

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
KYIV NATIONAL LINGUISTIC UNIVERSITY
FACULTY OF GERMANIC PHILOLOGY AND TRANSLATION
Department of Theory and Practice of Translation from the English Language

TERM PAPER

IN TRANSLATION STUDIES

**Ways of translating English proper names of cult cartoons into
Ukrainian**

Oleksandr Bondarchuk

Pa 02-19

Educational Programme: **English
and a Second
Foreign Language:
Oral and Written Translation**
Majoring 035 Philology
Research supervisor:
K. P. Nykytchenko

Kyiv 2023

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Київський національний лінгвістичний університет
Факультет германської філології і перекладу
Кафедра теорії і практики перекладу з
англійської мови

Представлено на кафедру _____
(дата, підпис секретаря кафедри)

Рецензування _____

(кількість балів, «до захисту» («на доопрацювання»),
дата, підпис керівника курсової роботи)

Захист _____
(кількість балів, дата, підпис викладача)

Підсумкова оцінка _____

(кількість балів, оцінка за 4-х бальною
системою, дата, підпис викладача)

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**СПОСОБИ ПЕРЕКЛАДУ АНГЛІЙСЬКИХ
ВЛАСНИХ НАЗВ КУЛЬТОВИХ
МУЛЬТФІЛЬМІВ УКРАЇНСЬКОЮ МОВОЮ**

Бондарчук Олександр
студент групи Па 02-19

Керівник курсової роботи _____
(підпис)

кандидат філологічних наук, доцент
Никитченко Катерина Петрівна

Київський національний лінгвістичний університет
Кафедра теорії і практики перекладу з англійської мови

Завідувач кафедри теорії і
практики перекладу з
англійської мови

(підпис)
к.ф.н., доц. Мелько Х.Б.
“_29_” вересня 2022р

ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

студент 4 курсу ПА 02-19 групи, факультету германської філології та перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**
Тема роботи: Способи перекладу англійських власних назв культових мультфільмів українською мовою _____

Науковий керівник: Никитченко Катерина Петрівна

Дата видачі завдання 29 вересня 2022 року

Графік виконання курсової роботи з перекладу

№ п/п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1–5 листопада 2022 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2023 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023 р.	
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2023 р.	
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2023 р.	

Науковий керівник _____ (підпис)

Студент

(підпис)

РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

Студента 4 курсу групи ПА 02-19 факультету германської філології та перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

Бондарчука Олександра Сергійовича

(ПІБ студента)

за темою: Способи перекладу англійських власних назв культових мультфільмів українською мовою

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — <i>загалом 5 балів</i> (усі компоненти присутні – 5, один або декілька компонентів відсутні – 0)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — <i>загалом 10 балів</i> (повна відповідність – 10, незначні помилки в оформленні – 8, значні помилки в оформленні – 4, оформлення переважно невірне – 0)	
3.	Відповідність побудови вступу нормативним вимогам — <i>загалом 10 балів</i> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	
4.	Відповідність огляду наукової літератури нормативним вимогам — <i>загалом 15 балів</i> (повна відповідність – 15, відповідність неповна – 10, відповідність часткова – 5, не відповідає вимогам – 0)	
5.	Відповідність практичної частини дослідження нормативним вимогам — <i>загалом 20 балів</i> (повна відповідність – 20, відповідність неповна – 15, відповідність часткова – 10, не відповідає вимогам – 0)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — <i>загалом 10 балів</i> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	

Усього набрано балів: _____

Оцінка:

«До захисту»

_____ (42-70 балів)

_____ (підпис керівника)

«На доопрацювання»

_____ (0-41 балів)

_____ (підпис керівника)

” ” _____ 2023 р.

CONTENTS

INTRODUCTION.....	6
CHAPTER 1	
THEORETICAL FOUNDATIONS OF ENGLISH PROPER NAMES TRANSLATION INTO UKRAINIAN.....	8
1.1. Proper names: a linguistic perspective.....	8
1.2. The main features of translation English proper names in animation discourse.....	11
1.3. Animation discourse text analysis.....	19
CHAPTER 2	
TRANSLATION WAYS FOR PROPER NAMES OF CULT CARTOONS: USAGE ANALYSIS.....	21
2.1. Comparative analysis of translation methods for proper names of cult cartoons (on the basis of the cartoon “How to train your dragon”).....	21
2.1.1 Lexical transformations.....	21
2.1.2 Grammatical transformations	28
CONCLUSIONS.....	31
BIBLIOGRAPHY.....	33
LIST OF REFERENCE SOURCES.....	35
ANNEX A.....	36
PE3IOME.....	40

INTRODUCTION

The term paper is focused on the methods and ways of translating English proper names of cult cartoons into Ukrainian.

Nowadays, the issue of translating various types of art into the Ukrainian language is becoming more and more relevant: literature, cinema, animated films, cartoons, and poetry. More and more dubbing is performed in Ukrainian translation.

One of the problems faced by any translator – in this case of cartoons – regardless of the topic on which he (or she) works, is the translation of proper titles as a special element of films and cartoons.

One question that usually concerns the concept of "proper names" in any language is whether or not they should be translated. In other words, the same text (or subtitles) intended only for a different audience may require the proper titles to be translated in one case and preserved in another.

Therefore, the translation of proper names in cartoons is problematic for translators. This study aims to focus attention on the translation of proper names in cult cartoons, as well as the strategies that can be used to provide the translator with appropriate decisions regarding the translation of proper names.

The following linguists were engaged in the study of proper names: L. I. Dehtyariova, K. H. Isupov, T. Ye. Nikolska, D. I. Rudenko, O. V. Superanska, V. H. Zymovets, and many others. The issues of translation of children's films, in particular their own titles, were of scientific interest of such linguists: M. Cronin, I. K. Fedorova, J. Jurt, S. A. Kuzmychov, M. Yu. Lotman, B. Thill, H. H. Slyshkin, V. S. Vynohradov, M. A. Yefremova, and others.

The topicality of the term paper is in the importance of translating methods of English proper names of cult cartoons into Ukrainian. Translations of cartoons of foreign (English-speaking) origin into Ukrainian are becoming more and more popular, which emphasizes the relevance of this work.

The purpose of the research is to study the methods of translating English proper names into Ukrainian on the basis of cult cartoons (namely “How to train your dragon”).

The objectives of the research are the following:

1. To study general specific of translation proper names.
2. To examine the main features of translation of English proper names in animation discourse.
3. To look into the classification of translation methods of English proper names.
4. To do the comparative analysis of translation methods for proper names of cult cartoons (on the basis of the cartoon “How to train your dragon”).

Proper names of cult cartoons is **the object** of the research.

The ways of translation of English proper names of cult cartoons is **the subject**.

Data sources – 50 passages of English and Ukrainian versions script of the cartoon “How to train your dragon”.

The **ways** used in research – the method of quantitative analysis, the method of context interpretation, the method of definitions, the method of comparative analysis, the method of quantitative calculations and the method of translational analysis.

The **theoretical value** of this research is ensured by the contribution that the obtained result may be used in theory of translation, linguistics, text and discourse theories, stylistics and practice of animation movies translations.

Research paper structure. Term paper consists of an introduction that explains the term paper’s main idea; chapter 1 that dwells upon the theoretical foundations of the methods of translations of the proper names; chapter 2 where we do the usage analysis of translation methods of the proper names in the cult cartoons (on the example of cartoon “How to train your dragon”); in conclusions we compile the results of our research and main points of the term paper; list of references, which show all the literature and sources that were used to give scientific foundations to the ideas and examples provided in the term paper; summary gives the final thoughts and concludes the term paper.

