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ОСОБЛИВОСТІ ПЕРЕКЛАДУ СУЧАСНИХ АНГЛОМОВНИХ

МУЛЬТФІЛЬМІВ

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CONTENTS

INTRODUCTION	1
CHAPTER 1. PECULARITIES OF TRANSLATION OF CARTOON TEXTS	3
1.1 The structure of the texts of English-language cartoons	3
1.2 Stylistic and lexical features of translation.....	12
CONCLUSIONS TO CHAPTER 1	23
CHAPTER 2. METHODS AND WAYS OF TRANSLATING THE ENGLISH- LANGUAGE CARTOON “PEPPA PIG”	24
2.1 Cartoon discourse and its features	24
2.2 Main aspects and ways of translating the authentic text of “Peppa Pig”	32
CONCLUSIONS TO CHAPTER 2.....	42
GENERAL CONCLUSIONS	43
BIBLIOGRAPHY.....	45
LIST OF REFERENCE SOURCES	48
LIST OF DATA SOURCES.....	49
ANNEX	50
PE3IOME.....	55

INTRODUCTION

The term paper is focused on the study of the peculiarities of the translation of modern English-language cartoons on the example of one of the most popular animated series - “Peppa Pig”. This study **examines** the translation process of English animation, particularly those aspects that affect the quality and effectiveness of the linguistic transfer of meaning and emotion. The structure of the texts of English-language cartoons, stylistic and lexical features of translation from English (the original) to Ukrainian (the language of translation) are also considered. The discourses of cartoons taken as an example and their features are considered.

The theoretical basis of the research is based on the approaches of linguistics, translation studies and cultural studies. The relevance of the problem lies in the growing demand for cartoons in different countries of the world and the need to ensure high-quality translation for maximum receptivity and understanding by the audience.

Modern English-language cartoons are an integral part of children's lives. They not only entertain, but also educate, form worldviews and value orientations. The translation of such cartoons into Ukrainian becomes an important task, because it must ensure the accessibility of the content for Ukrainian children and preserve its educational and cultural impact.

The topicality of this study is underscored by the growing international demand for English-language animated films and the necessity to ensure high-quality translation for global audiences, thereby emphasizing the relevance of investigating the nuances and challenges of this translation process.

The primary aim of this research is to describe the specific characteristics and challenges encountered in translating contemporary English-language animated films, using “Peppa Pig” as a case study. To achieve this aim, the following objectives are pursued: to analyze the linguistic and cultural aspects of the original content, to identify translation strategies employed in rendering the content into Ukrainian, and to evaluate the effectiveness of the translation in conveying the intended meaning and cultural nuances.

The subject of this investigation is the peculiarities of the translation of modern English-language cartoons into Ukrainian.

The object of the research is the English-language cartoon “Peppa Pig” and its Ukrainian translation.

The primary data sources for this study include the original English-language episodes of “Peppa Pig” and their Ukrainian translations.

The **research methodology** encompasses qualitative analysis techniques, focusing on examining linguistic features, cultural references, and translation strategies employed in the Ukrainian versions of the animated series.

The following **methods** will be used to achieve the goal and fulfill the tasks of the research:

- Discourse analysis.
- Definition of translation features.
- Determination of methods and ways of translating English-language cartoons into Ukrainian.
- Comparative analysis.
- Method of expert assessment.

The theoretical and practical value of this research lies in its contribution to the understanding of the complexities involved in translating contemporary English-language animated films, thereby providing insights into improving the quality and cultural authenticity of translated content for diverse audiences.

The structure of this term paper comprises an introduction, two sections containing two subsections each, an analysis of the translation process using specific episodes of “Peppa Pig” as examples, conclusions after each section and general conclusions, a list of used sources, a list of reference literature, an appendix and a summary.

CHAPTER 1

PECULIARITIES OF TRANSLATION OF CARTOON TEXTS

1.1 The structure of the texts of English-language cartoons

Cartoon is a unique genre of cinema and art, which is characterized by the use of animation techniques to create vivid images on the screen. This genre has become an integral part of culture, especially in today's digital society. The first attempts at animation date back to the 19th century, but the real breakthrough took place in the 20th century [27]. In 1928, the first full-length cartoon “*A Funny Romance*” by Walt Disney was released, which defined the main canons of the genre and opened new perspectives for creativity.

Cartoons can be classified according to various criteria, such as animation technique, age category of the audience, genre, and others. Below are some basic classification methods:

1. Animation Technique:

- Hand Animation: Created by hand drawing frames, which gives a unique aesthetic. Examples: classic Disney cartoons.
- Computer Animation: Uses computer technology to create animated images. Examples: Pixar Animation Studios, DreamWorks Animation.
- Stop Motion: Models move gradually between frames. Examples: “*The Nightmare Before Christmas*.”

2. Age Category:

- Children's Cartoons: Aimed at the youngest viewers, often have fun and educational plots. Examples: “*Peppa Pig*,” “*Paw Patrol*.”
- Family Cartoons: Designed for the whole family, combining entertainment for children and deep content for adults. Examples: “*Shrek*,” “*Toy Story*.”
- Adult Cartoons: Aimed at adult viewers, can have complex plots and deep

subtext. Examples: “*Sausage Party*,” “*BoJack Horseman*.”

3. Genre Classification:

- Comedy: Focused on a fun and humorous plot. Examples: “*Tom and Jerry*,” “*The Simpsons*.”
- Adventures: Includes exciting events and great challenges for the characters. Examples: “*Finding Nemo*,” “*Moana*.”
- Fantasy: Have elements of a fantasy world and magic. Examples: “*The Lion King*,” “*Spirited Away*.”
- Science Fiction: Uses scientific concepts and ideas. Examples: “*Wall-E*,” “*Astro Boy*.”

4. Country of Manufacture:

- Hollywood: Created by studios in Hollywood, often world-class. Examples: Disney, Pixar, DreamWorks.
- Japanese Anime: Japanese animated films with a unique style and tradition. Examples: “*My Neighbor Totoro*,” “*Akira*.”

5. Duration:

- Short: usually last from a few minutes to tens of minutes. Examples: Disney's “*Silly Symphonies*.”
- Full-length: Last from an hour or more. Examples: “*The Lion King*,” “*Frozen*.”

English-language cartoons are a unique genre in which the interaction of words and visual elements creates a complex text structure. An in-depth study of this phenomenon involves linguistic analysis and the study of translation studies [1]. Therefore, it is worth considering several theoretical sources that offer important guidelines for understanding and analyzing the structure of English-language cartoons.

The structure of the texts of English-language cartoons is studied in terms of linguistic dynamics and interaction with visual expression. In his article "*Film Discourse Interpretation: Toward a New Paradigm for Multimodal Film Analysis*," J. Bateman and K. Wildfeuer consider the linguistic and visual aspects of film discourse as interrelated aspects [23]. In this article, the authors set out to consider film discourse as a complex multimodal system where linguistic and visual components interact to create a meaningful message. The authors analyze how images and words interact to form thematic lines and express emotional aspects. This research can be applied to English-language cartoons, where a variety of characters and visual effects often collaborate to create multi-layered plots [9].

Also, in the book "*The Semiotic Self*" by N. Norbert explores the semiotics of animated films [30]. Semiotic analysis reveals how different sign systems, such as language and images, interact to create a meaningful impression. The author examines the interaction of linguistic and visual means through the prism of semiotic aspects. He analyzes how sign systems create meaning and influence the viewer's perception. In the context of English-language cartoons, this study allows us to consider how words and images interact, revealing a deep semantic layer of the cartoon text.

The interaction of text and visual elements is put under a magnifying glass in the book "*The Language of Comics: Word and Image*" by N. Cohn This analysis is intended to help reveal how words and images in comics interact, and it can be applied to the structure of texts in English-language cartoons, where visual and linguistic elements also coexist. N. Cohn's book examines the interaction of linguistic and visual expression in comics [25]. The study of this interaction is important for understanding how the linguistic structure influences the graphic representation and, vice versa, how visual elements reveal the meaning of words [11]. This can be applied to cartoons, where images and words often cooperate to create a semantic context.

