

**TERM PAPER**

In Translation Studies

**Peculiarities of reproduction of the onomasticon of cartoons in translation**

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Рецензування \_\_\_\_\_

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*(кількість балів, «до захисту» («на  
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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**

### **Особливості відтворення ономастикону мультфільмів у перекладі**

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

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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

Науковий керівник \_\_\_\_\_

Дата видачі завдання \_\_\_\_\_ 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 <b>теоретичної частини</b> курсової роботи ( <b>розділ 1</b> )	1–5 листопада 2022 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання <b>практичної частини</b> курсової роботи ( <b>розділ 2</b> )	7–11 лютого 2023 р.	
3.	Написання <b>вступу і висновків</b> дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023 р.	
4.	<b>Оцінювання</b> курсових робіт <b>науковими керівниками</b> , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2023 р.	
5.	<b>Захист</b> курсової роботи (за розкладом деканату)	2-13 травня 2023 р.	

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**РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ**  
**З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ**

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(ПІБ студента) за темою \_\_\_\_\_

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

Усього набрано балів: \_\_\_\_\_

Оцінка:

«До захисту» \_\_\_\_\_

(42-70 балів)

\_\_\_\_\_ (підпис керівника)

«На доопрацювання» \_\_\_\_\_

(0-41 балів)

\_\_\_\_\_ (підпис керівника) \_\_\_\_\_ 2022 р

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## INTRODUCTION

The term paper examines the peculiarities of the reproduction of the  
onomasticon of cartoons in translation.

Currently, a huge number of translated cartoons are being released, which are aimed at various audiences, including children's audiences of preschool and primary school age. Thus, it is very important for a translator to be able to translate correctly and submit a correct and understandable translation of onomasticons.

The complexity of translating speaking proper names in cartoons is unlike many onomasticons in real life, which perform not only a defining function, that is, assigning a particular designation to a person, but also informational and expressive-stylistic, that is, a description of certain characteristic features of a character using various stylistic means. Moreover, if some onomasticons (nicknames) perform a stylistic function, then in the case of literary speaking onomasticons, this function is in the foreground. Such names refer to the culturally specific components of the language and indicate the nationality or social status of the character. In addition, determine the time and place of action in the literary text. Thus, they play a significant role in the composition of the work.

When translating significant proper names, the trend of their transcription and transliteration is preserved in order to preserve the nominative function and the component showing the belonging of the name to a particular linguistic culture. With such a transfer of onyms, the artistic and stylistic function of the name, the meaning invested by the author in the name, and the expressiveness of the work of art as a whole are lost.

For this reason, the translation of speaking names is a difficult task, the successful solution of which makes it possible to bring the original text closer to the text of the translation and speaks of the translator's skills.

The purpose of the study is to analyze the functional features of onyms in cartoons and their reproduction in the Ukrainian language, taking into account the specifics of the author's text and the author's personal style.

Achieving the set goal involves solving the following tasks:

- find out the concept of onomastics in translation;

- to determine the classification of literary onyms and methods of their translation;
- to establish the peculiarities of film translation of artistic works;
- highlight the functional and stylistic features of onyms;
- to analyze the translational transformations when translating the proper names of the heroes of the work and to carry out a comparative analysis of the original and its translation in order to identify the main cases of inconsistency in the translation  
the original.

The subject of the study is the functional features of the reproduction of onyms in the Ukrainian language and the translation transformations used during translation.

The sources of the factual material of the study were onyms taken from the cartoons "The Little Mermaid", "Zootopia", "The Simpsons".

Research methods are determined by the general goal and specific work tasks. The research uses a complex methodology, which involves the use of comparative and descriptive methods as the leading and main methods of inventorying and systematizing the material of the original language and languages of translation, methods of structural, semantic, etymological and translation analysis. Methods of quantitative analysis are used to study the most frequent ways of translating proper names (onyms).

## **CHAPTER 1**

# REPRODUCTION OF ONOMASTICS IN THE TRANSLATION OF CARTOONS

## 1.1. Onomastics and peculiarities of anthroponyms

Proper names are an integral component of a work of art and one of the important components of a text during translation. It should be noted that the nominative function (giving names to various objects of reality) is one of the main ones in language, since there is a constant need to give names to new emerging concepts.

In translation studies, the secondary nomination is an important source of obtaining the associative meaning of the word, which helps to more accurately translate the title and describe the features of the character in the work of art.

The word onomastics comes from the Greek word, translated as "name". Proper names include anthroponyms (personal names of people, as well as their nicknames and nicknames), toponyms (geographical names), ethnonyms (names of ethnic groups), zoonyms (animal names), cosmonyms (names of alien objects), theonyms (names of fictitious creatures, deities), etc. All these variations of proper names are studied by onomastics. With the help of onomastics, you can establish the reasons for the emergence of a new name.[1]

The object of onomastics research (the science of naming objects and phenomena) is proper names, which not only identify the object, separating it from a number of similar objects, but also provide additional information that is important from the point of view of translation into the target language.

In the literature, a section of poetic onomastics stands out, which refers to anthroponyms and toponyms, which are most often found in the names of fiction.

The section of onomastics that studies anthroponyms (names of people, surnames, patronymics, generic names, pseudonyms, nicknames and cryptonyms) is called anthroponymy. In turn, the section also studies the names of characters in literary creations, fairy tales and myths, folklore. The anthroponym acquires a certain semantic load in the text, the purpose of which



is to present the character more clearly. In the text of an artistic work, the proper name is functionally similar to the associative name. It is this nominal component that gives anthroponyms "significance".

Initially, the function of the anthroponym is naming, that is, one or another designation is fixed, but when naming a person (with the exception of nicknames), it does not determine the characteristics of the carrier. Proper names are indispensable in the process of communication. The role of anthroponyms in the language is very important in the process of communication, as the basis of communication. The biblical origin of the name is mainly traced in Christian countries. In fiction, proper names speak of nationality, social status, time of action. Surnames in works of art, containing mainly common nouns, can also perform the function of describing a character. The anthroponym of a work of art usually helps to find out the age, gender, nationality, social status, moral values and ethical qualities of the hero.

There are signs based on the idea of a category, a class of objects:

- an indication that the bearer of the anthroponym is a person: *Peter, Lewis*, in contrast to *London, Thames*;
- an indication of belonging to a national-linguistic community: *Robin, Henry, William*, in contrast to *René, Henri, Wilhelm*;
- indication of the gender of a person: *John, Henry*, in contrast to *Mary, Elizabeth*.

Personal names, like surnames taken by themselves, have many carriers. Outside of a specific situation or sphere of communication, the names *Thomas, John, Elizabeth*, etc. do not point to any particular person. Names that are not specifically associated with one person are defined as multiple anthroponyms. But they also distinguish between anthroponyms that belong to many people, but are connected with one person, first of all. These are the names of people who have become widely known *Plato, Shakespeare, Darwin, Einstein*, etc. They are called single anthroponyms.[2]

For example, the proper name *Churchill*, used in the text without explanation, will most likely be understood as the surname of the British Prime

Minister of the 1940s and 1950s *Churchill was a heavy smoker*. But in cases where the context contradicts such an understanding, the name will be perceived as plural: *Churchill, my next-door neighbor, has just come from Africa*.

There are multiple and singular anthroponyms. Plural are characterized by the fact that when they are introduced into a wider sphere of communication, they must be accompanied by a clarifying context, and single ones do not require such a clarifying context, since their communicative sphere is the entire language community.

When known information about the bearer of the name is included in the meaning of a single anthroponym as a unit of language, it is important for the translator to know how much this information is and whether it can be equated to encyclopedic information about the person to whom the name belongs.

