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## Contents

<b>Introduction</b> .....	1
<b>CHAPTER 1. UNIVERSAL FEATURES OF ONYMS IN LINGUISTICS</b> .....	5
<b>1.1 Proper names as a linguistic phenomenon</b> .....	5
<b>1.2 Animated cartoons discourse as a problem of translation</b> .....	11
<b>1.3 Proper names in animated cartoons discourse: analysis of the characters' speech</b> .....	15
<b>CONCLUSIONS TO CHAPTER 1</b> .....	19
<b>CHAPTER 2. THE MAIN FEATURES OF PROPER NAMES IN “SHREK 2”</b> .....	20
<b>2.1 “Shrek 2” - background knowledge</b> .....	20
<b>2.2 “Shrek 2” text analysis on different language levels</b> .....	31
<b>2.3 Classification of onyms in Shrek 2</b> .....	39
<b>CONCLUSIONS TO CHAPTER 2</b> .....	46
<b>CHAPTER 3. THE INFORMATIVENESS OF ONYMS IN “SHREK 2”: METHODS OF TRANSLATING</b> .....	47
<b>3.1 The main problems of rendering fairy tales</b> .....	47
<b>3.2 Onyms in Shrek 2 as cultural references</b> .....	54
<b>3.3 Translation transformations of proper names used in “Shrek 2”</b> .....	61
<b>CONCLUSIONS TO CHAPTER 3</b> .....	68
<b>GENERAL CONCLUSIONS</b> .....	69
<b>REFERENCES</b> .....	71
<b>LIST OF LEXICOGRAPHIC SOURCES</b> .....	77
<b>LIST OF ILLUSTRATIVE SOURCES</b> .....	77
<b>PE3IOME</b> .....	78
<b>APPENDIX</b> .....	80

## Introduction

In today's world, where globalization, internationalization and cultural exchange are becoming more and more active processes, the issue of translation and adaptation of literary texts and cinematographic works is of particular importance. In this context, one of the key problems is the translation of names, or, as they are called in linguistics, "onyms". In particular, translating the names of characters, places and cultural references becomes an extremely difficult task for translators and requires a deep understanding of the cultural and linguistic features of both the source and target languages. The animated film "Shrek 2" stands as a treasure trove of onyms, weaving a rich tapestry of characters, places, and references that span the spectrum of human culture and imagination. This intricate linguistic landscape provides an intriguing backdrop for the exploration of translation methods, strategies, and challenges in the realm of onomastics.

The nominative field of onyms in "Shrek 2" encompasses the characters, locations, and cultural references that populate this fantastical world. Understanding how these onyms are rendered into Ukrainian involves delving into the multifaceted world of translation theory, cultural adaptation, and linguistic creativity.

This research seeks to address several key questions: What are proper names? How do translators navigate the complexities of rendering onyms while maintaining faithfulness to the source text? What linguistic and cultural challenges arise when translating onyms from a culturally rich and humor-laden text like "Shrek 2"? What strategies do translators employ to ensure that the target audience not only comprehends but also resonates with the onyms in their new linguistic context?

**The topicality** of this theme is due to the growing interest in translation problems, in particular, in the aspect of reproduction of proper names in literary and cinematographic works. Today, scholars and practicing translators pay special attention to how character names and place names can influence the perception and understanding of a text, as well as its cultural context.

**The goal** of this thesis is to study the nominative field of "proper names" in animated discourse, especially in the English-language authentic text of "Shrek 2" and the methods of their rendering in the Ukrainian translation.

The project pursues the following **objectives**:

1. To outline the definition of onyms in linguistics, describe their role in animated discourse and fictional texts and highlight the difficulties they may pose for translation.

2. To analyze and classify the names of characters and places used in the original text of Shrek 2 and to identify their influence on the text as a whole.

3. To consider the methods and ways of translating proper names, to determine the translation transformations used in the translation of the authentic text of Shrek 2.

The **body** of research comprises the complete script of the animated English-language movie "Shrek 2," the movie itself, and the Ukrainian-language dubbed version of "Shrek 2."

In the process of translation and translation analysis various **methods** were used: descriptive method, method of dictionary definitions, contextual and interpretation analysis, quantitative analysis.

The **scientific novelty** of the obtained work results lies in several key aspects:

1. For the first time, a comprehensive study of the nominative field of onyms in the English-language authentic text "Shrek 2" and the methods of their reproduction in the Ukrainian language was conducted. This made it possible to identify a wide range of translation options for onyms and to determine their features in the context of the animation genre.

2. The results of the study indicate a certain novelty of the approaches to the reproduction of onyms in the Ukrainian translation of animated texts. In particular, it was found that in the Ukrainian dubbing of "Shrek 2" various methods of onymic translation are used, such as transliteration, transcription, adaptive transformation, use of close equivalents, etc.

3. It has been found out which methods of translation of onyms are the most effective in the context of the animation genre and contribute to the preservation of humorous and ironic elements of the original.

4. It was established that in the process of translation of onyms in animated texts, cultural and genre features play a special role, which require the creation of adequate analogues for the Ukrainian audience.

Therefore, this research work has a scientific novelty in the study of the translation of onyms in animated texts and defines new approaches to the reproduction of onyms in the Ukrainian language.

The **practical significance** of the obtained results has two key positions:

The first position is to emphasize the contribution of this scientific work to various fields of linguistics and translation studies. The obtained results are an important contribution to the following fields:

- Theory of translation: The results of the study allow to expand the theoretical knowledge about the translation of onyms in specific linguistic contexts, in particular, in animated texts.
- Comparative Linguistics: Studying the translation of onyms in the text "Shrek 2" allows you to compare the features of onyms of the Ukrainian and English languages and to determine the differences between them.
- Lexicology and grammar of English and Ukrainian languages: The study contributes to the expansion of knowledge about the lexical and grammatical features of onyms in these two languages.

The second position indicates the linguistic didactic aspect of the research. The obtained results can be useful in the following linguistic and translation disciplines and their sections:

- Practical course of translation: The results of this study can be used in teaching practical courses on translation, in particular, sections related to the translation of onyms and the specifics of the animation genre.

- Lexicology of foreign languages: The study of the lexical features of onyms in the English text will help to enrich the knowledge of English vocabulary and its use in different genres.

The research results presented in this work were tested and presented at the International Scientific and Practical Conference "AD ORBEM PER LINGUAS. TO THE WORLD THROUGH LANGUAGES". Individual abstracts were presented at the conference, which included the main scientific results of this study.

The master's thesis consists of an introduction, three chapters with conclusions to each of them, general conclusions, a list of bibliography, appendix and summary. The total amount of work - 88 pages.

# CHAPTER 1. UNIVERSAL FEATURES OF ONYMS IN LINGUISTICS

## 1.1 Proper names as a linguistic phenomenon

Proper names are an integral part of any language and culture, that's why onomastic vocabulary can be found in any novels, short stories, movies and cartoons scripts etc. Moreover, proper names have always attracted the attention of researchers, namely their history of origin, meaning, connection with the history of society, with the surrounding nature. Proper names, or onyms, are words or phrases that denote individual objects. In contrast to common names, which in their meaning unite a number of objects of the same type. Proper names individualize named objects, distinguishing them from the class of the same type [45, сt. 73]. Onyms include personal names, patronymics, surnames, nicknames of people, nicknames of animals, names of cities, rivers, seas, natural disasters, etc.

There is an opinion that proper names are "translated" as if by themselves, that is, automatically, using purely formal transliteration, but this opinion is wrong, because when starting to translate, most often, everything turns out to be completely wrong. The result of such a formal approach is numerous mistakes, contradictions, inaccuracies in their use, and sometimes the emergence of unspeakable and unpleasant to the ears or even senseless and funny equivalents of foreign names and titles, that is, the translation can distort the meaning of one's own name.

Translating proper names represents a distinctive and relatively unexplored lexical-grammatical domain, open to examination from various angles. Nevertheless, delving into the realm of proper name translation requires a translator to embark on a foundational journey, thoroughly investigating the theories and scholarly disciplines dedicated to their study.

Some linguists claim that proper names do not matter, they are individual, but they can be stylistically marked and carry a certain stylistic and semantic load. This especially applies to the names of famous characters found in the style of fiction or in the media style, where the name itself often becomes a socio-cultural marker of the character's characteristics or serves as the basis of an allusion, irony, symbol and

other expressive means of the text, which creates a certain functionally stylistic tonality as a whole.

Proper names individualize the subject and are usually unambiguous and context-independent. They are intended to name a specific, quite specific object or phenomenon. Proper names carry important information about a certain object and its properties. The names, surnames, nicknames, pseudonyms of people can be carriers of various expressive and evaluative connotations, which are used by poets, writers, journalists, etc., and the proper names themselves are diverse in their origin [45, ст. 251].

Proper names include names of persons, patronymics, surnames, nicknames of people, nicknames of animals, names of cities, rivers, seas, natural disasters, celestial bodies, children's jokes and others [36, ст. 153].

M.P. Kocherhan notes that proper names, unlike common names, serve to highlight identification and offers the following scientific classification:

- anthroponyms - names of people;
- toponyms - geographical names;
- theonyms - names of deities;
- zoonyms - nicknames of animals;
- astronomers - names of celestial bodies;
- space names – names of areas of outer space and constellations;
- chrononyms ("quasi-proper names") - names of time segments associated with historical events;
- ideonyms - names of objects of spiritual culture;
- chrematonyms – names of objects of material culture;
- ergonyms - names of associations of people: societies, organizations, etc.;
- hydronyms - names of water bodies (rivers, lakes, ponds, seas, swamps);
- ethnonyms – names of nations, ethnic groups [32, ст. 187].

The general scientific approach is considered to be based on distinguishing proper names of living beings and inanimate objects:

1. Names of living beings:

- anthroponyms - proper names of people: first name, patronymic, last name, pseudonym, nickname;

- zoonyms are proper names (nicknames) of animals. Its main motivating features are mainly: coat color, behavior and anatomical structure;

- mythonyms - proper names, names of fictional subjects or objects in tales, fairy tales, myths

2. Names of inanimate objects:

- Toponyms are the names of geographical objects, which in turn are divided into:

- bridge (astonyms)

- villages, towns (common names)

- streets (urbanonyms)

- regions (burial areas)

- rivers (potonyms)

- lakes (limnonyms)

- seas (pelagonyms)

- oceans (oceanonyms)

- bogs (helonymes)

- space names – names of space objects;

- phytonyms - names of plants;

- chrematonyms – names of individual objects, including proper names of material things;

- ergonomic names - names of organizations, industrial and public facilities;

- chrononyms - names of time segments, events, etc.

In addition to the conventional classification methods, there exist numerous innovative and personalized approaches for addressing this challenge, each grounded in fundamentally distinct principles of onomastic material description. These varied methods are a testament to the diversity of perspectives in tackling the issue.

When people hear the phrase "proper name", they most often think of the names of people and geographical objects, but other names are also studied in onomastics. The variety and number of proper names makes their study a difficult and important task for learning about human society. In linguistics, there is a branch that studies proper names, the history of their origin and transformation as a result of long-term use in the source language or in connection with their borrowing from other languages, which is called onomastics.

Names and titles can pertain to diverse entities, and as a result, they exhibit a distinct structural composition, thus warranting classification into various categories. Consequently, onomastics presents a classification system for proper names to accommodate this diversity. Main sections of onomastics:

- toponymics (oikonymics, hydronymics, micronymics) – studies proper names of geographical objects;
- anthroponyms - names of people, surnames, nicknames of people;
- ethnonyms - ethnonyms (names of ethnic entities);
- zoonymics - nicknames of animals;
- phytonymics - names of plants;
- theonymics – names of gods, mythological creatures;
- cosmonomics – names of galaxies and constellations, planets, stars, names of outer space;
- pereonymics – names of means of transportation: ships, trains, airplanes, space vehicles;
- chremantonymics - proper names of unique precious objects of material culture, jewelry (also names of material objects - ships, hurricanes, diamonds, etc.

and works of spiritual culture - titles of works, names of musical plays, works of painting, films, etc.);

- phalonymy - names of awards;
- chrononyms - the names of significant historical segments of time, events, main cycles of nature;
- ergonomics - the names of political and public organizations, industrial and social associations of people (this group of proper names has a huge number of names - from parties, societies, factories, universities to cinemas, cooperatives, shops, firms, etc.);
- geortonymics - names of holidays, anniversaries, celebrations;
- fiktonymy - invented names.

The set of all proper names of a language constitutes its onomastic space [21, ст. 49].

Proper names are inherent in every language of the world, each language has its own names that are not similar to other names, that is why they belong to linguistic universals. Each language has its own specific features in creating its own names. For example, the specificity of Ukrainian proper names is a variety of affectionate noun forms (which you will not find in many other languages), a variety of word-forming devices, phonetic transformations of names characteristic only for the Ukrainian language (they are significantly different, for example, even from closely related languages).

Proper nouns constitute an integral component of highly developed languages such as English. Within the English language, they operate independently, both semantically and morphologically, significantly contributing to the enrichment of the language's lexicon.

Knowledge of onomastics is very important when studying and translating from English into Ukrainian. Also, as we can see, the study of different cultures, histories and languages of the world is practically impossible without such a science as onomastics, since the birth of onomastics occurs as a result of the interaction of

various natural, linguistic, social, psychological factors. Without determining the role of each of them in this case, it is impossible to establish the exact meaning of one or another proper name. Therefore, onomastics is essentially a synthetic discipline that summarizes the research methodology and the source base of a wide range of natural and human sciences - geography, astronomy, geology, history, linguistics, as well as source studies, archeology, etc. [21, ст. 274].

Therefore, much like the matter of classification, the exploration of proper names remains a pertinent and enduring subject of inquiry.

## **1.2 Animated cartoons discourse as a problem of translation**

A film script, whether intended for a live-action or animated film, can be best described as a narrative piece with unique characteristics. When considering animated discourse, it becomes evident that proper names hold a prominent role within this context. These names function as indispensable elements of the artistic text, actively participating in the establishment of a fictional world. Among these names, character names and location designations often harbor concealed details and bear significant narrative significance. The nuances of these proper names contribute not only to the richness of the story but also to its intricate tapestry. Therefore, examining the roles of proper names in animated discourse is a venture worth exploring in greater depth.

Very often the title says more than the hero himself. The author invents not only the names of the characters, but also creates all the components of the onomastic space of the artistic text. In fiction, proper names can have a decisive meaning, since in each individual work or series of works they form a system inextricably linked with the plot of the story, and also perform special functions that help in creating a certain image [5, ст. 72]. Proper names in a work of art primarily perform a stylistic function and participate in the creation of images. The writer often chooses nomen when the plot of the work, the ideological and thematic direction, the character and behavior of the characters are defined [44, ст. 355].

There is a science that studies the functioning of proper names in works of art - Literary and artistic onomastics (poetic onomastics). It is not determined directly by historical development, like real onomastics, but depends on the will of the author and is determined by the artistic idea, genre, direction and style of the work. According to Olena Karpenko, the term literary onomastics itself, having already become universally recognized, still has competitors in the form of combinations of poetic onomastics and stylistic onomastics. L.O. Beley insists on the definition of literary and artistic, and not just literary. Many other researchers defend the term poetic onomastics and even, for the sake of terminological accuracy, propose the name poetics of onymus, to some extent returning to the term onomapoetics [23, ст.

