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CULTUROLOGICAL AND TRANSLATIONAL ANALYSIS OF THE ALLUSION TO THE TALE OF THE BROTHERS GRIMM “SNOW WHITE AND THE SEVEN DWARFS” IN THE NOVEL “RECKLESS” BY CORNELIA FUNKE

CORNELIA FUNKE’NİN “KORKUSUZ” ADLI ROMANINDA GRIMM KARDEŞLER’İN “PAMUK PRENSES VE YEDİ CÜCELER” MASALINA YAPILAN GÖNDERMENİN KÜLTÜREL VE ÇEVİRİBİLİMSEL ANALİZİ

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Özet

Bu çalışmada Alman fantezi yazarlarından Cornelia Funke’nin “Korkusuz” adlı romanında Grimm Kardeşler’in “Pamuk Prenses ve Yedi Cüceler” masalına yapılan göndermenin kültürel ve çeviribilimsel analizi yapılmıştır. Çalışmanın bilimsel yeniliği yazarın romanına yönelik yapılan edebi ve dilbilimsel çalışmaların eksikliğine katkıda bulunmaktadır. Analizde romanın Tatyana Vetrova tarafından yapılan çevirisi, Grimm Kardeşler masallarının Almanca orijinali, G. Petnikov ve P. Polevoy’un “Pamuk Prenses” masalının çevirilerinden yararlanılmıştır. Eserlerin çevirileri arasındaki farklılıkları göstermek, “Korkusuz” romanının çevirmeninin masal başlığının çevirisinde ana dili Rusça olan okuyucular için neden herkesçe bilinen bir kelime kullandığını ortaya koymak çalışmanın başlıca amaçlarıdır. Çeviride herkesçe bilinen bir varyasyonun kullanılması, kendinden sonra yapılacak olan çevirilerin hedef kitlenin ilgisini korumak için geleneksel formlere bağlı kalmasına neden olduğu durumu ortaya çıkarır.

Anahtar Kelimeler: Fantezi, Masal, Cornelia Funke, “Korkusuz”, Cüceler, Mitoloji, Metinlerarasılık

Abstract

The article is devoted to the cultural and translational analysis of the allusion to the Brothers Grimm’s tale “Snow White and the Seven Dwarfs” in the novel “Reckless” by Cornelia Funke, a German fantasy writer. The relevance of the study is due to the lack of literary and linguistic scientific works devoted to this novel. The authors used the translation of the novel into Russian by Tatyana Vetrova, the German original of the fairy tales of the Brothers Grimm, as well as translations of the fairy tale “Snow White” by Grigoriy Petnikov and Pyotr Polevoy. The purpose of the article is to show the differences between the translations, to find out that the translator of the novel “Reckless” used the variant of the translation of the title of the tale, which is the most precedent for Russian-speaking readers. The precedence of the translation means that subsequent translations are forced to adhere to traditional formulations in order to maintain the interest of the target audience. The mythological roots of the fabulous mythological image of dwarfs and the symbolism of the mirror in Western mythology were also studied.

Keywords: Fantasy, Fairy tales, Cornelia Funke, “Reckless”, Dwarfs, Mythology, Intertextuality.

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INTRODUCTION

Cornelia Funke is a German fantasy writer who authored over 40 children's books. Her first book, "Ghostbusters", was published in 2003, and in 2010, the first novel in the "Reckless" series appeared and was translated into Russian in 2010.

However, despite the fact that more than ten years have passed since the release of the novel, the scientific community has not paid enough attention to the linguistic and literary analysis of the writer's work rich in intertextuality. The works of the writer were analyzed in translation (Zavyalova, 2019), religious (Astashchenko, 2018), gender (Ivanova, 2022), linguistic (Komissarova, 2015; Kirilova and Fedotov, 2020; Vakhrusheva and Larkina, 2021) and literary (Kümmerling-Meibauer, 2008) aspects. However, there is still a lack of a versatile linguistic and cultural analysis of the fantasy works of the German writer. In addition, we did not find scientific papers devoted to any analysis of the novel "Reckless", which led to the novelty and relevance of the chosen research topic.

The subject of the study was Cornelia Funke's novel "Reckless" (2010). The object was allusions to the fairy tale "Snow White and the Seven Dwarfs", published under the authorship of Jacob and Wilhelm Grimm, or rather, their translations from German into Russian by several translators, as well as a comparison of Russian translations of fairy tales with the translation of Funke's novel into Russian by translator Tatyana Vetrova (2010).

