances – the Stove, etc.(the example is mine)
- Animal analogy – the Wolf, the Animal, etc. (the examples are mine)
- Association with plants and flowers – The Buzzonyuak, the Lilac, etc,.(Ivan Vazov's "Under the Yoke")
- Associaiton with famous people – Tsetso the Elvis, etc. (the examples are mine)

Ways of Transferring Names and Nicknames in the Translation of *Under the Yoke*

The different strategies related to the transfer of names and nicknames can clearly be seen when a comparative analysis is performed. Therefore, for the purpose of the current research, two editions of the English translations of Ivan Vazov's "Under the Yoke" were examined. One of them was published in 2004 and the second – in 2010. An interesting fact in the process of investigation is not only which names are translated or transliterated, but also the difference in transliteration and transcription processes with both translations of the novel. In order to be most precise, the Bulgarian equivalents were also found. For the aim of the overview, one hundred names and surnames were excerpted, as well as nineteen English nicknames with their Bulgarian correspondences as well as twelve Bulgarian nicknames with no correspondence in the English translations of the novel.

A fact that also deserves mentioning is that there are significant differences in the number of anthroponyms in both editions. Naturally, there are exact equivalences in both texts, the number of which is 30.

The differences in spelling can be grouped in eight categories, depending on the difference in graphological units or difference in translation of attributives.

When deviations in transliteration are mentioned, one should not fail to follow the diachronic processes with systems of transliteration in Bulgaria. The first official system of standardization of transliteration

procedures was introduced in 1956, after a long period of free variations in transliteration patterns. The great variety of patterns urged the necessity of one unified system of rules for anthroponyms and toponyms. The first choice to be made when transferring names was whether a name should be transcribed or transliterated. The second problem referred to the choice of a system of transfer of names, i.e. whether to transfer following Slavic or Germanic and Romance language systems.

Some of the transliteration systems are the National Standard BDS 1596:1973, The International Standard ISO 9 of 1968, The Anreichin System of 1977, The Danchev System of 1989, the Streamlined System of 1995, the System of the American Library Association (ALA-LC), etc. (Ivanov/Skordev/Dobrev 2010: 2). After March 13th 2009, The Transliteration Act unified all possible variations of Romanizaiton of Bulgarian letters and the limits of free variations were set clear. This law standardizes proper names, surnames, toponyms, names of famous people as well as cultural realities. On the whole, the best way to transcribe and transliterate is the unified method, therefore, the presence of a regulation of patterns, which is the Transliteration act, fulfills the task of standardization (13-09-13 http://en.wikipedia.org/wiki/Romanization_of_Bulgarian).

Going back to the differences in "Under the Yoke", the first category of difference concerns the vowel variations of   - yu/- io, - ya/- ia; - e/ -ye(Table 1). The number of proper names in this category is twelve. The variation resembles the Transliteration Act rule in the 2004 edition and the ALA-LC variation in the 2010 edition . Examples of this variation are Iliya – Ilia, Ripsimiya – Ripsimia, etc.   With the name Enyu, there is a transliteration pattern -yu/-io, with the Bulgarian equivalent Еню. Other such examples are Fratyu/ Fratio, Selyamsuz/Seliamsuz, etc.

The second category to be studied in relation to differences in transliteration patterns is the group of the sibilants - ss/-s; -z/-s; -s/-sh; -z/-zz; -z/-s (Table 2). This group consists of five such examples. The differences are mainly connected with doubling of consonants, as it can be seen in Assen/ Asen and Petko Buzzonyak/Petko Buzouniak , or changing of consonants, as it is in Paraskeva/ Parashkeva. Justification of choice of transliteration patterns in this category might be German or French interference in doubling ; the Andreichin System in -s/ -sh, compared to all other transliteration systems where the Bulgarian –ш can be seen the equivalent –sh.

The third category comprises of vowel and semi-vowel differences in transliteration. The group consists of fourteen examples of -i/ -ii; -j/-jj; -i/-j; -i/-e; -i/-a; -zh/-j.   No strict rules are kept in this category, as the

transliteration patterns follow the personal attitude of the translators of both books of interest.

The fourth category concerns the -oo/-ou deviation of the transliteration pattern. This group contains only two names, one of which is Mooncho/Mouncho. Danchev System gives as transliteration rule the change of -y into -ou, which can be seen in the edition of 2010. Double -o is not found as a transliteration rule.

Another category concerns the -f/-ph choice in transliteration, as it is the case with Sophia/Sofia, Nimphidora/ Nimfidora etc, which might be the result of English interference.