English-language cartoons are characterized by a peculiar text structure that requires a specific approach to translation. Systematization of this structure can be an important stage for understanding and subsequent successful translation of animated

content [10]. The translator must prepare in advance for the translation and take all necessary measures for preparation.

The main elements of **the text structure** of English-language cartoons are as follows:

1) Opening.

The opening of a cartoon usually briefly introduces the viewer to the characters, plot, and main theme. It should be interesting and intriguing to keep the viewer interested. In the cartoon "*Finding Nemo*" (2003), the viewer is introduced to a young family of clownfish - Coral and Marlin. However, after being attacked by a predatory fish, Marlin lost his wife and many eggs, from which his children were to grow. He is left with only one son, who will be the subject of the cartoon.

2) Acquaintance with the characters.

The characterization of the characters, their motivations and interactions are developed. This can be done by "showing, not telling" so that the audience can catch the essence of each character for themselves, as mentioned below by D. Bordwell and K. Thompson in their book "*Film Art: An Introduction*" (2019).

3) Development of the action.

In this part of the cartoon, the plot and events develop. The action should be exciting and dynamic to keep the viewer's attention. For example, as in the cartoon "*Frozen*" (2013), the development of the action begins with Elsa accidentally showing her strength to guests and townspeople at the ball. They call her a monster, and the girl runs away to the mountains, unaware that she has plunged Arendelle into eternal winter.

4) Character growth.

Individual development of heroes during their journey, learning important life lessons and overcoming difficulties. The path of the characters becomes a key element in attracting the attention of the audience. During this time, the audience has the

opportunity to get to know the character better, to love or to condemn him\her, recognize himself\herself in some situation or learn something.

5) Ascending to the height (Midpoint).

A period when the plot takes a turn or reveals a new aspect that determines the further development of events. This can be a pivotal moment that turns the tide of conflict, characters, or a particular situation. This is an important moment in the cartoon, because the viewer begins to think more and more about the plot, builds his own judgments about the continuation of events [21].

6) The height of the conflict.

Step-by-step escalation of the conflict and the introduction of new elements of tension. The main characters face difficult trials that test their inner self and determine their destiny. The viewer's tension, sympathy or experience also increases.

7) The culmination.

The culmination is the most intense moment in the plot. It is usually associated with the resolution of a conflict or the achievement of the main character's goal. It also can be a decisive battle, a clash or an important statement of truths. In the cartoon "*Encanto*" (2021), the climax occurs when Mirabella uses her powers to save her city. Mirabella calls for rain, which saves the city from drought.

8) Resolution.

Conflict resolution and settlement of internal and external problems of the characters. This stage can include important twists, revelations and conclusions. For the viewer, this is an incredibly important moment, because everything falls into place, and the relationship to the situation, conflict or character is finally established [12]. In the cartoon "*Jurassic World*" (2015), the denouement occurs when the characters are rescued from the island where the dinosaurs live.

9) Final scene.

Closing the plot and summing up, perhaps with a change in the status of the characters or the establishment of a new order. The final episode can be marked by an emotional conclusion or a forward-looking look at the future. A possible spoiler or a hint of another part of the cartoon, or a continuation of the story in another form, such as a book or cartoon series.

10) Showing the final credits, musical numbers or additional materials.

This stage completes the impression of the cartoon and can contain important credits for the creative team.

For a complete understanding of the structure, a full analysis of the cartoon “*Coco*” produced by Pixar Animation Studios and Walt Disney Pictures, which was released in 2017, should be conducted.

In the introduction of “*Coco*”, the audience is introduced to the family of the main character, a young boy named Miguel. his family expresses a strong desire to ban music in the family, but Miguel dreams of becoming a musician.

Acquaintance with the characters: detailing Miguel's family life, including revealing relationships with friends and relatives. In particular, the importance of family traditions and the conflict between Miguel's desire to engage in music and the family's desire are emphasized.

Development of the action: Miguel accidentally enters the world of the dead during the Day of the Dead celebration, which reveals a new aspect of the plot. He begins a search for his late musician ancestor to understand his origins and fulfill his dream.

Character growth: Miguel undergoes individual development, revealing his dreams and values in more detail. He meets new friends in the world of the dead, and their interactions contribute to his personal growth.

Ascending to the height (Midpoint). The period when Miguel discovers an important connection with his family and is enriched with new knowledge about his

roots. This becomes an important turning point in his further search.

The height of conflict: Family and musical conflicts are revealed and deepened during the Day of the Dead celebration. Miguel is faced with a choice between his dream and family values.

The culmination. The decisive moment when the main conflict is revealed and resolved. Miguel makes an important choice that affects his life and family dynamics.

Resolution. Overcoming conflict and settling the relationship between family and music. Miguel returns to the world of the living with a new understanding and respect for his roots.

The final scene shows the impact of the resolution of the conflict on the characters and their environment, as well as a possible new beginning for the main character.

End credits and links: showing the end credits with the definition of the creative team, as well as musical numbers that complement the atmosphere of the finale.

In terms of **text structure**, cartoon also includes:

1) Script and dialogues. The script of an English-language cartoon is often characterized by dynamics and specific features of dialogues. Character communication can be rich with humor, language games, and cultural expressions. The translator must take these features into account while preserving the atmosphere and emotions of the original. For example, in the film “*Zootopia*” (2016), the variety of animal characters causes a playfulness in the use of linguistic means, which requires careful translation to preserve the comic effect. For example, as the saying goes: “*If you can dream it, you can achieve it*” — “*Якщо ти можеш мріяти про це, ти можеш досягти цього*”. Such dialogue needs careful translation to preserve the comic effect and cultural context.

2) Visual components. In addition to the textual component, it is important to consider the visual aspect of cartoons. Character mobility, animation, and interaction

can have a big impact on audience perception. The translator must take into account not only the words, but also the dynamics of the visual expression. For example, in the film “*Coco*” (2017), the use of Mexican culture is an important element that needs to be carefully translated and reproduced in another cultural setting.

3) Specific language means. English-language cartoons often use specific language devices such as rhymes, wordplay, metaphors, and puns. The translator must be able to preserve these linguistic elements, which may be difficult to translate into other languages. For example, in the cartoon “*Moana*” (2016), the use of Polynesian cultural specificity requires a careful approach to the translation of wordplay and phrases.

4) Dynamics of the Plot and Characters. The dynamics of the plot in English-language cartoons can be intense and fast-paced, especially in films for children and family viewing. It is important to consider that characters can evolve and change throughout the film. The translator must convey not only the words, but also the emotional tone and inner development of the characters.

5) Use of Metaphors and Symbols. Cartoons often use metaphors and symbolism to convey deep ideas and values. For example, in “*The Lion King*,” the lion Simba can represent not only a specific character, but also symbolizes the concept of responsibility and growing up. The translator must find adequate metaphors and symbols to preserve the meaning [31].

6) Use of Sound Accompaniment and Music. Sound and music are important in creating atmosphere and expressing emotions in cartoons. In “*Frozen*,” the song “*Let It Go*” plays a key role in plot and character development. The translation of the soundtrack requires attention to the preservation of the musical accompaniment and the lyrics.

7) Variety of Speech of Different Characters. In cartoons, especially those animated for children, characters can have different speech, taking into account their age, character and social status. For example, the speech of a child character can be

simpler and naive compared to the conversations of adult characters. The translator must adapt the translation to the different speech styles of the characters.

The combination of these elements forms a unique structure of the texts of English-language cartoons, which requires careful analysis and accurate translation in order to preserve the emotional and meaningful content.

While translating English-language cartoons into Ukrainian, it is important to emphasize that the structure of the text is an important element of a successful translation. Getting elements like the introduction, plot development, character growth, climax, and denouement right helps ensure the story's logical and emotional flow is maintained. Translators should carefully consider the structural features of the original, as well as the ability to adapt them to the requirements of the Ukrainian audience. Maintaining the correct structure of the text helps to understand the plot, feel the emotional tension and enjoy watching the cartoon, which makes the translation more effective and satisfying for the audience.

1.2 Stylistic and lexical features of translation

Concept of style and stylistic analysis. **Style** is a set of language tools used to achieve a certain goal in speech. It is determined by the topic, genre, addressee, communicative situation and individual characteristics of the speaker.

Stylistic analysis is a study of linguistic means of a text with the aim of determining its style, identifying stylistic features and their function.