CHAPTER 1

THEORETICAL FOUNDATIONS OF ENGLISH PROPER NAMES TRANSLATION INTO UKRAINIAN

1.1. Proper names: a linguistic perspective

A large number of artistic works are translated into different languages of the world. It was this factor that increased the number of readers. However, there are many differences in translation due to cultural differences, literary traditions, and also worldview of the author of the original and the translation [3: 27].

In order to learn the dynamics of the lexicon of a foreign language, extralinguistic and sociolinguistic factors should be analyzed first of all. All this will help to better learn and reveal this process. Gudmanyán believes: "Detailed development of these aspects, as well as a large number of etymological studies, is a necessary stage for a theoretical understanding of language borrowing issues." [4: 177]

It should be emphasized that this type of primary objection refers only to the formal characteristics of the origin of the foreign language in the receiving language is very important. In the general theory of translation, the study of planning the form of foreign words depends on the following facts. [3: 103]

1) observation of the phonetic and morphological structure of foreign vocabulary items;

2) graphic and orthographic forms (compared to their vocabulary units) are the best way to learn people's native words.

There is such a term as *onomastics* in linguistics. The term "onomastics" is used both in the sense of "branch of linguistics" that studies proper names, and in the sense of "set of proper names" [20]. Onomastics should be considered not as an independent linguistic science, but as a section of lexicology.

In the explanatory dictionary, this term is interpreted: "Onomastics is a branch of linguistics that studies the history of the origin and development of proper names

in the literary language and dialect" [20].

In any case, different categories of names should be studied together because there are transitional phenomena. For example, many toponyms are derived from personal names (e.g., *Toronto*, *Rivne*, *Kyiv*), many names of planets and stars are derived from the names of mythological characters (e.g., *Venus*, *Mars*, *Neptune*) and many personal names are derived from toponyms, names of nations and other similar names (e.g., *Austerlitz*). [20]

M. Kochergan [11, 408] notes: "Proper names, unlike common names, serve to distinguish the object named by them from a number of similar ones for its individualization and identification" [11, 409], and thus offers the following classification of the proper names:

- Toponyms – geographical names (e.g., *Kyiv* – *Kuïв*, *Lviv* – *Львів*, *Uzhhorod* – *Ужгород*);
- Anthroponyms – proper names that refer to a person. They can be both real and invented by the author of the artistic text (e.g., *Chrisie* – *Крісці*, *Sammy* – *Семмі*, *Valerie* – *Валері*);
- Theonyms – they name deities (e.g., *Neptune* – *Нептун*, *Zeus* – *Зевс*, *Narcissus* – *Нарцис*);
- Zoonyms – the names of animals, their nicknames (*Honey* – *Хані*, *Barkie* – *Баркі*);
- Cosmonyms – the names of celestial phenomena (e.g. *Ursa Minor* – *Мала Ведмедиця*, *Big Dipper* – *Велика Ведмедиця*);
- Chrononyms – the names of temporal phenomena of history (e.g. *The Holodomor* – *Голодомор*, *Renaissance* – *Ренесанс*);
- Ideonyms – various objects are filled with spiritual values (e.g. *Old Testament* – *Старий Заповіт*, *Red Cross* – *Червоний Хрест*);
- Ergonomics – names of organizations (e.g. *Puma* – *Пум*, *Nike* – *Найк*);
- Hydronyms – the names of water bodies (e.g. *Desna river* – *річка Десна*, *Nile* – *Ніл*);
- Ethnonyms – names of peoples (e.g. *the Chinese* – *китайці*, *the Japanese* –

японці, Ukrainians - українці). [11, 411]

Although the proper name is designed to identify the subject in any situation and any language group, in the vast majority of cases it has a national-linguistic affiliation. The proper name is always reality. In language, it names a really existing or invented object of thought, a person or a place that is one of a kind and unique. Each such name usually contains information about the local and national affiliation of the object.

1.2. The main features of translation English proper names in animation discourse

Proper names are individual names of individual objects. This part of the vocabulary is related to the needs of humanity for individualization, and is determined to a greater extent by socio-cultural factors [25].

Proper names are of particular interest, and often serve as laconic characteristics of the character. Proper names are the basis of the figurative system of the work, and the study of their semantics is the primary task of the translator, because this will allow to build a holistic system of images of the work. Usually, when giving a character a name, the author places a certain meaning in it, which corresponds to the nature of the character [5: 45].

Realities that are characteristic of certain phenomena in another culture play a big role in the adjustment. Names and nicknames of people, actually anthroponyms, belong to this type of reality. Working with this group, the translator should focus on the cultural-historical, linguistic and cultural information encoded in these words. A successfully translated anthroponym contributes to a more complete perception of the character's image, it becomes a certain marker and complements the whole image in the viewer's imagination [5: 49].

The proper name performs a symbolic function and refers to one specific character. The sound, meaning, and nature of the character's name are directly related

to the formation of his image. K. B. Zaytseva [5: 53] believes that a correctly chosen name not only shows the connection of form and meaning, but also enhances the emotional impression. Sharing the researcher's opinion, in the process of working on one's proper name, the translator should pay attention to the semantic origin of the name or title [5: 55].

As a result of the research, it was established that the best method of translation is the algorithm of M. S. Zarytskyi [7: 61] for the translation of key words, which consists in finding a counterpart in the translation language that would have the same emotional and contextual coloring as the original language unit. After several transformations, the technique can be applied to the translation of proper names, specifically *anthroponyms* [7: 63].

Let's take as an example the animated film (hereinafter – *cartoon*) "Cars" (2006), which has historical significance in the practice of translating audiovisual works in Ukraine: it was the first full-length cartoon translated into Ukrainian. The author of the translation Oleksa Nehrebetskyi made a real breakthrough in the translation business, because he showed the world that Ukraine can also professionally process the latest cinema innovations. Despite the novelty of the process, the translation was carried out at a high level, but there are a number of shortcomings, including the inappropriate translation of anthroponyms [2: 15].

In the cartoon "Cars", it is worth tracing the origin of the names of the following characters in order to create an adequate translation and transfer them into the Ukrainian language without losing any of the components of the original message [2: 15].

Lightning McQueen is the name of the main character of the cartoon, the literal translation of which is *Блискавка Маквін*. "Блискавка" in this work is used as a specific name and characterizes the character as an extremely fast, unpredictable and impulsive racer. That is why in the Ukrainian-language version of the translator Oleksa Nehrebetskyi the name has not undergone changes, because it is a complete description of the image. This decision was very successful [2: 16].

In the first part of the work, we meet two race commentators – *Bob Cutlass* and

Darrell Cartrip, who in the aforementioned translation are presented as *Боб Картер* and *Дарелл Кардан*. Here we should investigate the origin of the original names of the commentators: *Cutlass* is a car brand from 1961-1999. The first commentator belonged to this brand. The name *Cartrip* is formed from two words – "car" and "trip", which in Ukrainian means "подорож автомобілем". If we delve into the nature of the character, we can determine that he traveled on his own from one place of competition to another, and, as he says, "he covered more than one hundred kilometers." [2: 17]

Considering the origin of the commentators' names, Mr. Oleksa's translation is not entirely appropriate. This translation uses automotive terminology that the target audience of the cartoon (10-12 years old) will simply not understand. *Кардан* (as *карданний вал*) in a car is used to transmit torque between the shafts, and *Картер* (in Ukrainian) as the lower part of the engine. [2: 17]

A more accurate translation with the given origin of the names would be the variant: *Боб Запорожець* (better known in post-Soviet countries as brand of cars), and *Дарелл Самохід*. Thus, a closer perception of the American reality by the Ukrainian audience would be achieved. [2: 18]

An example of a successful translation of an anthroponym in the cartoon "Cars" can be the translation of the own name *Snot Rod*, which literally translates as "snot rod", and in Nehrebetskyi's translation it sounds like *Шмаркач*. The essence of the name is that the character suffers from a chronic runny nose and every time he sneezes, he injects liquid nitrogen into the engine, which causes beams of flame to be emitted and acceleration of movement. Due to the frequent repetition of sneezing and the hero's attempts to hold back the urge, the *Шмаркач* option was very successful. [5: 18]

Therefore, the process of translating proper names is difficult during processing and requires improvement of the existing processing methodology with further implementation in practice, especially when it comes to the translation of audiovisual works.