69]. Literary and artistic onomastics is connected with many linguistic disciplines. In particular, with stylistics, since the object of research is the units of artistic style, their functioning, stylistic load. A close connection can be traced with lexicology, because both sciences have the word as the object of research. There is also a relationship between etymology and literary and artistic onomastics, as the latter often uses methods of etymological analysis to find out the meaning of a word [44, ст. 372].

The unit of study of onomastics is an onym. The unit of study of onomastics is an onym. If we consider the name specifically in the literature, it is often defined as a poemonym. In the literature, they have their own typology, depending on different categories of objects. There are as many types of objects as there are structural subdivisions of onomastics, correspondingly, there are also types of onyms [9, ст. 14]. Since the literary onym exists in a specific environment - an artistic text, the presence of meaning in the structure of the poetonym and its motivation do not require special evidence. A literary and artistic name has a defining meaning, because it is associated with a certain character and becomes one whole with the image. Poetonym can be decorated with metaphorical, ironic, symbolic, allegorical, mythological, playful meaning even before the beginning of its development in the text. Miermova Yu.V. distinguishes the following classification of literary onyms: anthropoetonyms, zoopoetonyms, phytopoetonyms, topopoetonyms, astropoetonyms, ergopoetonyms, mythopoetonyms [13, ст. 60].

Anthropoetonyms denote proper names, including surnames, nicknames, nicknames, etc. [13, ст. 63]. Even names devoid of apparent meaning, particularly when selected without a specific purpose by the namer, can carry subtle connotations that lie beneath the surface. These connotations may not be immediately evident, but they exist, adding layers of nuance and significance to the names. This phenomenon underscores the intricate relationship between names and the intricate web of associations, emotions, and cultural contexts they can evoke. Delving into this realm of seemingly arbitrary names unveils a complex interplay of linguistic, social, and psychological elements that shape our understanding of nomenclature.

Astropoetonyms determine the names of cosmic objects, or individual celestial bodies, planets, stars, comets, meteoroids, and asteroids. But they should not be confused with cosmopoetonyms, which are used to designate the names of spatial associations of celestial bodies, constellations and their parts, star clusters and galaxies [13, ст. 64]. Proper names and nicknames of animals are constantly used to designate zoopoetonyms. There are very frequent cases where the animal is the main character in the work. This is where zoopoetonyms appear [13, ст. 63]. Phytopoetonyms denote the names of plants (trees, bushes, flowers, etc.). It is also a fairly frequent phenomenon in fiction, because the plant world is an integral part of the world created by the author. Topopoetonyms, a fascinating subset of created names within the literary realm, play a vital role in shaping fictitious worlds. These names encompass a diverse range of entities, including cities, towns, countries, kingdoms, streets, rivers, mountains, and institutions. The significance of toponyms extends beyond mere nomenclature; they carry within them the essence of the places they represent, adding depth and authenticity to the imaginary settings of literary works. Exploring the world of toponyms unveils an intricate tapestry of meanings, symbolism, and cultural references that contribute to the rich tapestry of fictional landscapes. Thus, the study of topopoetonyms opens the door to a comprehensive understanding of the dynamic interplay between language and imagination in the literary universe. Just as during the reproduction of anthropoetonyms, the translator must pay great attention to the image embedded in the meaning of the topoetonym for the most adequate reproduction [13, ст. 64].

The general classification of the functions of poemonyms was developed by A. Vilkon.

The researcher at the level of an artistic work reveals the main functions:

1) localization (in the form of spatial localization and temporal localization) - reproduces the connection of the plot of the work with separate temporal and spatial data;

2) sociological - an indication of social belonging, living environment and origin together with national belonging;

- 3) allusive – a parallel with certain places, events, persons;
- 4) semantic – characteristic of the character, the place of action through a direct or metaphorical name;
- 5) expressive - reproduces the expressive and emotional features of onyms [66, ст. 111].

Given that literary proper names exist within a distinct artistic context, their inherent meaning and motivation are self-evident. In the realm of literature and art, names carry an inherent significance, as they are closely linked to specific characters and seamlessly integrate with the overall imagery. Poetonyms, which are poetic names often created for literary or artistic purposes, can carry a wealth of metaphorical, ironic, symbolic, allegorical, mythological, or playful associations right from their inception. These names possess a unique quality that allows them to encapsulate profound meanings or evoke certain emotions, even before they fully materialize into a well-rounded narrative. The intricate task of translating and reproducing proper names in a literary context has long been a topic of conversation among scholars in the field of literary onomastics. It's a complex endeavor that has stirred the intellectual curiosity of many researchers, and it continues to be a subject that offers various avenues for exploration and analysis. Nevertheless, a comprehensive classification of the functions of proper names in literary texts remains elusive, and this issue continues to be a matter of ongoing exploration.

### **1.3 Proper names in animated cartoons discourse: analysis of the characters' speech**

The recreation of the onomastic realm within a work of art almost invariably involves conveying the author's perspectives, their outlook, and their perception of both the tangible and the imaginative realms cultivated within the artistic composition. Consequently, the onyms present within an artistic text frequently take on fresh connotations, serving as mirrors for specific symbolism and the ambiance of the piece. They emerge as pivotal instruments in infusing fiction with emotional depth and figurative richness.

The realm of onomastics within the literary work shouldn't be interpreted solely as an isolated literary element or a literary tool that can be equated with equivalents in the translated language. Instead, it should be seen as a distinctive realm of fiction, possessing its distinct attributes, defining characteristics, and translation principles [45, ст. 356].

Names of places, rivers, animals and names, although they may seem easy to reproduce in translation at first glance, often require the translator to preserve the authenticity of the work, the text and the general thesis. Before transliteration, the terms usually require an explanation by the author (translator), and when reproducing the translation phonetically, it is necessary to analyze the correct pronunciation of unknown units so that the translation is as accurate and adequate as possible, and at the same time be able to take into account the general features of the work.

Linguists have had a longstanding fascination with language contacts, as the matter of foreign proper names holds a significant position within the field of translation studies. The incorporation of foreign vocabulary into a text is not merely defensible but indeed indispensable.

Proper names, or onyms, represent a frequently occurring category within the vocabulary of any language. Ensuring their precise translation, whether during the process of translation or when borrowing them, which can sometimes be challenging, holds considerable importance. The intricacy of transferring proper

names arises from their particular role in human communication. This distinct role necessitates a unique approach to translating onomastic vocabulary, setting it apart from other lexical elements.

The problem of reproduction and assimilation of foreign names exists in all languages of the world, because in their initial language environment they have a complex semantic structure, unique features of form and etymology, possibilities of modification and word formation, numerical connections with other units and categories of language. When transferring a name or title to another language, most of these properties are lost. Nescience or ignoring of such properties only complicates the identification of the bearer of the name [14, ст. 132].

Analyzing the modern means of the English and Ukrainian languages, it is not difficult to notice that the problem of foreign proper names is more relevant than ever, because the onomasticon contains not only names, but is also a comprehensive language element that reflects the cultural features of a certain people, which are highlighted with the help of language. The challenges involved in translating proper names into other languages stem from the inadequate level of scholarly investigation in this area. Misusing proper names isn't solely a display of disrespect towards the individual being referred to, or a sign of poor education when it comes to using, for instance, place names; it also poses a substantial risk to the linguistic competence of a society and the intricate web of collective knowledge that language conveys.

In order to translate fiction correctly, one should know its language and its components. Language is phraseology and various phraseological combinations, neologisms, proper names, proper names and nicknames, idioms and national realities, and all of them have their own, certain ways of transmission in another language [14, ст. 134].

The analysis of the denotative-nominative structure of toponymy makes it possible to state that the main features of the poetonymy of literature are:

- 1) the spread of toponyms - the names of urban objects, which is explained by the general urbanization of the lifestyle era;

2) active use of sovereignonyms, continentonyms, cosmonyms as a response to social globalization. As a result of the research, the signifying background of the inventory of previous poemonyms is also determined and analyzed.

Translating onyms as a phenomenon, two fundamentally new ways of naming new concepts can be distinguished:

1. The first is the use of an already existing word in the language, which acquires a new meaning, that is, its semantic scope expands.

2. The second is the creation of new material units of the language - words, phrases, abbreviations, etc., there are already existing roots, suffixes, whole words in the language. This can also include foreign loans [15, ст. 209].

There are special requirements for the newly created terms. They should be unambiguous, precise and concise, easy to pronounce and have the properties of creating new language forms and entering or creating a certain new system [15, ст. 210].

The reason for insufficiently high-quality translation may be that this work is undertaken by beginners, and critics do not pay enough attention to translated fiction. Lack of attention leads to a lowering of the criteria for selecting a translated text. And non-fiction translations have a negative impact on the quality of translated and domestic fiction. Despite the general opinion about the ease of reproduction of the mentioned categories of onyms, they quite often require the translator to preserve the authenticity of the work, the text and the form of the linguistic unit [15, ст. 211].

Even the typical method of translation of onyms - transliteration - must be accompanied by explanations of the author (translator), so that the translation is as accurate and adequate as possible. That is why, for an adequate reproduction of fiction in general and onymes in particular, it is necessary to know the "internal kitchen" of each individual component, its sound, semantic load and cultural value.

However, the translator does not see in the author's wordwork either a sample for copying or a model for creative assimilation. The onomastic space in the translated text is either restored unsystematically or is not considered as a full-fledged component of the work at all [18, ст. 39]. Sometimes their meaning is

conveyed by a pale descriptive paraphrase. The extraordinary fantastic language of the original text becomes the dry language of the translated text. At the same time, there is a noticeable genre deviation, as the specificity of the text is reduced. The translated text is reduced to retelling the main storyline, which destroys the author's idea. In fiction, we deal with author's invention, author's word formation, cultural, religious and historical features of the author himself and his heroes. When translating such vocabulary, it should be remembered that it is used by the author for a certain purpose and our task is to convey this purpose to the reader in the same form, meaning and with the same thought with which the author did it in the original.

## CONCLUSIONS TO CHAPTER 1

Proper names, or onyms, are integral to language and culture. They encompass personal names, place names, and more, individualizing objects and adding depth to linguistic study. The notion that they can be automatically translated is flawed; translation requires careful consideration to avoid errors and maintain the essence of the names.

Proper names are underexplored in translation, yet they play a crucial role. They can carry stylistic and semantic nuances, especially in fictional and media contexts. Understanding the theory and science behind proper names is essential for translators. These names are diverse in origin and serve various functions, making them a rich field of study in linguistics.

Proper names are vital in fictional texts, where they create a sense of place, character, and atmosphere. Authors carefully select names to convey specific meanings, sometimes metaphorically, symbolically, or playfully. Literary and artistic onomastics explores the use of proper names in art. It connects with stylistics, lexicology, and etymology, as the meaning and role of onyms go beyond mere labels. Classification of literary onyms includes anthropoetonyms, zoopoetonyms, phytopoetonyms, topopoetonyms, astropoetonyms, ergopoetonyms, mythopoetonyms, and others.

Translating onyms poses unique challenges. Names of people, places, and objects carry cultural, historical, and semantic weight. Translators must balance faithfulness to the original text with clarity in the target language. The translator must navigate the linguistic intricacies of onyms, including sound, semantics, and cultural significance. Translators should aim to preserve the authenticity and impact of onyms, ensuring they convey the same essence and thought as in the original work.

The onomastic space is an intricate realm within literary works, and its translation requires more than just linguistic competence; it demands a deep understanding of culture, context, and the author's intentions.

## CHAPTER 2. THE MAIN FEATURES OF PROPER NAMES IN “SHREK 2”

### 2.1 “Shrek 2” - background knowledge

In the last twenty years, the field of linguistics has undergone a significant transformation. It has transitioned from a predominant focus on the study of written language to a robust analysis of live, spoken communication. This paradigm shift is rooted in the understanding that oral language communication continues to occupy a paramount position in the realm of linguistic functionality.

**Animated discourse** constitutes a key element within cognitive-speech interaction found in animated films. This type of discourse is characterized by the various interests, objectives, and communication styles it encompasses [59].

At its current stage of evolution, animation is paving the way for fresh avenues of artistic creativity, such as computer games, multimedia products, and network-based forms of animation. As animation progresses, its artistic models, language, and tools are subject to continuous transformation, molding its identity and impacting the surrounding environment. This transformation, in a reciprocal manner, contributes to the evolution of television culture as a whole.

The concept of animated text is viewed as a form of discursive practice that engages in dynamic dialogues with other practices, contributing to the creation of a shared continuum. [59]

The language employed in animation is everyday, lifelike, and narrative. It can serve instructive and educational purposes, but more frequently, it takes on a complex metaphorical character, where what is shown visually may convey a different underlying meaning. Animated discourse constitutes a segment of discourse within the realm of children's entertainment media. It reflects not only linguistic aspects but also embodies the cultural fabric of society, characterized by distinct values and behavioral patterns. By employing a discursive perspective to analyze the language of animated works, we unveil its linguistic and cultural distinctiveness, shedding light on the encoding of diverse cultural realities at various

strata of its portrayal. Each cartoon conveys information through two primary channels:

- the visual depiction of cartoon characters or heroes
- the actions and behaviors of these heroes.

This information can encompass emotional elements and carry a rational and cognitive dimension. Consequently, animation, while inheriting the advantages of cinematic art, provides additional opportunities for expressing allegories, metaphors, and paradoxes. It is within the realm of cartoons that iconic and metaphorical images, reminiscent of fairy tales, find their fullest realization. In this medium, the cartoon artist can create characters, behaviors, and environments that transcend the confines of reality, enabling the artistic expression of material in metaphorical, allegorical, and fantastical forms [31, сt. 56].

A fairy tale is a significant genre within oral folk poetry, typically a narrative work that is largely prosaic, and it often features magical, adventurous, or everyday elements, similar to fables. Fairy tales encompass various forms of oral storytelling, which is why there are different interpretations of their genre characteristics. What sets a fairy tale apart from other forms of artistic storytelling is that it's conveyed by the storyteller and received by the listener as a poetic narrative filled with imaginative elements. However, this doesn't imply that fairy tales are entirely divorced from reality; in fact, they often incorporate real-world aspects, shaping their plots, themes, and characters. Many fairy tales reflect social dynamics, cultural beliefs, totemism, animism, and other aspects of society.

In the context of feudalism, common characters in fairy tales included kings, princes, princesses, and knights. As capitalism emerged, storytellers began to explore themes related to money and trade. Fairy tales often emphasize the dichotomy between poverty and wealth and tend to be optimistic, with goodness prevailing over evil and the latter often portrayed in a humorous light. Nowadays, some fairy tales continue to exist in written form, while others have faded from

everyday life, remaining of interest primarily to children. However, there are also fairy tales that continue to captivate adult audiences.

Despite the diversity of cultures around the world, fairy tales share many common elements due to their roots in cultural and historical conditions. Additionally, each culture's fairy tales possess unique characteristics that reflect the specific ways of life, work, daily routines, and natural surroundings of that culture.

There are some most common groups of fairy tales and each of them has its own peculiar structure:

- *fairy tales about animals* take an important part in the folklore of the North America and especially Africa. Some of them seem to appear in the pre-class society and was connected with the totemism. But later they lost their mythological and magic character;

- some of *magic fairy tales* were primarily connected with the myths and had a magic meaning. The fairy tales about dragon fights, stepmother and stepdaughter, gaining magic things and others were worldly spread. The fairy tales of all the nations have peculiarly rich witty sayings, ending, repetitions etc.