The main tasks of stylistic analysis:

- Determining the style of the text.
- Identification of stylistic features of the text.
- Definition of the function of stylistic means.
- Evaluation of the stylistic perfection of the text.

Methods of stylistic analysis:

1. Linguistic analysis:

Lexical analysis (study of lexical conjugation, stylistic coloring of words, tropes).

Grammatical analysis (study of stylistic functions of grammatical forms and constructions).

Phonetic analysis (study of stylistic functions of sounds, intonation).

Literary analysis:

Study of the genre of the work.

Studying the composition of the work.

Study of the author's manner.

Stylistic features of the text

2. Lexical features:

Use of stylistically colored vocabulary (terms, colloquialisms, dialectics, archaisms, neologisms).

Use of tropes (metaphor, metonymy, epithet, simile, hyperbole, etc.).

Use of phraseological units.

3. Grammatical features:

Use of stylistically colored grammatical forms (appeals, rhetorical questions, exclamations).

Use of incomplete sentences.

Using inversion.

4. Phonetic features:

Use of onomatopoeia.

Use of intonation.

5. Functions of stylistic tools:

Expressive function: strengthening the emotional impact of the text on the reader.

Figurative function: creation of images and pictures.

Logical function: emphasizing logical connections between parts of the text.

Communicative function: establishing contact with the reader, influencing him.

6. Evaluation of the stylistic perfection of the text:

The text should correspond to the stylistic task.

Stylistic means should be appropriate and justified.

The text should be stylistically homogeneous.

Stylistic means should be organically connected with the content of the text.

So, it can be said that stylistic analysis is an important tool for studying language and literature. It helps to better understand the text, its author's intention, as well as the impact of the text on the reader.

Translation of cartoon texts is a task that requires not only knowledge of the language, but also consideration of stylistic and lexical nuances in order to preserve the shades of linguistic expression and emotionality of the original. Also, these aspects and their examples should be considered in detail:

1) Character language and style.

Cartoons often have characters with distinct language features and speaking styles. The translator must catch these nuances and find adequate counterparts. Example: in the cartoon “*Shrek*”, the main character has a rude and ironic style of speech. The Ukrainian translation should express this originality, for example, by translating rude expressions or using a similar characteristic lexical register.

2) Genre specificity and vocabulary.

Different genres of cartoons have their own unique styles and lexical features. It is important to convey these features when translating. In cartoons of the adventure genre, you can find a large number of specialized terms (for example, “*pirate ship*,” “*crystal sword*”). The translator must use analogous terms to create an analogy between the worlds of the original and the translation.

3) Vocabulary of Humor and Irony.

Many cartoons have a humorous directed script. The translator must maintain a comic tone and irony. The cartoon “*The Lego Movie*” often uses puns and lexical games. The Ukrainian translation should also preserve playfulness and fun.

4) Expressiveness and clarity of speech.

The expressiveness of the characters and their speech is a key element of a successful cartoon. The translation should embody these characteristics. For example, in the cartoon “*The Lion King*”, the lion Simba has an expressive speech that reflects

his character and maturity. The Ukrainian translation should convey this expressiveness through the choice of words and stylistic means.

5) Emotionality and vocabulary of emotions.

Cartoons are usually aimed at having an emotional impact on the viewer. The translation must convey these emotions through the choice of words and their intonation. In the cartoon *“Inside Out”*, some characters display different emotions, such as *“joy”*, *“anger”* and *“sadness.”* The Ukrainian translation should take into account the lexical nuances associated with the perception of these emotions.

The main **stylistic features** of the translation of modern English-language cartoons into Ukrainian include the following:

- Use of simple and understandable language. This is especially important for translating cartoons for children. The translator must avoid complex grammatical constructions, colloquial vocabulary and jargon. In the cartoon *“Finding Nemo”* (2003), for example, the translator translates the word *“dory”* as *“дельфін”* to make it easier for children to understand the text.

- Use of emotionally colored language. Cartoons often use emotional language to evoke certain emotions in the audience. When translating such a language, the translator must try to preserve the emotional color of the original text. In the cartoon *“Brave Rabbit Pat”* (2015), the translator uses emotionally colored language to evoke certain emotions in the audience. For example, the word *“silly”* is translated as *“дурнуватий”*.

- Use of figurative language. Cartoons often use figurative language to make the text more interesting and exciting. When translating such a language, the translator must try to preserve the imagery of the original text. In the cartoon *“Encanto”* (2021), the word *“magic”* is translated as *“чару”* to make perception more interesting.

- Cultural Expressions and Idioms. Original (from the cartoon *“Moana”*): *“You're welcome! What can I say except you're welcome...”*? The translator must find

equivalents for cultural expressions and idioms that may be unclear or difficult to convey in another language. For example, in the Ukrainian translation of this fragment, the expression *“Що ж я скажу тобі, окрім будь ласка!”* was used.

- Humor and Language Games. From the cartoon *“Zootopia”*: *“Life's a little bit messy. We all make mistakes. No matter what type of animal you are, change starts with you.”* Cartoons often contain humor and language games that can be culturally conditioned. The translator must preserve the humor and expressiveness of the original. The translation should use similar words or phrases to create a comical effect, this fragment was translated: *“Життя важка штука. Ми всі робимо помилки, незалежно від того, яка ти тварина, зміни починаються з тебе.”*

- Use of idioms and proverbs. Idioms and proverbs are often used in English-language cartoons to create emotional color or imagery. When translating such units, the translator should try to find appropriate equivalents in the Ukrainian language. Example: English original: *“Oh, boy!”* Ukrainian translation: *“Ой, їй-богу!”*

- Use of jokes and puns. Jokes and puns are a common technique in English-language cartoons. When translating such units, the translator should try to preserve their comic sound. English original: *“I'm not a bad guy, I'm just drawn that way.”* Ukrainian translation: *“Я не поганий хлопець, просто так намалювали”*.

- Using metaphors and similes. Metaphors and similes are often used in English-language cartoons to create imagery and emotional coloring. When translating such units, the translator must try to preserve their imagery and emotional color. For example, in the cartoon *“Coco”* the phrase *“Her heart was as light as a feather.”* Was translated like: *“Її серце було легким, як пушинка”*.

- Use of personification. Personification is the endowment of inanimate objects or phenomena with human traits. In English-language cartoons, personification is often used to create humor or imagery [13]. When translating such units, the translator should try to preserve personification: *“The wind whispered through the trees”* translates as *“Вітер шепотів крізь дерева”*.

- Use of rhetorical questions and appeals. Rhetorical questions and appeals are often used in English-language cartoons to create emotional color or to draw the audience's attention. When translating such units, the translator must try to preserve their emotional color and function. For example, a phrase from the English-language cartoon *“Brave Rabbit Pat”* (2015): *“Who framed Roger Rabbit?”* translated: *“Hy i хто підставив Кролика Роджера?”*

The vocabulary used in English-language cartoons is often determined by context, characters, and genre. When translating into Ukrainian, the translator must take into account not only literary, but also cultural aspects, while maintaining authenticity and comprehensibility for the Ukrainian audience. Let's consider several examples of **lexical features** and their translation:

- Culture-specific words and expressions. Original from the cartoon *“Coco”*: *“Day of the Dead”* Ukrainian translation: *“День мертвих”*. In culturally sensitive cartoons, words such as *“Day of the Dead”* may need to be explained in Ukrainian, or equivalents used, so that the audience understands the historical and cultural context.

- Words expressing emotions and a heroic tone. For example, a phrase from the cartoon *“Frozen”*: *“Super!”* translated: *“Супер!”*. Words that express emotion and a heroic tone are usually difficult to reproduce verbatim. A Ukrainian translation may use equivalents or adapted variants to preserve tone and intonation as in this example.

- Comic vocabulary and puns. In the cartoon *“Despicable Me”* (2017), the phrase *“Minions”*, which occurs very often, is translated as: *“Міньйони”*. In the case of wordplay or comic vocabulary often used in modern English-language cartoons, the translator must find similar expressions or invent playful translations to maintain the comic effect.