We used fragments of the original tale by the Brothers Grimm. Unfortunately, we were unable to find the original German novel by Cornelia Funke, but this did not prevent us from concluding that the translator used the most frequent personal names and titles among Russian translations when translating the novel (this is confirmed by the statistics of existing translations), and therefore, such that will be precedent for the Russian-speaking reader and perform their function of a dual (verbal-non-verbal) way of updating the cultural and historical memory of the reader. An allusive reference is a kind of "point request" to the reader's mind; the mechanism for activating a block of information in the recipient's memory by a single-word or extended allusion is approximately the same (Boiko, 2021).

According to V. Krasilnikova, "since there are no two people who would completely coincide in their psychological characteristics, the meanings extracted from the text by different translators will not be the same" (Krasilnikova, 1999). We found this to be true for our case where we analyzed fairy tale allusions. Let us turn to the culturological (mythological) and translational aspects of the allusion to the fairy tale of the Brothers Grimm "Snow White and the Seven Dwarfs" in the novel "Reckless" by Cornelia Funke.

A number of allusions may be found in the depiction of magical artifacts – the queen's talking mirror, which is mentioned among other magical artifacts: "Magic clock. They stop time. A couple of weeks ago, he couldn't think of anything else. Talking mirror. Crystal shoe. A self-spinning wheel spinning a golden thread out of thin air... There is always something to look for in this world" (Funke, 2010). In the context, only the name of the artifact is mentioned: a talking mirror. However, a whole layer of references is hidden in this intertextem – to the original and Russian translations of the fairy tale about Snow White and the Seven Dwarfs. Let's turn to the original source, to the German original of the Brothers Grimm (Schneewittchen).

1. TITLE AND ITS TRANSLATIONS

Before proceeding to the analysis of translations of the text, let's pay attention to the translation of the title. The most known is the translation "Белоснежка", since there were 30 such translations. However, such a translation is not entirely correct, because the Brothers Grimm have another fairy tale: Белоснежка и Алоцветик, "Schneeweisschen und Rosenrot" (Brother Grimm, 1962: 374).

Let's compare the translations of the titles of these two fairy tales:

Schneewittchen: (Fantastic laboratory: Белоснежка)

30 translations made from 1937 to 2020 contain a fabulous anthroponym “Белоснежка”, and only 3 translations - “Снегурочка” (Petnikov, 1937; Vvedenskiy, 1987; Polevoy, 2007). Thus, the quantitative indicator makes the name “Белоснежка” precedent in the translation of this tale.

Let us now turn to the translation options for the title of the fairy tale “Schneeweisschen und Rosenrot” (Fantastic laboratory: Беляночка и Розочка).

We count two options for the translation of the name Schneeweisschen: Белоснежка (9), Беляночка (12), as well as several translations of the name Rosenrot: Розочка (10), Алоцветик (4), Краснозорька (6). Thus, the most frequent combination of names is “Беляночка и Розочка” (9 of 21).

So, in terms of quantitative indicators, the translation Schneewittchen as “Белоснежка” exceeds the similar translation of the name Schneeweisschen: 30:9. In addition, for a more accurate identification of the first tale, translators add the mention of seven little men: “Белоснежка и гномы” (2: Petnikov, 1937; Polevoy, 2003); “Белоснежка и семь гномов” (from 1937 to 2015 - 11). P. Polevoy when translating the title as “Снегурочка” indicates in the subtitle: “The plot, better known as “Белоснежка” (Polevoy).

2. MYTHOLOGICAL IMAGE OF THE GNOMES

In addition, there are discrepancies in the translation of the word Zwerge: “...das waren die sieben Zwerge, die in den Bergen nach Erz hackten und gruben. (Brother Grimm, 1962: 253).

Translation of the word der Zwerg into Russian provides us with several options: ребенок; звезда-карлик; малыш; карлик; гном (Multitran). We meet clarifications in the PONS dictionary: в сказках известен как “гном”, фамильярное употребление – всё же тире это не дефис “карлик” (Pons).

In the translation of Cornelia Funke’s novel, these fairy-tale characters are referred to as гномы along with карлики: “Вы когда-нибудь слышали про Белоснежку, которая припеваючи жила с нашими братьями-гномами, пока, себе на горе, не связалась с дальним предком императрицы? И была так с ним несчастлива, что в конце концов сбежала. И с кем? С карликом!” (Funke: 66). The mention of the escape is the author’s interpretation, a kind of fan fiction, because the fairy tale, as expected, ends with a wedding and a happy life together. Let us pay attention to the precedent poetonym “Белоснежка”, which, in our opinion, is the minimum intertexteme (Voiko, 2021: 93).