There is a significant number of anthroponyms with different transliteration variants concerning skipping of letters as well as adding ones. Such examples are Dimiter/ Dimitr; Peter/Petr; Georgi/Ghiorghi, etc. , which might be the translator's personal choice, as there is not a transliteration system to justify this particular choice.

The most significant group of different transliteration patterns is undoubtedly the surname difference. There are twenty-four different surnames in both editions of the translations. The basic principle in this group is the choice between -ov/-ev in the 2004 edition and the somewhat obsolete -off/- eff in 2010. The only explanation for that deviation is German or French interference.

On the whole, there is a great variety of transliteration patterns, and one can get confused as to the resemblance to one or another transliteration system. These differences are undoubtedly a lot, and it may be difficult for a non-native to follow the transliteration patterns in both editions. No matter if the translators of both editions have decided to keep the anthroponyms the way we see them , the novel would only benefit from a unified patterning in name transfer. Having said that, the translators' intention was most probably to keep the authenticity of the Bulgarian names, but still , following one pattern, as the one of the Transliteration Act, will help non-natives to perceive more successfully the graphological patterns of Bulgarian name system and traditions.

There is yet another group of names, having a different attributive. The 2004 translation equalizes the attributive 'gospozha', using the transliteration patterns, while the attributive 'sister' appears in the latter translation. Another such example is 'father' (2004) and 'pope' (2010). When 'diado' appears in the 2004, 'father' is the equivalent in 2010. Therefore, the conclusion is to be made that in the 2004 edition, transliteration is applied even with attributives, while the later edition shows translation procedures in this case. The choice of translation in the

second edition is the better choice in this way, for transliterating attributives requires further explanation of the phenomenon, whereas when translating the attributive, a non-native can immediately understand its meaning.

Nicknames in the novel are placed in a different category and subcategorized into six groups. When defining and categorizing nicknames the classification of Nikolai Kovachev is to be used as it is considered the most exhaustive.

First to be discussed is the group eliciting physical features. The number of excerpts is eleven. One could find here Blind Kolcho, Gancho the Spider(only present in the Bulgarian book), Ivan the Terrible, Emeksuz Pehlivan, Ivan Yota, Yaroslav Brzobegunek, Ivan Osten and Fat Bona. This group can be enlarged with nicknames only present in the Bulgarian novel. These are Фачко Добичето (Fachko the Animal), Петраки Шийков – Шийка (Neck) and Стамен Гаргата (Stamen the Crow). They all have interesting etymology, which is transferred into the target text by means of translation. Ivan the Terrible has also several other nicknames such as Rusiyan (which means a demon) and the Count (Графа). Usually, nicknames showing physical features present clearly a distinctive feature of a person's appearance. The nickname can serve as immediate clarifier of the person's features, as it is in Blind Kolcho, or it can provoke further thinking. An example of this may be the nickname of Ivan the Terrible. Actually, he is a highly positive personage in the novel, but his nickname is related to the determination to fight against all injustice, and therefore it is negative.

Another group of nicknames is the one showing inner features of the referent which are 8. Here the etymology can be unveiled again by means of translation. Nicknames such as Iliicho the Inquisitive, Dimiter Obshtii as well as Selyamsuz can be defined easily- Iliicho asks a lot, Dimiter is a friendly person, Selyamsuz is a person who greets everyone (from the Turkish, "selyam" – "greeting").

In the category showing occupation one can find 12 nicknames. Here are the names of Bocho the Butcher, Peter the Shepherd (2010) and Peter Ovcharov (2004), Kalcho Bogdanoff the Cooper, Dr.Yaneli (2010) or Yanina Healer (2004), etc. In the last example, one can see that the occupation of the person is presented as a worldwide attributive, whereas in the second edition the doctor is presented as a healer. The etymology of the nickname presupposes the confidence people have towards the doctor.

The group of nicknames showing family relations can be unified with the one of surnames. Generally, women receive the nicknames in this

category which is quite unusual for nicknaming. Here appear Markovitsa (Marko's wife), Yordanitsa (Yordan's wife), etc. An interesting approach with one nickname is a family relation nickname with a man referent. This is Genko Ginkin. He is a man who follows his wife's instructions, obeys her rules and looks like the woman in the house. Generally, the woman in rural Bulgaria of XIX c. acquired the name of the husband and began to be associated with his name, while the case here is different. The lady is presented as big, healthy and bossy by her father, whereas Genko is quiet, small and obedient. Even the physical characteristics of the man and the woman presuppose such a nickname for the first.