- Specific lexical features of the heroes. Words and expressions that have become emblems of heroes may need careful translation to preserve their recognizability and meaning. As in the cartoon *“Finding Nemo”* the phrase: *“Just keep swimming.”* translates as: *“Просто пливи.”*

- Phraseological expressions and expressions that are difficult to translate. Idioms and expressions that have their unique counterparts in the English language may require free translation to convey their fun or deep meaning. You can give an example of the phrase: *“Better out than in, I always say!”* from the cartoon *“Shrek”*, which was translated: *“Краще знадвору, я завжди кажу!”*

- Vocabulary related to technology and modernity. When translating cartoons that have a plot related to technology or other modern aspects, it is important to consider that some terms may have different counterparts in the Ukrainian language. For example, in the cartoon *“Wreck-It Ralph”*, the phrase: *“Game Central Station”* was translated: *“Центральна Станція Гри”*.

It can be said that the translation of the stylistic and lexical features of the texts of English-language cartoons has a number of important advantages that affect the perception of the content and the emotional involvement of the viewer. Let us consider these aspects from the point of view of linguistics and translation studies:

Preservation of Authenticity and Expressiveness of Heroes' Speech. Translators are faced with the task of preserving the uniqueness and individuality of each character's speech. The stylistic and lexical features of the characters determine their characteristics and interaction with the audience. By preserving these features, the translator can ensure maximum authenticity and reproduce the individual speech style of each character.

Promoting the Understanding of Cultural and Idiomatic Expressions. Many English-language cartoons use cultural and idiomatic expressions, which can cause difficulties in free translation. Maintaining these stylistic features helps viewers get the right effect and understand the context surrounding the use of specific expressions and slang.

Creating Analogues for Humorous and Gravitational Elements. Many English-language cartoons have humorous elements, often based on puns, humorous terms, and words with double meanings. A translation that preserves these elements makes the

film accessible and comprehensible to audiences of different cultures.

Increasing Emotional Impact and Audience Engagement. The use of expressive vocabulary and stylistic means increases the emotional impact of the cartoon. Preserving these elements in translation helps preserve the emotion and intensity of the original content, making it as impactful for viewers as the original.

Maintenance of a Specific Linguistic Environment. Some cartoons are marked by a specific linguistic environment, for example, the use of terms from science fiction or fantasy words. Translators must take care to create appropriate equivalents to ensure mutual understanding and preserve the atmosphere of the original.

Promotion of Cultural Exchange and Understanding. The style and vocabulary of cartoons often reflect the culture in which they are created. A translation that preserves these cultural nuances contributes to a deeper understanding of cultural aspects and ways of thinking, which promotes cultural exchange and mutual understanding.

So, the stylistic and lexical features of the translation of the texts of English-language cartoons not only improve the quality of the translation, but also make it more effective from the point of view of communication and mutual understanding with the audience.

Preservation of stylistic and lexical features ensures that the translation not only conveys the content, but also reproduces the impressions and emotions that the original material has. This makes cartoons more accessible and appealing to audiences of different cultures, promoting cultural exchange and understanding through language and character.

Translational **transformations** are changes that occur with the linguistic units of the source text (ST) during its translation into the target language (TL). These changes are caused by the differences between the language systems of ST and TL, as well as the desire of the translator to achieve communicative equivalence of the texts.

Types of translation transformations:

1. Lexical transformations:

- **Word replacement:**

- Lexical replacement: replacing the word ST with a word TL with a different meaning, but similar in context (for example, “*book*” - “*книга*” - “*том*”).

- Stylistic replacement: replacement of a stylistically neutral ST word with a stylistically colored TL word (for example, “*man*” - “*чоловік*” - “*мужик*”).

- Concretization: replacement of a general ST word with a more specific TL word (for example, “*fruit*” - “*фрукт*” - “*яблуко*”).

- Generalization: replacing a specific ST word with a more general TL word (for example, “*apple*” - “*яблуко*” - “*фрукт*”).

- **Additions:** adding words to the translation text that are not in the ST, to explain the meaning or preserve the style (for example, articles, prepositions).

- **Removal:** removal of words from the translation text that are excessive or do not meet the standards of the TL.

2) Grammatical transformations:

- **Replacing the grammatical form:**

- Temporal substitution: changing the tense of the verb (for example, Present Simple - Present Continuous).

- Substitution: changing the form of the verb (for example, from the perfect to the imperfect).

- Changing the verb tense: changing the verb tense (for example, real to conditional).

- Changing the gender of a noun: changing the gender of a noun (for example, from masculine to feminine).

- Rearranging: changing the order of words in a sentence (for example, English “I love you” - Ukrainian “Я тебе кохаю”).

3) Syntactic transformations:

- Replacing the syntactic structure:

- Changing the type of sentence: changing a narrative sentence to an interrogative or exclamatory one.

- Changing the structure of the sentence: changing the order of the members of the sentence.

- Sentence fragmentation: division of one ST sentence into two or more TL sentences.

- Combining sentences: combining two or more ST sentences into one TL sentence.

4. Stylistic transformations:

- Replacing the stylistic color of the text:

- Neutralization: replacing the stylistically colored word ST with the stylistically neutral word TL.

- Stylistic reinforcement: replacing the stylistically neutral word ST with the stylistically colored word TL.

- Transfer of emotional and expressive coloring:

- Use of emotional and expressive vocabulary.

- Use of intonation.

5. Cultural transformations:

- Adaptation: replacing the cultural realities of the ST with the cultural realities of the TL, understandable for the target audience.

- Explication: explanation of ST cultural realities that have no counterparts in TL.

Summing up, it can be said that translation transformations are an important tool of the translator, which allows him to achieve communicative equivalence of the original and translated texts.

It should also be noted that the choice of the type of transformation depends on the context and purpose of the translation. The translator must know the peculiarities of both languages, as well as have experience in translating cartoons, in order to make a high-quality translation.

Therefore, it is worth emphasizing that the successful translation of English-language cartoons into Ukrainian requires skillful use of various methods and techniques. Transformations are one of the key ways to preserve the atmosphere and meaning of the original. It is important to take into account the context of the Ukrainian culture and audience in order to ensure the maximum intelligibility and effectiveness of the perception of the translation. Only thanks to these transformations, the translator can achieve compliance with the original and ensure viewing pleasure for the Ukrainian audience.

CONCLUSIONS TO CHAPTER 1

After the analysis of the 1st section of the term paper, concerning the peculiarities of the translation of the texts of English-language cartoons, the following conclusions can be drawn:

In the first paragraph, the structure of English-language cartoons and their translation is examined in detail, and the main elements of the text structure of cartoons are also revealed. For this, such aspects as the opening, familiarization with the characters, development of events, growth of the characters, reaching the peak of the conflict, climax and resolution of the conflict, final scene and conclusion, as well as the use of linguistic and figurative means were considered. The importance of taking these aspects into account during translation in order to preserve the meaning and emotional impact of the original on the audience was clearly illustrated. In addition, it can be noted that the process of translating cartoons is a difficult task, as it requires from the translator not only linguistic competence, but also a creative approach and understanding of the context of the situation.

The second point highlights the stylistic and lexical features of the translation of cartoons. It is noted that in order to preserve the authenticity and expressiveness of the characters' speech, it is important to take into account and reproduce their unique style and speech handwriting. In addition, the importance of preserving cultural and idiomatic expressions in translation is emphasized, as they determine the context and atmosphere of the film. It is also important to note that the successful translation of cartoons requires the translator not only to accurately reproduce speech structures, but also to convey the emotional richness and humorous potential of the original. Therefore, it is important to use not only language, but also stylistic means of translation to achieve maximum efficiency and perception of the translation by the audience.

CHAPTER 2

METHODS AND WAYS OF TRANSLATING THE ENGLISH-LANGUAGE CARTOON “PEPPA PIG”

2.1 Cartoon discourse and its features

“*Peppa Pig*” cartoon is one of the most popular and beloved among children around the world. The features of this cartoon are its special style, humor, educational moments and simplicity that appeal to both children and adults.

History and authorship:

The animated series “*Peppa Pig*” was created by the British animator and producer *Neville Astley*, who is also the author of the popular children's cartoons “*Romantic Nightmare*” and “*Peppa Pig*”. The idea for the animated series arose during Astley's game with his daughter, when they drew a pig, which became the prototype of the main character. The first episodes were created in 2004, and the cartoon officially began airing on British television in 2004.