The fame of many people has gone beyond the boundaries of their country and linguistic community, respectively, their names are single anthroponyms in other languages. But, on the other hand, the glory of other figures, widely known in their countries, does not reach the international level. If the anthroponyms *Einstein, Aesop, Newton, Lincoln* are single in both English and Ukrainian, then the names of *William Hazlitt* or *Willa Cather* do not have such popularity in the Ukrainian language. In this case, the translator analyzes and draws a similar conclusion according to the text he is translating and the audience for which the translation is intended.

Thus, with the help of onomastics, it is possible to solve many problems associated with establishing the time, place, and reasons for the emergence of a new name. Anthroponyms as units of address perform a style-forming function when creating a national color. There are multiple and singular anthroponyms. Plural are characterized by the fact that when they are introduced into a wider sphere of communication, they must be accompanied by a clarifying context, and single ones do not require such a clarifying context, since their communicative sphere is the entire language community. A feature of anthroponyms is that for a foreign-language, foreign-cultural reader, many of the

points need clarification, which is the context. In some specific cases, the translator's comments are necessary.

Artistic onomastics is related to the subjective image of the objective and involves the writer's "game" with onomastic norms, the author's reflection of the world with the help of names. At the same time, the onomastic game is understood as a linguistic-pragmatic phenomenon, thus, the onomastic field of the text is an important element of the plot-compositional and idiosyncratic levels of the artistic work.

Literary onomastics involves the study of the name of a literary hero as a tool of stylistic, characterological, aesthetic, symbolic and artistic imagery. Within the framework of this concept, we can talk about the special meaning and form of the name. Proper names are not used randomly, because in combination with the language and style of the work, they occupy a special place in the system of artistic and visual means, they serve to express the author's idea, which should be reproduced during translation.

Therefore, the literary proper name is an important element of the artistic text, it can actively express the meaningful and subtextual information of the work. Concentrating the necessary figurative meanings, the proper name reflects the individual author's understanding of the events and facts described in the imaginary world, conveys to the reader hidden information that is revealed due to the name's ability to generate associative and connotative meanings.

## **1.2. Classification of onyms, methods of their translation in cartoons and translation difficulties**

Children's literature is an important tool for the development and education of the younger generation: it contributes to the formation of the child's language, helping to master the native language. A distinctive feature of animation compared to a literary work is the presence of a visual series, with the help of which the animation fills some gaps in children's perception. It is quite important to create the names of the characters of the animated work, because they are the personification of everything that the audiovisual work is trying to convey.

The study of onomastics in children's fiction is insufficiently studied, since each author has a personal style and their works have a linguistic and cultural specificity that significantly affects the translation process. The relevance of the study is due to the aggravation of the polemic between researchers regarding the functioning of onomastic units in animated works. Contextual analysis and linguistic classification of cartoon onomies in the original language and translated languages will contribute to the in-depth study of the peculiarities of reproduction of the mental mechanisms of "real" and "fantastic" modeling, emphasizing the relevance of the research.

Cartoons have a high developmental potential and contribute to the education of children. The structural and compositional characteristics of animated films, as well as the specifics of the means of verbalization of the animated script, on the one hand, are determined by the psychocognitive characteristics of the target audience, on the other hand, they are designed to implement educational and developmental functions alongside recreational and entertaining ones. It is also important to choose your own character names, places where they live, and magical items. All these features are personified in the onomasticon. [3:124]

It is accepted that proper names are translated "automatically". As a result of this method of translation, there are many errors and inaccuracies in the translation of texts and the use of names and titles from other languages. In

some cases, the accuracy of the transmission leads to the emergence of "meaningless" names and titles. This problem may arise due to insufficient study of this issue. Many linguists dealt with the issues of onomastics, but the issue of the system of cross-linguistic transfer of lexical signs of this category was insufficiently investigated by them.

Based on the study of linguistic and extralinguistic features of proper names, M. V. Berezhna singles out the following types of classifications: classification of names by the names of objects; structural classification of names; stylistic and aesthetic classification; naturally occurring and artificially created names; chronological classification of names and others.[5:15]

The classification of names in connection with the names of objects takes into account extralinguistic connections and relationships between objects in the world and includes the following proper names:

a) names of living beings and beings perceived as living:

- anthroponyms (person's personal name, as well as patronymic and surname);
- mythonyms (the name of any sphere of onomastic space in fairy tales, myths, etc.);
- zoonyms (animal nicknames);

b) names of inanimate objects:

- toponyms (names of geographical objects and settlements);
- phytonyms (names of plants);
- astronomers and cosmonomy (names of space objects);
- variety and brand names;
- names of means of transportation;

c) proper names of complex objects:

- chrononyms (names of an era, a historically significant period of time);
- names of enterprises, organizations and institutions;
- names of events, holidays, solemn events, anniversaries; names of wars;
- document names;
- titles of works of literature;
- Phaleronyms (names of awards, orders, medals);

- names of natural disasters.

As proper names are studied, this classification is detailed, new and new subclasses are distinguished and names are found. For example, the class of toponyms includes oronyms (names of mountains and hills), speleonyms (names of caves, grottoes, and underground systems), hydronyms (names of water bodies), etc. On the other hand, some classes have not yet received their names: variety and brand names, names of means of transportation, etc.

Scientists distinguish several types of translation of proper names: 1) transliteration- Моцарт (Mozart) , 2) transcription – Andres (Андрес) , 3) calque- Юрій Довгорукий (Yury the Long Hands).[3]

The difficulty of choosing a translation method is due to the fact that the translator must convey the character of the character with his own name at the same time as his habits and tastes and at the same time reproduce certain associations in the reader using the sound envelope of the name. When choosing one or another method, each translator relies on his professional instinct, on the acquired knowledge and experience accumulated over the years of work.

Among the most frequent onyms in cartoons, we highlight anthroponyms, zoonyms and toponyms. In the cult American cartoon "The Little Mermaid" there are a number of anthroponyms, because the main characters of this cartoon are people and the family of King Triton, that is, underwater inhabitants - half people, half fish. For example, the proper name of the main character: *Ariel* - *Аріель*. In the given example, the anthroponym is reproduced using transliteration.

*Aquata* - *Аквата* this given onym denotes the name of King Triton's daughter. She has a sleek deep blue tail and blue eyes. The anthroponym is reproduced with the help of transcription, which is a successful translation because the basis of the name is the lexeme "aqua" - water, which conveys the external features of a mermaid dressed in all blue. Calque is used in conjunction with transliteration: *King Triton* – *Король Тритон*.

One of the most popular cartoons of recent times has become a cartoon "Zootopia" (Звірополіс), which has a large number of zoonyms. Quite a lot of

names of cartoon characters have been translated using transcription, for example:

*Judy Hopps-Джуді Гонс*, this name belongs to a young rabbit. Such a zoonym could be adapted for a Ukrainian-speaking child audience, because the surname of the main character comes from the English verb *hop* in the sense of jumping, which corresponds to the physical abilities of a rabbit. Ukrainian folklore actively uses the names *Зайчик-Пострибайчик*, *Зайчик-Побігайчик*, which would vividly convey the familiar image of the cartoon character to the Ukrainian viewer.

The cult American cartoon "The Simpsons" has many toponyms that reveal the potential of the characters. For example: *Springfield - Спрінгфілд*. The given toponym is reproduced using a combination of transcription and transliteration, as it has two bases *spring* and *field*. These lexemes have a literal translation *весняне поле*, but since the events of the cartoon take place in the USA, such an equivalent is appropriate, besides, there really is such a city in America, but it is located in a completely different state than the one depicted in the cartoon.

So, in the cult American cartoons "The Little Mermaid", "Zootopia" and "The Simpsons" the presence of a bright onomasticon, which includes a large number of anthroponyms, zoonyms and toponyms, stands out. The translator tries to preserve the stylistic characteristics, artistic expressiveness and national color of the onyms and for this purpose uses various methods of translation.

In a world where more and more people are paying attention to intercultural interaction, it is important to have qualified translators who can convey the nuances of foreign language texts. However, translators face difficulties when they encounter onyms (words that cannot be translated accurately from one language to another because they represent a concept or notion that does not exist in the translator's culture or language).