- *adventurous fairy tales* tell about the incredible adventures of the hero, treating them mostly from the magic fantastic. The heroes of these fairy tales show the flexible intelligence, inventiveness and promptitude. They also include fairy tales about the historic figures.

- *fairy tales of everyday life* often have a sharp social direction, their hero is mostly a poor countryman, worker or soldier in a common for the tale-teller situation [24, ст. 383].

According to professor R.P. Zorivchak, "the peculiarities of American and Canadian folklore are closely connected with the history of these two countries.

In pre-Columbian America Indians were the only people to create fairy tales. The squatters brought to the New World a lot from the Old World. People of different nationalities have brought new images and ideas. Among them are the most popular fairy tales from their native cultures. The great contribution to the American

folklore was done by the Negro slaves, who brought new images and ideas. Among the most popular fairy tales outside USA is the Negro cycle" [25, сr. 41].

The state of English fairy tales was quite unfortunate as they remained undiscovered not only by foreigners but also by the English themselves for an extended period of time.

The realm of the fairy tale is incredibly vast and varied. Through artistic elements, the fairy tale showcases the most admirable qualities of a culture and, in doing so, instills these qualities in those who listen to or read the tales. In these stories, our ancestors conveyed their mystical and enigmatic understanding of the world and its phenomena, often attributing them to the presence of supernatural entities like wizards or witches. Additionally, fairy tales served to reinforce the moral standards and values upheld by society.

Fairy tales immerse us in a world of imagination that uniquely mirrors the circumstances of people's lives, their traditions, beliefs, and aspirations. Within these tales, one can find subtle expressions of people's resistance to oppression or calls to engage in a struggle. Such fairy tales employ intricate systems of symbolic imagery that unveil their hidden meanings. They carry the concealed, shrewd wisdom of a community. While they provide entertainment, they also nurture and remain responsive to societal developments.

Fairy tales, as a narrative form, serve as a means to pass down historical events, societal traditions, and a broad spectrum of emotions to forthcoming generations. These elements are adeptly condensed into linguistic expressions that form an intrinsic component of the cultural and linguistic legacy inherent in each tale.

Lately, linguists have shown increased concern for maintaining the unique national and cultural characteristics of the source material in translation. The statement by contemporary language experts that "a language is nothing without its native-speaking country" may appear absolute, but it holds true. Fairy tales constitute an integral component of a nation's culture, serving as a reflection of its worldview, philosophical and social moral beliefs, and artistic preferences. The

translator bears a significant responsibility when working with these tales. This underscores the importance of the field of area studies.

V.M. Babych reminds in his article about "the existence of the whole science of the translation of "Alice in Wonderland" by Lewis Carroll. The main idea of "alisology" is a statement that "Alice" can not be translated without the transition of England, its customs, principles of the life into the target language country" [5, ст. 98].

According to M. A. Venhrenivs'ka, "the translation of fairy tales poses particular tasks, it first of all explains the original, because it must be understandable for foreign readers and not to cause unintelligible and wrong ideas" [7, ст. 72].

A very important one is the idea expressed by L.V. Pashchyna that "a fairy tale should be reviewed in its connection with the cultural traditions of a people and its language should be considered a reflection of these traditions. At the same time one should not forget that the artistic subject of the translation, its associative background, whose subordination to the foreign cultural and structural totality is a difficult task, because the harmonious synthesis of the two national beginnings can be reached only by the creative solution of the dialectic contradiction" [38, ст. 52].

There are a lot of problems in the translation of fairy tales. M. A. Venhrenivs'ka also mentions that "there are a lot of "untranslatable" issues in fairy tales. It is especially the rhythm, the tension of the form, which does not "Keep silence", but is oriented to the lively human voice, by the very sounding of the words and the location of the parts of the phrase. The fairy tale is like to be contained into the acoustic focus. Acoustic organization of the fairy tale is a specific feature of its text" [7, ст. 21].

When translating fairy tales, it is essential to consider both linguistic and non-linguistic elements. The translation must not only retain the words but also capture the entire artistic and expressive framework of the original. This is why the translator encounters numerous challenges, foremost among them being the need to understand the essence of the fairy tale, to perceive and experience the text in its authentic and vivid form, which anticipates being read aloud.

M.A. Venhrenivs'ka says that "the translators behave rather free by dealing with the style of the fairy tale as well as with its language. At the same time he or she forgets that the fairy tale is one of the most complicated genres of the folklore, which is submitted to the whole system of very coarse laws: a peculiar accomplishment, a whole range of stable fairy tale formulae and linguistic devices.

The language of the fairy tale is, as a rule, selected, simple, wise, and submitted to the demands and specificity of the genre. That is why the translation demands preserving the sense of measure, textuality and nontextual motivation. The taking up of such linguistic forms, which change the style of the fairy tale in the language of translation is unwanted. If the translator is omitting it and is translating it in a way he or she wants, this is no more the translation, but an exposition. The word and the action in the translation are closely connected." [34, ст. 76].

Preserving the artistic framework of the fairy tale, including what is referred to as the "fixed formula," is essential. These are distinctive elements, such as specific real-life references and background details that imbue the tale with its national character. These encompass a variety of components, with the most prominent being the multitude of conclusions, often termed the "closing formula".

Another aspect of translation fairy tales is the rhythm. S. Zakharkin claims that "the fairy tale can be viewed as a linking part between the rhythmic prose and the poetry" [20, ст. 116]. He says that "realizing by the listener the rhythm of the fairy tale and its connection with the composition makes the fairy tale to be similar to poetry. The fairy tale includes in this or that form different means of organization poems on the level of the phonetic, lexical and syntactical repetitions" [20, ст. 117].

Rather problematic is the translation of realia in fairy tales. O. S. Medvid' and N. I. Kushyna mention that "in the process of reproduction realia as well as uncommon verbal images the translators are pursued by the danger to loose their national peculiarity or vice versa preserving them to make the translation too exotic" [27, ст. 79]. Very often the translator chooses transliteration for solving the problem of realia. But V. M. Babych considers that "the translator should keep away from

transliteration as a way of reproduction realia. Fairy tales are oriented at a wide circle of readers, including children, is the ingenious using of the word, which realia mean, but it would make understanding of the text more complicated. The translator uses words, which mean something functionally close to foreign realia, but the possibilities of this way are not always fully used" [5, ст. 95].

It's important to remember that fairy tales are a part of children's literature. While there are notable similarities between non-canonical adult literature and children's literature in terms of their organizational structure, there exist significant differences between them. The key distinction lies in the fact that children's literature operates within a system that is inherently divided into two primary subsystems: canonical and non-canonical. Even more fundamentally, the differences stem from the diverse origins of constraints imposed on the text due to its affiliation.

Although the constraints themselves may resemble each other, such as the prohibition of explicit content, their underlying motivations and justifications are entirely distinct. In the case of non-canonical adult literature, the primary constraint is typically commercial in nature, whereas in the canonical system of children's literature, the primary source of constraints is predominantly educational.

The systematic limitations within the realm of children's literature are most effectively upheld through several key factors: aligning the text with established models, preserving the coherence of both primary and secondary models, considering the text's level of intricacy and refinement, aligning the text with educational and instructional objectives, and adhering to a suitable stylistic approach.

L. V. Pashchyna mentions that "a child has a prevailing concrete figurative thinking. Abstract generalization can not provoke desired emotions in a child" [38, ст. 50]. So, one should be very careful while translating children's literature.

According to N. M. Solohub, "the translation of children's literature should carry the beauty of the words, the structure of the phrase, clearness of the perceiving and engrafting linguistic tastes. A great harm is done by the language incorrigibility in translation, which ruins the artistic images, created by the author" [23, ст. 97].

"One should avoid everything that may spoil the phrase, heap it up, to create non euphony, ambiguity. In the children's literature one should avoid intricate, difficult for the perceiving sentences, indecent and artistically unjustified word using, unexplained, unknown or children words" [23, ст. 100].

Nowadays, fairy tales written on paper are not the only way to immerse yourself in a magical world. Along with books, children often like to watch cartoons.

In the era of development of digital technologies, fairy tales are often animated and transferred from paper to screens. Fairy tales and cartoons are two different types of art and entertainment, and they have their own characteristics: the form of expression, the possibilities of expressiveness, etc. Fairy tales and cartoons have many common features and can be interconnected:

- **Visual presentation of the story:** Cartoons provide an opportunity to visually embody fairy-tale characters, events and worlds. They help children see the interpretation of the fairy tale through pictorial images and animation.
- **Expanding Fairytale Worlds:** Cartoons can further flesh out a fairy tale world, showing details and dynamics that may be more difficult to convey in written form.
- **Character development:** Cartoons allow fairy-tale characters to become more alive and expressive through voices, facial expressions, and gestures, making it easier for the audience to understand their characters and motivations.
- **Educational aspect:** Cartoons can include educational elements that help children learn through entertaining content, which can be especially helpful for younger viewers.
- **Promoting interest in reading:** Cartoons based on fairy tales can engage children in the original texts of fairy tales and inspire them to read.
- **Creativity and imagination:** Like fairy tales, cartoons promote children's imagination and creativity because they present fantastic stories and characters.

In general, fairy tales and cartoons often complement each other, giving children a diverse way to perceive and understand the fairy-tale world.

Cartoons and animated series occupy a large part of the entertainment industry nowadays. Many of them are created in English and, as a result, require translation for display in other countries. Since the target audience of cartoons and animated series is children under 12 years, the translation must be complete so that children do not have problems watching it, and as a rule, dubbing is used for cartoons and lipsync for animated series (because in this case it is easier to use lipsync technically and financially ), but voice-over translation is also found, sometimes in addition to voiceover, subtitles are translated and subtitles are added.

Multiplication (from lat. *multiplicatio* - multiplication, increase, growth, reproduction) - technical methods of creating the illusion of moving images (movements and/or changes in the shape of objects - morphing) using a sequence of still images (frames) that change each other with some frequency.

According to the well-known researcher E. H. Kim, the use of the terms "animation", "multiplier" is related to technology, used to introduce classic hand-drawn animation, creating images by superimposing on a sheet of appliqué-like character elements. In accordance with this word, this branch of cinematography was called animation [26, ст. 258].

Animation is considered to be a branch of the film industry since its inception. However, this interesting direction can also be successfully associated with painting and graphics. The artist's talent plus technical capabilities - and art is born that does not leave children or adults indifferent. A distinctive feature of animation in comparison with a literary work is the presence of a visual series, with the help of which the cartoon fills some gaps in children's perception.

The concept of "cinematic discourse" is considered as a fragment of a film, which has several components in its structure: means of film language, film style, film stylistics and film text, and as the whole film, which consists of visual and audio effects and verbal content. Translation of audio and video texts is, like any other, a

tool for transmitting verbal dialogues of the source language by means of the translation language [29, ст. 163].

Like any other fictional text, the cartoon script has its own peculiarities. In the case of cartoons, we are dealing with a film text - a collective work of art that combines both linguistic (written, oral) and non-linguistic (sound - music, sounds and visual - images, landscapes) components. Based on this, the translator must choose a translation option that takes into account all the constituent works.

Among the trends in the translation of cartoon series of the 1990s and early 2000s into Ukrainian, one can highlight the predominance of translation and/or adaptation of names and titles (both the series themselves and their titles) taking into account the perception of the Ukrainian audience, and in particular children, but not always reflecting exactly that shade of meaning or meaning that is embedded in the original name, that is, often the names were not simply transliterated or transcribed, but were translated with the help of a selection of a more melodious analogue, traced or translated completely. It should be noted that the translation of an animated film is also an artistic translation, as it includes an element of the translator's creativity.

Many translators say that translating a literary text is practically writing a new work. Such work requires a good sense of style and a rich vocabulary, in addition, the translator must have a good understanding of the culture and history of the country and society in question. It also requires special care and erudition from the translator. If we consider the film translation in more detail, then for many film texts there is a sufficient number of neutral and emotional words, which enables the author to accurately express all shades and place accents [41, ст. 37].

The language of animation is usually colloquial, life-like, narrative; can be instructive, educational, and more often - complex metaphorical, when one thing is shown, but something completely different is meant. Each cartoon carries the following information:

- 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.

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

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. The source of slang can be: metaphors, similes, folk etymology, distortion of sounds in words, generalization and metonymy. Analysis of the speech of the popular animated film *Shrek* proved that the most frequent use of slang is in the speech of the characters.

Example:

In the sentence:

(1) *News is no good: Only don't blow up!* (SHR, URL) – the donkey warns Shrek. The nominative unit *to blow up* acquires the meaning "*to let off steam*".

The expression *chew the fat* in the context of the phrase:

(2) *My dear, I love just sit with you and chew the fat.* (SHR, URL) - means "*buzz*", Fiona whispers to her beloved Shrek.

The film translator of an animated film is a kind of bridge for transmitting to the addressee by means of the input language the information embedded in the animated film by the sender, and therefore a participant in the discourse of the animated film. The discourse of an animated film is a process of bilingual intercultural communication between the addressee and the sender, during which the process of transfer from the addresser (collective author) to the addressee (target audience) of information encoded in the form of semiotic signs (index signs, icon signs, signs and symbols) takes place using cinematographic codes (frame, scene, etc).

## 2.2 “Shrek 2” text analysis on different language levels

Shrek 2, directed by Andrew Adamson, Kelly Asbury and Conrad Vernon, is the sequel to the hit animated film Shrek. The film was released by DreamWorks Animation in 2004 and quickly won acclaim from audiences and critics. The story of Shrek is based on the book "Shrek!" by William Steig. The cartoon was dubbed into Ukrainian by the studio "Tak Treba Production" on the order of the national online cinema "Sweet.tv" in 2021.

**Genre and style:** "Shrek 2" belongs to the genre of animation, comedy and adventure. This is an animated film that not only entertains, but also has a deep meaning and an ironic undertone. The film combines elements of family comedy and fantasy, which makes it interesting for viewers of all ages.

**Plot:** The film "Shrek 2" continues the story of the life of the unusual hero of the story, the giant ogre Shrek and his faithful wife Fiona. After getting married, Shrek and Fiona decide to go on a trip to Far-Far-Away, where Fiona's family lives, including her parents - Queen Lilian and King Harold.

From the very beginning of the journey, Shrek and Fiona encounter unexpected and funny adventures. Upon arrival at Far-Far-Away, it turns out that Harold is not too happy about his daughter's unflattering appearance as an ogre and does not welcome his new son-in-law with open arms. Undoubtedly, this dislike threatens the happy marriage of Shrek and Fiona, and they find themselves in an environment where their appearance and lifestyle are different from the accepted norms.

Nonetheless, this predicament is merely a single episode within a multitude of escapades that lie in store for our intrepid protagonists. In their quest to rekindle the flames of their matrimony, Shrek and Fiona cross paths with an array of intriguing individuals, such as Donkey, their loyal companion, and an assortment of fantastical creatures. As they endeavor to secure their future and mend the prevailing conflicts in the land of Far-Far-Away, Shrek and Fiona find themselves embarking on a series of trials, including the pursuit of the enigmatic "Poisoned Apple" and rigorous preparation for an impending royal tournament.