Over time, the animated series became popular all over the world due to its simplicity, humor and interesting characters. *Peppa Pig* has received numerous awards and nominations, including a *BAFTA Children's Award* and a *British Animation Award*.

On English-language television, the cartoon was voiced by such people as: *Lily Snowden-Fine*, *Cecily Bloom*, *Harley Bird*, *Amelie B. Smith*, *Morwenna Banks*, *Richard Ridings*, *Alice May*, *Oliver May*, *David Graham* and *John Sparks*.

Translation:

The cartoon “*Peppa Pig*” was translated into many languages of the world, including Ukrainian. The Ukrainian translation was performed by a specialized studio specializing in the localization of cartoons and other content for the Ukrainian audience.

Voicing on Ukrainian television:

The studio “1+1” was engaged in dubbing, and the cartoon was shown for the first time on UkrTelekanal “*Plus Plus Nick Jr.*”. On Ukrainian television, “Peppa Pig” is voiced by Ukrainian actors and dubbing: *Yuliia Shylova, Andrii Barabash, Tetiana Hanzhela, Dmytro Pakhomenko, Tamara Kozlova* and *Oleh Skrypka*. This cast creates a unique atmosphere and gives the characters a lively and cheerful sound, which makes the Ukrainian dubbing of the cartoon “Peppa Pig” popular among young viewers.

The main idea:

The main idea of “Peppa Pig” is to show different everyday situations that children can face and the ways in which they solve these problems. The cartoon teaches children to appreciate family values, friendship and mutual respect. It is also about teaching children important life lessons through the fun and exciting adventures of Peppa Pig and her family. The main purpose of the cartoon is to promote the development of children, using an intriguing and easy-to-understand cartoon format.

Awareness of the importance of family values, friendship, tolerance and mutual respect are just some of the aspects that are reflected in the cartoon. Each episode provides an opportunity for children to learn new knowledge and develop different skills.

The cartoon series “Peppa Pig” became popular not only in Great Britain, where it was created, but also all over the world. It has gained a wide audience in many countries due to its universal themes and vivid characters. In every country, the cartoon gained popularity, attracting the attention of children and their parents. In addition, “Peppa Pig” has millions of views on various platforms on the Internet, which confirms its immense popularity and influence.

Cartoon discourse:

The speech of “Peppa Pig” is characterized by a simple language that is easily understood by children, as well as a solemn but friendly tone that encourages children

to join in the reproduction of plots and sympathize with the characters. Such discourse helps children more easily perceive and understand the behavior of characters and learn social norms and values through their actions and deeds [33].

Discursive varieties:

In the cartoon “Peppa Pig”, several discursive varieties can be distinguished, which contribute to the formation of a special style and atmosphere:

- **Children's dialogue:** The main characters, Peppa Pig and her friends, often communicate with each other using simple language and elementary expressions, which makes their dialogue easy for children to understand.

- **Parental Advice:** Parents in the cartoon often give advice to their children using a friendly tone and gentle words. These tips help solve problems and teach important life lessons.

- **Game scenes:** In the series, there are often scenes where children play various games or spend time with their families. These scenes have a casual character and make the audience smile.

- **Humorous comments:** The cartoon also contains many humorous elements and jokes that make the wonderful world of Peppa Pig even more attractive for children.

- **Family Values:** One of the key themes in “Peppa Pig” is family relationships and interactions between family members. The discourse of the cartoon emphasizes the importance of family reunification, development and support.

- **Educational aspects:** The animated series includes elements of education and discovery of new knowledge for children. Each episode can contain a teaching moment or an important life lesson that contributes to the development of the baby.

- **Life situations:** The discourse of “Peppa Pig” is based on realistic, but often humorous situations from the everyday life of children. This allows kids to easily identify with the characters and understand their actions.

- **Friendship and tolerance:** Another important theme in the discourse of the cartoon is friendship and tolerance. “Peppa Pig” teaches children mutual respect, understanding and acceptance of others, even if they are different.

Features of the cartoon:

One of the key features of “Peppa Pig” is the skillful combination of educational moments and entertaining content. Each cartoon series has a certain educational message that children can understand and reproduce in their lives. In addition, the cartoon offers bright and colorful drawings, catchy music and fun adventures.

“Peppa Pig” is also noted for the fact that it promotes the development of imagination and creativity in children, because it shows a variety of games, adventures and fun situations that stimulate children's imagination, which plays a key role in the development of children's development and of course “Peppa Pig” provides children great freedom of imagination. The world where Peppa and her friends live is full of wonder, absurdity and diversity, encouraging children to create their own stories and adventures, characters in the story, and experiment with their own ideas and concepts inspired by the cartoon. Such games contribute not only to the development of imagination and creativity, but also support a positive attitude towards one's own development and learning.

Cultural features:

- The Peppa Pig cartoon is of British origin, so you can find many cultural references to the British way of life in it.

- The translators of the cartoon into Ukrainian are trying to adapt these cultural features for the Ukrainian audience. For example, the names of the cartoon characters are adapted to the Ukrainian language: Peppa Pig (Свинка Пеппа), George Pig (Джордж), Mummy Pig (Мама Свинка), Daddy Pig (Тато Свин).

Gender features:

Some researchers claim that the cartoon “Peppa Pig” has gender stereotyping. For example, Daddy Pig is often portrayed as unintelligent and lazy, and Mother Pig as a housewife who constantly takes care of the family. However, other researchers believe that the gender roles in the cartoon “Peppa Pig” are balanced. For example, Peppa Pig is an active and inquisitive girl who is not afraid to take risks.

Intercultural communication:

- The cartoon “Peppa Pig” has been translated into many languages of the world, so it can be used as a tool for intercultural communication.
- The cartoon helps children from different countries of the world get to know other cultures and traditions. For example, in the episode “*Chinese New Year*”, Peppa Pig and her family celebrate the Chinese New Year.

Media literacy:

The cartoon can be used to develop media literacy in children. Adults can help children learn to critically analyze the information they receive from cartoons. For example, you can discuss with the children why Daddy Pig sometimes behaves stupidly, or why Peppa Pig is always polite with her friends.

Ethical aspects:

Some researchers claim that the cartoon “Peppa Pig” has ethical problems. For example, some cartoon episodes may be too violent or sentimental for children. Examples from the episodes include: “*Picnic*” where Daddy Pig throws a ball at George and then laughs at him. Or the “*Bicycle*” episode: Peppa Pig pushes George off his bicycle as he rides, saying: “*Get off my bike, George!*”. Another example, the “*Hide and Seek*” episode: Peppa Pig scares George when he hides, “*Boo! I got you!*” says Peppa Pig.

The sentimentality can also be traced in the cartoon, for example: in the episode “*Grandpa Pig*”: Grandpa Pig goes home after visiting Peppa and George, which can upset the audience, as it upset the main characters. In the episode “*Goodbye Cat*”,

Peppa Pig's cat dies, Peppa Pig says: *"I'll never forget you, Cat."* This can be a traumatic experience for children watching. It can be a traumatic experience for children who watch the action, they sympathize with Peppa Pig, they may have a fear of losing their own pets.

However, other researchers believe that the cartoon "Peppa Pig" teaches children important ethical principles, such as friendship, mutual help, and respect for elders.

Genre and style:

The cartoon series "*Peppa Pig*" belongs to the genre of animated comedy and is intended for children of preschool age. As for the style of the cartoon, it is noted for its simplicity and conciseness. Each episode consists of short scenes that develop quickly and have a light, casual plot. The main emphasis is on humor, which is based on small conflicts and comical situations faced by the characters.

Plot:

The plot of the cartoon "*Peppa Pig*" consists of short episodes, each of which tells about the everyday life of the main character, her family and friends. The main idea is to show children different situations from their lives and teach them some important life lessons, as well as entertain them with humor and enthrall them with vivid events. In the series, the action takes place in a small town where Peppa Pig spends time with her family - parents and younger brother George, as well as with her friends. Each episode talks about different events and adventures that happen in their lives, from walks in the park and visits to grandma to garden parties and daring adventures in the forest.