To achieve a satisfactory result, the translator must conduct a study of proper

names in the text and have deep knowledge of the culture of the country of the original language. Each anthroponym is a container of coded information not only about the hero, but also about the country that created him, its culture and traditions [29].

Therefore, the work of the translator consists not only in decoding this information, but also in transforming it into something favorable for understanding and encoding it in the corresponding translation language.

Translation and understanding are two inseparable concepts. This is a symbiosis of the combination of content transmission and forms of language units. If the translation process is not performed at the level of simple words, then aspects of the source language and the target language come into play [3: 104].

The correctness of the translation is determined by some factors, which can be both objective and subjective. It depends on the translator's skills, the purpose of the translation. So, depending on these factors, the rest of the translation methods are generally recognized in translation practice [3: 105].

Translation experts and linguists have been interested in the translation of proper names for many years. The most important thing that every translator should remember is to make the translation in such a way that the recipient receives an adequate translation of proper names from the original language [6: 25].

Let's consider what are the ways of translating proper names. It should be noted that different authors distinguish different types of translation.

For example, M. Polyuzhyn [12] in his manual "Theory and Practice of Translation" singles out the following types of translation [12]:

- Adequate – is a type of translation that ensures the transmission of the content of the original content. It is the only type of translation that can reproduce the content and form in another language. Many colloquial expressions in English require completely different forms in translation, that is, the use of other words and phrases to correctly express the meaning of the statement. Replacing the dictionary equivalent, the literal translation will destroy the unity of content and form in the Ukrainian translation [9: 378].

- Literal – is a type of translation translation that reproduces the structure of a foreign language without changing the structure and significantly changing the order of words. From a grammatical point of view, such a translation can be considered "direct". Since this translation satisfies all requirements regarding semantics and style, so it can be considered adequate. Since six linguistic levels can be established (phonemes, morphemes, words, phrases, sentences and full-text levels), the translation process should focus on the level required in this case. Proper names and toponyms can be translated at the level of phonemes and morphemes. The same can be said about many terms and realities that entered the Ukrainian language through untranslated borrowings [9: 379].
- Free translation – is a type of translation that does not require a complete transformation of the original style. In a free translation, it is allowed to abbreviate the original text and omit details [9: 380].

I. V. Korunets singles out the following methods of translation: literal, word-for-word translation, verbal translation [10: 191].

In literal translation, which is used to work with individual words, the form and structure, as well as their lexical meaning, in the original language and in the translated language completely match. These are mainly international morphemes, lexemes that have the same or very similar lexical meaning in English and Ukrainian [11: 461].

However, in many cases the linguistic form of the source language words is only partially transmitted by the target language. This happens when a common word is borrowed by each of the two languages in question from different source languages or when its linguistic form is determined by the orthographic features of the target language [8: 196].

Word for word translation is another way to convey meaning. It represents a consistent verbal translation, although at the level of groups of words and sentences, this method of translation is often used both consciously and subconsciously in the process of translating foreign grammatical constructions/word forms [13: 340].

Sometimes, at the initial stage of learning a foreign language, students can use this method of translation, even when dealing with generally recognized phrases or sentences that are structurally different from their equivalents in their native language. Students usually use verbal translation to convey the meaning of groups of words or sentences that have a structural form, word order, and means of communication that are significantly different from those found in the target language [14: 289].

The basic rule concerning personal names is that they are left untranslated. Despite this, translators still translate their own names using different (more appropriate) translation methods. Translation of proper names can be a problem not only for a beginner translator, but also for an experienced specialist. After all, you need not only to choose the right way to translate them, but also to make sure that you do not create a new name of your own [11: 462].

Therefore, before starting the translation of your own name, you should make sure that its translation already exists. For this, you can use dictionaries of proper names. If your own name is little known, then you need to translate it yourself. Let's consider what translation methods exist [11: 463].

Proper names in Ukrainian are transmitted using **transcription, transliteration, transposition, calque**, or a combination of these methods [14: 293].

They are following [9: 488]:

- Transcription.

During transcription, the word is written in Cyrillic letters, while the translator focuses on exact correspondence with the sound of the word in the original language. Due to the differences of some sounds in the Ukrainian and English languages, as a rule, there are several transcription options. Those variants that are closer to the nature of the Ukrainian language usually take root [].

Transcribed PN, together with other realities, are the few elements of translation that retain a certain national identity in their verbal sound form: *Brighton* – *Брайтон*, *New York* – *Нью Йорк*, *Manchester* – *Манчестер*.

- Transliteration.

In transliteration, the number of ambiguities is less than in transcription, since the word is translated letter by letter according to the symbol correspondence table, but letter by letter transcoding does not always correspond to the real sound of the word in the original language, in addition, its result is not always convenient for Ukrainian speakers.

Transliteration differs from practical transcription in its simplicity and the possibility of entering additional characters. Transliteration is often used when compiling bibliographic indexes and when organizing catalogs, for example, when it is necessary to collect in one place of the catalog a description of all the works of a domestic author in foreign languages.

Chrematonyms are also transliterated, for example: *Earl Grey* – *Ерл Грей*, *Aston Martin* – *Астон-Мартин*; *Audi* – *Ауди*; *Porsche* – *Порше* and others. With the help of transliteration, some anthroponyms, theonyms and toponyms are also transmitted, for example: *Andorra* – *Андорра*; *Big Ben* – *Біз Бен*; *Hotel Ritz* – *Готель «Ріцц»*, *Aphrodite* – *Афродіта* etc [9: 495].

- Transposition.

Transposition consists in the fact that proper names in different languages, which differ in form, but have a common linguistic origin, are used to convey each other. In some cases, transposition is used regularly, in others – episodically.

In transposition, the word or part of the original word is transmitted in the Ukrainian language, using the same lexical means that are used in the original language. As a rule, variants of names derived from prototype names (biblical, Latin or Greek) are used.

For example, if the internal form of the name is not taken into account, personal and geographical names are transmitted according to the new or old rules of transcription or traditionally. Traditional correspondences are recorded in dictionaries (*Kyiv* – *Київ*) [9: 498].

During transcription, the word is written in Cyrillic letters, while the translator focuses on exact correspondence with the sound of the word in the original language. Due to the differences of some sounds in the Ukrainian and English languages, as a

rule, there are several transcription options. Those variants that are closer to the nature of the Ukrainian language usually take root.

In this way, anthroponyms can be translated, for example: *Albrecht Durer* – *Альбрехт Дюрер*, etc. We also find toponyms: *Qumran* – *Кумран*; *Toulon* – *Тулон* and others. With the help of transposition, some theonyms were also transferred: *Dionysus* – *Діоніс*; chrematonyms: *Rolls-Royce* – *Роллс-Ройс*; hydronyms: *Thames* – *Темза* and others [9: 503].

- Calque.

Calque is a method of translating a lexical unit of the original by replacing its component parts (morphemes or words) with their lexical correspondences in the target language. Tracing as a translation technique served as the basis for a large number of different types of borrowing in intercultural communication in cases where transliteration was unacceptable for aesthetic, semantic or other reasons [6: 504].

Terms, widely used words and phrases are usually subject to tracing: *head of government* – *голова уряду*; *Supreme Court* – *Верховний Суд*; *Northern Lights* – *Північне Сяйво*; *the Kievan Grand Duke* – *великий князь Київський* [6: 506].