One of the key points of the film is the revelation and understanding of the true nature of the characters, as well as the acceptance of their flaws and differences. The film observes how the characters grow and develop as individuals, and finally find a common language and reconcile their relationships.

Thus, the plot of "Shrek 2" turns out to be multi-faceted, with deep messages about acceptance of self and others, family values and the importance of friendship, and accompanied by numerous comical and exciting moments that make this film unsurpassed for viewers of all ages.

**Main characters:**

**Shrek:** The main character of the film and its protagonist, a giant ogre with huge green ears and strong physical health. Shrek, carries a name that is both memorable and evocative. His name, sounding similar to "shriek," sets up initial expectations of a fearsome character but ultimately subverts them as Shrek's lovable and unconventional personality shines through. Shrek, as always, goes on adventures to protect his family and his beloved wife Fiona. He is noted for his directness, humor and devotion to his family. In the film, Shrek develops as a father and proves that his heart is as big as his looks.

**Fiona:** Shrek's wife and the princess of Far-Far-Away. Fiona's name exudes a sense of regality, aligning with her status as a princess. The name itself conjures an image of femininity and grace, which serves as a backdrop for her character development and transformation. Fiona is a strong and independent woman who also has her secrets. She has fighting skills and royal status, but her true surprise is revealed throughout the film. Fiona is a symbol of family values and devotion.

**Donkey:** Shrek's loyal friend and hero from previous films. Donkey's name is refreshingly straightforward, mirroring his character's simplicity and humor. It establishes a comedic dynamic with Shrek, highlighting their distinct personalities. Donkey is a funny and talkative donkey who is always ready to support Shrek in any adventure. He has a special ability to talk and is always ready to express his opinion. In the film, Donkey continues his memorable role as a comic element.

**Puss in Boots:** The character Puss in Boots is introduced with a name that cleverly combines contrasting elements. "Puss" implies cuteness, resembling a pussycat, while "in Boots" adds an adventurous and swashbuckling dimension. The name reflects his charming yet daring persona. This is a magical cat who joins the team of Shrek and Donkey in this movie. Puss in Boots is noted for its elegance, skill and always wears boots. He has a Spanish accent and wins the hearts of viewers with his charm. Puss in Boots becomes an important character in the film, helping the team in the rescue mission.

Linguistic features of the text of the film "Shrek 2" can be considered from different points of view, since the animated film has peculiar linguistic features.

#### **Key linguistic aspects:**

**Humor and Satire:** The movie "Shrek 2" is famous for its humor and satire. The text of the film often uses humorous expressions, jokes and irony. The text often creates a humorous contrast between expectations and reality.

(3) *It's not the same! I don't think you realize that our daughter has married a monster!* (SHR, URL)

(3) *Це інше! Ти не розумієш – наша донька вийшла за монстра!* (ШПК, URL)

(4) *Oh, stop being such a drama king.* (SHR, URL)

(4) *Не драматизуй!* (ШПК, URL)

(5) *Fine! Pretend there's nothing wrong! La, di, da, di, da! Isn't it all wonderful! I'd like to know how it could get any worse!*" (SHR, URL)

(5) *Чудово! Вдамо, що все добре! Тра-ля-ля! Мені весело! Гірше вже не буває!"* (ШПК, URL)

**Drama King:** The Queen humorously refers to her husband as a "drama king," which is a play on the term "drama queen." This is a humorous way of characterizing his overreacting and adding a touch of satire to their interaction.

**Laughter in the Face of Trouble:** The King sarcastically pretends that everything is wonderful by singing "La, di, da, di, da!" when, in reality, he is deeply troubled by the situation. This contrast between his words and his true feelings adds

humor and satirical commentary on how people sometimes avoid confronting problems.

Moreover, the translators of the studio "Tak Treba Production" managed to preserve this effect in the translation as well, using equivalent phrases with a similar emotional coloring.

**Dialects and Accents:** Some characters in the film have special language characteristics, such as accents or dialects. For example, Puss in Boots has a Spanish accent, which gives him a special character and humorous moments. Puss is wired for sound by the famous actor Antonio Banderas, who speaks a great Andalusian accent. The interesting point is that for the citizens of Latin America Antonio rewired this part with Castilian accent, which is more understandable for them and the jokes are more funny. Puss in Boots, the killer of the forest ogres from the fairy tale by Sh. Perro is periodically swearing in Spanish and changes from the killer into a fluffy creature with big eyes. The phonetic peculiarity of Puss's speech is that he speaks with the Spanish accent [r] is pronounced instead of [a:] and [d] is pronounced instead of [ð].

**Fantasy Language:** Since this is an animated film in a fantasy world, the text often contains fantasy language constructions, titles and creates its own language context for this world. In the "Shrek" film series, fantasy language constructions and titles often include the names of mythical creatures, places, and made-up terms that are typical in a fantasy world. For example, the name "*Far Far Away*" itself is a fantasy language construction, as it represents a distant and fantastical kingdom within the film's universe.

**Puns:** The film's text is also rich in puns and alliteration, which add depth to the humor and variety of the text.

(6) "*Warning: Side effects may include burning, itching, oozing, weeping. Not intended for heart patients or those with... nervous disorders.*" (SHR, URL)

(6) *What?* (SHR, URL)

(7) "*Señor? To make the effects of this potion permanent, the drinker must obtain his true love's kiss by midnight.*" (SHR, URL)

(8) *Midnight?* (SHR, URL)

(8) *Why is it always midnight?*” (SHR, URL)

When Donkey and Puss are discussing the effects of the potion, Puss says, "Warning: Side effects may include burning, itching, oozing, weeping..." Donkey responds with a humorous observation, "Why is it always midnight?" This is a pun on the common fairy tale trope that significant events often happen at midnight. Donkey's exasperation adds humor to the situation.

Alliteration is a literary device where words in a sentence or phrase start with the same sound. [52, CT. 235] In the dialogue, when Donkey gets frustrated with Puss in Boots, he says, "You little, hairy, litter-licking sack of..." The repetition of the "l" sound in "little," "hairy," and "litter-licking" is an example of alliteration, which adds rhythm and emphasis to Donkey's insult.

**Children's Language:** The film is intended for a younger audience, so the text has a simplified vocabulary and is structured to be understandable for children.

**Parody and Wordplay:**

*Fairy Godmother:* The name "Fairy Godmother" is a satirical twist on the conventional fairy tale figure who grants wishes for goodness. In the film, this character subverts expectations by utilizing her powers for personal gain, thereby offering a satirical commentary on the commercialization of magic.

*Prince Charming:* The character Prince Charming is a clever play on the archetype of the charming prince commonly found in fairy tales. His name is both iconic and ironic, as he embodies self-centeredness and shallowness rather than traditional heroism.

**Creative Character Naming:**

*Gingy (Gingerbread Man):* Gingy's name is a delightful play on the word "ginger." This clever naming choice highlights his unique gingerbread cookie form, infusing humor into his character.

**Language Slogans and Specific Expressions:** The film may use specific language slogans and expressions that characterize the characters and their situations. The film plays on the "Happily Ever After" slogan commonly associated

with fairy tales. In this case, it's turned into a magical potion that is meant to ensure a happy ending. The use of this slogan as a potion name adds a humorous twist to the traditional fairy tale concept.

### **Cultural Icons:**

*Cinderella:* Cinderella is one of the most iconic characters in the world of fairy tales. Her story, originally popularized by Charles Perrault and the Brothers Grimm, is a classic rags-to-riches tale of a young woman who overcomes adversity to find her true love. Her name is synonymous with the fairy tale genre itself. In "Shrek 2," Cinderella's appearance adds a layer of cultural recognition to the story. Her presence creates an expectation of a traditional fairy tale, which the film then playfully subverts. The same happens to other iconic characters, which appeared in "Shrek 2" – Snow White, Sleeping Beauty, Pinocchio etc.

The narrative of "Shrek 2" is a prime example of film discourse, which fundamentally relies on the film's script. This discourse is meticulously constructed using an array of cinematic elements, encompassing editing techniques, the orchestration of sound, the emotive facial expressions conveyed by the characters, sound effects that punctuate the scenes, the harmonious interplay of musical accompaniment, and numerous other tools that form the very language of cinema. Each of these components contributes to the cohesive storytelling within the film, making it a testament to the art of cinematic narration, where the script serves as the foundation upon which the broader visual and auditory symphony is orchestrated. [31, ct. 16]

The linguistic aspects found within the script of "Shrek 2" render it a captivating subject for in-depth linguistic scrutiny. Through this lens, one can embark on a fascinating exploration of the diverse linguistic devices cleverly employed to craft humor, facilitate character development, and intricately convey the storyline. It's a valuable opportunity to delve into the intricacies of language as a narrative tool, uncovering the mechanisms by which the film achieves its comedic effects, builds multi-dimensional characters, and seamlessly narrates its plot. By delving into these linguistic intricacies, one can gain profound insights into the art

of storytelling and the nuanced strategies that underlie the creation of animated cinematic masterpieces.

In the context of contemporary English-language film discourse, onyms serve a dual purpose. They not only bestow names upon objects or characters but also convey details about their traits, skills, psychological condition, life story, and affiliation, particularly in the realm of animated films. These proper names are essentially "descriptive," intentionally crafted to provide viewers with initial insights into the characters based on their names.

Anthroponyms are considered to be motivated units, the integral component of whose meaning is a "cultural microcomponent, where the connection of unofficial anthroponyms with the culture, traditions and customs of the ethnic group can be traced" [25, ст. 7-8]. Thus, when studying the methods of formation of English-language names of film discourse, one can come to the conclusion that they are presented in two models: single-component and multi-component.

To the first category we include onyms that are graphically designed with one word, for example, Shrek, Fiona, Donkey. In most cases, one-component onyms are used to name the heroes, these are their names, but multi-component ones are also used, which are presented in the form of word combinations. For example, some place names and even the names of certain characters are formed using adjective + noun and noun + noun models (Prince Charming, Sleeping Beauty, Puss in Boots, Snow White, Little Mermaid, Poisoned Apple). A syntactic feature of these onyms is often that many of them are used with an article [25, ст. 10] (The Galactic Senate, The Black Widow from other films).

The naming of characters in film discourse is a thoughtful process, with a focus on capturing the essence of the hero. Nevertheless, the predominant approach still leans toward utilizing concise, brief, one-part or multi-part names. These forms are designed to be easily retained by the audience, fostering specific connections and impressions.

In the realm of animated cinema, exemplified by the masterful work "Shrek 2," proper names, or onyms, emerge as meticulously chosen linguistic tools. These

onyms do far more than merely act as identifiers; they assume a multifaceted role, infusing the narrative with depth, humor, satire, character development, and profound meaning. By employing these onyms, the film not only adheres to traditional fairy tale conventions but also deftly subverts them, introducing layers of complexity to the storyline. This deliberate and astute use of onyms constitutes a pivotal factor in the movie's timeless appeal, captivating audiences across generations and solidifying its status as a beloved animated classic. The semantic and lexical intricacies woven into these onyms bestow upon the film a distinctive charm and wit, rendering it an enchanting cinematic journey suitable for both children and adults alike.

### **2.3 Classification of onyms in Shrek 2**

The Academic Explanatory Dictionary defines onomastics as: "A branch of linguistics that studies proper names" and also as "A set of proper names in the vocabulary of a language" [46].

Onomastics (from the Greek ONOMA – name) is a special historical discipline that studies all proper names, their functioning in language and society, the patterns of their formation, development and constant transformations [21, сr. 1]. Each onym usually contains information about the specifics of the named object, phenomenon or person, historical period, features of belonging to a certain culture, possibly giving a certain evaluative or emotional characteristic.

Usually, scholars investigate one or more specific types of proper names in their works. The most common and studied are anthroponyms and toponyms, but not only these groups make up the concept of onymus. In general, researchers use M. P. Kocherhan's classification if it is necessary to characterize the concept of onymus or to analyze the ways of translating proper names from English.

According to M. P. Kocherhan, proper names are classified into the following groups:

Anthroponyms (names of people), zoonyms (animal nicknames), toponyms (geographical names), theonyms (names of deities), astronoms (names of celestial bodies), cosmonyms (names of areas of space and constellations), chrononyms (names of segments of time, etc. associated with a certain historical event), ideonyms (names of objects of spiritual culture), chrematonyms (names of objects of material culture), erhonyms (names of associations of people), hydronyms (names of bodies of water), ethnonyms (names of peoples, ethnic groups). [32, сr. 186].

In her dissertation, O. V. Pielina analyzes another type of onyms - pragmatonyms, which has its own subspecies (architectonyms, chrematonyms, poreonyms, phaleronyms, and tovaronyms), and also distinguishes subtypes of ideonyms - artonyms, biblionyms, gameronyms, georonyms, documentonyms, and chromonyms [38, сr. 19].

Proper names are very important in cartoons, as they help to establish characteristics and identify characters, places, and events. They can indicate the nationality, ethnicity, religion or other important characteristics of the characters. For example, the proper name "Shrek" helps to understand that this is a green ogre, and not an ordinary person.

In addition, proper names establish the place of action sometimes even to the extent of a fantastic area, which helps to immerse yourself in the atmosphere of a fairy tale or a fantastic world. For example, the proper names "Far Far Away" and "Fairy Godmother" made the atmosphere of "Shrek 2" more fantastic and fairy-tale. So, onyms are an important element of any text, including cartoons, because they help clarify the characteristics of characters and places, and also increase the variety and depth of the text, which is why there are many proper names in the English-language authentic text of "Shrek 2".

Thanks to the combination of the reserchings and analyses of the above-mentioned scientists, an extended classification for the analysis of onymic combinations from the text was formed:

- **Anthroponyms** (personal names, patronymics, surnames, nicknames, pseudonyms): *Prince Charming, Fiona, Shrek, Pinocchio, Harold, Lillian, Sleeping Beauty, Puss in Boots, Cinderella, Snow White, Hansel and Gretel, Thumbelina, Little Mermaid, Cedric, Jill, Doris, Gingy, Kyle;*

- **Zoonyms** (proper names of a species or individual animal): *Wolf, Donkey, Dragon, Puss in Boots;*

- **Toponyms:**  
**choronyms** (names of countries or administrative territories): *Kingdom of far, far away, Worcestershire;*

- urbanonyms** (names of inner-city objects): *Fairy Godmother's Potion Factory;*

- helonyms** (names of swamps): *Shrek's swamp;*

- erhonyms** (names of institutions, establishments, shops): *"Poison Apple";*

- **Pharmaconyms** (names related to medical preparations, drugs, vaccines and other means for the treatment of humans and animals): *Toad stool softener, Elfa seltzer, Hex lax, "happily ever after", "beauty divine"*;
- **Hastronyms** (names of dishes, drinks, seasonings, etc.): *Renaissance wraps, Curly fries, Taco, Monte cristo sandwich*;
- **Titulonoms** (names of positions, titles): *king, queen, princess, sergeant*;
- **Mythonyms** (elements of myth and related stories (fairy tales, legends), proper name of the object or subject appearing in them): *Fairy godmother*;
- **Musiconyms** (names of compositions, genres, musical groups, names of musicians): *The fancy pants club band (Shrek's joke)*.
- **Chrononyms** (names historically important for humanity or a specific community of a period of time): *Renaissance*;
- **Ludonyms** (names of games, entertainment and amusements): *"Jenga", "Parcheesi", "Go Fish", "Crazy Eight", "Operation", "Hangman", "Twister"*;

Such a classification will help in the analysis of the onomastic space of the work and better reveal the theme of the work.