G. Petnikov uses the word карлики: “Проснулась Снегурочка, увидела семь карликов и испугалась” (Petnikov 2016: 235). Polevoy translates as “гномики”, using the diminutive suffix -ик-: “С наступлением утра проснулась Снегурочка и, увидев семерых гномиков, перепугалась” (Polevoy 1998: 194). Suffix -ик- enhances the effect of perception of the small size of the characters: the “гном” (dwarf) as a fabulous, mythological character, is known for his small size. In addition, “гномики”, in contrast to the “гномы”, are perceived as kinder creatures. The difference between гномы and карлики is the perception of a precedent phenomenon by Russian speakers. Гномы (gnomes), according to mythology, are fabulous creatures that mine gold and precious stones. Here is what Bauer writes about elemental creatures: “The hero or heroine of the tale often encounters creatures in the forest that are similar to the elemental (стихийными) spirits of the elements (элементов), which are described in the writings of ancient magicians, such as Paracelsus. Often they are named after the elements in which they live, as, for example, a dwarf (гном), that is, an earthly inhabitant.” (Bauer 1998: 214). Further, Bauer associated the gnomes (гномов) with the number seven and with the extraction of metals: “In German fairy tales, the queen of witches hides the Snow Maiden (Снегурочку) “with seven dwarfs behind seven mountains” ... In the symbolism of the alchemists, “mountains” meant “metals”, as the main forces of the world, since they were reduced to the number seven . It is curious to note that the seven dwarfs, in fact, are busy searching for and processing metals” (Bauer, 1998: 224).

In Tokarev’s encyclopedia in two volumes, we find a description of gnomes in Baltic mythology: “Барздуки

(Barstucke, Parstucken, Barstuccae, Barzdukkai), in Prussian mythology, gnomes, assistants to the god Pushkai; little men living underground and, apparently, associated with wealth. Under a tree (usually an elder tree) they keep bread, beer and other food. The name “barzduki” means “bearded”. Typologically, they are related to German kobolds (compare German Zwerg-Holunder, “карликбузина”) or a Russian peasant the size of a fingernail, with a beard the size of an elbow (мужичок с ноготок, борода с локоток). Some later authors point to the presence of the same class of mythological creatures in the mythologies of the Eastern Balts (Bezdukkus, Behrstuhki etc.) (Tokarev, 1980: 135).

A separate section of the encyclopedia is dedicated directly to the gnomes (гномам): “GNOMES, in the lower mythology of the peoples of Europe, are small anthropomorphic creatures that live underground, in the mountains or in the forest. They are the size of a child or a finger, but endowed with supernatural power; they wear long beards, sometimes endowed with goat legs or crow’s feet. They live much longer than humans. In the bowels of the earth, the gnomes keep treasures - precious stones and metals; they are skilled artisans, they can forge magic rings, swords, etc. They act as beneficent advisers to people, sometimes they are hostile to them (especially black gnomes), and they kidnap beautiful girls. Often they themselves turn to people for help, invite midwives and generously endow them with treasures. Dwarves do not like field work that harms their underground farm”. (Tokarev, 1980: 254).

In mythology, dwarfs (карлики) are on a par with gnomes (гномы). Tokarev writes about dwarfs like this: “... mythological creatures, distinguished by their unusually small stature. Like giants, in myths they, as a rule, represent a whole people (in the works of folklore, on the contrary, giants and lone dwarfs often act). In various mythologies, dwarfs are depicted as living in caves, in the forest, in water, that is, they are characterized by the functions of “masters”. ... In the European tradition, dwarfs have a number of clearly chthonic features; they are associated with mountains, blacksmithing, gold and metals, keep treasures, often teach people crafts. ... The mythology of dwarfs is especially well developed in the German-Scandinavian tradition. Tsvergs are skilled blacksmiths, they forge the treasures of the gods ... they also make the honey of poetry” (Tokarev, 1980: 510).

A separate article is devoted to tsvergs (in the original brothers Grimm we observe this particular lexeme: der Zwerg): “Tsvergs (Old Icelandic: Dvergar), in German-Scandinavian mythology, dwarfs (карлики). ... Living in the earth and stones, like worms, the tsvergs are afraid of the light, it is destructive for them (in the rays of the sun they turn into stone)” (Tokarev, 1980: 1077).