Geographical names of mountains, lakes, seas, etc. are transmitted by calque, if they include components that are translated: *Ivory Coast* – *Берег Слонової Кості*, *the Black Sea* – *Чорне море* [9: 506].

If the name includes words whose meaning is forgotten or for some reason cannot be translated, a mixed method is used, when part of the name is transmitted by transcription, but in general the principle of tracing is preserved: *Lake Ladoga* – *Ладозьке озеро*, *River Dart* – *річка Дарт* [9: 511].

In order to achieve reliability, various grammatical transformations must be performed in the translation process, and word corrections must be made in the translation itself in order to avoid various grammatical violations committed by inexperienced translators.

1.3. Animation discourse text analysis

Animation discourse is a component of cognitive-speech interaction that exists in animated films, the characteristic features of which are interests, goals and styles of communication [25].

At the current stage of development, animation gives rise to new forms of artistic creativity (computer games, multimedia products, network forms of animation). Its artistic models, language and means continue to develop, it changes itself and at the same time changes the environment in which it exists, changes the television culture itself [27].

The animated text is considered as a discursive practice that is in a dynamically dialogic relationship with other practices that create a common continuum [27].

The discourse of the cartoon is a two-level entity: *interdiscourse* is characterized by relative spontaneity and unpredictability; *polydiscourse* - stability and reproducibility. Interdiscourse is determined by the author's intention; polydiscourse is an ideology common to this supertext [25].

The selection of the supertext of modern animation is based on the criterion of the addressee, which is characterized by duality, i.e. it is oriented at the same time to the child and to the adult, which affects the child and forms a "social order" [25].

The instruction on socialization is implemented at the expense inclusion of elements of cognitive, educational, didactic-moralizing, socio-political, economic, medical and adult language discourses in the animation [27].

The language of animation is daily, life-like, narrative; can be instructive, educational, and more often – complex metaphorical, when one thing is shown, and a completely different thing is meant. Each cartoon carries the following information [27]:

- 1) in the visual image of cartoon characters or heroes;

2) in the actions of the heroes.

Information can be emotional and have a rational and cognitive element [25].

Thus, possessing all the privileges of game cinema, animation provides more opportunities for the expression of allegories, metaphors, and paradoxes.

That is why such familiar images for fairy tales, such as image-symbol and image-metaphor, can be most fully realized in cartoons, where "both the cartoon hero, and his behavior, and the environment in which he acts, as if recreated by an artist whose imagination is not fully "related to real material" [25], where "the artist can generalize the artistic type and the environment that interacts with him as he needs" [], can express the material in a metaphorical, allegorical, fantastic form.

Spoken speech in modern animated film art is the richest source of a vivid and lively part of the English language. Its basis is slang, neologisms, phraseological units, idioms [25].

CHAPTER 2

TRANSLATION WAYS FOR PROPER NAMES OF CULT CARTOONS: USAGE ANALYSIS

2.1. Comparative analysis of translation methods for proper names of cult cartoons (on the basis of the cartoon “How to train your dragon”)

2.1.1 Lexical transformations. In this subchapter we will consider 50 examples [30, 31] of the proper names translation. Examples were taken from the cartoon “How to train your dragon” (in two parts). Here we analyze the lexical transformations. So, the analysis:

(1) *This is Berk. It's twelve days north of Hopeless, and a few degrees south of Freezing to Death.* (HTYDE: URL) – *Це острів Тун. Він за 12 днів на північ від Розначу, на кілька градусів південніше Смертельних Морозів.* (HTYDU: URL)

In this sentence, there are two lexical translation transformations – tracing (*Berk* – *Тун*) and literal translation (*Hopeless* – *Розначу*; *Freezing to Death* – *Смертельних Морозів*).

(2) *My name's Hiccup. Great name, I know. But, it's not the worst.* (HTYDE: URL) – *Мене звали Гикавка. Паскудне ім'я, сам знаю. Але не найгірше.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – literal translation (*Hiccup* – *Гикавка*).

(3) *That's Stoick the Vast. Chief of the tribe.* (HTYDE: URL) – *Це Стоїк Обширний, вождь нашого племені.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – literal translation, but at the same time it may be tracing (*Stoick the Vast* – *Стоїк Обширний*: but *the Vast* was translated not literally – not *Величезний*, but *Обширний*).

(4) *We have Gronckles, Nadders.* (HTYDE: URL) – *У нас Ґронкли,*

Змієкрили. (HTYDU: URL)

In this sentence, there are two lexical translation transformations – transliteration (*Gronckles* – *Гронкли*) and tracing (*Nadders* – *Змієкрили*).

(5) *Oh, and Hoark saw a Monstrous Nightmare*. (HTYDE: URL) – *А Горк бачив Нічне Страхіття*. (HTYDU: URL)

In this sentence, there are two lexical translation transformations – transliteration (*Hoark* – *Горк*) and tracing (*Monstrous Nightmare* – *Нічне Страхіття*). Literal translation in the last case would be «*Жахливий Нічний Жах*», so it was great decision to use tracing instead. It helps to avoid a tautology.

(6) *Any Night Furies?* (HTYDE: URL) – *А Нічні Фурії?* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – literal translation (*Night Furies* – *Нічні Фурії*).

(7) *The meat-head with attitude and interchangeable hands is Gobber*. (HTYDE: URL) – *Цього нахабного йолопа зі змінними руками звати Патяк*. (HTYDU: URL)

In this sentence, there is one lexical translation transformation – literal translation (*Gobber* – *Патяк*).

(8) *Oh, and that's Fishlegs, Snotlout, the twins, Ruffnut and Tuffnut, and... Astrid*. (HTYDE: URL) – *А це Рибоніг, Шмаркляк, близнюки Забіяка і Задірака, і... Астрід*. (HTYDU: URL)

In this sentence, there are several lexical translation transformations:

1. Literal translation (*Fishlegs* – *Рибоніг*, *Snotlout* – *Шмаркляк*).
2. Transliteration (*Astrid* – *Астрід*).
3. Tracing (*Ruffnut and Tuffnut* – *Забіяка і Задірака*) – a successfully chosen cultural analogue in the target language.

(9) *It went down, just off Raven Point*. (HTYDE: URL) – *Він упав під Піг Ворона*. (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Raven Point* – *Піг Ворона*). Literal translation would be «*Воронове місце*», but tracing here is quite suitable.

(10) *The Terrible Terror!* (HTYDE: URL) – *Жахливий Жах!* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Terrible Terror – Жахливий Жах*). Literal translation here would be «ЖАХЛИВИЙ терор», but the translator in this way only enhanced the monstrosity of the dragon to make it clear to the recipient that it was literally the worst dragon model ever.

(11) *The Deadly Nadder!* (HTYDE: URL) – *Смертоносний Змієкрил!* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Deadly Nadder – Смертоносний Змієкрил, where the Deadly – was literal*).

(12) “*Dragon classifications*”. *Strike Class, Fear Class, Mystery Class.* (HTYDE: URL) – «*Класифікація драконів*». *Нуцивні. Страшні. Загадкові.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – literal translation (*Strike, Fear, Mystery – Нуцивні. Страшні. Загадкові*).

(13) *Thunderdrum: This reclusive dragon inhabits sea caves and dark tide pools.* (HTYDE: URL) – *Громобій. Дракон-відлюдник, живе в морських печерах і темних ущелинах.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Thunderdrum – Громобій*). Literal translation here would be «Громовий бараман».

(14) *Timberjack: This gigantic creature has razor sharp wings that can slice through full grown trees.* (HTYDE: URL) – *Дереворуб. Гострими, як леза, крилами, ця гігантська потвора здатна розтяти дерево.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – literal translation (*Timberjack – Дереворуб*).

(15) *Scauldron: Sprays scalding water at its victim.* (HTYDE: URL) – *Окріпник. Оббризкує жертву окропом.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Scauldron – Окріпник*). Literal translation here would be «котел».