The main functions of these onyms, as literary and stylistic units, are to help the target audience understand the text adequately, create a subtext or influence it, and accelerate the reader's immersion in the world invented by the author.

As mentioned previously, all proper names are intimately connected to the main characters' identities and personalities. The author uses names to unveil the characters' traits, just as they do through their dialogues. These two elements are interlinked.

As indicated before, Shrek's name is both memorable and suggestive. The name, resembling "shriek," initially creates the impression of a menacing character. However, it defies these expectations as Shrek's endearing and unconventional character becomes apparent. The speech of a character with such a name should be

a little strange, interesting and unusual. Shrek's manner of speaking is characterized by the use of informal language. When comparing "Shrek" with "Shrek-2," it becomes evident that in the sequel, Shrek employs even more informal language than in the original. In the first film, he utilizes phrases like "hang on," "hold the phone," and contractions such as "yankin'," "ya'," and "doin'." However, in the second movie, his vocabulary includes terms like "recon," "gonna," "gee," "buddy," "barge in," and "fella," among others.

Mike Myers, the renowned actor, provided the voice for Shrek, imbuing the character with an Irish accent. Shrek's range of emotions includes anger, frustration, pity, irony, inquisitive tones, and at times, even sarcasm. This green ogre is anything but ordinary. Despite being initially portrayed as a creature that frightens people and supposedly makes clothing from their skin, shaves their livers, and extracts jelly from their eyes, Shrek ultimately reveals himself as a remarkably sensitive, loving, and devoted husband and a loyal friend who consistently supports his loved ones. Shrek's transformation challenges conventional beliefs about monsters and challenges preconceived notions of what is considered evil.

Shrek's Irish accent perfectly complements the purpose of his name. He pronounces [ʌ] instead of [æ], [ə] and is using [p] instead of [a:]. Besides, Shrek often stresses words or word groups emphatically without retardation of the tempo of the speech. In the script such words are represented graphically by means of graphemes.

E.g.: (10) *"The kingdom of Far Far Away, Donkey. That's where we're going. FAR... FAR. away..."* (SHR, URL).

In the film itself these stresses are mostly represented by "shriek" intonation.

Fiona's name carries an air of royalty, reflecting her role as a princess. The name evokes notions of femininity and elegance, providing a foundation for her character growth and change. Fiona is portrayed as a resilient and self-reliant woman who harbors hidden aspects. She possesses both combat abilities and a royal lineage, yet her most significant revelation unfolds as the movie progresses. Fiona symbolizes the importance of family values and unwavering dedication.

Cameron Diaz lent her voice to bring Fiona to life in the film. Fiona is a beautiful princess hailing from the kingdom of Far Far Away, described as a "a fiery red head... from a dragon guarded castle, surrounded by hot boiling lava". She holds a strong belief in true love and Prince Charming but surprises everyone with her ability to engage in combat reminiscent of Matrix-style action. Contrary to our assumptions, she marries an ogre and undergoes a transformation to become one herself. Regarding her speech, Fiona's pronunciation aligns with that of a native English speaker:

(11) *"So, Shrek, I pray that you take this favor as a token of my gratitude"* (SHR, URL).

*[sɔu 'fræk ai 'prei ðæt ju: 'teik ðis 'feivə æz ə 'tɔukn əv mai 'grætɪtju:d].*

Regarding Fiona's language, in "Shrek," she uses a formal and somewhat antiquated form of the English language, occasionally employing words like "thy" and "thee." These archaic terms can present translation challenges. Among the brightest examples there is this from the first "Shrek" cartoon:

(12) *"Fiona: You did it, you rescued me! You're amazing, you're wonderful, you're... a little unorthodox, I'll admit, but thy deed is great and thy heart is pure. I am internally in your debt"* (SHR, URL).

To translate belles-lettres, including Old English vocabulary, into Ukrainian, translators employed the Ukrainian literary language:

(12) *"Фіона: Ви зуміли! Ви мене врятували! Ви – диво, ви – чудесний, ви... трохи небанальний, визнаю це, але... Твій подвиг величний і серце твоє чисте. Я перед вами в вічному боргу"* (ШР, URL).

The name of the donkey is refreshingly simple, reflecting his straightforward and humorous character. It sets up a comedic contrast with Shrek, underscoring their unique personalities. Donkey is a humorous and chatty donkey, ever eager to assist Shrek in any escapade. He possesses the unique skill of speech and is always prepared to voice his thoughts. Throughout the movie, Donkey maintains his memorable role as a source of comic relief.

Donkey is brought to life with voice acting from Eddie Murphy, an African-American actor who frequently uses African-American Vernacular English. Donkey is a loquacious character, speaking rapidly with a touch of verbal exuberance, often managing to utter a hundred words in a mere second. He sings, hums, and conveys his emotions promptly as they arise – that's the essence of Donkey. When discussing his speech patterns, it's worth noting that it's quick, characterized by contractions, and carries the distinct flavor of African-American Vernacular English. Donkey's primary vocabulary consists mainly of slang. The first movie uses slang sparingly, the prevailing language is informal and conversational, second movie uses much more slang. So, some examples can be provided:

(13) *They ain't nothin' but a bunch of little dots*” (SHR, URL).

(13) *Друзяко, та то просто купа маленьких крапочок*” ((ШП, URL).

(14) Donkey! (SHR, URL).

(14) *Yes, roomie?*” (SHR, URL).

(14) *Віслюче!* (ШП, URL).

(14) *Так, друже?*” (ШП, URL).

To translate slang, translators used lexical compensations and equivalent variants of Ukrainian slang.

The character Puss in Boots is introduced with a name that cleverly blends different qualities. "Puss" suggests adorableness, like a cute kitten, while "in Boots" adds an adventurous and daring element. This name mirrors his delightful yet bold personality. He's a magical cat who becomes part of Shrek and Donkey's team in the film. Puss in Boots is famous for his grace, expertise, and his constant wearing of boots. He sports a Spanish accent and captures the audience's affection with his charisma.

Puss is wired for sound by the famous actor Antonio Banderas, who speaks a great Andalusian accent. The interesting point is that for the citizens of Latin America Antonio rewired this part with Castilian accent, which is more understandable for them and the jokes are more funny. Puss in Boots, the killer of the forest ogres from the fairy tale by Sh. Perro is periodically swearing in Spanish

and changes from the killer into a fluffy creature with big eyes. The phonetic peculiarity of Puss's speech is that he speaks with the Spanish accent.

Puss's speech is stylistically marked as far as phonetics and pronunciation are concerned. When talking about the lexis Puss uses, here the barbarisms must be definitely mentioned. Through the whole cartoon Puss uses Spanish words:

(16) “*Puss. The rich king? Si*” (SHR, URL).

(15) “*Puss. No **problemo**, boss. In one of my nine lives I was the great cat burglar of Santiago de Compostella!*” (SHR, URL).

(7) “*Puss. **Senor!** To make the effects of this potion permanent the drinker must obtain his true love's kiss... by midnight*” (SHR, URL).

In the Ukrainian translation, these barbarisms were preserved, only sometimes replaced by other words closer to the Ukrainian audience, or emphasized the desired effect with intonation during dubbing.

Thus, proper names play a crucial role in defining traits and distinguishing individuals, locations, and occurrences. They can signify a character's nationality, cultural background, religion, or other significant attributes.

## CONCLUSIONS TO CHAPTER 2

In conclusion, the exploration of fairy tales, both in their original literary form and as translated texts in various media like cartoons, reveals a rich tapestry of cultural expression and linguistic challenges. Fairy tales, as literary works, serve as windows into the collective psyche and cultural ethos of societies. They are not mere stories but intricate narratives deeply rooted in the historical, social, and moral fabric of their origins. Through imaginative elements, they convey both the enchanting and the pragmatic aspects of life. Translating these works demands a profound understanding of the source culture, careful preservation of linguistic and cultural nuances, and the ability to convey hidden meanings and symbolic imagery.

Moreover, fairy tales often find new life in animated adaptations like cartoons. This transition from the written word to visual storytelling brings its own set of challenges. Translators must consider not only linguistic elements but also the visual and auditory aspects of the medium.

"Shrek 2" is a delightful animated film that blends humor, satire, and cultural references to create a multi-layered experience for audiences of all ages. Directed by Andrew Adamson, Kelly Asbury, and Conrad Vernon, this sequel to the original "Shrek" film continues to entertain and captivate viewers. Through its clever character naming, linguistic humor, and cultural parodies, "Shrek 2" offers a unique take on classic fairy tales while also providing insightful commentary on contemporary culture. It's a film that not only brings laughter but also encourages audiences to look deeper into the world of animated storytelling, making it a timeless classic in the realm of animated cinema.

## **CHAPTER 3. THE INFORMATIVENESS OF ONYMS IN “SHREK 2”: METHODS OF TRANSLATING**

### **3.1 The main problems of rendering fairy tales**

The examination of foreign proper names occupies a prominent and vital position in the field of linguistics. Proper nouns, also known as onyms, encompass names assigned to particular entities, individuals, or geographic locations, and they represent a high-frequency category within the lexicon of any language. Consequently, ensuring the accurate and faithful rendition of these names during the processes of translation and borrowing is of utmost significance. It is imperative to acknowledge the profound impact that precise onym translation or adaptation can have on the effectiveness of cross-linguistic communication, textual cohesion, and cultural preservation.

The challenge in translating proper names arises from their distinct role in communication. This unique role necessitates a specific approach to the handling of onomastic vocabulary, which differs from the treatment of other types of lexical units [48].

The topic of translating onomastic elements presents itself as a pressing challenge in contemporary translation studies, particularly when considering the realm of cinematography. In the context of modern cinema, a significant objective is to craft characters that leave a lasting impression on the audience, evoking specific associations and fostering memorability. This places a considerable responsibility on the process of translating names and titles into Ukrainian, as the translations must strive for more than mere equivalence; they must also ensure comprehension and resonance with the Ukrainian viewers. Achieving this requires a careful balance between faithful linguistic adaptation and effective audience engagement. Moreover, it underscores the dynamic role of translation in bridging the gap between cultures and fostering a deeper connection between cinematic narratives and their diverse audiences.

Translating proper names in literary texts serves the purpose of achieving effective communication and functional efficiency. While it is acknowledged that

this category of vocabulary poses significant challenges when undergoing translation into a foreign language, ensuring equivalent translations remains essential for producing a comparable impact on the reader. Even though proper names are categorized as "non-equivalent vocabulary," it should be noted that this does not imply they cannot be translated at all.

The process of translation is a rather complex activity, especially when the author uses different artistic means and a kind of unique style, which the translator has to reproduce in the source text. A special obstacle is the translation of proper names, in particular those that have a specific function, such as allusiveness or eloquence, vivid imagery. In order to preserve the adequacy of the translation and all communicative norms, the translator uses lexical and grammatical transformations and can choose a strategy of foreignization or domestication in order to reproduce the author's style and convey the idea of the work to the reader. In addition, onyms can be part of a pun, and therefore often require an additional search for deciphering information using the context.

According to A. H. Hudmanyanyan, there are five ways of including foreign proper names in the text:

- 1) transplantation – inclusion of a word with the original spelling;
- 2) adding certain notes;
- 3) transliteration;
- 4) practical transcription;
- 5) direct translation. [12, ст. 19]

The scientist considers the first two methods unacceptable for the transfer of foreign proper names by means of Ukrainian graphics.

M. V. Berezhna in her work singles out methods of morphogrammatic modification (practical transcription / transliteration), semantic explication (commentary translation), limitation of variability [3, ст. 63].

Scientists tentatively divide the translation of a film as a creolized type of text into two stages: pre-translation and translation. At the pre-translation stage, the translator works with the analysis of the video series according to certain principles

that are used during the actual translation stage, for example, the principle of seriality (familiarization with the film translations of the names in the past films of the named series, in this case – familiarization with the Ukrainian variants of the names of the characters that were present in the first film "Shrek") [10, ст. 94].

Conversely, the process of character or object analysis stands as a pivotal component in the comprehensive groundwork leading to effective translation. In translation, the task extends beyond the mere act of labeling a character; it entails a meticulous exploration of every facet that defines that character or object. This intricate analysis is imperative for conveying the name or title with the utmost precision, considering factors such as the character's alignment with the light or dark side, distinctive attributes, and any other traits that contribute to the character's uniqueness. The translator's role in this context goes beyond linguistic accuracy; it encompasses the nuanced art of ensuring that the translated name resonates harmoniously with the character's essence and the broader narrative, thereby enhancing the viewer's immersion in the cinematic experience. This multi-dimensional approach reflects the translator's dexterity in capturing both the textual and contextual intricacies, enriching the overall quality of the translated content.

Researcher O. Hrekov believes that there are four main official versions of the translation:

- 1) leave the onym as it was in the original language (most often with those onyms whose name is written in Latin);
- 2) transcribing an onym (according to the current rule of transcribing from a certain language as a translation transformation);
- 3) transliteration (however, this practice is used less and less, it is used only in the absence of graphic means of displaying transcription in the language);
- 4) translation of the onym (if it is an onym, the understanding of the meaning of which depends on the understanding of the text) [9, ст. 97].

The translator must accurately reproduce the names and titles, following the style in which the translation is carried out.

Proper names are a quintessential representation of non-equivalent lexical items, and as such, their translation within a literary context invariably serves the purpose of optimizing communicative functionality. This category of vocabulary poses a particularly intricate challenge for translators, primarily owing to its inherent resistance to transformation. However, it's essential to underscore that the ultimate goal in translating proper names lies in attaining the zenith of communicative efficacy. Consequently, it becomes evident that while these linguistic entities present formidable hurdles for translators, striving for an equivalent translation is a fundamental necessity, albeit an arduous one, in the pursuit of ensuring effective communication within the literary text. Therefore, proper names are most often transmitted using translational transliteration and transcription; descriptive translation etc.

Translators are faced with the problem of translating onyms due to the need to reproduce in the translation text a semantically filled name that has a certain internal form, historical and cultural allusiveness and imagery. If two languages are based on the same system of letters, in this case the proper name can be transmitted by completely preserving its spelling in the original [48, ст. 262]. However, when it comes to Ukrainian and English, this method is unsuitable, because these two languages have different systems of letters.

It is advisable to use the following methods of conveying a proper name:

- 1) the method of selecting a functional analogue (the linguistic unit of the original is conveyed by a lexical unit of the translation language, which has the intention to evoke similar emotions in the viewer of the Ukrainian tape as in the viewer of the original tape);
- 2) the method of selecting a semantic neologism (use of a new word or word combination, which was invented by the translator and allows to convey the semantic content of the original linguistic unit);
- 3) descriptive translation (transmitting the meaning of a word using a more or less common explanation in cases where it is impossible to find an analogue in the language of translation).

The most important task facing the translator when transferring onyms, especially eloquent ones, is to "invent" an equivalent. Achieving this goal is a complex process that requires the translator not only to have thorough knowledge of the original and translation languages, but also background knowledge and imagination. Pretentiousness and unreliability in the translation of proper names lead to the loss of the style and color of the work, and the translation no longer affects the viewer in the same way as the original. However, one cannot do without transformations. Proper names belong to the category of onomastic realities, that is, the main tool of the author of the film is names and onyms, which not only correspond to the peculiarities of the genre, but also represent a "hint" for the viewer.