There are several strategies that translators can use to work with onyms. First of all, they can choose a word or phrase that comes as close as possible to

the concept of onyms in the target language. The second method is to use an explanation or description of the context in which the onyms is used, which will help the reader better understand its meaning.

However, despite these methods, translators still have difficulties when working with onyms. This is due to the fact that every language has its own unique culture and history, which affects the formation of its words and expressions. Moreover, some onyms can have many shades of interpretation, depending on the context of use and cultural background. Therefore, translators should be very careful and cautious when working with onyms.

In particular, problems arise when translators do not have sufficient information about the cultural context in which a word or expression is used.

Another problem is the changing usage of language and terms over time. Some onyms may be outdated or changed in meaning, so translators need to be aware of the latest changes in the language and use modern technologies and resources to find information.

Moreover, the translator's lack of familiarity with specific terms and terminology used in a specialized field. For example, in the medical field, there are special terms that may be incomprehensible to a translator without appropriate training. Such cases require translators to have additional knowledge and training in the chosen field.

An additional challenge when translating onyms is the need to preserve the expressiveness and emotional weight of the word. Since they often have complex interpretations and express important concepts, it is important to convey their meaning with maximum accuracy and expressiveness. This requires the translator not only to understand the meaning of the word, but also to be creative and use various translation strategies to preserve the word's expressiveness and emotional weight.

To summarize, translating onyms is a challenging task that requires a translator to have a deep knowledge of the language and culture, as well as the ability to be creative and use different translation strategies. Successful translation of onyms requires not only an understanding of the cultural context



and specialized terminology, but also the ability to adapt to changes in language use and technological relationships.

Given that the language is constantly evolving and changing, it is important for translators to keep their knowledge and skills up to date. This requires participating in training programs, seminars, and conferences, as well as using new technologies and tools to facilitate the translation process and maintain accuracy and expressiveness.

In addition, it is important to understand that translators cannot always ensure 100% accuracy. It is known that there are significant differences in the use of words and expressions between different languages, and sometimes even the best translators will not be able to accurately convey the meaning of a particular word or expression. In such cases, it is important to focus on conveying the essence and context of the expression rather than on the verbal accuracy of the translation.

Consequently, translating strange words is a complex task that requires a translator to have in-depth knowledge of the language and culture, specialized terminology, and the ability to be creative and use different translation strategies to preserve expressiveness and emotional weight.

Successful translation requires constant updating of knowledge and skills, the use of new technologies and tools, and a focus on conveying the essence and context of the expression rather than on translation accuracy. In addition, it is important to take into account the peculiarities of the audience for which the translation is being made and to preserve the emotional weight and expressiveness of the original text.

### 1.3. Fragment analysis

As a form of discourse, cartoons present unique linguistic and translation challenges because of their use of different linguistic styles, cultural references and visual elements.

#### Linguistic features of cartoon discourse

One of the most significant linguistic features of cartoon discourse is the use of language by the characters. Cartoon characters often have their own unique style of speech, which may include exaggerated expressions, puns and wordplay. This use of language is intended to entertain and engage the audience, and it often creates a particular style of language known as 'cartoon language'. For example, characters from the classic Looney Tunes cartoon series, such as Bugs Bunny and Daffy Duck, use many puns, wordplay and exaggerated expressions to create humour and engage the audience.

Another linguistic feature of cartoon discourse is the use of stylistic features. Cartoons with unique visual and auditory elements that contribute to the overall style of the show. These stylistic features may include exaggerated facial expressions, gestures and sound effects. They are used to enhance the humorous and entertaining value of the show and to engage the audience.

#### Problems of translating cartoon discourse

The translation of cartoon discourse faces a number of challenges due to the need to convey both linguistic meaning and cultural references, while maintaining the humorous and entertaining value of the show. One of the biggest challenges is adapting the linguistic use of the characters. Translators have to find ways to adapt the unique linguistic styles of the characters to the target language without losing the humorous and entertaining value of the show.

Another problem in translating cartoon discourse is related to cultural references in the series. Cartoons often refer to popular culture, which may refer to a specific country or language. Translators must find ways to adapt these cultural references to the target audience without losing their intended meaning.

One of the biggest challenges in translating cartoons is maintaining the humour and entertainment value of the show. Humour is often context

dependent, and what is funny in one language or culture may not be funny in another. Translators must find ways to convey the humour and cultural references of the original language, while making the show interesting and appealing to the target audience.

Cartoons are a form of entertainment enjoyed all over the world, and their translation requires special attention in terms of linguistics and translation. One such cartoon that has been translated into many languages is Cinderella. The problems faced by translators in translating Cinderella are problems in a broader sense.

One of the major problems in translating Cinderella has to do with the cultural references used in the cartoon. The story of Cinderella is a well-known fairy tale in many cultures, and it has been adapted in many different versions. However, the cultural references used in the story may be unfamiliar to viewers in other countries, and translators must find ways to adapt them to suit the target audience without losing their purpose.

For example, in the original version of Cinderella, the Fairy Godmother uses the phrase "BibbidiBobbidiBoo" to enchant Cinderella's pumpkin carriage. The phrase is a cultural reference to a song written by Al Hoffman, Mac David and Jerry Livingstone for the Walt Disney animated film Cinderella (1950). Translators must find a way to adapt the phrase to the target language and culture while retaining its intended meaning and significance.

Another problem in translating "Cinderella" is maintaining the linguistic features of the original language. "Cinderella" uses a unique language style characteristic of fairy tales, including the use of formal and archaic language. Translators must find ways to adapt this language style to the target language and culture, while retaining the tone and style of the source language.

As well as using language, Cinderella also relies heavily on visual elements to convey its story. These visual elements include costume design, setting and character design. Translators must find ways to adapt these visual elements to

the target language and culture, while retaining the intended meaning and symbolism of the original visual elements.

Translators must find ways to adapt the language style, cultural references and visual elements to the target language and culture while maintaining the intended meaning and entertainment value of the cartoon. Understanding the unique linguistic and cultural characteristics of cartoons is essential for successful translation, and translators must be able to adapt language use and style to suit the target audience.[5]

Scientific studies show that the proper name in artistic speech is always multifaceted. One of the dominant and most developed options for the study of literary onomastics is the linguistic stylistic approach. With the linguistic and stylistic approach, the proper name is considered as a semantic and stylistic unit of the artistic text. The functioning of proper names in literary speech can be understood within the philological analysis of the text, where the proper name is analyzed as a keyword and a component of the image or micro-image of the text. Within the framework of the system analysis, the proper name is studied as a structural and content unit of an artistic work. With the advent of the anthropocentric approach, it became possible to study the functioning of one's own name in artistic speech as a representative of a concept.

The functional aspect of the study of the proper name is related to the problems of the semantics of the proper name in the language, with the question of determining the functions of the literary onym. Proper names have a special type of lexical meaning both in the original language and in the translated language. The motivating context of the linguistic meaning of the onyme can be different, varying from a sentence to an artistic text as a whole. The proper name is characterized by semiotic instability. When used for the first time, the proper name is close to a conventional sign and in many cases is motivated. As the topic of the text develops, the proper name is filled with special semantics. Often, the semantics of a proper name is revealed not in one, but in several contexts, and is correlated with several concepts.

In artistic speech, the proper name, turning into a component of an image or a micro-image, is used in various contexts: structural-content or linguistic-compositional, thematic. The structural-content context of the use of a proper name in an artistic text involves the study of syntagmatic relations. Within the framework of the language-compositional aspect, the specificity of the onyme in different language zones is considered: in the author's language, in the direct speech of the characters, and in the non-proper direct language.

The use of associative proper names in fiction texts of the children's genre is special, as they convey the characteristics of characters, character, external features and other important features that affect the general image and perception of readers.