(16) *Changewing: Even newly hatched dragons can spray acid.* (HTYDE: URL) – *Кислотник. Щойно вилупившись, цей дракон може плюватися*

кислотою. (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Changewing – Кислотник*).

(17) *The Skrill, Boneknapper, Whispering Death.* (HTYDE: URL) – *Сокирник. Костолом. Шенім Смерті.* (HTYDU: URL)

In this sentence, there are several lexical translation transformations:

1. Tracing (*The Skrill – Сокирник*).
2. Literal translation (*Boneknapper – Костолом, Whispering Death – Шенім Смерті*).

(18) *Hard to port... for Helheim's gate.* (HTYDE: URL) – *Ліво руля. До Воріт Гельгайма.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – transliteration (*Helheim – Гельгайм*).

(19) *Huh. Toothless. I could've sworn you had... teeth.* (HTYDE: URL) – *Беззубик. А я думав, що бачив у тебе... зуби.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Toothless – Беззубик*). But the translator did not just translate it with the adjective "беззубий", he/she chose an interesting equivalent – «Беззубик» – that corresponds to the thematic picture.

(20) *The Hideous Zippleback is extra tricky.* (HTYDE: URL) – *Двоголовий – підступний звір.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Hideous Zippleback – Двоголовий*). Literal translation here would be «огидна застібка на спині», so probably because of the specific shape of the dragon.

(21) *Odin, it was rough! I almost gave up on you!* (HTYDE: URL) – *Бачить Одін, нелегко було. Я готовий був махнути на тебе рукою.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – transliteration (*Odin – Одін*).

(22) *OH, THOR ALMIGHTY!* (HTYDE: URL) – *Тор всемогутній!* (HTYDU: URL)

URL)

In this sentence, there is one lexical translation transformation – literal translation (*THOR ALMIGHTY – Тор всемогутній*).

(23) *Bride of Grendel!* (HTYDE: URL) – *Наречена Гренделя!* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – literal translation (*Bride of Grendel – Наречена Гренделя*).

(24) *Come on, Barf. It's starting to stink around here.* (HTYDE: URL) – *Полетіли, Газе. Тут починає смердіти.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Barf – Газ*).

(25) *Let's blow this place, Belch!* (HTYDE: URL) – *Летимо звідси, Спалаху!* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Belch – Спалах*). Literal translation here would be «відрижка».

(26) *Ruffnut? Didn't she try to bury you alive?* (HTYDE: URL) – *Твердюх? Хіба не вона спробувала закопати тебе живцем?* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Ruffnut – Твердюх*).

(27) *Come on, Stormfly!* (HTYDE: URL) – *Давай, Буревійко.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Stormfly – Буревійко*).

(28) *Go, Meatlug!* (HTYDE: URL) – *Давай, Біфштекс!* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Meatlug – Біфштекс*). Literal translation here would be «м'ясорубка».

(29) *"Itchy Armpit" it is.* (HTYDE: URL) – *«Сверблячка», добре.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Itchy Armpit – Сверблячка*). Literal translation here would be «свербляча пахва».

(30) *Think we might find a few Timberjacks in those woods?* (HTYDE: URL) – *Знайдуться там у лісі кілька Лісорубів, як думаєш?* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – literal translation (*Timberjacks* – *Лісорубів*).

(31) *The odd Whispering Death or two in the rocks?* (HTYDE: URL) – *Чи одна-дві Шепітливі Смерті у тих скелях?* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – literal translation (*Whispering Death* – *Шепітливі Смерті*).

(32) *Don't think Drago has one of those in his dragon army.* (HTYDE: URL) – *По-моєму, у Драго нема таких екземплярів у драконячій армії.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – transliteration (*Drago* – *Драго*).

(33) *How do you suppose we explain this mess to Drago Bludvist?* (HTYDE: URL) – *І як, по-вашому, нам пояснювати цей жах Драго Кровожеру?* (HTYDU: URL)

In this sentence, there is a combination of lexical translation transformations – transliteration (where *Drago* – *Драго*) + tracing (where *Bludvist* – *Кровожер*).

(34) *I'm Eret, son of Eret.* (HTYDE: URL) – *Я – Ерет, син Ерета.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – transliteration (*Eret* – *Ерет*; *Eret* – *Ерет*).

(35) *Hello, Spitelout. Great race.* (HTYDE: URL) – *Привіт, Слинько. Чудові були перегони.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Spitelout* – *Слинько*).

(36) *Oh! Sorry, Mrs. Ack.* (HTYDE: URL) – *Вибачте, місис Ек.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – transliteration (*Ack* – *Ек*).

(37) *Yah! Grump! You let the forge die down again!* (HTYDE: URL) – *Буркотун! У тебе знову згас вогонь у горнилі!* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – literal translation (*Grump* – *Буркотун*).

(38) *Oh, really? Your Night Fury and Deadly Nadder didn't bring them cheering to the rooftops?* (HTYDE: URL) – *Серйозно? Нічна Лють і Смертельний Верть не викликали в них ентузіазму?* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Night Fury* – *Нічна Лють*; *Deadly Nadder* – *Смертельний Верть*).

(39) *That's one Night Fury, one Deadly Nadder, and two of the finest dragon riders west of Luk Tuk.* (HTYDE: URL) – *Маєш одну Нічну Лють, одного Смертельного Вертя, і двох найкращих вершників драконів на захід від Лак Таку.* (HTYDU: URL)

In this sentence, there are several lexical translation transformations: tracing (*Night Fury* – *Нічна Лють*; *Deadly Nadder* – *Смертельний Верть*) and transcription (*Luk Tuk* – *Лак Так*).

(40) *One end coats the blade in Monstrous Nightmare saliva.* (HTYDE: URL) – *Натиснеш з одного боку – і лезо змаститься слиною Страхітливого Кошмара.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Monstrous Nightmare* – *Страхітливий Кошмар*).

(41) *The other sprays Hideous Zippleback gas.* (HTYDE: URL) – *З іншого – почне розпилюватися газ Двоголового.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Hideous Zippleback* – *Двоголовий*).

(42) *Find them, Skullcrusher.* (HTYDE: URL) – *Знайди їх, Твердолобий.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Skullcrusher* – *Твердолобий*).

(43) *This Snafflefang lost his leg to one of Drago Bludvist's iron traps.*

(HTYDE: URL) – *Цей Гострозуб втратив ногу в залізній пастці Драго Кровожера.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Snafflefang – Гострозуб*).

(44) *This Raincutter had her wing sliced by razor netting.* (HTYDE: URL) – *А цьому Дощорізу порізало крило сіткою з лез.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Raincutter – Дощоріз*).

(45) *And this, oh, poor Hobblegrunt was blinded by a tree snare and then left to die alone and scared.* (HTYDE: URL) – *А цей бідлашній Криволап осліп, потрапивши в пастку на дереві, де його покинули вмирати, самотнього й наляканого.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Hobblegrunt – Криволап*).

(46) *Valka! [31] – Валко!* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – transliteration (*Valka – Валка*).

(47) *Oh, Cloudjumper never meant to harm me.* (HTYDE: URL) – *Хмаростриб не хотів мене скривдити.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Cloudjumper – Хмаростриб*).

(48) *In the home of the great Bewilderbeast.* (HTYDE: URL) – *Вдома у великого Баламута.* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Bewilderbeast – Баламут*). Literal translation here would be «здивованийий звір».

(49) *Hookfang! (HTYDE: URL) – Іклогаку! (HTYDU: URL)*

In this sentence, there is one lexical translation transformation – tracing (*Hookfang – Іклогак*).