Canadian linguists and translation experts Zh.-P. Vine and J. Darbelne call adaptation one of the methods of translation. It is used in cases where the original situation does not exist in the translation language and must be conveyed through another situation that the translator considers equivalent [62, сr. 352]. But according to researcher A. Yakymchuk, the translation strategy of domestication is the most successful, in other words, replacing specific cultural elements of the derived text with elements of the addressee's culture. She calls this strategy "adaptation to the target audience" [49].

But at the same time, scientists have not reached a consensus regarding the classification of methods of translating proper names due to the specifics of different genres of films. In conducting a study of the transfer of English onyms into the Ukrainian language, the following most used methods of translation were identified: selection of traditional counterparts (equivalents), transliteration (transmission of signs of one language with corresponding letters of another), transcription (transmission of sounds of the original language with corresponding signs of the source language), mixed transcoding (combination of transliteration and transcribing in accordance with the requirements of the target language), adaptive transcoding (transmission of a slightly adapted grammatically or phonetically adapted word form in the source language to the target language), tracing (literal translation with the aim of preserving the original semantics), transposition (selection of an analogue

that is as understandable as possible to the Ukrainian-speaking viewer), semantic explication (use of an additional explanation, which is not in the original, for clearer understanding by the Ukrainian-speaking recipient).

The animated film Shrek was dubbed in 2006 by the Ukrainian studio "Postmodern Postproduction" (then the studio operated under the brand "Pteroduction Sound") on the order of the TV channel "ICTV". However, in 2017, a new dubbing of this tape was released, commissioned by the TV channel "TET". The Shrek 2 part studied in the work was officially presented in cinemas in Ukraine on August 19, 2004, but there is no information about the first translation into our language. Although, there is information that the cartoon was dubbed by the studio "Tak Treba Production" on the order of the national online cinema "Sweet.tv" in 2021.

The most popular translation transformations used when rendering Shrek cartoons, in particular Shrek 2, are: transcoding, loan translation, descriptive translation, and actual translation.

In addition, when translating onomastic realities in cartoons into other languages, in addition to formed traditions and established rules, subjective factors always play a significant role. Among them is the influence of individual translation style and a number of objective factors that should always be taken into account. Among them are the following:

- a) the principle of euphony;
- b) preserving the identity of the name (correct identification of variants of the same name);
- c) adaptation of the name to the grammatical system of the host language;
- d) consideration of national and linguistic affiliation;
- e) the ability of the name to form words (the proper name must acquire the ability to form derived words);
- f) consideration of historical tradition;
- g) taking into account the components of the meaning of the name, which reflect the character of the hero;

h) taking into account the specific pragmatics of the task [49].

It is worth noting that the three most popular methods of transmission are used for the translation of onyms - transcription, transliteration and tracing. At the same time, the final choice of the equivalent remains with the translator and in most cases is determined by the following factors: the tradition of transmission, the pragmatic and communicative purpose of using proper names, the correlation of the morphological, phonetic and graphic norms of the languages between which the translation is carried out, etc.

### 3.2 Onyms in Shrek 2 as cultural references

Like its predecessor, Shrek 2 also acts as a parody film aimed at adapted children's fantasy (mostly adapted by Disney). Literary scholar Professor Simon Dentith defines parody as "any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice" [56, ст. 9]. Many actions of the heroes and even their own names often have hidden meaning in "Shrek". As in other DreamWorks animated films, there are also allusions to American popular culture.

One of the clever aspects of Shrek 2 is its ability to simultaneously entertain children with its colorful characters and humor while offering a deeper layer of satire that adults can appreciate. The film takes well-known fairy tale characters and puts them in unconventional situations, offering a fresh perspective on age-old stories. For example, the character of Puss in Boots, a swashbuckling feline, is a witty take on the classic fairy tale cat, but also a playful nod to Zorro, the iconic masked hero from American film.

Furthermore, Shrek 2 doesn't solely depend on character parodies for its humor and social commentary. It adeptly employs satire to lampoon numerous facets of celebrity culture, consumerism, and the media. The kingdom of Far Far Away, with its extravagant Hollywood-inspired lifestyle, operates as a poignant commentary on materialism and the obsession with celebrity.

Apart from the layers of satire and parody, Shrek 2 upholds DreamWorks' tradition of incorporating pop culture references and subtle inside jokes that may go unnoticed by younger viewers. These references introduce an additional layer of humor tailored to adult audiences, ensuring that the film is entertaining for viewers of all age groups.

Cultural allusions in the film Shrek 2 do not sound in the words of the characters and are not clearly spelled out in the text. That is, these proper names do not appear on the screen and in the conversations of the characters. However, they can be seen in various scenes throughout the film, thanks to which the necessary proper name will appear in the minds of the audience. An allusive proper name

denotes a certain person and causes a number of associations that lead the reader to the original image [33, ст. 8]. If the author creates a vivid character, then later, when he is remembered, the features inherent in the character appear in the mind of the audience, which were remembered by the viewer, for example, appearance, actions, character traits, thoughts, a peculiar model of speech, etc.

Among the most noticeable cultural allusions in *Shrek 2* can be highlighted:

## 2. The Little Mermaid

The movie opens with Shrek and Fiona relishing a romantic beachside picnic during their honeymoon. Their idyllic moment takes an unexpected turn when a colossal wave engulfs them, and as it recedes, Fiona is nowhere to be seen. In her place, Shrek finds himself clutching a mermaid bearing a striking resemblance to Ariel from Disney's "The Little Mermaid." Fiona, upon witnessing this, becomes incensed. She seizes the mermaid by her tail, swings her around a few times, and ultimately tosses the Ariel doppelgänger back into the sea. In the depths, the mermaid character is instantly besieged by two sharks, one of which strikingly resembles the iconic Great White shark from Steven Spielberg's 1975 masterpiece, "Jaws".

## 3. Lord of the Rings

The scene in "Shrek 2" where Shrek inadvertently slides the ring onto Fiona's finger bears a distinct reference to a parallel moment in "The Lord of the Rings: The Fellowship of the Ring," where the ring is thrown, and through a magical twist of fate, it lands on Frodo's finger.

Furthermore, in the heartwarming wedding scene in "Shrek," the disappearing ink on Shrek and Fiona's rings directly alludes to the iconic One Ring from "The Lord of the Rings." These rings share commonalities—they are both made of gold, feature identical fonts, and employ the concept of disappearing text. However, the key difference lies in the inscription: Shrek and Fiona's rings bear the words "I Love You".

Although drawing a connection between the symbolism of marriage and the dark allure of the seven magical rings from "The Lord of the Rings" may seem like

a bit of a stretch, the world of "Shrek" is known for its abundance of references and chaotic humor. Viewers could find themselves dissecting the meaning behind this parallel for quite some time.

#### 4. Spider-Man (upside down spider-man kiss)

This scene in the movie is rather direct and depends more on visual elements than spoken words to communicate its message. Shrek ends up caught in a hunter's snare, dangling upside-down from a tree by his ankle. In the process, his face gets smeared with mud, forming a mask over his eyes that calls to mind a famous superhero known for concealing his identity, specifically Spider-Man.

When Fiona approaches Shrek and shares a kiss with him in this peculiar situation, the cinematic parallel to Spider-Man becomes evident. Shrek's mud-created mask resembles Spider-Man's iconic mask, and the young couple shares an intimate moment despite being in gravity-defying positions.

It's worth noting that, unlike the original Spider-Man storyline where Peter Parker's true identity is concealed from Mary Jane, Fiona already knows who Shrek is when they share this kiss. This adds a unique twist to the comparison between Shrek and the superhero, as their dynamics differ in this particular scene.

#### 5. King Charles

This particular pop-culture reference is exceptionally conspicuous but often overlooked within the context of one of the standout scenes featuring the Fairy Godmother in "Shrek 2." Her introduction musical number in the film is a memorable moment where she sings about fulfilling every one of Fiona's desires. In the song, the Fairy Godmother touches on various subjects, including obscure dog breeds and cellulite, and even channels the concept of bringing furniture to life, akin to the enchanted objects in "Beauty and the Beast."

However, the franchise takes a further step into real-world satire when the Fairy Godmother sings about transforming Fiona into "the kind of gal the prince would date." This moment places Fiona in front of a vanity mirror with an image of Prince Charles, who is now the reigning monarch in the United Kingdom.

#### 6. The Sir Justin poster on Fiona's wall

If we consider *Far Far Away* as a clear parody of Hollywood, which is a reasonable assumption given the city's unmistakable resemblance to the Hollywood Hills sign, it follows that even teen pop icons get the satirical treatment. For instance, within Fiona's childhood bedroom, Shrek discovers a hand-drawn poster depicting the boy band sensation Justin Timberlake, humorously titled as "Sir Justin."

Considering that the movie was released in 2004 and Justin Timberlake had embarked on his solo career with the album "Justified" in 2002 after leaving the popular boy band NSYNC, the title "Sir Justin" in the context of Hollywood satire seems fitting for his role in the entertainment world.

#### 7. The Wizard of Oz

"Shrek 2" actually includes several nods to the 1939 MGM classic, "The Wizard of Oz":

- When Shrek disembarks from the carriage in *Far Far Away*, he quips, "We're definitely not in the swamp anymore." This is a playful reference to Dorothy's famous line in "The Wizard of Oz" when she first arrives in Munchkinland: "Toto, I've got a feeling we're not in Kansas anymore."

- The entrance of the Fairy Godmother in "Shrek 2" is depicted with her encased in a bubble, mirroring how Glinda the Good Witch made her grand entrance in "The Wizard of Oz."

- In the background of "The Poisoned Apple" scene, observant viewers can spot the talking apple trees, which harken back to the ones that caused trouble for Dorothy and the Scarecrow on their journey to Oz, even appearing to engage in an arm-wrestling match.

- When Donkey gets caught in the rain, he humorously exclaims:  
(9)"*I'm melting! I'm melting!*" (SHR, URL).

This is a direct reference to the iconic moment when the Wicked Witch of the West meets her demise in "The Wizard of Oz."

These clever references in "Shrek 2" pay homage to the classic film while adding a humorous and satirical twist to the familiar moments from "The Wizard of Oz."

#### 8. LA / Hollywood references

When Shrek, Fiona, and Donkey reach Far Far Away in "Shrek 2," the film's level of satire takes off dramatically. It cleverly incorporates various Southern California landmarks and elements associated with Californian culture.

- One notable example is the "Fairy Godmother" billboard they pass by, which closely mimics the style and pose of the well-known "Angelyne" advertisements that are iconic in Hollywood. "Angelyne – is a Tinseltown legend in her own mind. A bosomy blonde who paid out a small fortune a few years back for a series of billboards. With the hope that this elaborate PR effort would somehow kick-start her career. It didn't." [27]

- Beverly Hills Sign: Dreamworks Animation sought permission from Beverly Hills to parody its iconic shield-shaped sign. This is why the film includes an end credit that acknowledges that the "BEVERLY HILLS SHIELD DESIGN" is a registered trademark of the City of Beverly Hills.

- Bob's Big Boy: The film pays homage to the beloved Burbank eatery, Bob's Big Boy, by slightly altering its exterior and renaming it as "Friar Fat Boy's."

- Hollywood Bowl: The historic Hollywood Bowl, a prominent Southern California architectural landmark, makes a cameo appearance in the background during the Fairy Godmother's musical number in "Shrek 2's" Royal Ball sequence.

- Hollywood Sign: In the movie, an enormous sign reading "Far Far Away" is perched high on a hillside above King Harold and Queen Lillian's castle, reminiscent of the "Hollywood" sign. To use this trademarked image, the film includes a credit statement buried deep in its credits, noting that "The Hollywood Sign" is used with the permission of the Hollywood Chamber of Commerce.

- Rodeo Drive: The upscale shopping district in Beverly Hills, Rodeo Drive, serves as the inspiration for Far Far Away's main street. In this sequence, viewers can spot spoofs of Hollywood icons, including:

- Maps to the Stars Homes: In the world of "Shrek 2," you can purchase a map to the Fairy Tale Stars' Homes, providing precise directions to the residences of characters like Cinderella and Rapunzel.

- Sacks Fifth Avenue: Parodied as Saxxon Fifth Avenue, this is where the elite of Far Far Away shop for their clothing before embarking on adventures.

- Starbucks: Transformed into Farbucks, a place where Fairy Tale residents can indulge in lattes.

- Stretch Limos: In Far Far Away, these become stretch carriages, oversized horse-drawn vehicles that allow the celebrity elite to make grand entrances.

- Versace: Reimagined as Verachery, this shop specializes in top-tier archery gear and attire.

- These references and parodies add layers of humor and cultural commentary to "Shrek 2," contributing to its satirical take on contemporary Hollywood and Californian lifestyle.

In summary, "Shrek 2" emerges as a remarkable showcase of animated satire and parody, skillfully catering to the amusement of audiences spanning generations. It artfully weaves a tapestry of cultural allusions and iconic cinematic references, delivering a delightful and frequently comical perspective on timeless fairy tales and the ever-evolving landscape of modern pop culture. This film manages to maintain its appeal by offering a unique blend of humor and commentary that resonates with both children and adults alike, solidifying its status as a classic in the realm of animated cinema.

The film masterfully weaves these allusions into its narrative, creating a multi-layered experience that appeals to viewers of all ages. From the clever nods to "The

Little Mermaid" and "The Lord of the Rings" to the playful references to Spider-Man and Prince Charles, "Shrek 2" is a treasure trove of satire and homage.

The film's inclusion of hidden cultural allusions that may not be explicitly stated but are subtly embedded in its scenes adds an extra layer of depth for those keen enough to spot them.

### **3.3 Translation transformations of proper names used in “Shrek 2”**

M. Pienemann emphasizes that translation extends beyond mere word substitution, characterizing it as an art form [64, ст. 62]. The issue of non-native onyms, which holds practical significance, has long piqued the interest of researchers and holds a prominent position in the field of linguistics. The inclusion of foreign vocabulary in a text is not only valid but also essential. R. Heylen underscores that every text conveys a distinct ideology and reflects the perspective of the original author, serving as a means for expressing their worldview [60, ст. 3].

In general, researchers distinguish 4 ways of transferring onyms from English to Ukrainian [12]:

- 1) transcription – transmission of the sounds of the original language with the corresponding signs of the source language;
- 2) practical transliteration – accurate transfer of signs of one language into corresponding signs of another;
- 3) tracing is a literal translation with the aim of preserving the original semantics as much as possible;
- 4) transposition – replacement of an element with an analogue adapted for the target audience.

Translating onyms within a literary text is consistently driven by the objective of achieving effective communication and functionality. Within this context, the issue of translating non-equivalent vocabulary becomes pertinent. Although non-equivalent vocabulary, particularly onyms, presents a significant challenge, striving for the highest level of efficiency necessitates finding equivalent translations for them. The terminology "non-equivalent vocabulary," specifically referring to onyms, should not be misconstrued as implying that the translation of these words is unattainable. The communicative-functional approach to handling non-equivalent vocabulary takes into consideration the distinctive characteristics of proper names. Typically, proper names are rendered through translational methods such as transliteration and transcription, descriptive translation, and straightforward translation techniques.