Thus, examining the statistics of translations of the title of the fairy tale, we can say that the most precedent variant is “Белоснежка” or “Белоснежка и семь гномов”, which was reflected in the translation of the novel by Cornelia Funke into Russian.

3. TALKING MIRROR AND ITS SONG

Let’s move on to the analysis of the representation of such a fabulous allusion as a talking mirror. However, first let us turn to the semiotics of the mirror as a magical artifact. Thus, V. Roshal devotes a chapter to the mirror: “It is believed that the mirror has magical properties and is the entrance to the mirror world. ... In magic, mirrors serve to develop the gaze. (Roshal, 2008: 30). This quote is all the more appropriate because all the events of the novel develop due to the transition of the father of the protagonist, and after the hero himself to the looking-glass world: “Его детских ладоней едва хватило, чтобы прикрыть смутное, зыбкое отражение собственного лица, но зеркало, словно только того и ждало, вдруг само прильнуло к его пальцам, и в ту же секунду все видимое пространство в зеркальных глубинах изменилось — там была уже не отцовская комната” (Funke, 2010: 4).

In the “Encyclopedia of Symbols” by Baeshko, the symbolism of a mirror is defined as follows: “The mirror is the personification of arrogance, vanity, voluptuousness, it is he who is held in the hands of a allurive siren (mermaid). ... In the Middle Ages, the mirror was a symbol of sinful female vanity” (Baeshko, 2007: 199).

It is this – conceited and selfish – that the queen appears in the fairy tale: “Es war eine schöne Frau, aber sie

war stolz und übermütig und konnte nicht leiden, daß sie an Schönheit von jemand sollte übertroffen werden” (Bruder Grimm, 1962: 251). In the translation by P. Polevoy: “Эта вторая жена его была красавица, но и горда, и высокомерна, и никак не могла потерпеть, чтобы кто-нибудь мог с нею сравняться в красоте” (Polevoy, 1998: 192). In the translation by G. Petnikov: “Эта [вторая жена] была красивая женщина, но гордая и надменная, она терпеть не могла, когда кто-нибудь превосходил ее красотой” (Petnikov, 2016: 232).

How does the appeal to the mirror and the answer from it sound? Originally from the Brothers Grimm:

“Sie hatte einen wunderbaren Spiegel, wenn sie vor den trat und sich darin beschaute, sprach sie:

Spieglein, Spieglein an der Wand

Wer ist die Schönste im ganzen Land?

So antwortete der Spiegel:

“Frau Königin, Ihr seid die Schönste im Land” (Brother Grimm, 1962: 251).

In Petnikov’s translation, the song sounds like this:

“Было у нее волшебное зеркальце, и когда становилась она перед ним и глядела в него, то спрашивала:

Зеркальце, зеркальце на стене,

Кто всех красивей в нашей стране?

И зеркало отвечало:

Вы, королева, красивее всех в стране” (Petnikov, 2016: 232).

Let’s pay attention to the almost literal translation, with the exception of “im ganzen Land”, which the translator rendered not as “во всей стране”, but “в нашей стране” to keep the rhythm.

P. Polevoy translated as follows:

Зеркальце, зеркальце, молви скорей,

Кто здесь всех краше, кто всех милей?

Тогда и отвечало ей зеркальце:

Ты, королева, всех здесь милей. (Polevoy, 1998: 192)

Let us pay attention to the “frivolity” and “disrespect” of the mirror’s address to the Queen in Polevoy’s translation: respectful “Вы” (present in the original, and with a capital letter: Ihr seid) gives way to friendly “ты”.

The continuation of the song of the mirror, at the time when Snow White (Белоснежка) grew up, is presented in the original in this form:

“Spieglein, Spieglein an der Wand

Wer ist die Schönste im ganzen Land?”

So antwortete er:

“Frau Königin, Ihr seid die Schönste hier

Aber Sneewittchen ist tausendmal schöner als Ihr” (Brother Grimm, 1962: 251).

A literal, non-verse translation would sound like “Вы, госпожа королева, красивее всех здесь, но Снегурочка (Белоснежка) в тысячу раз красивее Вас”.

G. Petnikov translated as follows:

Зеркальце, зеркальце на стене,

Кто всех красивей в нашей стране?