The main emphasis is on the interaction between the characters and the resolution of various conflicts that arise in their path. The main themes of the series are family values, friendship, mutual assistance, as well as acceptance of difference and the development of communication and cooperation skills.

Stylistic features:

As for the stylistic features, they consist in the simplicity of the drawing, bright colors and a friendly atmosphere, which is created with the help of light music and bright sound. The cartoon also promotes positive morals and values such as family, friendship and mutual aid.

Main characters:

Peppa Pig: The main character of the cartoon, a cheerful and lively pig. She is always cheerful, inquisitive and resourceful, and is happy to share her adventures with the audience. Peppa Pig often takes the lead in her games and adventures.

George: Peppa Pig's younger brother. He is still small, but he is very interested in the world around him and often joins the adventures that happen with his sister and friends.

Mummy Pig: Peppa Pig's mother. She does everything possible to make her family's life interesting and fun. She loves her children very much and supports them in all their adventures.

Daddy Pig: Peppa Pig's father. He is a cheerful and loving father who is always ready to help his family. Although he can be clumsy and restless at times, he always does so with humor.

Grandpa Pig and Grandma Pig: grandmother and grandfather are frequent guests in Peppa's family. Grandfather likes to make things, so he always helps with household chores.

Madam Gazelle: Gazelle, a teacher in the kindergarten where Peppa Pig and her friends go. At one time, she also taught Peppa's parents.

Suzy Sheep: Peppa Pig's best friend. They always play together and share secrets. Suzy is very gentle and understanding, always ready to support Peppa Pig in all her adventures.

Rebecca Rabbit: Another friend of Peppa Pig. She lives near her family and is always ready for new adventures and fun games.

The main characters of this cartoon help children learn important life skills and values through fun and exciting adventures.

Cartoon discourse is characterized by originality and specific features. The main features of this discourse include a light tone, the presence of humor, childlike innocence and simplicity. The characters' dialogues have a specific speech style that reflects their personalities and relationships. Another important aspect is the use of animation tools, such as expressive facial expressions and gestures, which complement the language tools and contribute to a better understanding of the content.

In general, the analysis of the cartoon discourse on the example of “Peppa Pig” allows a better understanding of how the structure, characters, translation, voicing and writing history contribute to the formation of the general impression of the cartoon and its perception by the audience.

2.2 Main aspects and ways of translating the authentic text of “Peppa Pig”

Theory of equivalence.

Equivalence theory is one of the most famous theories of translation, developed by the American linguist Eugene Nida. Its main thesis is that the translation should be as equivalent as possible to the original in terms of form and content.

Types of equivalence:

- Equivalence at the level of words: involves the exact translation of words and phrases from the original. Examples: English: “*Peppa*” - Ukrainian: “*Свинка Пенпа*”
English: “*George*” - Ukrainian: “*Джордж*”
English: “*Mummy Pig*” - Ukrainian: “*Мама Свинка*”
English: “*Daddy Pig*” - Ukrainian: “*Тато Свин*”

- Equivalence at the level of sentences: involves the transmission of the grammatical structure and semantics of the sentences of the original. Examples: English: “*Peppa is a very happy pig.*” - Ukrainian: “*Свинка Пенпа - дуже щаслива свинка.*”

English: “*George likes to play with his dinosaur toys.*” - Ukr.: “*Джордж любить гратися зі своїми іграшками-динозаврами*”.

English: “*Mummy Pig makes the best pancakes.*” - Ukrainian: “*Мама Свинка пече найкращі млинці.*”

English: “*Daddy Pig is a bit lazy.*” - Ukrainian: “*Тато Свин трохи ледачий.*”

- Equivalence at the text level: involves the transfer of the general meaning, style and tone of the original text. Examples: English: “*Peppa and George go on a picnic with their parents. They have a lot of fun playing games and eating food.*” - Ukr.: “*Свинка Пенпа та Джордж йдуть на пікнік з батьками. Вони весело проводять час, грають в ігри та обідають.*”

Principles of equivalence:

The translation must be understandable for the target audience, faithful to the

original, must be natural and sound like the original text.

The theory of equivalence is criticized for:

- Ignoring cultural differences between languages.
- Ignoring the role of the translator in the translation process.
- Simplifying the complexity of translation.

Despite criticism, equivalence theory remains one of the most influential theories of translation.

It is worth noting that it is not always possible to achieve complete equivalence during translation. For example: English: “*Peppa is a very cheeky pig.*” - Ukrainian: “*Свинка Пеппа – дуже зухвала свинка.*”

It is important to remember that equivalence theory is only one approach to translation. Translators must use different theories and methods to ensure a high-quality translation.

The following main **aspects of the translation** of the cartoon “Peppa Pig” from English to Ukrainian can be included:

1) Preservation of content and humor:

- The translator must accurately convey the plot, emotions and humor of the original.
- It is important to find Ukrainian equivalents for English idioms, phraseological units and puns, as in the example:

PEPPA PIG:

It's raining cats and dogs. (SHR, URL)

СВИНКА ПЕППА:

Ллє як з відра. (ШПК, URL)

- The translation should be understandable and interesting for the Ukrainian audience, taking into account cultural features.

2) Adaptation to the Ukrainian language:

- The translator must use natural Ukrainian language constructions and phrases.
- It is important to preserve the rhythm and sound of the language so that the translation does not sound artificial.

- The translation must comply with Ukrainian grammatical norms and spelling.

3) Voicing:

- The characters' voices should be pleasant and clear.
- It is important to choose actors who can convey the emotions and humor of the characters.

- The voice acting must be synchronized with the animation.

4) Subtitles:

- Subtitles should be clear and easy to read.
- It is important to synchronize subtitles with dialogues and sounds.
- Subtitles must be translated as accurately as possible so as not to lose meaning [2].

Linguistic features of the text of the cartoon “*Peppa Pig*” can be considered from different points of view, since the animated film has peculiar linguistic features.

Simple language: the language style in the cartoon is very simple and understandable for young children. The lines of the characters consist of short sentences and simple words, which helps children easily understand the plot and actions of the characters. For example (1 season 4 episode):

Original (in English):

NARRATOR:

It is raining today. So Peppa and George cannot play outside. (SHR, URL)

Translation (in Ukrainian):

ОПОВІДАЧ:

Іде дощ. Тому Пенна і Джордж не можуть гратися на дворі. (ШПК, URL)

Or another example:

Original (in English):

PEPPA PIG:

I love muddy puddles. (SHR, URL)

Translation (in Ukrainian):

СВИНКА ПЕППА:

Як я люблю калюжі. (ШПК, URL)

Children's vocabulary: the text is dominated by vocabulary that is characteristic of the speech of preschool children. These are words that are related to their daily life situations, games and entertainment. For example (1 season 1 episode):

Original (in English):

PEPPA PIG:

Yes, Mummy. (SHR, URL)

СВИНКА ПЕППА:

Так, мамо. (ШПК, URL)

NARRATOR:

George wants to play, too. (SHR, URL)

ОПОВІДАЧ:

Джордж теж хоче погратися. (ШПК, URL)

NARRATOR:

Peppa and Suzy love playing in Peppa's bedroom. (SHR, URL)

ОПОВІДАЧ:

Пеппа і Сьюзі люблять гратися у Пеппіній кімнаті. (ШПК, URL)

Repetitive phrases: the cartoon often uses repetitions and fixed phrases, which makes the speech of the characters more memorable for children. That is why this cartoon is often included for children learning a foreign language, so that they perceive new words by ear and remember them better. For example, in several episodes, the phrase “Birthday” often sounds, which becomes a kind of key for the corresponding episodes. For example (1 season 18 episode):

DADDY PIG:

Happy Birthday, Mummy Pig. (SHR, URL)

ТАТО СВИН:

З днем народження, мамо Свинко. (ШПК, URL)

NARRATOR:

Peppa and George have made Mummy Pig a birthday card. (SHR, URL)

ОПОВІДАЧ:

Пеппа і Джордж зробили вітальну листівку. (ШПК, URL)

PEPPA PIG:

Happy Birthday, Mummy. (SHR, URL)

СВИНКА ПЕППА:

З днем народження, мамо. (ШПК, URL)

MUMMY PIG:

Oh, what a lovely birthday surprise. (SHR, URL)

МАМА СВИНКА:

О, який чудовий святковий сюрприз. (ШПК, URL)

In the Ukrainian translation, the word “*birthday*” was often replaced by other equivalents in order not to create taftology. These substitutions are related to certain features of the language and cultural context of the Ukrainian audience. For example, “*birthday card*” is translated as “*вітальна листівка*” because it is a more general name for a card that people send on their birthday. The specific English phrase “*birthday card*” can be translated exactly like this, but in the Ukrainian language other variants are used, which also reflect the essence of the event. Similarly, “*birthday surprise*” is translated as “*святковий сюрприз*”, which conveys the idea of a pleasant surprise gift or event in connection with a birthday celebration. This is used to preserve the emotional coloring and special meaning of the event.