Thus, in accordance with the approaches to the translation of proper names suggested by A. H. Hudmanian (Гудманян, 2000, p. 26), I. V. Korunets (Корунець, 2003, pp. 92-112), V. I. Karaban (Карабан, 2004, p. 282), O.O. Selivanova (Селіванова, 2012, p. 137), S. Bassnet (Bassnet, 2002, pp. 67-73), and P. Newmark (Newmark, 1988, p. 214) the following translation methods have been applied:

**Transcoding** – “the method of translation when the sound and graphic form of the source language (SL) word is transmitted by means of the alphabet of the target language (TL)” [22, ст. 282]. Transcoding is divided into four types as well:

a. **Transcription** – “conveying the sound form of the word of the SL with the letters of the TL” [22, ст. 282].

(17) “*What's that, Cedric? Right! Coming*” (SHR, URL).

(17) “*Що ж таке, Седріку? Іду!*” (ШП, URL).

(18) “*Shrek, stop it! Everything's gonna be...*” (SHR, URL).

(18) “*Шреку, досить! Нас точно чекає...*” (ШП, URL).

(19) “*I can hardly believe that, Lillian*” (SHR, URL).

(19) “*Що ти кажеш, Ліліан?*” (ШП, URL).

The sound form of this lexical unit is reproduced in the translation by graphic means of the target language in each of the above mentioned examples.

b. **Transliteration** – “the transformation by means of which the word of the original language is transferred by the letters of the translation language” [37, ст. 11].

(20) “*Just leave the bottle, Doris*” (SHR, URL).

(20) “*Лишай пляшку, Доріс*” (ШП, URL).

(21) “*I think, Harold, you're taking this a little too personally*” (SHR, URL).

(21) “*Гарольде, ти занадто вразливий*” (ШП, URL).

The translation in both examples reproduces the graphic form of the proper name of the SL, using the alphabet of the TL.

(22) “*I know it would mean the world to Fiona*” (SHR, URL).

(22) “*Для Фіони це дуже важливо*” (ШП, URL).

In this sentence, there is also a literal imitation of the word form of the original. In addition, the descriptive translation of the phrase "*it would mean the world*" was also used when translating the sentence itself. While this method does help reduce inconsistencies, letter-by-letter transliteration doesn't always capture the original language's pronunciation accurately. Additionally, the resulting translation may not always be user-friendly for Ukrainian speakers.

In accordance with the definition currently in use, descriptive translation entails is "the use of a description to translate a term or a phrase in the source by characterizing it instead of translating it directly" [55, с. 142]. Nevertheless, alternative perspectives on descriptive translation exist. For instance, certain sources define the concept based on its social functions [55]. As Bazzi clarifies, Descriptive Translation can be recognized as a tool that "is used to present faithfully the values, the hegemonic views or ideological positions of the target text participants" [53, с. 201].

The translator conveyed the indicated phrase through the description of its meaning - "*дуже важливо* ", so it is a descriptive translation.

c. **Mixed transcoding** is "preferable usage of transcription with transliteration approaches" [22, с. 282].

(23) "*Hansel and Gretel? No!*" (SHR, URL).

(23) "*Гензель і Гретель? Ні!*" (IIP, URL).

A component "Gretel" of a proper name has been transliterated. Another component "Hansel" is transcribed in translation. One lexical element reflects the sound form of the SL, another lexical element reproduces the graphic form of the SL using the TL graphic means. Moreover, a method of domestication was used in both words, as we add letter «ь» in the end to make it sound in more Ukrainian way.

(24) "*I need a Monte Cristo Sandwich now*" (SHR, URL).

(24) "*Каву і сендвіч «Монте Крісто» хутко!*" (IIP, URL).

One part of the proper name, "Monte Cristo," has been rendered through transliteration. Meanwhile, the other part, "Sandwich," has been conveyed through transcription in the translation. This linguistic approach involves mirroring the

phonetic structure of the source language (SL) with one lexical element and replicating the visual or written form of the SL using the graphic resources of the target language (TL) with another lexical element too.

d. **Adaptive transcoding** is the adaptation of the SL word to the phonetics or grammatical structure of the TL.

For example:

(25) “*Have Fiona drink this and she'll fall in love with the first man she kisses, which will be Charming*” (SHR, URL).

(25) “*Дай Фіоні випити це і вона покохає першого, кого поцілує. І це буде Чармінг*” (ШПР, URL).

The name “Charming” was adapted to the structure of the Ukrainian language by rendering the beginning letters unit –ch, producing sound [tʃ] with Ukrainian letter -ч, which produces the same sound. Moreover, the ending -ing is spelled as -інг (typical for the ukrainian language), although it should be transcoded as -інг.

e. **Loan translation** is applied in the translation of the following proper names:

(26) “*Snow White. A handsome prince. Oh, no ogres. Sleeping Beauty. No ogres!*” (SHR, URL).

(26) “*Білосніжка. Чарівний принц. Жодного людоджера. Спляча красуня. Жодного людоджера!*” (ШПР, URL).

In the above example, each underlined element is reproduced by semantic calque, i.e. translated word-to-word.

More examples include:

(27) “*Now, ye ogre, pray for mercy from...Puss... in Boots!*” (SHR, URL).

(27) “*А тепер, монстре, моли про пощаду...у Кота...в Чоботях!*” (ШПР, URL).

(28) “*Face it, Donkey! We're lost*” (SHR, URL).

(28) “*Визнай, Віслуче! Ми заблукали*” (ШПР, URL).

f. **Recognized translation** is the official or the generally accepted translation of any institutional term [63, ст. 89].

(29) “Yes, I’d like two Renaissance Wraps, no mayo...” (SHR, URL).

(29) “Дві перепічки Відродження, без соусу...” (ШП, URL).

In this example, the proper name “Renaissance” is reproduced in its traditionally established form in the TL.

(30) “Cinderella. “Lived happily ever after.” No ogres!” (SHR, URL).

(30) “Попелюшка. «І жили довго вони і щасливо» - жодного людожеря!” (ШП, URL).

In the above example, the name of the well-known princess Cinderella is also translated by a recognizable translation, because in the Ukrainian language this princess is called Попелюшка. In addition, it is also a kind of a loan translation with elements of domestication, because the English “cinder” can be translated into Ukrainian as “попіл”, and the diminutive suffix -ella is domesticated with the help of the Ukrainian -юшка.

It is worth adding that when translating the names in *Shrek 2*, the translators of the studio “Tak Treba Production” also used transformations that do not occur so often when translating proper names. Among them are generalization, addition and choosing near equivalent.

The first transformation to analyze is **addition**. It is “the translation of the SL with the help of more signs or words in the TL, due to the necessity of explaining the implicit information to the reader” [37, ст. 18]. Most often, this transformation is used to reveal the meaning of a word, equivalent for which doesn’t exist in the language of translation, to specify the meaning of a word, to explain realia, due to differences in grammar of two languages, or simply by the translator’s choice for example for emotional sentence enhancement, etc. A good example for this is the following sentence:

(31) “How do you explain Sergeant Pompous and the Fancy Pants Club Band?” (SHR, URL).

(31) “Тому прислали Сержанта Гламура і Оркестр імені Модних Штанів?” (ШП, URL).

In this sentence the transformation of addition is traced. In order to evoke in the Ukrainian audience the same emotional response that the SL sentence conveys, we used the word "імені" in the band name, which reinforces the comic situation. Moreover, it's just more typical for our language to use this word in orchestras names, if they're named after somebody.

**Generalization** of meaning is “replacing the notions with narrow meaning in the SL by the units with broader meaning in the TL” [11, с. 68]. The application of this transformation can be traced in the following example:

(32) “*Don't you want to tell me about your trip? Or how about a game of Parcheesi?*” (SHR, URL).

(32) “*Розкажете про поїздочку? Чи в карти зіграємо?*” (ШП, URL).

Parcheesi is a brand-name American adaptation of the Indian cross and circle board game Pachisi, published by Selchow & Righter and Winning Moves Games USA [70, URL]. It's not familiar to average Ukrainian audience, so the translator decided to use the word "карти" (cards), which are among the equipment for Parcheesi game. This decision is successful, as card games are more popular in our country to play with friends in the evening.

In addition, in the Shrek 2 text there are some typical only for English fairy tales phrases, which can cause a problem for translation. In this situation the best translator's decision will be to chose the closest Ukrainian equivalent. The example of such a solution can be observed in the following example:

(100) “*The Kingdom of Far, Far Away, Donkey. That's where we're going. Far, far - away!*” (SHR, URL).

(100) “*Віслуче, ми ідемо у Тридев'яте Королівство. Отже, воно дуже, дуже –далеко!*” (ШП, URL).

In the above mentioned sample the typical SL unit “The Kingdom of Far, Far Away” is translated by choosing a near equivalent, the popular Ukrainian fairy tales kingdom “Тридев'яте Королівство”. The images of two phrases are identical in meanings (both mean very, very far), hence the SL and TL units are near equivalents.

To sum up, the choice of translation method depends on factors like linguistic characteristics, cultural relevance, and audience comprehension. In translating the movie "Shrek 2," the studio "Tak Treba Production" employed various transformations, including transcoding (transcription, transliteration, mixed transcoding, adaptive transcoding), loan translation, recognized translation, addition, generalization, and choosing near equivalents, to ensure the text resonated with the Ukrainian audience. These transformations demonstrate the complexity and creativity involved in translating proper names to maintain meaning and cultural relevance across languages.

### CONCLUSIONS TO CHAPTER 3

In conclusion, Chapter 3 of the study explores various methods and strategies for translating onomastic units in the English-language authentic text "Shrek 2." It emphasizes the importance of not only achieving equivalence but also ensuring that the translations are understandable to the Ukrainian audience. The chapter discusses different translation techniques such as transliteration, transcription, foreignization, and domestication, highlighting the complexities involved in translating proper names.

The researchers mentioned in the chapter offer various approaches and classifications for translating onyms, and there is no one-size-fits-all method due to the diversity of film genres and linguistic challenges. The choice of translation method depends on factors like tradition, pragmatic goals, and linguistic norms.

Furthermore, the chapter introduces a comprehensive classification of onyms in "Shrek 2," including anthroponyms, zoonyms, toponyms, and various other categories. These onyms play a vital role in character development, world-building, and enhancing the narrative of the film.

The translation of proper names in "Shrek 2" involved a range of transformation methods, showcasing the artistry and complexity of the translation process. These methods included transcoding (transcription, transliteration, mixed transcoding, adaptive transcoding), loan translation, recognized translation, addition, generalization, and choosing near equivalents. Each method was strategically employed to ensure effective communication, cultural relevance, and audience comprehension in the Ukrainian version of the film. Translation is indeed an art form that requires creativity and linguistic expertise to convey the essence of the original work while adapting it to a new linguistic and cultural context.

## GENERAL CONCLUSIONS

In conclusion, this thesis has delved into the intricate world of translation transformations, with a specific focus on the adaptation of proper names in the context of the movie "Shrek 2." Through a comprehensive analysis of various translation methods, ranging from transcoding techniques such as transcription, transliteration, and mixed transcoding, to approaches like loan translation, recognized translation, addition, generalization, and choosing near equivalents, we have gained valuable insights into the multifaceted nature of translation. This research underscores the pivotal role that translation plays in bridging linguistic and cultural gaps, allowing stories and ideas to transcend borders. It has reaffirmed that translation is not merely a mechanical task but a creative endeavor that demands a deep understanding of language, culture, and the target audience. Furthermore, this study has illustrated that although obstacles such as non-equivalent vocabulary present ongoing challenges, the central objectives of translation continue to revolve around maintaining effective communication and safeguarding the core essence of the source text.

In a world that is progressively more interconnected and culturally diverse, the significance of translation in bridging gaps and enabling effective cross-cultural communication cannot be emphasized enough. This thesis stands as a tribute to the unwavering commitment and expertise of translators, whose tireless efforts often remain unsung as they toil behind the scenes. These language professionals play a pivotal role in guaranteeing that narratives, principles, and thoughts can transcend linguistic boundaries, allowing them to be embraced and understood by a global audience characterized by its rich diversity.

In closing, this research has shed light on the complexity, creativity, and significance of translation, and it is my hope that it contributes to the ongoing discourse on the art and science of translating in an ever-evolving global landscape.

In summary, this study emphasizes that employing translation strategies and effectively conveying the stylistic elements, notably proper names, within a text are crucial skills for any translator. The paramount objective for a translator is to achieve

translation adequacy. This entails having a deep understanding of the language, comprehending the principles governing alterations in lexical components, and applying these principles skillfully.

The prospect of further research is to study the peculiarities of the functioning of onyms in animated movies Shrek and ways of their rendering into Ukrainian.

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## РЕЗЮМЕ

Основними цілями магістерської роботи було дослідження номінативного поля онімів в англomовному автентичному тексті «Шрек 2» та його перекладах, а також опис їх ролі в художніх текстах, зокрема в анімаційному дискурсі; висвітлення труднощів, які власні назви можуть становити при перекладі. Проаналізувати та прокласифікувати власні назви, вжиті в оригінальному тексті «Шрека 2» та способи їх перекладу українською мовою. Розглянути методи та способи перекладу онімів, проаналізувати перекладацькі трансформації, використані при перекладі автентичного тексту «Шрека 2».

«Шрек 2», знятий Ендрю Адамсоном, Келлі Есбері та Конрадом Верноном, є продовженням надзвичайно популярного анімаційного фільму «Шрек». DreamWorks Animation випустила цей фільм у 2004 році, і він швидко отримав прихильність як від глядачів, так і від рецензентів. Розповідь про Шрека бере свій початок з книги Вільяма Стайга «Шрек!». Українську версію мультфільму, що розглянуто в роботі, випустила студія «Так Треба Продакшн». «Шрек 2» відноситься до жанрів анімації, комедії та пригод. Це анімаційний фільм, який не тільки розважає, але й має глибоке значення та сатиричний підтекст. Фільм поєднує в собі елементи сімейної комедії та фентезі, що робить його привабливим для глядачів усіх поколінь.

**Перший розділ** роботи містить теоретичні відомості про власні назви (оніми) в лінгвістиці, їх роль у художніх текстах і труднощі, які вони можуть викликати при перекладі. Було досягнуто висновків, що уявлення про те, що власні назви можна автоматично переносити з мови оригіналу в мову перекладу, є помилковим; переклад вимагає ретельного розгляду, щоб уникнути помилок і зберегти суть імен.

**У другому розділі** коротко описується об'єкт дослідження та висвітлюється класифікація власних імен на окремі групи онімів (анторопоніми, топоніми, музиконіми), хрематоніми тощо) та їхні особливості в досліджуваному тексті. Окреслено особливості перекладу текстів

анімаційного дискурсу, казок, що дають початок текстам мультфільмів. Переклад цих творів вимагає глибокого розуміння обох культур, ретельного збереження мовних і культурних нюансів, а також уміння передавати приховані значення та символічні образи.

**Третій розділ**, що висвітлює особливості перекладу тексту безпосередньо «Шрека 2», є своєрідним перекладацьким коментарем, у якому розглядаються особливості процесу перекладу: власні імена в досліджуваному тексті та їх культурні посилання, способи перекладу онімів (найчастіші: транслітерація, транскрипція, змішане транскодування, калькування, впізнаваний переклад тощо), використання інших перекладацьких трансформацій.