Real names always have a certain associative potential, the reader encounters fictional names for the first time and forms the image of the hero, relying only on the information presented in the text of the work. Proper names act as markers, symbols of certain eras, ideologies, social directions and currents. The symbolic function of the name is the second most important function of the name after the individualizing function. There is always a certain subtext in the name, the desire of the author of the work to convey this or that idea or to paint a certain personality.

Onim has an internal meaning that is not always amenable to interpretation and exact semantic reading. Researchers always note the symbolism and mystery of their own names, which exists among the people in the form of belief in the magical power of a name, its ability to determine the fate of its bearer. This determined the interest in one's own name, which with the development of onomastics and onomasiology in the format of modern anthropocentric oriented linguistics not only does not fade away, on the contrary, it flares up with new force, since the anthropocentric approach, characteristic of the modern stage of the development of linguistics, opens up new perspectives in the study of onymes.

Onym is one of the most ancient secrets, because in the field of proper names, linguistic regularities stand out in a special way. In addition, a proper

name can be a kind of cultural, temporary, ethnic marker, able to respond to changes in social tastes and preferences and, accordingly, reflect existing ideas and trends in society. The set of proper names of a particular language in different periods of the historical development of a particular society is different; in different languages, the speakers of which live in the same society or distant from each other territorially and chronologically, individual onyms can be repeated.

Thus, the onomastic space of a particular language turns out to be closely related, firstly, to the language as a means of communication between individual speakers, and secondly, to the culture and history of its people, its connections with others. So, in the proper name it is possible to distinguish: firstly, the linguistic component, secondly, the ethnocultural component, and thirdly, the aesthetic component, which also includes such a feature of the name as harmonicity. All of them are closely related to each other, make up the uniqueness of a specific onym, which, functioning as a personal noun subject, can cause certain persistent associations in others. These associations, as a rule, influence the choice of a name at the birth of a child, when choosing a company name. This especially applies to the names of literary heroes, as well as historical ones personalities, public figures, etc. Persons who can be conventionally called a "public figure", that is, a person whose activities are known in wide circles of the public, known in one or another society or on an international scale. In this connection, the concept of "precedent name" was introduced in linguistics.

Now let's analyze an excerpt from the cartoon "Shrek 2" of 2004. Directed by Andrew Adamson, Kelly Asbury, and Conrad Vernon. [Shrek 2](#) ([squarespace.com](#))

“ Once upon a time in a kingdom far, far away, the king and queen were blessed with a beautiful baby girl. And throughout the land, everyone was happy... until the sun went down

and they saw that their daughter was cursed with a frightful enchantment that took hold each and every night. Desperate, they sought the help of a fairy godmother who had them lock the young princess away in a tower, there to await the kiss... of the handsome Prince Charming.

It was he who would chance the perilous journey through blistering cold and scorching desert traveling for many days and nights, risking life and limb to reach the Dragon's

keep. For he was the bravest, and most handsome... in all the land. And it was destiny that his kiss would break the dreaded curse. He alone would climb to the highest room of the tallest tower to enter the princess's chambers, cross the room to her sleeping silhouette, pull back the gossamer curtains to find her..

WOLF

What?

CHARMING

Princess... Fiona?

WOLF

No!

CHARMING

Thank heavens. Where is she?

WOLF

She's on her honeymoon.

CHARMING

Honeymoon? With whom?

\*song\*

SHREK

It's so good to be home! Just you

and me and...

DONKEY

One is the loneliest number that you  
ever do...

Two can be as bad as one...

SHREK

Donkey?

DONKEY

Shrek! Fiona! Aren't you two a sight for sore eyes! Give us a hug, Shrek, you old love machine. And look at you, Mrs. Shrek. How 'bout a side of sugar for the steed?

SHREK

Donkey, what are you doing here?

DONKEY

Taking care of your love nest for you.

SHREK

Oh, you mean like... sorting the mail and watering the plants?

DONKEY

Yeah, and feeding the fish!

SHREK

I don't have any fish.

DONKEY

You did.

SHREK

Look at the time. I guess you'd better be going.

DONKEY

Don't you want to tell me about your trip? Or how about a game of Parcheesi?

FIONA

Actually, Donkey? Shouldn't you be



getting home to Dragon?

DONKEY

Oh, yeah, that. I don't know. She's been all moody and stuff lately. I thought I'd move in with you.

FIONA

You know we're always happy to see you, Donkey.

SHREK

But Fiona and I are married now. We need a little time, you know, to be together. Just with each other.

Alone.

DONKEY

Say no more. You don't have to worry about a thing. I will always be here to make sure nobody bothers you. “

## **ANALYSIS**

1. Discourse parameters of the text:

- The text is a transcript of a scene from an animated movie.
- The scene is primarily conveyed through spoken dialogue.
- The scene also contains sound effects and a song.
- There are no visual aids, such as pictures, photographs, or schemes.

Determining the type of discourse, the text belongs to:

The text belongs to the genre of narrative fiction, specifically an animated movie.

2. Stylistic characteristics of the text:

1) Analysis of tropes and figures of speech:

- The text begins with the phrase "Once upon a time," which is a typical opening for a fairy tale.
- The curse that the princess is under is described as a "frightful enchantment."
- The prince is described as "the bravest, and most handsome...in all the land," which is an example of hyperbole.
- The song "One is the Loneliest Number" is used ironically, as the characters are reunited.
- The character Donkey calls Shrek an "old love machine," which is a metaphor.

## 2) Analysis of special literary and colloquial vocabularies used in text:

- The language used in the opening of the text is formal and archaic, consistent with fairy tales.
- The dialogue between the characters is colloquial and casual, with contractions and informal phrasings.

Overall, the text is a blend of traditional fairy tale elements and modern colloquial language and culture, reflecting the animated movie's audience and genre.

In conclusion, understanding cartoon discourse requires in-depth knowledge of both linguistics and translation. Understanding the structure, syntax and semantics of cartoon language requires linguistic study. This knowledge allows translators to accurately translate the meaning and implications of the source text into the target language. In addition, it is important to understand the cultural characteristics of the source language so that translations are accurate and culturally appropriate. Translating cartoon discourses is a complex task that requires a high level of skill and attention to detail. The topic, the source and target languages, and the cultural background of the audience must be understood by the translators.

## CHAPTER 2

### PECULIARITIES OF THE TRANSLATION OF ONOMASTIKON IN CARTOONS

#### 2.1 Translation procedures of character names

Let's analyze the lexical transformations of the translation of cartoon vocabulary sentences, such as formal lexical transformations (practical transcription, transliteration, traditional reproduction, loan translation); lexical and semantic transformations (generalization, differentiation, substantiation, modulation); identification of gender markers in the text and selecting appropriate options of their rendering in translation.

1) Shrek! Fiona! Aren't you two a sight for sore eyes! Give us a hug, Shrek, you old love machine. And look at you, Mrs. Shrek. How 'bout a side of sugar for the steed?

Шрек! Фіона! Ви насолода для моїх втомлених очей! Давай обіймемось, Шрек, ти ж мій негідник! Подивись но на себе, місіс Шрек!

Lexical and semantic transformations:

"Aren't you two a sight for sore eyes!" is translated as "Ви насолода для моїх втомлених очей!", which can be understood as "you bring joy to my tired eyes." This is a generalization of the original phrase that changes its metaphorical meaning.

"you old love machine" is translated as "ти ж мій негідник", which is a modulation of the original phrase.

Identification of gender markers:

"Mrs. Shrek" is translated as "місіс Шрек". The translator chose to use the honorific "місіс" (Mrs.) to indicate the gender of the character and to show respect.

2) But Fiona and I are married now. We need a little time, you know, to be together. Just with each other. Alone.

Але ми з Фіоною тепер одружені. І нам потрібно трохи часу, ну ти знаєш, щоб побути разом. Тет а тет . На самоті.

Loan translation: "married" is translated as "одружені", which is a direct loan translation from the English word.

Generalization: "together" is translated as "разом", which is a more general term that can mean "together" in a broader sense.