A very interesting group is the one showing social status. Mihalaki Alafranga is a representative of this group. He was nicknamed that way because he was the first person in town who wore French clothes and had French manners. Micho Beizade is another example in that category. Although the nickname is transliterated, its meaning is of "rich and noble man", so he falls into the same category.

One of the major and colourful personages in the novel is Ivan Borimechka. There are variations in the translation of his nickname- Ivan Kill-the-Bear and Ivan Borimechka, explained in a footnote.

As far as the comparative analysis of both translations is concerned, the group of nicknames is the one with obvious translation inequalities. Eight of the nicknames have absolute equivalence in both texts (Debela(Fat) Bona, Iliicho the Inquisitive, Blind Kolcho, Petko Buzzounyak, Selyamsuz, Bocho the Butcher, Micho Beizade, and Yaroslav Brzobegunek). There are nicknames which are present only in the 2004 edition, such as Ivan Doodi the Cobbler, and Rachko the Stinkard, whereas some of the nicknames rely on synonymic use of the translation attached to the proper name of the character. Such examples are the above mentioned case with Ivan Kill-the-Bear, Ivan the Cruel (2010) and Ivan the Terrible (2004), Peter Ovcharov (2004) and Peter the Shepherd (2010). In the last example the surname in the earlier edition was changed and has become a nickname. There are nicknames which in the course of time lose their function as surnames and become nicknames but the opposite process is not quite common.

Generally speaking, not only nicknames, but also first names and surnames carry equal meaning. Although anthroponyms are not translated they try to convey the same message hidden in nicknames. Depending on the preferences of the translators, names are transliterated using different transliteration patterns, but one cannot distinguish between a clear favourite in the choice of transliteration system, whereas with nicknaming,

they are mainly translated. This is the way to show their meaning and place in the text. Each personality has specific features and the translators are those creators who can decipher and share the meaning and etymology of a certain nickname. Although names outnumber nicknames, they are also seen as symbolic, the symbolism hidden in the careful choice of the author probably wishing to complete the character, show profession, social status or attitude of the person. Nicknames in the novel clearly show the attitude of the author towards one or another personage; they possess meaning which is easy to understand by means of translation. Therefore, the best way to keep the authenticity of a source text is to transmit the intentions of the author by means of translation.

Conclusion

Proper names are double-sided like coins – they are sometimes easy to decipher and see, but they may also hide symbolism. The concepts that are behind names and nicknames, however, are those attracting the attention when the question of meaning is concerned. Name meaning and symbolism has been a subject of investigation and discussion by philosophers and linguists, theorists and practitioners, and there is not a translator who has come across a difficult and challenging name in any of their work. Proper names are hidden identities, luckily at times revealed – for the experienced reader and the curious investigator. They are not only gap-fillers, they are present in a text because they mean something, and they have a mission.

Literature abounds in name symbolism. Bulgarian as well as English and American writers carefully make a choice on which particular name to use in their stories, novels and writings in general. Name symbolism is even hidden in characters of children's books. Nicknames, on the other hand, are clear symbols which convey the message of the source text into the language of translation. Their presence in a piece of writing makes the transition of cultural markers easier and more successful. All the above mentioned comes to show that proper names and nicknames are cultural bridges, showing ideology and beliefs, suggesting ideas and characters, inspiring.

Concerning the novel of interest, namely Under the Yoke, both editions of the translation present an interesting graphological view of names. They are transliterated, the attributives – translated or transliterated, and the nicknames – translated. The number of excerpts shows the colour and variety of transliteration patterns, although graphological unification of names will attract the readers' attention more. In relation to nicknames, the classification presents a typology, following the categorization made by

Nikolay Kovachev, which undoubtedly fulfills the aim of nicknames, i.e. to show certain features of a person's character he/ she is special with.

There are cases of unification and globalization of names, where one name becomes worldwide valid with just a small change in the graphological units, by adding a letter or changing one, the name starts to be recognized for a greater number of people. Names meant as symbols are to be preserved for the sake of cultural recognition. Each nation has traditions and historical background, and the respect towards its culture is respect towards symbols of this culture, as well. Names and nicknames, therefore, serve as concepts and help the preservation of the culture and ideology of peoples.