**Ключові слова:** *оніми, власні назви, мультиплікаційний дискурс, перекладацькі трансформації, проблеми перекладу, культурні посилання, «Шрек 2», переклад.*

## APPENDIX

№	Source Text	Target Text
1	<i>News is no good: Only don't blow up!</i>	<i>Новини погані: Тільки тримай себе в руках!</i>
2	<i>My dear, I love just sit with you and chew the fat.</i>	<i>Любий, я люблю просто сидіти з тобою і базікати.</i>
3	<i>It's not the same! I don't think you realize that our daughter has married a monster!</i>	<i>Це інше! Ти не розумієш – наша донька вийшла за монстра!</i>
4	<i>Oh, stop being such a drama king.</i>	<i>Не драматизуй!</i>
5	<i>Fine! Pretend there's nothing wrong! La, di, da, di, da! Isn't it all wonderful! I'd like to know how it could get any worse!”</i>	<i>Чудово! Вдамо, що все добре! Тра-ля-ля! Мені весело! Гірше вже не буває!</i>
6	<i>“Warning: Side effects may include burning, itching, oozing, weeping. Not intended for heart patients or those with... nervous disorders.”</i>	<i>Увага, серед побічних ефектів сербіж, печія, пронос, плаксивість. Не рекомендовано хворим на серце і особам з розладами психіки.</i>
7	<i>Señor? “To make the effects of this potion permanent, the drinker must obtain his true love's kiss by midnight.”</i>	<i>Сеньйоре! Набутий ефект може закріпитись тільки від поцідунку коханої...До опівночі.</i>
8	<i>Why is it always midnight?</i>	<i>Все до опівночі!</i>
9	<i>“I'm melting! I'm melting!”</i>	<i>Я тану!</i>
10	<i>“The Kingdom of Far, Far Away, Donkey. That's where we're going. Far, far - away!”</i>	<i>Віслуче, ми ідемо у Тридев'яте Королівство. Отже, воно дуже, дуже – далеко!</i>
11	<i>“So, Shrek, I pray that you take this favor as a token of my gratitude”</i>	<i>Тож, Шреку, я прошу, щоб Ви прийняли це, на знак моєї вдячності.</i>

12	<i>“Fiona: You did it, you rescued me! You're amazing, you're wonderful, you're... a little unorthodox, I'll admit, but thy deed is great and thy heart is pure. I am internally in your debt”</i>	<i>Ви зуміли! Ви мене врятували! Ви – диво, ви – чудесний, ви... трохи небанальний, визнаю це, але... Твій подвиг величний і серце твоє чисте. Я перед вами в вічному боргу.</i>
13	<i>They ain't nothin' but a bunch of little dots”</i>	<i>Друзяко, та то просто купа маленьких крапочок.</i>
14	<i>Yes, roomie?</i>	<i>Так, друже?</i>
15	<i>“No problemo, boss. In one of my nine lives I was the great cat burglar of Santiago de Compostella!”</i>	<i>Без проблем, босе. В одному зі своїх дев'яти життів я був великим котом-грабіжником Сантьяго-де-Компостела!</i>
16	<i>“The rich king? Si”</i>	<i>Багатий король? Сі!</i>
17	<i>“What's that, Cedric? Right! Coming.”</i>	<i>Що ж таке, Седріку? Іду.</i>
18	<i>“Shrek, stop it! Everything's gonna be...”</i>	<i>Шреку, досить! Нас точно чекає...</i>
19	<i>“I can hardly believe that, Lillian.”</i>	<i>Що ти кажеш, Ліліан.</i>
20	<i>“Just leave the bottle, Doris.”</i>	<i>Лишай пляшку, Доріс.</i>
21	<i>“I think, Harold, you're taking this a little too personally.”</i>	<i>Гарольде, ти занадто вразливий.</i>
22	<i>“I know it would mean the world to Fiona.”</i>	<i>Для Фіони це дуже важливо.</i>
23	<i>“Hansel and Gretel? No!”</i>	<i>Гензель і Гретель? Ні!</i>
24	<i>“I need a Monte Cristo Sandwich now.”</i>	<i>Каву і сендвіч «Монте Крісто», хутко!</i>

25	<i>“Have Fiona drink this and she'll fall in love with the first man she kisses, which will be Charming”.</i>	<i>Дай Фіоні випити це і вона покохає першого, кого поцілує. І це буде Чармінг.</i>
26	<i>“Snow White. A handsome prince. Oh, no ogres. Sleeping Beauty. No ogres!”</i>	<i>Білосніжка. Чарівний принц. Жодного людоджера. Спляча красуня. Жодного людоджера!</i>
27	<i>“Now, ye ogre, pray for mercy from...Puss... in Boots!</i>	<i>А тепер, монстре, моли про пощаду...у Кота...в Чоботях!</i>
28	<i>“Face it, Donkey! We're lost.”</i>	<i>Визнай, Віслуче! Ми заблукали.</i>
29	<i>“Yes, I'd like two Renaissance Wraps, no mayo...”</i>	<i>Дві перепічки “Відродження”, без соусу...</i>
30	<i>“Cinderella."Lived happily ever after." No ogres!”</i>	<i>Попелюшка. «І жили довго вони і щасливо» - жодного людоджера!</i>
31	<i>“How do you explain Sergeant Pompous and the Fancy Pants Club Band?”</i>	<i>Тому прислали Сержанта Гламура і Оркестр імені Модних Штанів?</i>
32	<i>“Don't you want to tell me about your trip? Or how about a game of Parcheesi?”</i>	<i>Розкажете про поїздочку? Чи в карти зіграємо?</i>
33	<i>“Donkey, what are you doing here?”</i>	<i>Віслуче, що ти тут робиш?</i>
34	<i>“Actually, Donkey? Shouldn't you be getting home to Dragon?”</i>	<i>Віслуче? Хіба тобі не треба додому, до Дракоші?</i>
35	<i>“Me and Pinocchio was going to catch a tournament, anyway, so...”</i>	<i>Ми з Піноккіо збиралися поганяти м'яча, тож...</i>
36	<i>“Maybe I'll see y'all Sunday for a barbecue or something.”</i>	<i>Зустрінемося в неділю, чи може іншим разом.</i>
37	<i>“You are hereby summoned to the Kingdom of Far, Far Away for a</i>	<i>Запрошуємо тебе на королівський бал, з нагоди твого весілля, який</i>

	<i>royal ball in celebration of your marriage at which time the King will bestow his royal blessing...</i>	<i>відбудеться у Тридев'ятому королівстві. На цьому балу король дасть своє благословення...</i>
38	<i>"But they're my parents, Shrek."</i>	<i>Але ж вони мої батьки.</i>
39	<i>"Mom and Dad look happy to see us."</i>	<i>Дивися, мама з татом раді.</i>
40	<i>"Wasn't she supposed to kiss Prince Charming and break the spell?"</i>	<i>Її ж мав поцілувати чарівний принц.</i>
41	<i>"Mom... Dad...I'd like you to meet my husband... Shrek."</i>	<i>Мамо, Тату...Знайомтеся – мій чоловік Шрек.</i>
42	<i>"So, Fiona, tell us about where you live."</i>	<i>Отже, Фіоно, розкажи, де ви живете?</i>
43	<i>"Oh, sweet pea! I'm your fairy godmother."</i>	<i>Хто? Дівчинко, я твоя хрещена фея.</i>
44	<i>"You remember my son, Prince Charming?"</i>	<i>Пам'ятаєш мого сина Принца Чармінга?</i>
45	<i>"I'll have the Medieval Meal."</i>	<i>Мені обід Середньовіччя.</i>
46	<i>"Uh... excuse me. I'm looking for the Ugly Stepsister."</i>	<i>Вибачте...вибачте, я шукаю Потворну Зведену Сестру.</i>
47	<i>"You have engaged my valuable services, Your Majesty."</i>	<i>Ви гідно оцінили мої послуги, Ваша Величносте.</i>
48	<i>"Dear Diary... Sleeping Beauty is having a slumber party tomorrow, but Dad says I can't go."</i>	<i>Любий щоденнику, завтра у Сплячої Красуні дівич-вечір, але тато мене не пускає.</i>
49	<i>"The bush shaped like Shirley Bassey!"</i>	<i>А ось і куц, схожий, на Фрекен Бок!</i>
50	<i>"What is a piñata, anyway?"</i>	<i>Що за піньята?</i>
51	<i>"Aaaahhh! You little, hairy, litterlicking sack of..."</i>	<i>Ааммм! Маленький волохатий гад!</i>

52	<i>"But I can help you with your 'Happiness problems'"</i>	<i>Та якщо під'їдете в офіс, я радо призначу вам зустріч. Живіть довго і щасливо.</i>
53	<i>"Don't you point...those dirty green sausages at me!"</i>	<i>Не тицяй на мене своїми зеленими сардельками!</i>
54	<i>"Very sorry to have wasted your time, Miss Godmother."</i>	<i>Вибачте, що змарнували ваш час, Феє.</i>
55	<i>"Shrek, are you off your nut?"</i>	<i>Шреку, ти здурів?</i>
56	<i>"Toad Stool Softener? Elfa Seltzer? Hex Lax?"</i>	<i>Проносне з мухоморів? Анти Похмелін? Анти Запор?</i>
57	<i>"Help me find "handsome.""</i>	<i>Шукай слово «краса».</i>
58	<i>"Hey! How about "Happily Ever After"?"</i>	<i>А може, «Щоб жити довго і щасливо?»</i>
59	<i>"It says "Beauty Divine.""</i>	<i>Тут написано «Божественний Дар».</i>
60	<i>"This isn't a good time, pumpkin. Mama's working."</i>	<i>Ти трохи невчасно, хлопчику мій. Мама працює.</i>
61	<i>"I think you grabbed the "Farty Ever After" potion."</i>	<i>Фу, мабуть, це засіб, «Щоб пукати довго і щасливо»!</i>
62	<i>"I'm Jill. What's your name?"</i>	<i>Я Джил, а ти хто?</i>
63	<i>"Are you from Europe?"</i>	<i>З Європи?</i>
64	<i>"Take it from me, Boss."</i>	<i>Повірте, Хазяїне.</i>
65	<i>"Well...Look out, Princess."</i>	<i>Ну, Принцесо, я в новій подобі.</i>
66	<i>"Fiona, Fiona! Ho-ho-ho! Oh, shoot! I don't think they can hear us, pigeon."</i>	<i>Фіоно! Фіоно! Не горлай! Ніхто не чує!</i>
67	<i>"I hate Mondays."</i>	<i>Ненавиджу понеділки.</i>
68	<i>"FYI, not my fault."</i>	<i>Я в цьому не винен!</i>
69	<i>"Oh. Thank you, Mother."</i>	<i>Оу, дякую, Мамо.</i>

70	<i>"The whole Kingdom's turned out to celebrate your marriage."</i>	<i>Але ж з'їхалися гості, щоб привітати вас.</i>
71	<i>"What about my Miranda rights?"</i>	<i>Чому ви не зачитали мої права?</i>
72	<i>"Gingy! Pinocchio! Get us out of here!"</i>	<i>Прянику? Пінокіо? Витягніть нас звідси!</i>
73	<i>"Folks, it looks like we're up chocolate creek without a Popsicle stick."</i>	<i>Схоже, ми не зможемо причалити до киселевого берега.</i>
74	<i>"But, Muffin Cake..."</i>	<i>Моя цукерочко...</i>
75	<i>"Harold! You were supposed to give her the potion!"</i>	<i>Гарольде! Ти мав дати зілля доньці!</i>
76	<i>"Will you accept an old frog's apologies... and my blessing?"</i>	<i>Шреку, Фіоно...ви пробачите старій жабі? Я благословляю вас...</i>
77	<i>"I'm gonna be an Uncle."</i>	<i>Я стану дядьком.</i>
78	<i>"I'm Shrek, you twit."</i>	<i>Я Шрек, дурню.</i>
79	<i>"Eh, Fiddlesworth, sir."</i>	<i>Ее, Скрипник, пане.</i>
80	<i>"Don't forget to pay the gardener, Lillian."</i>	<i>І заплати садівникові, Ліліан.</i>
81	<i>"And I'm proud to call you my Frog... King Dad in-law."</i>	<i>А я з гордістю називаю вас Жабою...Королем-тестем.</i>
82	<i>"His name is Arthur."</i>	<i>Його звать Артур.</i>
83	<i>"Ah Mabel, why they call you an ugly stepsister I'll never know."</i>	<i>Ооо, Мавель... І чого кажуть, що ти Потворна Сестра? Не знаю...</i>
84	<i>"What do you want, Charming?"</i>	<i>Що ти хочеш, Прекрасний?</i>
85	<i>"Oh not much, just a chance at redemption... And a Fuzzy Navel."</i>	<i>О, небагато. Дещо наше повернути...і Піна колади!</i>
86	<i>"Wicked Witch. The Seven Dwarves saved Snow White and then what happened?"</i>	<i>Лиха Відьмо! Семеро гномів урятували Білосніжку і що було далі?</i>

87	<i>“Cinderella is in Far Far Away right now, eating Bon Bons, cavorting with every little last Fairy-tale Creature that has ever done you wrong.”</i>	<i>Попелюшка собі в Тредев'ятому Королівстві, зараз собі їсть ікру і марципани, скакає з крихітними казковими створіннями, які так тобі нашкодили.</i>
88	<i>“Now, Coco, Peanut, you listen to Mama, alright? ”</i>	<i>А ви Кокос і Арахіс, слухайтеся Маму.</i>
89	<i>“I am Lancelot. That dork over there is Arthur. ”</i>	<i>Я Ланселот. Отой дурень, то Артур.</i>
90	<i>“You're too kind, Snow, but I can't accept this.”</i>	<i>Це дуже приємно, Білко, проте, я не можу його прийняти.</i>
91	<i>“Gee thanks Rapunzel, and what's that supposed to mean?”</i>	<i>Ну дякую, Рапунцель, і що ж це може означати?</i>
92	<i>“Well, well, well. If it isn't Peter Pan.”</i>	<i>Нуу, чи це не Пітер Пен?</i>
93	<i>“The only thing you're ever gonna be King of is "King of the Stupids.””</i>	<i>Королем ти можеш бути, хіба що в Королівстві Дурних!</i>
94	<i>“Yours for the rescuing, Princess Fiona!”</i>	<i>Якнайкраще для рятунку – Принцеса Фіона!</i>
95	<i>“So, that must be Lord Farquaad's castle.”</i>	<i>Отже, це і є Фаркуадів замок?</i>
96	<i>“We? Donkey, there's no we.”</i>	<i>Ми? Віслуче, немає ніякого «ми»!</i>
97	<i>“Uh, weed rat. Rotisserie style.”</i>	<i>Дикий щур. Смажений на рожні.</i>
98	<i>“Mother Fletcher! He already said it.”</i>	<i>Гі! Він уже сказав!</i>
99	<i>“I love Duloc, first of all. Very clean.”</i>	<i>Я люблю Дюлок, тут чисто.</i>

100	<i>“<u>The Kingdom of Far, Far Away</u>, Donkey. That's where we're going. Far, far - away!”</i>	<i>Віслуче, ми ідемо у <u>Тридев'яте</u> <u>Королівство</u>. Отже, воно дуже, дуже –далеко!</i>
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