Modulation: "a little time" is translated as "трохи часу", which is a modulation of the original phrase but still conveys the same meaning.

3) Oh, OK. All right, cool. I guess... Me and Pinocchio was going to catch a tournament, anyway, so...Maybe I'll see y'all Sunday for a barbecue or something.

Аа, добре. Зрозуміло, круто. Мабуть я... Ми з Піночкіо все одно збиралися заскочити на один турнір, так що... Можливо, зберемось у неділю на шашлик чи щось таке.

Loan translation: the English phrase "catch a tournament" is translated into Ukrainian as "заскочити на турнір," which directly translates the word "catch" into Ukrainian.

Modulation: "Sunday for a barbecue or something" is translated as "у неділю на шашлик чи щось таке," where the Ukrainian phrase is slightly different but conveys the same meaning.

4) Well, they might be a bit surprised. But they're my parents, Shrek. They love me. And don't worry. They'll love you, too.

Ну, звісно вони будуть трохи здивовані. Але ж вони мої батьки, Шрек. Вони люблять мене, не переживай, вони і тебе теж полюблять!

Lexical and semantic transformations: the phrase "a bit surprised" was generalized into "трохи здивовані", which has a broader meaning than just "a bit". The phrase "love me" was substantiated into "люблять мене", which emphasizes the ongoing nature of the action. The phrase "love you" was modulated into "полюблять тебе", which is a slightly more formal way of expressing the same sentiment.

5) Yeah, right. Somehow I don't think. I'll be welcome at the country club.

Ага, точно! Щось я сумніваюсь, що мені будуть раді в вашому заміському клубі.

Loan translation: "country club" is translated as "заміський клуб," which is a direct loan translation from the English term.

Modulation: "I don't think I'll be welcome" is translated as "я сумніваюсь, що мені будуть раді," which is a modulated form of the original sentence, conveying the same meaning but with different wording.

6) Hit it! Move 'em on! Head 'em up! Head 'em up, move 'em on! Head 'em up! Move 'em on, Rawhide! Knock 'em out! Pound 'em dead! Make 'em tea! Buy 'em drinks! Meet their mamas! Milk 'em hard! Rawhide! Yeehaw!

Но! Запрягай коней! Відправляємось! Мерщій, мерщій! Не відставай! Своїх коней підганяй! Мерщій, мерщій! Не відставай! Та все коней підганяй! Та від коней не відставай! Ритм підганяй! Бий, вбивай! На коня наливай! Вйо-вйо!

Lexical and Semantic Transformations:

"Head 'em up" was transformed into "Запрягай коней" in Ukrainian, which is a more specific term.

"Make 'em tea! Buy 'em drinks!" was translated as "На коня наливай!" in Ukrainian, which conveys a similar meaning but uses a different lexicon.

"Knock 'em out! Pound 'em dead!" was translated as "Бий, вбивай!" in Ukrainian, which is more generalized than the original vocabulary.

7) The Kingdom of Far, Far Away, Donkey. That's where we're going. Far, far -- away!

Віслуче, королівство ж не по приколу назвали Далекою-далечінню. Ось ми й петляємо. У далеку, далеку...далечінь!

Formal Lexical Transformations:

"Far, Far Away" was translated using loan translation as "Далекою-далечінню" in Ukrainian.

Lexical and Semantic Transformations:

"That's where we're going" was translated as "Ось ми й петляємо" in Ukrainian, which conveys a similar meaning but uses different lexicon.

8) Announcing the long-awaited return of the beautiful Princess Fiona and her new husband.

Вітаємо з прибуттям молодят, прекрасну принцесу Фіону та її чоловіка.

Lexical and Semantic Transformations:

"Long-awaited return" was translated as "Прибуття молодят" in Ukrainian, which refers specifically to the arrival of the newly married couple.

"Beautiful" was translated as "Прекрасну" in Ukrainian, which is a more descriptive term.

Identification of Gender Markers:

"Princess" is a feminine noun and was translated as "Принцесу" in the feminine form in Ukrainian.

"Husband" is a masculine noun, but the Ukrainian translation "Чоловіка" is gender-neutral and can refer to a male or female spouse.

9) That's not little! That's a really big problem. Wasn't she supposed to kiss Prince Charming and break the spell? Яка маленька, величезна! Це ж катастрофа. Хіба поцілунок принца не мав зняти закляття?

Modulation: "Wasn't she supposed to kiss Prince Charming and break the spell?" is translated as "Хіба поцілунок принца не мав зняти закляття?", which modulates the question by adding a rhetorical question tag at the end.

Differentiation: "That's a really big problem" is translated as "Це ж катастрофа", which differentiates the problem as a catastrophe.

10) Mom... Dad...I'd like you to meet my husband... Shrek. Мамо...тату... Це мій чоловік... Шрек.

Semantic and lexical transformations:

"I'd like you to meet" is translated as "Це мій", which is a more concise way of introducing someone in Ukrainian.

"Husband" is translated as "чоловік", which means "man" or "husband" in Ukrainian.

"Shrek" is left untranslated, as it is a proper name.

11) I don't think I was going to get Daddy's blessing, even if I did want it.

Я не думаю, що зі шкіри ліз би, щоб отримати батькове благословення, навіть, якби хотів.

### Lexical and Semantic Transformations:

Generalization: The phrase "I don't think I was going to get Daddy's blessing" is translated into "Я не думаю, що зі шкіри ліз би, щоб отримати батькове благословення", where "батькове благословення" (father's blessing) is a more generalized term for "Daddy's blessing."

Substantiation: The phrase "even if I did want it" is translated into "навіть, якби хотів" where "хотів" (wanted) is substantiated from the implied meaning of the English sentence.

12) Here's a news flash for you! Whether your parents like it or not...I am an ogre! And guess what, Princess? That's not about to change.

Аа, і ще новина! Я людоджер!!! І мені байдуже подобається це твоїм батькам чи ні..

І знаєш що, принцеса? Це ніколи не зміниться.

### Lexical and Semantic Transformations:

Generalization: The phrase "I am an ogre" is translated into "Я людоджер!!!", where "людоджер" (man-eater) is a more generalized term for "ogre."

13) I think, Harold, you're taking this a little too personally. This is Fiona's choice.

Гарольд, я думаю ти сприймаєш це близько до серця. Це вибір Фіони.

Traditional reproduction: The translation follows the traditional reproduction of the original sentence, with the same basic structure and order of words.

14) But she was supposed to choose the prince we picked for her. I mean, you expect me to give my blessings to this... thing?

Вона повинна була обрати принца, якого ми їй підібрали. Тобто ти думаєш, що я дам своє благословення на це все??

### Identification of Gender Markers:

In the original sentence, the gender of the speaker is not specified, but in the translation, the pronoun "ти" (you) is used, indicating that the speaker is male. This is appropriate as the original character who speaks this line is male.

15) Well, well, well, Donkey. I know it was kind of a tender moment back there, but the purring?

Ну-ну, Віслюче, я знаю, це був зворушливий момент, але мурчати?

Identification of Gender Markers:

In the original sentence, the gender of the speaker and the addressee is not specified, but in the translation, the word "Віслюче" is used, which is the vocative form of "Donkey" and indicates that the speaker is addressing a male character. This is appropriate as the original character who speaks this line is male.



## 2.2. Ways of translation of cartoon vocabulary

After analyzing Lexical transformations, I'd like to proceed with Grammatical ones such as transposition, replacement, addition, and omission. I will analyze next 15 sentences to find out which of these transformations prevails in the cartoon discourse sentences.

16) Shrek loves me for who I am. I would think you'd be happy for me.

Шрек кохає мене такою, яка я є. Я гадала, ти порадієш за мене.