APPENDIX

Table One: Variations of -yu/iu, -ya/- ia; -e/-ye

2004 edition	2010 edition	Bulgarian Equivalent
Father Enyu	Father Enio	Поп Еню
Iliya	Ilia	Илия
Gospozha Ripsimiya	Sister Ripsimia	Госпожа Рипсимия
Petko Buzounyak	Petko Buzzouniak	Петко Бъзуняка
Selyamsuz	Seliamsiz	Селямсъза
Ognyanov	Mr. Boicho Ognianoff	Огнянов, Бойчо Огнянов
Fratyu	Fratio	Фратю
uncle Dyalko	Delko	Чичо Дялко
Peyev	Peeff	Пеев
Damyancho Grigor	Damiancho Grigoroff	Дамянчо Григорът
Emeksiz- Pehlivan	Yemeksiz Pehlivan	Емексиз Пехливан
Gospozha Ripsimiya	Sister Ripsimia	Госпожа Рипсомия

Table Two: Variations of -ss/-s; -z/-s; -s/-sh; -z/-zz; -z/-s

2004 edition	2010 edition	Bulgarian Equivalent
Anko Razpopen	Anka Raspopche	Анко Разпопчето
Assen	Asen	Асен
Gospozha Paraskeva	Sister Parashkeva	Госпожа Парашкева
Petko Buzounyak	Petko Buzzouniak	Петко Бъзуняка
Zamanov	Samanoff	Заманов

Table Three: Variations of -i/ -ii; -j/-jj; -i/-j; -i/-e; -i/-a; -zh/-j

2004 edition	2010 edition	Bulgarian Equivalent
Vassil	Vassili	Васил
Mariika	Marika	Марийка
Gospozha Hadji Rovoahma	Sister Hadjji Rovoama	Хаджи Ровоама
Hadji Smion	Hadjji Simeon	Хаджи Смион
Ilicho the Inquisitive	Iliichio the Inquisitive	Илийчо Любопитният
Mouratliiski	Mouratliski	Муратлийски
Granny Hadji Pavlyuvitsa	Hadjji Pavlovitsa	Баба Хаджи Павлювица
Hadji Atanasius	Hadjji Atanasi	Хаджи Атанасий
Hadji Dariya	Hadjji Daria	Хаджи Дария
Raika	Rajka	Райка
father Gideon	Gedeon	Отец Гедеон
Nathaniel	Natanael	Поп Натанаил
Father Yerotei	Father Yeroté	Отец Йеротей
Uncle Bozhil	Uncle Bojil	Чичо Божил

Table Four: Variations of -oo/-ou

2004 edition	2010 edition	Bulgarian Equivalent
Mooncho	Mouncho	Мунчо
Tinko Baltooglou	Tinko Balta Oghlou	Тинко Балтоолу

Table Five: Variations of -f/-ph

2004 edition	2010 edition	Bulgarian Equivalent
Gospozha Seraphima	Sister Serafima	Госпожа/сестра Серафима
Gospozha Sophia	Sister Sofia	Госпожа София
GospozhaNymphidora	Sister Nimfidora	Госпожа Нимфидора

Table Six: Skipping and adding letters, possessive attributives

2004 edition	2010 edition	Bulgari an Equivalent
Dimiter	Dimitr	Димитър
Kiro	Kiril	Кирил
Peter	Petr	Петърчо
Georgi	Ghiorghi	Георги
Yaroslav Burzobegounek	Pan Yaroslav Brzobegounek	Ярослав Бързобегунек

Tsvetancho	Tsvetian	Цветан/ наш Цветан
Nedyalko's Ivan	Ivan Nedelioff	Иван Недялковия
Milko's Rada	Rada Milkina	Милкината Рада/ Рада Милкина
Neda Lyagovochina	Neda Liagovitcha	Неда Ляговичина
Dame Tsankovitsa/ Boulka*Tsankovitsa	Tsanko's wife	Булка Цанковица

Table Seven: Different attributive

2004 edition	**2010 edition**	**Bulgarian Equivalent**
Granny Ivanitsa	Grandma Ivanitsa	Баба Иваница
Emeksiz- Pehlivan	Yemeksiz Pehlivan	Емексиз Пехливан
Aunt Ghinka	Mother Ghinka	Кака Гинка
Gospozha Hadji Rovoahma	Sister Hadjji Rovoama	Хаджи Ровоама
Granny Kouna	Mother Kouna	
Hadji Smion	Hadjji Simeon	Хаджи Смион
Gospozha Seraphima	Sister Serafima	Госпожа Серафима, сестра Серафима
Dyado Manol	Manola	Дядо Манол
Gospozha Sophia	Sister Sofia	Госпожа София
Gospozha Ripsimiya	Sister Ripsimia	Госпожа Рипсимия
Gospozha Nymphidora	Sister Nimfidora	Госпожа Нимфидора
Gospozha Paraskeva	Sister Parashkeva	Госпожа Парашкева
Gospozha Solomona	Sister Solomona	Госпожа Соломона
Gospozha Apraxia	Sister Apraxia	Госпожа Апраксия
Father Stavri	Pope Stavri	Поп Ставри
Gospozha Christina	Sister Christina	Госпожа Христина
Father Dimcho	Pope Dimcho	Поп Димчо
Sherif Aga	Sheriff Aga	Шериф Ага
Hadji Ghiouro	Hadjji Ghiouro	
Karagiouzolu	Karaghieuz Oghlou	
Benchoolu	Bencho Oghlou	Бенчоолу
Granny Hadji Pavlyuvitsa	Hadjji Pavlovitsa	Хаджи Павлювица
Granny Petkovitsa	Mother Petkovitsa	
Hadji Atanasius	Hadjji Atanasi	Хаджи Атанасий
Hadji Dariya	Hadjji Daria	Хаджи Дария