(50) *Are you the son of Stoick the Vast?* (HTYDE: URL) – *Син Стоїка Обширного?* (HTYDU: URL)

In this sentence, there is one lexical translation transformation – tracing (*Stoick the Vast – Стоїк Обширний*).

2.1.2. Grammatical transformations

In this subchapter we will consider the same 50 examples of the proper names translation. Examples were taken from the same sources. Here we analyze the grammatical transformations. So, the analysis:

(1) *This is Berk. It's twelve days north of Hopeless, and a few degrees south of Freezing to Death.* (HTYDE: URL) – *Це острів Тун. Він за 12 днів на північ від Розпачу, на кілька градусів південніше Смертельних Морозів.* (HTYDU: URL)

There is a grammatical translation transformation here – addition (*This is Berk – Це острів Тун*: clarification that *Berk* is an island).

(2) *My name's Hiccup. Great name, I know. But, it's not the worst.* (HTYDE: URL) – *Мене звали Гикавка. Паскудне ім'я, сам знаю. Але не найгірше.* (HTYDU: URL)

There is a grammatical translation transformation here – addition (*But, it's not the worst – Але не найгірше*).

(4) *We have Gronckles, Nadders.* (HTYDE: URL) – *У нас Гронкли, Змієкрили.* (HTYDU: URL)

There is a grammatical translation transformation here – omission (*We have... – У нас...:* the verb was omitted in Ukrainian).

(12) *“Dragon classifications”. Strike Class, Fear Class, Mystery Class.* (HTYDE: URL) – *«Класифікація драконів». Нуцівні. Страшні. Загадкові.* (HTYDU: URL)

There is one grammatical translation transformation – omission (*Strike Class, Fear Class, Mystery Class – Нуцівні. Страшні. Загадкові*). Omission of “class” if in target language.

(14) *Timberjack: This gigantic creature has razor sharp wings that can slice*

through full grown trees. (HTYDE: URL) – Дереворуб. *Гострими, як леза, крилами, ця гігантська потвора здатна розтяти дерево.* (HTYDU: URL)

There is a grammatical translation transformation here – transposition.

(18) *Hard to port... for Helheim's gate.* (HTYDE: URL) – *Ліво руля. До Ворім Гельгайма.* (HTYDU: URL)

There is one grammatical translation transformation – compensation (*Hard to port – Ліво руля*).

(20) *The Hideous Zippleback is extra tricky.* (HTYDE: URL) – Двоголовий – *підступний звір.* (HTYDU: URL)

There is one grammatical translation transformation – addition (*extra tricky – підступний звір*).

(21) *Odin, it was rough! I almost gave up on you!* (HTYDE: URL) – *Бачить Одін, нелегко було. Я готовий був махнути на тебе рукою.* (HTYDU: URL)

There are several grammatical translation transformations – addition (*Odin, ... – Бачить Одін, ...*) and compensation (*I almost gave up on you – Я готовий був махнути на тебе рукою*).

(22) *OH, THOR ALMIGHTY!* (HTYDE: URL) – Тор всемогутній! (HTYDU: URL)

There is one grammatical translation transformation – omission (*OH, THOR... – Тор...*).

(32) *Don't think Drago has one of those in his dragon army.* (HTYDE: URL) – *По-моєму, у Драто нема таких екземплярів у драконячій армії.* (HTYDU: URL)

There is one grammatical translation transformation – replacement (*Don't think – По-моєму*).

(35) *Hello, Spitelout. Great race.* (HTYDE: URL) – *Привіт, Слинько. Чудові були перегони.* (HTYDU: URL)

There is one grammatical translation transformation – addition (*Great race – Чудові були перегони*).

(36) *Oh! Sorry, Mrs. Ack.* (HTYDE: URL) – *Вибачте, місіс Ек.* (HTYDU: URL)

There is one grammatical translation transformation – omission (*Oh! Sorry, ... – Вибачте, ...*).

(37) *Yah! Grump! You let the forge die down again!* (HTYDE: URL) – *Буркотун! У тебе знову згас вогонь у горнилі!* (HTYDU: URL)

There is one grammatical translation transformation – omission (*Yah!*).

(38) *Oh, really? Your Night Fury and Deadly Nadder didn't bring them cheering to the rooftops?* (HTYDE: URL) – *Серйозно? Нічна Лють і Смертельний Верть не викликали в них ентузіазму?* (HTYDU: URL)

There is one grammatical translation transformation – omission (*Your Night Fury... – Нічна Лють...*).

(45) *And this, oh, poor Hobblegrunt was blinded by a tree snare and then left to die alone and scared.* (HTYDE: URL) – *А цей бідолашний Криволап осліп, потрапивши в пастку на дереві, де його покинули вмирати, самотнього й наляканого.* (HTYDU: URL)

There is one grammatical translation transformation – compensation (*poor Hobblegrunt was blinded by a tree snare and then left to die alone and scared – Криволап осліп, потрапивши в пастку на дереві, де його покинули вмирати, самотнього й наляканого*).

(47) *Oh, Cloudjumper never meant to harm me.* (HTYDE: URL) – *Хмаростриб не хотів мене скривдити.* (HTYDU: URL)

There is one grammatical translation transformation – omission (*Oh, ...*).

(50) *Are you the son of Stoick the Vast?* (HTYDE: URL) – *Син Стоїка Обширного?* (HTYDU: URL)

There is one grammatical translation transformation – omission (*Are you the son of... – Син...*).

CONCLUSIONS

The work was written on the topic "Methods and ways of translating English proper names of cult cartoons into Ukrainian".

Having conducted a thorough analysis of the theoretical studies selected in advance, the set tasks were completed, namely:

1. To study general specific of translation proper names.
2. To examine the main features of translation of English proper names in animation discourse.
3. To look into the classification of translation methods of English proper names.
4. To do the comparative analysis of translation methods for proper names of cult cartoons (on the basis of the cartoon "How to train your dragon").

During the research, it was established that the branch of linguistics that studies proper names, their structure, systematic organization, functioning, development, and origin called *onomastics*. Proper names are words or phrases used to personalize names among themselves and mainly perform the function of nouns. There is an opinion that proper names and onyms are one and the same, but in this paper, we believe that proper names are a broader concept than onyms.

The study showed that proper nouns are:

- 1) an object onomastics;
- 2) words or phrases used to distinguish named objects from other objects: their personalization and recognition.

Although the proper name is designed to identify the subject in any situation and any language group, in the vast majority of cases it has a national-linguistic affiliation. The proper name is always reality. In language, it names a really existing or invented object of thought, a person or a place that is one of a kind and unique. Each such name usually contains information about the local and national affiliation of the object.

The basic rule concerning personal names is that they are left untranslated. Despite this, translators still translate their own names using different (more

appropriate) translation methods. Translation of proper names can be a problem not only for a beginner translator, but also for an experienced specialist. After all, you need not only to choose the right way to translate them, but also to make sure that you do not create a new name of your own.

Therefore, before starting the translation of your own name, you should make sure that its translation already exists. For this, you can use dictionaries of proper names. If your own name is little known, then you need to translate it yourself.

Proper names in Ukrainian are transmitted using *transcription*, *transliteration*, *transposition*, *calque*, or a combination of these methods.

Examples for the Chapter II were taken from the cartoon “How to train your dragon” (in two parts). There we analyzed the lexical and grammatical transformations, but lexical so much more, because our study is about proper names and their translation specificity

To conclude all above, we might say that the lexical translation transformations in the analyzed cartoons and create artistic imagery are: transcription (1%), transposition (1%), transliteration (49%), tracing (*calque*) (49%).

Grammatical translation transformations in the analyzed cartoons are: addition (25%), omission (60%), transposition (7%), replacement (8%).

The most frequent is the use of tracing and omission.