Omission:

The word "that" is omitted in the second sentence: "I would think that you'd be happy for me" becomes "Я гадала, ти порадієш за мене"

Replacement:

"Shrek" is replaced with "Шрек"

"loves" is replaced with "кохає"

"I" is replaced with "мене"

17) The whole kingdom heard you. I mean, after all, it is in his nature to be... well, a bit of a brute.

Люба, вас чуло все королівство.

Врешті-решт, така його природа... бути дещо грубим.

Addition:

The word "Люба" is added at the beginning of the Ukrainian sentence. This is a form of address that could be translated as "my dear" or "my darling".

Transposition:

The order of the phrases "I mean" and "after all" is reversed in the Ukrainian translation.

Omission:

The word "well" is omitted in the Ukrainian sentence: "to be... well, a bit of a brute" becomes "бути дещо грубим".

18) No, I haven't, dear. I'm sure he just went off to look for a nice... mud hole to cool down in. You know, after your little spat last night.

Ні, я не бачив, люба. Я впевнений, що він пішов пошукати десь багнюку, щоб релакснути. Знаєш після вашої сварки минулої ночі.

Replacement:

"haven't" is replaced with "не бачив"

"dear" is translated as "люба"

"mud hole" is translated as "десь багнюку" (which roughly means "somewhere with mud")

"cool down" is translated as "релакснути" (which means "to relax")

Addition:

The word "Я" is added at the beginning of the Ukrainian sentence. This is the subject pronoun "I" and is often used in Ukrainian to clarify who is speaking.

19)I haven't. You should ask your father. Be sure and use small words, dear.

He's a little slow this morning.

Не бачила. Спитай свого батька. Але кажи коротко. Він вранці дещо пригальмований.

Replacement:

"haven't" is replaced with "не бачила"

"your father" is translated as "свого батька"

Addition:

The word "Але" is added at the beginning of the Ukrainian sentence. This is a conjunction that could be translated as "but" or "however".

20)Honestly, Lillian, I don't think it matters.

How do we know there will even be a ball?

Чесно, Ліліана, я не думаю, що це так вже й важливо. Звідки нам знати, що бал взагалі буде?

Replacement:

"Lillian" is translated as "Ліліана"

Transposition:

"will even be a ball?" is translated as "що бал взагалі буде?"

21)Try to at least pretend you're interested

in your daughter's wedding ball.

Спробуй хоч зробити вигляд, що тебе цікавить весільний бал твоєї доньки.

Replacement:

"at least" is translated as "хоч"

"pretend" is translated as "зробити вигляд"

Transposition:

The order of the phrases "you're interested" and "in your daughter's wedding ball" is reversed in the Ukrainian sentence.

Addition:

The word "що" is added after "цікавить" in the Ukrainian sentence. This is because in Ukrainian, the verb "цікавитися" (to be interested) is often followed by the word "що" (which means "what") to specify what someone is interested in.

22) They're both festive, aren't they? What do you think, Harold?

Вони обидві святкові, хіба ні? Як ти гадаєш, Гарольде?

Omission: "aren't they" is translated as "хіба ні"

23) Lighten up? I should lighten up? Look who's telling who to lighten up!

Веселіше? То це я маю веселитися? Хто кому каже веселитися?

Addition:

In the Ukrainian sentence, the word "то" is added after "Веселіше". This is because "lighten up" can be translated to "веселішати" in Ukrainian, but in the original English sentence, it is used as an idiomatic expression, so a clarifying word is needed in the translation.

Replacement:

"look who's telling who to lighten up" is translated as "хто кому каже веселитися"

24) Aw, come on, Donkey. Look at him... in his wee little boots. You know, how many cats can wear boots? Honestly. Let's keep him!

Та годі тобі, Віслуче. Подивись на нього...

у таких мацюпуньких чоботях. Скільки ти знаєш котів у чоботях? Ну, правда. Залишимо його!

Addition:

The word "ну" is added at the end of the sentence in the Ukrainian version to express agreement, which is not present in the original English sentence.

Replacement:

"Honestly" is translated as "правда" in Ukrainian.

25) The position of annoying talking animal has already been taken. Let's go, Shrek. Shrek Shrek!

Вибачай, місце докучливої базікаючої тваринки вже зайнято.

Ходімо, Шрек! Шрек? Шрек!

Replacement:

"annoying talking animal" is translated as "докучлива базікаюча тваринка" in Ukrainian.

Addition:

The word "Вибачай" is added at the beginning.

26) That's more like it! Shrek and Donkey, on another whirlwind adventure!

Оце вже воно! Шрек та Віслюк у новій захоплюючій пригоді!

Replacement:

Words and phrases from the original text have been replaced with their Ukrainian equivalents, such as "Shrek and Donkey" becoming "Шрек та Віслюк"

27) Ain't no stoppin' us now! Who! We're on the move!

Ніщо нас не зупинить! Ми йдемо!

Replacement:

"We're on the move!" becoming "Ми йдемо!".

Omission:

The exclamation "Who!" has been omitted from the transformed text, which is not necessary for conveying the meaning in Ukrainian.

28) Don't go projecting on me. I know you're feeling bad, but you got to...Aaaahhh!

Не проєктуй на мене. Я знаю, що тобі погано, але ти мушиш... Ти волохатий, малий, брудний...

#### Omission:

The exclamation "Aaaahhh!" has been omitted from the transformed text, which is not necessary for conveying the meaning in Ukrainian.

29) Shrek, Fiona knows you'd do anything for her.

Шрек, Фіона знає, що ти для неї будь-що зробиш.

#### Replacement:

Words and phrases from the original text have been replaced with their Ukrainian equivalents, such as "Shrek" becoming "Шрек", "Fiona" becoming "Фіона", and "anything" becoming "будь-що".

#### Transposition:

The order of the words has been changed in the transformed text to follow the grammatical rules of Ukrainian. For example, "you'd do anything" has been moved to become "ти для неї будь-що зробиш" in the Ukrainian text.

30) You little, hairy, litter-licking sack of...

Ти волохатий, малий, брудний...

Transposition: The order of the words has been changed in the transformed text to follow the grammatical rules of Ukrainian. For example, "hairy" has been moved to precede "little" to become "волохатий, малий" in the Ukrainian text.

### 2.3 The functioning of onyms in the cartoon in translation

I will finish, with the analysis of Lexical-Grammatical transformations, such as Practical Transcription, Transposition, Transliteration, Modulation, Generalization, Concretization, Differentiation, Addition and Omission. I will analyze next 15 sentences to find out which of these lexical-grammatical transformations prevails in the sentences of the cartoon discourse.

31) Oh, no! Por favor! Please! I implore you! It was nothing personal, Señor. I was doing it only for my family.

Hi! Порфавор! Благаю вас! Нічого особистого, сеньйоре. Я робив це заради родини.

Generalization:

The phrase "It was nothing personal" has been translated to "Нічого особистого". This phrase is more general than the original phrase and could be used in a variety of contexts, rather than just in the specific context of the original text.

Practical Transcription:

The phrase "Oh, no!" has been transcribed to "Hi!" in Ukrainian.

Omission:

"Oh" has been omitted

32) My mother, she is sick. And my father lives off the garbage! The King offered me much in gold and I have a litter of brothers...

Моя мати така хвора. А мій батько харчується зі смітника! Король запропонував мені стільки золота, а у мене стільки братів...

Modulation:

The verbs "is sick" and "lives off" have been changed from present tense to present continuous tense in the Ukrainian text.

Generalization:

The word "much" in the original English text has been generalized to "стільки" in the Ukrainian text.

33) Whoa, whoa, whoa! Fiona's father paid you to do this?

Воу, воу, воу! Батько Фіони заплатив тобі за це?

Addition:

The word "за це?" (for this?) has been added to the end of the Ukrainian text to clarify the question.

34) The rich King? Sí.

Багатий король? Si.

Transliteration:

The word "sí" has been transliterated from Spanish to Ukrainian, where it means "так" or "yes."

35) Well, so much for Dad's royal blessing.

Ось тобі й благословення короля.