Зеркальце ответило так:

Вы, госпожа королева, красивы собой,

Но Снегурочка в тысячу раз богаче красой (Petnikov, 2016: 232).

P. Polevoy has the following translation:

Зеркальце, зеркальце, молви скорей,

Кто здесь всех краше, кто всех милей? —

зеркальце отвечало ей:

Ты, королева, красива собой;

А все же Снегурочка выше красой (Polevoy, 1998: 192).

Translators to preserve the rhyme, without saying a word, combine “собой” with “красой” (G. Petnikov uses “богаче”, P. Polevoy “выше”, despite the fact that in the original the expression is simply “красивее” (shöner); at the same time, Polevoy omits the “thousandfold” comparison). Note that in both cases, the translators add the diminutive suffix “иц” with the ending “е”, since the word “зеркало” has an unstressed ending “о”; as well as a reduced “и”, represented by a soft sign. So, in the original it’s just a “зеркало”, while the translators have a “зеркальце”. We believe that in this case, it is not the size of the artifact that is emphasized: after all, the mirror is hanging on the wall, therefore, it is quite large, and with the help of a diminutive suffix, a fabulous atmosphere is created.

It is important that the queen was sure that the mirror was telling her the truth: “Da war sie zufrieden, denn sie wußte, daß der Spiegel die Wahrheit sagte” (Brothers Grimm, 1962: 251). G. Petnikov translates almost verbatim: “И она была довольна, так как знала, что зеркало говорит правду” (Petnikov 2016: 23). P. Polevoy adds emotionality in his translation: “И она отходила от зеркальца довольная-предовольная и знала, что зеркальце ей неправды не скажет” (Polevoy 1998: 192). Note the doubling of the word “довольная” (zufrieden) with the addition of the suffix “пре-” to give superlatives; and also to the fact that in the original “...der Spiegel die Wahrheit sagte” (зеркало сказало правду), while P. Polevoy uses a double negation: “зеркальце ей неправды не скажет”. In addition, in the original “сказало правду” - the construction of the past tense of the perfect form of the verb is used, and by Polevoy “не скажет” - the construction of the future tense is used in a figurative sense, conveying the constancy, continuity of the process.

Confidence in the veracity of the mirror is explained by the semiotics of the mirror in mythology. Compare with V. Roshal: “It symbolizes truth, self-realization, wisdom, mind, soul, a reflection of the supernatural and divine intellect, reflected in the Sun, Moon and stars, a clearly shining surface of divine truth” (Roshal, 2008: 30). Baeshko: “... it [the mirror] acts as a symbol of self-knowledge, virtue, truth and prudence. ... With the help of a mirror, people used to tell fortunes ... and with its help, people found thieves and summoned spirits to ask them questions” (Baeshko, 2007: 251).

CONCLUSION

Thus, we can conclude that even short intertextual elements, consisting of a mention of a magical artifact, and in another place – a precedent name and several episodes from a fairy tale, are able to unfold in the reader’s mind a memory of a fairy tale read, or, possibly, of a film adaptation that has been watched. An analysis of the original in comparison with many translations of the title of the fairy tale, two Russian translations of the fairy tale by the Brothers Grimm (performed by G. Petnikov and N. Polevoy), as well as the translation of the novel by Cornelia Funke into Russian from German by T. Vetrova allows us to conclude that, with all the diversity ways of transferring the meaning from the German original of the fairy tale into Russian translations, the translator of the novel managed to fulfill the main task: to convey the fairy-tale allusion in such a way that it would be a truly precedent phenomenon for the Russian-speaking reader. The cultural analysis of the content of the

mythological images “dwarf” (ГНОМ) and “mirror” allows us to see the deep, archetypal subtext of the fairy tale, as well as the fact that subsequent translations of the title of the fairy tale (and some aspects in its text), departing from those that have become “canonical”, “traditional”, run the risk of not becoming precedent, recognizable, and, consequently, sacrifice the target audience for the sake of innovation. This is confirmed by statistics: since 1993, the title has always included the fabulous anthroponym “Snow White” (Белоснежка), even in the translation of P. Polevoy “Snow Maiden” (Снегурочка) there is a heading indicating that the plot is better known as the fairy tale about Snow White (о Белоснежке).

The prospects of the research lie in the further study of fairy-tale allusions, which are full of the series of novels by Cornelia Funke “Reckless”, their author’s transformation and interpretation, the use of various approaches to their analysis: mythological, cultural, translation studies and others.

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