BIBLIOGRAPHY

1. Альошина К. О. Способи перекладу «промовистих» імен у художній літературі (на матеріалі англійського та українського перекладів науковофантастичних творів І. Єфремова). Мовні і концептуальні картини світу. 2013. Вип. 46 (1). 33–42 с.
2. Бока О. В. Власні імена як компресовані тексти-носії когнітивної інформації. Вісник СумДУ, 2008. №1. 15–19 с.
3. Воробйова І. А. До проблеми адаптації реалій у перекладі творів жанру фентезі. Актуальні проблеми філології та перекладознавства. 2016. Вип. 10. 103–106 с.
4. Гудманян А. Г., Гонта І. А., Головня А. В., та ін. Практика перекладу галузевої літератури: навч. пос. Київ, НАУ. 2019. 280 с.
5. Зайцева К. Б. Англійська стилістична ономастика: тексти лекцій. Одеса, 1973. 63 с.
6. Зайченко Ю. О. Експресивні зсуви при перекладі творів жанру фентезі на різних мовних рівнях. Вісник Національного технічного університету України "Київський політехнічний інститут". Сер. Філологія. Педагогіка. 2014. Вип. 4. 22–30 с.
7. Зарицький М. С. Переклад: створення та редагування: посібник. Київ: Парламентське видавництво, 2004. 120 с.
8. Карабан В. І. Переклад англійської наукової і технічної літератури. Граматичні труднощі, лексичні, термінологічні та жанрово-стилістичні проблеми. Вінниця, Нова книга. 2004. 576 с.
9. Ковалів Ю. І. Літературознавча енциклопедія: у 2 т. Київ: Академія. 2007. Т. 2. 622 с.
10. Корунець І. В. Теорія і практика перекладу (аспектний переклад): Підручник. Вінниця, Нова книга, 2003. 448 с.
11. Кочерган М. П. Загальне мовознавство: підручник. Київ: Академія, 2006. 464 с.
12. Кудрявцева Н. С. Проблема перекладності в світлі лінгвістичного

- релятивізму. Збірник *Studia Linguistica*. 2011. № 5. 461–464 с.
13. Олійник Т. С. Семантичні та функціональні характеристики символічних власних імен в сучасній англійській мові: Автореф. дис. канд. філол. наук: Київ. нац. ун-т ім. Т. Шевченка. Київ, 2001. 21 с.
 14. Полюжин М., Гутій М. Особливості фразеологічних порівнянь в англійській та українській мовах. *Науковий вісник Ужгородського університету. Серія: Філологія. Випуск 1 (41)*. 2019.
 15. Полюжин М. М. Теорія і практика перекладу з англійської мови на українську. Київ, 2011.
 16. Склярєнко О. Типологічна ономастика: У 5 кн. Кн. 2: Ономастичний словотвір у типологічному ракурсі. Одеса, 2013. Кн. 2. 408 с.
 17. Фадєєва О. В. Відтворення толкієнізмів у перекладацькій практиці. *Науковий часопис Національного педагогічного університету імені М. П. Драгоманова. Сер. Сучасні тенденції розвитку мов*. 2004. Вип. 1. 337–342 с.
 18. Шапошник О. Лінгвокультурні та стилістичні проблеми перекладу фентезі: характерологічний контекст. *Науковий вісник Херсонського державного університету. Сер. Лінгвістика*. 2013. Випуск XX. 288–293 с.
 19. Albin, V. (2003) “What is in a name”. *Translation Journal*. Vol 7. No 4.
 20. Anderson, John M. (2007) *The Grammar of Proper Names*. Oxford: Oxford University Press.
 21. Cambridge Dictionary URL: <http://dictionary.cambridge.org/dictionary/english/quest> (10.01.2023)
 22. Francesco Laurenti (2017). *Rendering Literary Proper Names in Another Language: The Works of Flann O'Brien as a Case in Point*. *Comparatismi*. NO. 2. 181–187.
 23. Lincoln Fernandes. (2006) *Translation of Names in Children`s Fantasy Literature: Bringing the Young Reader into Play*. *New Voices in Translation Studies*. NO. 2. 44–57.
 24. Nord, Christiane. (2003) *Proper Names in Translations for Children: Alice in*

- Wonderland as a case in point. *Meta: Translator's Journal*: 48.
25. Root A. (2006) *Place names of the world: origins and meanings of the names for 6600 countries, cities, territories, natural features and historic sites*. 2nd edition. Stockbyte: McFarland&Company, Inc. 364 pp.
26. Sarkka, Heikki. (2007) *Translation of Proper Names in non-fiction texts*.
27. Textor, M., Rami, D. (2015) *Proper Names: Philosophical and Linguistic Perspectives*. *Erkenn* 80 (Suppl 2), 191–194.
28. Vermes, Albert. (1996) *On the Translation of Proper Names*. *Eger Journal of English Studies*, Vol 1.
29. Vermes, A. P. (2003) *Proper Names in Translation: an explanatory attempt. Across Languages and Cultures*.

LIST OF REFERENCE SOURCES

30. HTYDU — HOW TO TRAIN YOUR DRAGON (cartoons: 1 and 2 parts). 2010, 2014. NETFLIX UA subtitles.
31. HTYDE — HOW TO TRAIN YOUR DRAGON (cartoons: 1 and 2 parts). 2010, 2014. NETFLIX EN subtitles.

ANNEX A

HOW TO TRAIN YOUR DRAGON (1,2 PARTS)

No.	English subtitles	Ukrainian subtitles
1.	<i>This is Berk. It's twelve days north of Hopeless, and a few degrees south of Freezing to Death.</i> (HTYDE)	<i>Це острів Туп. Він за 12 днів на північ від Розпачу, на кілька градусів південніше Смертельних Морозів.</i> (HTYDU)
2.	<i>My name's Hiccup. Great name, I know. But, it's not the worst.</i> (HTYDE)	<i>Мене звати Гикавка. Паскудне ім'я, сам знаю. Але не найгірше.</i> (HTYDU)
3.	<i>That's Stoick the Vast. Chief of the tribe.</i> (HTYDE)	<i>Це Стоїк Обширний, вождь нашого племені.</i> (HTYDU)
4.	<i>We have Gronckles, Nadders.</i> (HTYDE)	<i>У нас Гронкли, Змієкрили.</i> (HTYDU)
5.	<i>Oh, and Hoark saw a Monstrous Nightmare.</i> (HTYDE)	<i>А Горк бачив Нічне Страхіття.</i> (HTYDU)
6.	<i>Any Night Furies?</i> (HTYDE)	<i>А Нічні Фурії?</i> (HTYDU)
7.	<i>The meat-head with attitude and interchangeable hands is Gobber.</i> (HTYDE)	<i>Цього нахабного йолопа зі змінними руками звати Патяк.</i> (HTYDU)
8.	<i>Oh, and that's Fishlegs, Snotlout, the twins, Ruffnut and Tuffnut, and... Astrid.</i> (HTYDE)	<i>А це Рибоніг, Шмаркляк, близнюки Забіяка і Задирака, і... Астрід.</i> (HTYDU)
9.	<i>It went down, just off Raven Point.</i> (HTYDE)	<i>Він упав під Різ Ворона.</i> (HTYDU)
10.	<i>The Deadly Nadder!</i> (HTYDE)	<i>Смертоносний Змієкрил!</i> (HTYDU)
11.	<i>The Terrible Terror!</i> (HTYDE)	<i>Жахливий Жах!</i> (HTYDU)
12.	<i>"Dragon classifications". Strike Class, Fear Class, Mystery Class.</i>	<i>«Класифікація драконів». Нищівні. Страшні. Загадкові.</i> (HTYDU)