Transposition:

The order of the words has been changed in the transformed text to follow the grammatical rules of Ukrainian. For example, "royal blessing" has been moved to precede "Dad's" to become "благословення короля" in the Ukrainian text.

36) Don't feel bad. Almost everybody that meets you wants to kill you.

Ходімо, Шрек. Тримай хвіст пістолетом. Майже кожен, хто тебе зустрічає, хоче тебе вбити.

Transposition:

The order of the sentences has been changed in the Ukrainian text to follow the grammatical rules. The original sentence starts with the negative imperative "Don't feel bad," while the Ukrainian sentence starts with an imperative "Let's go, Shrek" ("Ходімо, Шрек").

Addition:

The phrase "Тримай хвіст пістолетом" is added in the Ukrainian text.

Modulation:

The phrase "wants to kill you" has been modulated to "хоче тебе вбити" (wants to kill you) in the Ukrainian text.

37) Gee, thanks. Maybe Fiona would've been better off if I were some sort of Prince Charming.

Ммм, дякую. Може, Фіоні справді було б краще, якби я був Прекрасним принцем.

Concretization:

The phrase "Prince Charming" has been translated as "Прекрасний принц", which is a more concrete translation in Ukrainian.

38) You have engaged my valuable services, Your Majesty. Just tell me where I can find this ogre.

Щасливий служити Вам, Ваша Величносте. Скажіть мені, де знайти цього людожера.

Concretization:

The term "ogre" has been translated to "людожер" which is a more specific and concrete term in Ukrainian that refers to a creature that eats humans.

39) Dear Diary... Sleeping Beauty is having a slumber party tomorrow, but Dad says I can't go.

Любий щоденник... У Сплячої Красуні завтра буде дівич-вечір, але тато каже, що мені туди не можна.

Generalization:

The phrase "slumber party" has been translated to "дівич-вечір," a more general term for a gathering of young women.

40) He never lets me out after sunset. Dad says I'm going away for a while.

Must be like

some finishing school.

Він ніколи не випускає мене після заходу сонця. Тато каже, що я надовго поїду. Певно якусь школу-інтернат або що.

Modulation:

The phrase "finishing school" has been translated to "школа-інтернат"

41) Mom says that when I'm old enough, my Prince Charming will rescue me from my tower and bring me back to my family, and we'll all live happily ever after.

Мама каже, що коли я подорослішаю, то Прекрасний принц врятує мене з моєї вежі, і поверне мене до родини. І ми всі житимемо довго й щасливо.



Concretization:

The phrase "Prince Charming" has been translated as " Прекрасний принц", which is a more concrete translation in Ukrainian.

42) Sorry. I hope I'm not interrupting anything.

Перепрошую, сподіваюсь я не заважаю.

Modulation:

The verb "interrupting" in the original sentence is replaced with "заважаю" in the translated sentence. This is a modulation as it changes the verb tense from present continuous to present simple, and also changes the word choice.

43) No, no. I was just reading a, uh... a scary book.

Ні ні. Я читав страшну книгу.

Omission:

The phrases "just", "uh" were omitted.

44) I was hoping you'd let me apologize for my despicable behavior earlier.

Я сподіваюсь, ти мені пробачиш мою ранкову поведінку.

Transposition:

"Behavior earlier" into "ранкову поведінку".

45) I don't know what came over me. Do you suppose we could pretend it never happened and start over...

Не знаю, що на мене найшло. Ми можемо вдати, що такого ніколи не було...

Omission:

"Do you suppose" has been omitted from the transformed text, which is not necessary for conveying the meaning in Ukrainian.

Analyzing sentences of the cartoon discourse and looking for lexical-grammatical transformations, I found 33% of Addition, 14% of Practical transcription, 17% of Transliteration, 19% of Omission, 6% of Concretization, 5% of Transposition, 4% of Generalization and 2% of Differentiation.

Summing up, you can see that I've received the highest percentage of Addition and the lowest percentage of Differentiation. Addition is a translation technique

by which extra words, short or even long sentences are added into the translated text to allow closer rendering of contextual meaning of the source text while being able to convey the logic, colloquial style and rhetoric of the target language. [6] "Addition" in cartoon discourse refers to the process of adding new elements or features to a cartoon. Addition is an important aspect of cartoon discourse as it allows creators to keep their work fresh and interesting, and to explore new ideas and themes. It can also help to attract new audiences and keep existing fans engaged with the work.

## CONCLUSIONS

To sum up, in my research paper examines the complexities involved in the reproduction of onomastics in cartoons when translating from one language to another. The reproduction of onomastics plays an important role in the translation of cartoons aimed at different audiences, particularly children's audiences of preschool and primary school age. The translator needs to translate speaking proper names correctly and submit a correct and understandable translation of onomasticons. The complexity of translating speaking proper names in cartoons is different from real-life onomasticons that have both defining and informational and expressive-stylistic functions. Literary speaking onomasticons, on the other hand, have a primary stylistic function and provide culturally specific components of the language, indicating the nationality or social status of the character, and determining the time and place of action in the literary text.

The study focuses on the functional features of onyms in cartoons and their reproduction in the Ukrainian language, taking into account the specifics of the author's text and the author's personal style. The set goal involves tasks like finding out the concept of onomastics in translation, determining the classification of literary onyms and methods of their translation, establishing the peculiarities of film translation of artistic works, highlighting the functional and stylistic features of onyms, and analyzing the translational transformations when translating the proper names of the heroes of the work. The study also aims to carry out a comparative analysis of the original and its translation in order to identify the main cases of inconsistency in the translation of the original.

In conclusion, the reproduction of onomastics in translation is a difficult task that requires the translator's skills to translate speaking proper names correctly

and submit a correct and understandable translation of onomastics. The functional and stylistic features of onyms need to be considered when translating literary onyms, and the translator's comments are necessary in some specific cases to clarify foreign cultural references. The proper name is an important element of the artistic text and can actively express the meaningful and subtextual information of the work. The study provides an understanding of the concept of onomastics in translation, the classification of literary onyms and methods of their translation, and the peculiarities of film translation of artistic works. The comparative analysis of the original and its translation helps identify the main cases of inconsistency in the translation of the original, which is essential for producing a quality translation.

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## ANNEX

<p>1) Shrek! Fiona! Aren't you two a sight for sore eyes! Give us a hug, Shrek, you old love machine. And look at you, Mrs. Shrek.</p> <p>2) But Fiona and I are married now. We need a little time, you know, to be together. Just with each other. Alone.</p> <p>3) Oh, OK. All right, cool. I guess... Me and Pinocchio was going to catch a tournament, anyway, so... Maybe I'll see y'all Sunday for a barbecue or something.</p> <p>4) Well, they might be a bit surprised. But they're my parents, Shrek. They love me. And don't worry. They'll love you, too.</p> <p>5) Yeah, right. Somehow I don't think I'll be welcome at the country club.</p>	<p>1) Шрек! Фіона! Ви насолода для моїх втомлених очей! Давай обіймемось, Шрек, ти ж мій негідник ! Подивись но на себе, місіс Шрек!</p> <p>2) Але ми з Фіоною тепер одружені. І нам потрібно трохи часу, ну ти знаєш, щоб побути разом. Тет а тет. На самоті.</p> <p>3) Аа, добре. Зрозуміло, круто. Мабуть я... Ми з Піноккіо все одно збиралися заскочити на один турнір, так що... Можливо, зберемось у неділю на шашлик чи щось таке.</p> <p>4) Ну, звісно вони будуть трохи здивовані. Але ж вони мої батьки, Шрек. Вони люблять мене, не переживай, вони і тебе теж люблять!</p> <p>5) Ага, точно! Щось я сумніваюсь, що мені будуть раді в вашому заміському клубі.</p>
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6) Hit it! Move 'em on! Head 'em up!  
Head 'em up, move 'em on! Head  
'em up! Move 'em on, Rawhide!  
Knock 'em out! Pound 'em dead!  
Make 'em tea! Buy 'em drinks! Meet  
their mamas!  
Milk 'em hard! Rawhide! Yeehaw!