Therefore, these substitutions reflect the adaptation of the cartoon broadcast to the Ukrainian cultural and linguistic specifics, in order to make the content more accessible and understandable for the Ukrainian audience.

Dialogues and communication: the cartoon actively use dialogues between characters, which helps to develop speech skills in children. Dialogues enrich the text with a variety of expressions and grammatical constructions. For example (1 season 16 episode):

PEPPA PIG:

There they are. Daddy’s glasses. (SHR, URL)

СВИНКА ПЕППА:

Ось де вони. Окуляри. (ШПК, URL)

MUMMY PIG:

Daddy Pig. You were sitting on them all the time. (SHR, URL)

МАМА СВИНКА:

Тату Свин, ти весь час на них сидів. (ШПК, URL)

DADDY PIG:

Oh. (SHR, URL)

ТАТО СВИН:

Ой. (ШПК, URL)

PEPPA PIG:

Silly Daddy. (SHR, URL)

СВИНКА ПЕППА:

Ти забудько. (ШПК, URL)

Emphasis should also be placed on Peppa Pig's phrase “*ти забудько*” in the Ukrainian translation reflects a similar meaning and emotional tone contained in the English expression “*Silly Daddy*”. Although “*Silly Daddy*” literally translates as “*дурненький тато*” and conveys a slightly friendly, joking tone, the use of the phrase “*ти забудько*” in the Ukrainian translation conveys a similar sense of friendly teasing or gentle correction. This version of the translation was chosen in order to preserve the general atmosphere of the dialogue and bring it as close as possible to the Ukrainian cultural and linguistic context.

Songs:

Songs play an important role in children's cartoons for several reasons. Songs can help children learn new words, phrases, numbers, colors, shapes and other concepts. For example, the song “*Bing Bong*” helps children learn colors. The simple and repetitive lyrics of the songs make them easy to remember, which promotes learning.

Songs help children develop phonemic hearing, which is important for speech

development. They also help children learn to pronounce words and sounds clearly. Songs can evoke different emotions in children, such as joy, happiness, sadness, anger and fear. It helps children learn to understand and express their emotions.

Songs from cartoons often become children's favorites, and they can remember them for a lifetime. These songs can become part of children's personal history and identity.

Keeping a child's style:

There are many songs in the cartoon, which fill almost every episode, and have a simple and understandable style for children. The translator should preserve this style so that it is interesting and understandable for Ukrainian children to listen to the songs.

Example:

PEPPA PIG:

The wheels on the bus go round and round,

Round and round, round and round.

The wheels on the bus go round and round,

All through the town. (SHR, URL)

СВИНКА ПЕППА:

Колеса автобуса кружляють,

Кружляють, кружляють і кружляють.

Колеса автобуса кружляють,

По всьому місту. (ШПК, URL)

Difficulties in translating the cartoon “Peppa Pig”:

1) Transferring humor:

PEPPA PIG:

Daddy Pig is very lazy. (SHR, URL)

СВИНКА ПЕППА:

Тато Свин трохи ледачий. (ШПК, URL)

The translation does not fully convey the humorous meaning of the original, because the English word “*lazy*” has a more emotional color than the Ukrainian “*ледачий*”.

2) Translation of idioms and phraseological units:

PEPPA PIG:

It's raining so hard, it's like it's raining cats and dogs. (SHR, URL)

СВИНКА ПЕППА:

Так сильно лє дощ, ніби з відра. (ШПК, URL)

The translation of the idiom “*raining cats and dogs*” uses the Ukrainian equivalent so that Ukrainian-speaking viewers can understand the meaning of the idiom.

3) Transmission of sounds:

English: “*Peppa snorts.*” - Ukrainian: “*Пеппа хроне.*” For example:

NARRATOR:

Peppa is very tired and she starts to snore. (SHR, URL)

ОПОВІДАЧ:

Пеппа дуже втомилася і починає хроніти. (ШПК, URL)

The translator can use different onomatopoeia to convey the sounds that the cartoon characters make.

4) Translation of songs:

For the translator, it is always important to preserve the rhyme and rhythm of the

songs, as well as to convey the meaning of the songs in the Ukrainian language. An example:

PEPPA PIG:

Peppa Pig is a very happy pig,

She lives with her family in a big house.

She has a little brother named George,

And they love to play together. (SHR, URL)

СВИНКА ПЕППА:

Свинка Пеппа – весела свинка,

Живе з родиною в великому будинку.

Є у неї братик Джорджик,

І вони обожнюють гратися разом. (ШПК, URL)

In summary, it can be said that the difficulties in translating English-language cartoons into Ukrainian arise due to cultural, linguistic and contextual differences between the languages. Translators need to skillfully adapt puns, humor, cultural aspects and linguistic nuances to ensure that the meaning and expressiveness of the original is preserved for the Ukrainian audience. It is also important to work carefully on dubbing and dubbing to ensure that the text matches the expressiveness and emotional expression of the characters' voices.

CONCLUSIONS TO CHAPTER 2

In the chapter “Methods and ways of translating the English-language cartoon “Peppa Pig” the discourse of the cartoon and the peculiarities of its translation were investigated, as well as the main aspects and ways of translating the authentic text of “Peppa Pig” were analyzed. During the research, it became obvious that the translation of such a cartoon requires a comprehensive approach and attention to detail.

The discourse of the cartoon “Peppa Pig” is characterized by originality and specificity, which includes a cheerful and light tone, the presence of humor, as well as a special style of speech of the characters. These features require careful analysis and effective translation methods to ensure the preservation of the atmosphere and emotional color of the original.

In the context of the translation of the authentic text of “Peppa Pig”, a number of main aspects and methods of translation have been identified, including the localization of cultural expressions, the adaptation of humor and puns, the preservation of the speech style of the characters, as well as the consideration of audiovisual aspects during translation.

Thus, the successful translation of the cartoon “Peppa Pig” is reflected in the translator's ability not only to convey the semantic content of the text, but also to reproduce its characteristic features and emotional load, while preserving the uniqueness and authenticity of the original.

So, the conclusion of the chapter indicates the complexity and importance of translating the cartoon “Peppa Pig”, as well as the need to use various methods and ways to ensure a high-quality and accurate translation that reproduces the meaning and emotional expressiveness of the original for the Ukrainian audience.

GENERAL CONCLUSIONS

In the term paper “Features of translation of modern English-language cartoons” various aspects of translation of cartoons were carefully considered and analyzed, focusing on modern English-language works. In the course of the research, the peculiarities of the translation of animated texts were considered, including their structure, stylistic and lexical aspects.

Detailed methods and ways of translating the cartoon “*Peppa Pig*” made it possible to reveal the complexity of the translator's task, as well as to determine the main aspects that must be taken into account for the successful translation of an authentic text. The study of the discourse of the cartoon revealed its unique features and specificity, the analysis of the structure of the texts of English-language cartoons helped to understand the logic of their construction.

Aspects of the translation of the cartoon “*Peppa Pig*” include the lexical and grammatical features of the characters' speech, as well as specific cultural aspects that may appear in dialogues and storylines. The translator must take these aspects into account in order to maintain fidelity to the original and understandability for the Ukrainian audience.

Transformations in the translation of a cartoon can include localization of cultural aspects, adaptation of humor and puns, changes in dialogues to match the cultural and linguistic context of the target audience. These transformations are necessary to ensure effective perception and understanding of the cartoon in a new cultural environment. In general, the study of equivalence theory, the analysis of translation aspects and consideration of transformations help to understand the complexity and importance of correct translation of cartoons such as “*Peppa Pig*” to ensure their successful acceptance by the Ukrainian audience.