	(HTYDE)	
13.	<i>Thunderdrum: This reclusive dragon inhabits sea caves and dark tide pools. (HTYDE)</i>	<i>Громобій. Дракон-відлюдник, живе в морських печера і темних ущелинах. (HTYDU)</i>
14.	<i>Timberjack: This gigantic creature has razor sharp wings that can slice through full grown trees. (HTYDE)</i>	<i>Дереворуб. Гострими, як леза, крилами, ця гігантська потвора здатна розтяти дерево. (HTYDU)</i>
15.	<i>Scauldron: Sprays scalding water at its victim. (HTYDE)</i>	<i>Окріпник. Оббризкує жертву окропом. (HTYDU)</i>
16.	<i>Changewing: Even newly hatched dragons can spray acid. (HTYDE)</i>	<i>Кислотник. Щойно вилупившись, цей дракон може плюватися кислотою. (HTYDU)</i>
17.	<i>The Skrill, Boneknapper, Whispering Death. (HTYDE)</i>	<i>Сокирник. Костолом. Шеніт Смерті. (HTYDU)</i>
18.	<i>Hard to port... for Helheim's gate. (HTYDE)</i>	<i>Ліво руля. До Воріт Гельгайма. (HTYDU)</i>
19.	<i>Huh. Toothless. I could've sworn you had... teeth. (HTYDE)</i>	<i>Беззубик. А я думав, що бачив у тебе... зуби. (HTYDU)</i>
20.	<i>The Hideous Zippleback is extra tricky. (HTYDE)</i>	<i>Двоголовий – підступний звір. (HTYDU)</i>
21.	<i>Odin, it was rough! I almost gave up on you! (HTYDE)</i>	<i>Бачить Одін, нелегко було. Я готовий був махнути на тебе рукою. (HTYDU)</i>
22.	<i>OH, THOR ALMIGHTY! (HTYDE)</i>	<i>Тор всемогутній! (HTYDU)</i>
23.	<i>Bride of Grendel! (HTYDE)</i>	<i>Наречена Гренделя! (HTYDU)</i>
24.	<i>Come on, Barf. It's starting to stink around here. (HTYDE)</i>	<i>Полетіли, Газе. Тут починає смердіти. (HTYDU)</i>

25.	<i>Let's blow this place, Belch!</i> (HTYDE)	<i>Летимо звідси, Спалаху!</i> (HTYDU)
26.	<i>Ruffnut? Didn't she try to bury you alive?</i> (HTYDE)	<i>Твердюх? Хіба не вона спробувала закопати тебе живцем?</i> (HTYDU)
27.	<i>Come on, Stormfly!</i> (HTYDE)	<i>Давай, Буревійко.</i> (HTYDU)
28.	<i>Go, Meatlug!</i> (HTYDE)	<i>Давай, Біфштекс!</i> (HTYDU)
29.	<i>"Itchy Armpit" it is.</i> (HTYDE)	<i>«Сверблячка», добре.</i> (HTYDU)
30.	<i>Think we might find a few Timberjacks in those woods?</i> (HTYDE)	<i>Знайдуться там у лісі кілька Лісорубів, як думаєш?</i> (HTYDU)
31.	<i>The odd Whispering Death or two in the rocks?</i> (HTYDE)	<i>Чи одна-дві Шепітливі Смерті у тих скелях?</i> (HTYDU)
32.	<i>Don't think Drago has one of those in his dragon army.</i> (HTYDE)	<i>По-моєму, у Драго нема таких екземплярів у драконячій армії.</i> (HTYDU)
33.	<i>How do you suppose we explain this mess to Drago Bludvist?</i> (HTYDE)	<i>Як, по-вашому, нам пояснювати цей жах Драго Кровожеру?</i> (HTYDU)
34.	<i>I'm Eret, son of Eret.</i> (HTYDE)	<i>Я Ерет, син Ерета.</i> (HTYDU)
35.	<i>Hello, Spitelout. Great race.</i> (HTYDE)	<i>Привіт, Слинько. Чудові були перегони.</i> (HTYDU)
36.	<i>Oh! Sorry, Mrs. Ack.</i> (HTYDE)	<i>Вибачте, місіс Ек.</i> (HTYDU)
37.	<i>Yah! Grump! You let the forge die down again!</i> (HTYDE)	<i>Буркотун! У тебе знову згас вогонь у горнилі!</i> (HTYDU)
38.	<i>Oh, really? Your Night Fury and Deadly Nadder didn't bring them cheering to the rooftops?</i> (HTYDE)	<i>Серйозно? Нічна Лють і Смертельний Верть не викликали в них ентузіазму?</i> (HTYDU)
39.	<i>That's one Night Fury, uh, one</i>	<i>Маєш одну Нічну Лють, одного</i>

	<i>Deadly Nadder, and two of the finest dragon riders west of Luk Tuk. (HTYDE)</i>	<i>Смертельного Вертя, і двох найкращих вершників драконів на захід від Лак Таку. (HTYDU)</i>
40.	<i>One end coats the blade in Monstrous Nightmare saliva. (HTYDE)</i>	<i>Натиснеш з одного боку – і лезо змаститься слиною Страхітливого Кошмара. (HTYDU)</i>
41.	<i>The other sprays Hideous Zippleback gas. (HTYDE)</i>	<i>З іншого – почне розпилюватися газ Двоголового. (HTYDU)</i>
42.	<i>Find them, Skullcrusher. (HTYDE)</i>	<i>Знайди їх, Твердолобий. (HTYDU)</i>
43.	<i>This Snafflefang lost his leg to one of Drago Bludvist's iron traps. (HTYDE)</i>	<i>Цей Гострозуб втратив ногу в залізній пастці Драго Кровожера. (HTYDU)</i>
44.	<i>This Raincutter had her wing sliced by razor netting. (HTYDE)</i>	<i>А цьому Дощорізу порізало крило сіткою з лез. (HTYDU)</i>
45.	<i>And this, oh, poor Hobblegrunt was blinded by a tree snare and then left to die alone and scared. (HTYDE)</i>	<i>А цей бідолашний Криволап осліп, потрапивши в пастку на дереві, де його покинули вмирати, самотнього й наляканого. (HTYDU)</i>
46.	<i>Valka! (HTYDE)</i>	<i>Валко! (HTYDU)</i>
47.	<i>Oh, Cloudjumper never meant to harm me. (HTYDE)</i>	<i>Хмаростриб не хотів мене скривдити. (HTYDU)</i>
48.	<i>In the home of the great Bewilderbeast. (HTYDE)</i>	<i>Вдома у великого Баламута. (HTYDU)</i>
49.	<i>Hookfang! (HTYDE)</i>	<i>Іклогаку! (HTYDU)</i>
50.	<i>Are you the son of Stoick the Vast? (HTYDE)</i>	<i>Син Стоїка Величезного? (HTYDU)</i>

РЕЗЮМЕ

Дослідження присвячене темі **«Методика та способи перекладу англійських власних назв культових мультфільмів українською мовою»** присвячене аналізу методики та способів перекладу англійських власних назв, вивченню особливостей перекладацьких трансформацій та аналізу культових мультфільмів у перекладі з англійської на українську мову. Курсова робота складається зі вступу, двох розділів, загальних висновків, списку використаної літератури, списку та додатку.

Перший розділ «Теоретичні основи перекладу англійських власних назв українською мовою» (**«Theoretical foundations of English Proper names translation into Ukrainian»**) є теоретичним. Розглядаються основні положення поняття власних назв, їх особливостей та типологія перекладацьких трансформацій.

Другий розділ «Способи перекладу власних назв культових мультфільмів: аналіз вживання» (**«Translation ways for Proper names of cult cartoons: usage analysis»**) є практичним дослідженням. Він представляє аналіз способів перекладу власних назв культового мультфільму «Як приборкати дракона» (у двох частинах). Розкривається лексико-граматичні аспекти перекладу.

Ключові слова: *переклад, перекладацькі трансформації, способи перекладу, власні назви, ономастика.*