Dyado Marin	Father Marin	Чичо Марин
Dyado Mina	Father Mina	Дядо Мина
Chono's Staika	Staika Chonina	Чонината Стайка
Aunt Avramitsa	Sister Avramitsa	Стрина Аврамица

Table Eight: Different spelling of the surname

2004 edition	**2010 edition**	**Bulgarian Equivalent**
Anko Razpopen	Anka Raspopche	Анко Разпопчето
Yordan Diamandiev	Yordan Diamandieff	Юрдан Диамандиев
Necho Pironkov	Necho Pironkoff	Нечо Пиронков
Sokolov	Sokoloff	Д-р Иван Соколов
Boshnakov	Ivan Boshnakoff	Иван Бошнаков
Rada Gospozhina	Rada Gospozina	Рада Госпожина
Ivan Bogorov	Ivan Bogoroff	Иван Богоров
Kiriak Effendi, Stefchov	Kiriak Stefchoff	Кириак Стефчов
Kliment Belchev	Climent Belcheff	Климент Белчев
Marko Ivanov	Marko Ivanoff	Чорбаджи Марко
Frangov	Frangoff	Франгов
Popov	Popoff	Ганчо Попов
Stefan Merdevendjiev	Stefan Merdivendjieff	Стефан Мердевенджиев
Kandov	Kandoff	Кандов, Кандовче
Nikola Nedkovich	Nikolai Netkovich	Николай Недкович
Micho Saranov	Micho Saranoff	Мичо Саранов
Kableshkov	Kableshkoff	Каблешков
Anghel Yovkov	Anghel Yovkoff	Ангел Йовков
Peter Ovcharov	Petr Ovcharoff/ Peter the Shepherd	Петър Овчарят
Spiridoncho	Spirdonoff	Спирдончето
Louka Neichev	Lonka Neichoff	Лука Нейчев
Volov	Voloff	Волов
Marchev	Marcheff	Марчев
Bencho Derman	Bencho Dermanoff	Бенчо Дерманът
Ivan Osten	Ivan Ostenoff	Иван Остенът

Table Nine: Nicknames

2004 edition	2010 edition	Bulgarian Equivalent
Ivan the Terrible	Ivan the Cruel	Иван Краличът
Mihalaki Alafranga	"Alafranga" Mikhalaki	Михалаки Алафрангата
Ivancho Yota	Ivancho Yotata	Иванчо Йотата
Micho Beizade	Micho Beizadé	Чорбаджи Мичо Бейзадето
Blind Kolcho	Blind Kolcho	Колчо Слепецът
Ilicho the Inquisitive	Iliichio the Inquisitive	Илийчо Любопитният
Yaroslav Burzobegounek	Pan Yaroslav Brzobegounek	Ярослав Бързобегунек
Bocho the Butcher	Bocho the Butcher	Бочо Касапинът
Ivan Borimechka* (the bear-hugger)	Inav Kill-the-BeaR	Боримечката
Peter Ovcharov	Peter the Shepherd	Петър Овчаров
Kalcho Bogdanov Bookche	Kalcho Bogdanoff the Cooper	Калчо Богданов Букчето
Yanina Healer	Dr.Yaneli	Янелият
Ivan Doodi the Cobbler		Иванчо Дудото кундураджият/ Иван Дудито
Debela(Fat)Bona	Debela(Fat)Bona	Дебела Бона
Dimo Kapassuz Bezportev	The Editor, Bezporteff	Димо Капасъзът, Безпортев и Редактор
Rachko Lilov(2nd), Rachko the Stinkard		Рачко Пръдлето, Рачко Лилов, бакърджийчето
Petko Buzounyak	Petko Buzzouniak	Петко Бъзуняка
Selyamsuz	Seliamsiz	Селямсъза
Necho Pironkov	Necho Pironkoff	Нечо

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