In the process of studying the peculiarities of the translation of modern English-language cartoons, it was found that each cartoon has its own unique structure, which is reflected in the plot lines, the characters' characters, the dynamics of events and their

development. During translation, it is important to preserve this structure, adapting it to the cultural characteristics of the target audience.

In addition, it was found that an important aspect of translation is the preservation of stylistic and lexical features of the original, such as the unique way characters speak and the use of specific expressions. This helps ensure the authenticity and expressiveness of the translation. For example, during the study of the translation of the cartoon "*Peppa Pig*", it was found that it is necessary to take into account not only the speech aspects, but also the peculiarities of the cultural and social context, which the characters face, in order to ensure the comprehensibility and adequacy of the translation for the Ukrainian audience.

Further research can expand the understanding of the influence of cultural and linguistic factors on the translation process of cartoons, including the analysis of the choice of strategies and transformations in different cultural contexts. It is also important to investigate the audience's reaction to the translation, their perception and emotional reactions, in order to identify the optimal approaches for adapting cartoons for different cultural audiences. A comparative analysis of different translations of the same cartoon can also reveal effective translation strategies. Researching these aspects will contribute to the further improvement of translation quality and provide a better understanding of the process of translating cartoons for different cultural audiences.

The general conclusion of the term paper is that the translation of modern English-language cartoons is a complex and multifaceted process that requires the translator to have a deep understanding of the cultural, linguistic, and audiovisual features of both the original and the target text. The study of these aspects helps to improve the methods and techniques of translation, which in turn helps to preserve the authenticity and quality of the translation of cartoons for the Ukrainian audience.

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ANNEX

Features of translation of modern English-language cartoons

№	Source Text	Target Text
1.	<i>If you can dream it, you can achieve it</i>	<i>Якщо ти можеш мріяти про це, ти можеш досягти цього</i>
2.	<i>Dory</i>	<i>Дельфін</i>
3.	<i>Silly</i>	<i>Дурнуваний</i>
4.	<i>Magic</i>	<i>Чари</i>
5.	<i>You're welcome! What can I say except you're welcome...?</i>	<i>Що ж я скажу тобі, окрім будь ласка!</i>
6.	<i>Life's a little bit messy. We all make mistakes. No matter what type of animal you are, change starts with you</i>	<i>Життя важка штука. Ми всі робимо помилки, незалежно від того, яка ти тварина, зміни починаються з тебе.</i>
7.	<i>Oh, boy!</i>	<i>Ой, їй-богу!</i>
8.	<i>I'm not a bad guy, I'm just drawn that way</i>	<i>Я не поганий хлопець, просто так намалювали</i>
9.	<i>Her heart was as light as a feather</i>	<i>Її серце було легким, як пушинка</i>

10.	<i>The wind whispered through the trees</i>	<i>Вітер шепотів крізь дерева</i>
11.	<i>Who framed Roger Rabbit?</i>	<i>Ну і хто підставив Кролика Роджера?</i>
12.	<i>Super!</i>	<i>Супер!</i>
13.	<i>Minions</i>	<i>Міньйони</i>
14.	<i>Just keep swimming</i>	<i>Просто пливи</i>
15.	<i>Day of the Dead</i>	<i>День мертвих</i>
16.	<i>Better out than in, I always say</i>	<i>Краще знадвору, я завжди кажу</i>
17.	<i>Game Central Station</i>	<i>Центральна Станція Гри</i>
18.	<i>Peppa Pig</i>	<i>Свинка Пеппа</i>
19.	<i>George Pig</i>	<i>Джордж</i>
20.	<i>Mummy Pig</i>	<i>Мама Свинка</i>
21.	<i>Daddy Pig</i>	<i>Тато Свин</i>
22.	<i>Peppa is a very happy pig</i>	<i>Свинка Пеппа - дуже щаслива свинка</i>
23.	<i>George likes to play with his dinosaur toys</i>	<i>Джордж любить гратися зі своїми іграшками-динозаврами</i>

24.	<i>Mummy Pig makes the best pancakes</i>	<i>Мама Свинка пече найкращі млинці</i>
25.	<i>Daddy Pig is a bit lazy</i>	<i>Тато Свин трохи ледачий</i>
26.	<i>Peppa and George go on a picnic with their parents. They have a lot of fun playing games and eating food</i>	<i>Свинка Пеппа та Джордж йдуть на пікнік з батьками. Вони весело проводять час, грають в ігри та обідають</i>
27.	<i>Peppa is a very cheeky pig</i>	<i>Свинка Пеппа – дуже зухвала свинка</i>
28.	<i>It's raining cats and dogs</i>	<i>Ллє як з відра</i>
29.	<i>It is raining today. So Peppa and George cannot play outside</i>	<i>Іде дощ. Тому Пеппа і Джордж не можуть гратися на дворі</i>
30.	<i>I love muddy puddles</i>	<i>Як я люблю калюжі</i>
31.	<i>Yes, Mummy</i>	<i>Так, мамо</i>
32.	<i>George wants to play, too</i>	<i>Джордж теж хоче погратися</i>
33.	<i>Peppa and Suzy love playing in Peppa's bedroom</i>	<i>Пеппа і Сьюзі люблять гратися у Пеппиній кімнаті</i>
34.	<i>Happy Birthday, Mummy Pig</i>	<i>З днем народження, мамо Свинко</i>
35.	<i>Peppa and George have made Mummy Pig a birthday card</i>	<i>Пеппа і Джордж зробили вітальну листівку</i>
36.	<i>Oh, what a lovely birthday surprise</i>	<i>О, який чудовий святковий сюрприз</i>

37.	<i>There they are. Daddy's glasses</i>	<i>Ось де вони. Окуляри</i>
38.	<i>Daddy Pig. You were sitting on them all the time</i>	<i>Тату Свин, ти весь час на них сидів</i>
39.	<i>Silly Daddy</i>	<i>Ти забудько</i>
40.	<i>Daddy Pig is very lazy</i>	<i>Тато Свин трохи ледачий</i>
41.	<i>Peppa is very tired and she starts to snore</i>	<i>Пеппа дуже втопилася і починає хроніти</i>
42.	<i>Peppa Pig is a very happy pig, She lives with her family in a big house</i>	<i>Свинка Пеппа – весела свинка, Живе з родиною в великому будинку</i>
43.	<i>She has a little brother named George, And they love to play together</i>	<i>Є у неї братик Джорджик, І вони обоє люблять гратися разом</i>
44.	<i>The wheels on the bus go round and round, Round and round, round and round. The wheels on the bus go round and round, All through the town</i>	<i>Колеса автобуса кружляють, Кружляють, кружляють і кружляють. Колеса автобуса кружляють, По всьому місту</i>
45.	<i>How skinny you are! Yes, I am on a chocolate diet</i>	<i>Яка ж ти худя! Так, я сиджу на шоколадній дієті</i>
46.	<i>Book</i>	<i>Книга \ том</i>

47.	<i>Man</i>	<i>Чоловік \ мужик</i>
48.	<i>Fruit</i>	<i>Фрукт \ яблуко</i>
49.	<i>Apple</i>	<i>Яблуко \ фрукт</i>
50.	<i>I love you</i>	<i>Я тебе кохаю</i>

РЕЗЮМЕ

Курсова робота присвячена дослідженню особливостей перекладу сучасних англомовних мультфільмів. У роботі розглянуто різні аспекти перекладу, включаючи структуру текстів мультфільмів, стилістичні та лексичні особливості, а також методи та шляхи перекладу на прикладі мультфільму "Свинка Пеппа". Зазначено, що переклад мультфільмів вимагає уваги до деталей, культурних нюансів та креативності у відтворенні гумору та смислу. Подальші дослідження в цій області можуть спрямуватися на аналіз впливу культурних та лінгвістичних факторів на процес перекладу мультфільмів та ефективність різних перекладацьких стратегій. Курсова робота має практичне значення для перекладачів, які працюють з мультфільмами, а також для культурологів та лінгвістів, що цікавляться аспектами культурного перекладу.

Ключові слова: переклад, перекладацька проблема, мультфільм, особливості, трансформації.