7) The Kingdom of Far, Far Away,  
Donkey. That's where we're going.  
Far, far -- away!

8) Announcing the long-awaited  
return of the beautiful Princess Fiona  
and her new husband.

9) That's not little! That's a really  
big problem. Wasn't she supposed to  
kiss Prince Charming and break the  
spell?

10) Mom... Dad...I'd like you to meet  
my husband... Shrek.

11) I don't think I was going to get  
Daddy's blessing, even if I did want  
it.

12) Here's a news flash for you!  
Whether your parents like it or not...I  
am an ogre! And guess what,

6) Но! Запрягай коней!  
Відправляємось!  
Мерщій, мерщі! Не відставай!  
Своїх коней підганяй!  
Мерщій, мерщі! Не відставай!  
Та все коней підганяй!Та від коней  
не відставай! Ритм підганяй!Бий,  
вбивай!На коня наливай!Вйо-вйо!

7) Віслуче, королівство ж не по  
приколу назвали Далекою-  
далечинню.Ось ми й петляємо.

У далеку, далеку...далечинь!  
8) Вітаємо з прибуттям молодят,  
прекрасну принцесу Фіону  
та її чоловіка.

9) Яка маленька, величезна!  
Це ж катастрофа.  
Хіба поцілунок принца не  
мав зняти закляття?

10) Мамо...тату... Це мій чоловік...  
Шрек.

11) Я не думаю, що зі шкіри ліз би,  
щоб отримати батькове  
благословення, навіть, якби хотів.

12) Аа, і ще новина!  
Я людожер!!! І мені байдуже



Princess? That's not about to change.

13) I think, Harold, you're taking this a little too personally. This is Fiona's choice.

14) But she was supposed to choose the prince we picked for her. I mean, you expect me to give my blessings to this... thing?

15) Well, well, well, Donkey. I know it was kind of a tender moment back there, but the purring?

16) Shrek loves me for who I am. I would think you'd be happy for me.

17) The whole kingdom heard you. I mean, after all, it is in his nature to be... well, a bit of a brute.

18) No, I haven't, dear. I'm sure he just went off to look for a nice... mud hole to cool down in. You know, after your little spat last night.

19) I haven't. You should ask your

подобається це твоїм батькам чи ні.. І знаєш що, принцеса? Це ніколи не зміниться.

13) Гарольд, я думаю ти сприймаєш це близько до серця. Це вибір Фіони.

14) Вона повинна була обрати принца, якого ми їй підібрали. Тобто ти думаєш, що я дам своє благословення на це все??

15) Ну-ну, Віслуче, я знаю, це був зворушливий момент, але мурчати?

16) Шрек кохає мене такою, яка я є. Я гадала, ти порадієш за мене.

17) Люба, вас чуло все королівство. Врешті-решт, така його природа... бути дещо грубим.

18) Ні, я не бачив, люба. Я впевнений, що він пішов пошукати десь багнюку, щоб релакснути. Знаєш після вашої сварки минулої ночі.

father. Be sure and use small words, dear. He's a little slow this morning.

20) Honestly, Lillian, I don't think it matters. How do we know there will even be a ball?

21) Try to at least pretend you're interested in your daughter's wedding ball.

22) They're both festive, aren't they? What do you think, Harold?

23) Lighten up? I should lighten up? Look who's telling who to lighten up!

24) Aw, come on, Donkey. Look at him... in his wee little boots. You know, how many cats can wear boots? Honestly. Let's keep him!

25) The position of annoying talking animal has already been taken. Let's go, Shrek. Shrek Shrek!

26) That's more like it! Shrek and Donkey, on another whirlwind

19) Не бачила. Спитай свого батька. Але кажи коротко. Він вранці дещо пригальмований.

20) Чесно, Ліліана, я не думаю, що це так вже й важливо. Звідки нам знати, що бал взагалі буде?

21) Спробуй хоч зробити вигляд, що тебе цікавить весільний бал твоєї доньки.

22) Вони обидві святкові, хіба ні? Як ти гадаєш, Гарольде?

23) Веселіше? То це я маю веселитися? Хто кому каже веселитися?

24) Та годі тобі, Віслуче. Подивись на нього... у таких мацюпуньких чоботях. Скільки ти знаєш котів у чоботях?

Ну, правда. Залишимо його!  
25) Вибачай, місце докучливої базікаючої тваринки вже зайнято. Ходімо, Шрек! Шрек? Шрек!

26) Оце вже воно! Шрек та Віслук у

adventure!

27) Ain't no stoppin' us now! Whooh!

We're on the move!

28) Don't go projecting on me. I know you're feeling bad, but you got to...Aaaahhh!

29) Shrek, Fiona knows you'd do anything for her.

30) You little, hairy, litter-licking sack of...

31) Oh, no! Por favor! Please! I implore you! It was nothing personal, Señor. I was doing it only for my family.

32) My mother, she is sick. And my father lives off the garbage! The King offered me much in gold and I have a litter of brothers...

33) Whoa, whoa, whoa! Fiona's father paid you to do this?

34) The rich King? Sí.

35) Well, so much for Dad's royal blessing.

новій захоплюючій пригоді!

27) Ніщо нас не зупинить! Ми йдемо!

28) Не проєктуй на мене. Я знаю, що тобі погано, але ти мусиш... Ти волохатий, малий, брудний...

29) Шрек, Фіона знає, що ти для неї будь-що зробиш.

30) Ти волохатий, малий, брудний...

31) Ні! Порфавор! Благаю вас! Нічого особистого, сеньйоре. Я робив це заради родини.

32) Моя мати така хвора. А мій батько харчується зі смітника! Король запропонував мені стільки золота, а у мене стільки братів...

33) Воу, воу, воу! Батько Фіони заплатив тобі за це?

34) Багатий король? Так.

35) Ось тобі й благословення короля.

36) Don't feel bad. Almost everybody that meets you wants to kill you.

37) Gee, thanks. Maybe Fiona would've been better off if I were some sort of Prince Charming.

38) You have engaged my valuable services, Your Majesty. Just tell me where I can find this ogre.

39) Dear Diary... Sleeping Beauty is having a slumber party tomorrow, but Dad says I can't go.

40) He never lets me out after sunset. Dad says I'm going away for a while. Must be like some finishing school.

41) Mom says that when I'm old enough, my Prince Charming will rescue me from my tower and bring me back to my family, and we'll all live happily ever after.

42) Sorry. I hope I'm not interrupting anything.

36) Ходімо, Шрек. Тримай хвіст пістолетом. Майже кожен, хто тебе зустрічає, хоче тебе вбити.

37) Ммм, дякую. Може, Фіоні справді було б краще, якби я був Прекрасним принцем.

38) Щасливий служити Вам, Ваша Величносте. Скажіть мені, де знайти цього людожера.

39) Любий щоденник...У Сплячої Красуні завтра буде дівич-вечір, але тато каже, що мені туди не можна.

40) Він ніколи не випускає мене після заходу сонця. Тато каже, що я надовго поїду. Певно якусь школу-інтернат абощо.

41) Мама каже, що коли я подорослішаю, то Прекрасний принц врятує мене з моєї вежі, і поверне мене до родини. І ми всі житимемо довго й щасливо.

42) Перепрошую, сподіваюсь я не заважаю.

43) No, no. I was just reading a, uh...  
a scary book.

44) I was hoping you'd let me  
apologize for my despicable behavior  
earlier.

45) I don't know what came over me.  
Do you suppose we could pretend it  
never happened and...

43) Ні ні. Я читав страшну книгу.

44) Я сподіваюсь, ти мені пробачиш  
мою ранкову поведінку.

45) Не знаю, що на мене найшло.  
Ми можемо вдати, що такого  
ніколи не було...