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**Means of Pragma-Stylistic Adaptation in Contemporary Media Discourse**

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## INTRODUCTION

Contemporary media discourse, spanning various forms such as films, television shows, cartoons, and online content, serves as a reflection of societal norms, cultural values, and linguistic trends. In the era of globalization and digital connectivity, the need for effective cross-cultural communication has become increasingly pertinent. As such, translators face the challenge of pragmatically and stylistically adapting content to resonate with diverse audiences while preserving the essence of the original message.

Given the growing demand for localized content, the translation of English-to-Ukrainian media discourse, notably cartoons, has become increasingly **relevant** in recent years. However, this process presents distinct challenges, particularly concerning cultural considerations and localization. The amount of research in the Ukrainian context exacerbates these challenges, hindering the generation of high-quality, culturally sensitive translations. Consequently, translators lack effective strategies for navigating the complexities of translating media discourse into Ukrainian. Therefore, this study aims to address the gap by investigating the difficulties and strategies of media discourse translation, with a specific focus on pragma-stylistic adaptation.

This research focuses on the cultural characteristics and challenges encountered in the audiovisual translation and adaptation of English-to-Ukrainian cartoons. The objective of this study, centered on the product analysis, is to point to the pragma-stylistic factors and aspects influencing translating, as well as translation strategies stemming from cultural disparities and potential linguistic modifications in the translation of animated content. The **aim** is to explore various facets of cartoon pragma-stylistic adaptation and its procedural intricacies to gain a comprehensive understanding of translating contemporary media discourse.

The specific **objectives** include:

- to study the notion of translation studies;
- to describe media discourse and its features;

- to study pragma-stylistic factors influencing translating;
- to analyze pragmatic aspects of translating contemporary media discourse;
- to examine translation strategies as means of pragmatic adaptation in contemporary media discourse.

The **material** analyzed in this study comprises 50 excerpts from the animated film “The Secret Life of Pets 2” (2019) and its Ukrainian translation “Секрети домашніх тварин 2”.

**Research significance.** This study addresses a significant gap in the literature by focusing on the pragma-stylistic adaptation of English-to-Ukrainian media discourse, particularly cartoons. With the increasing globalization of media content, understanding the challenges and strategies of audiovisual translation is crucial for ensuring effective cross-cultural communication. Moreover, the study sheds light on the specific challenges faced by translators working with animated content and provides practical insights for enhancing the quality and cultural sensitivity of translated material.

The findings of this research have **practical implications** for translators, media practitioners, and educators involved in the localization of media content. Translators can use the insights gained from this research to develop more culturally sensitive and linguistically accurate translations, ultimately enhancing the viewing experience for Ukrainian audiences. Media practitioners can also benefit from a deeper understanding of pragma-stylistic adaptation techniques, enabling them to produce content that resonates with diverse cultural and linguistic backgrounds. Additionally, educators can integrate the findings of this study into translation training courses, equipping future translators with the skills and knowledge needed to deal with the complexities of audiovisual translation in the contemporary media discourse.

## CHAPTER ONE

### THEORETICAL BACKGROUND OF STUDYING PRAGMA-STYLISTIC ADAPTATION IN CONTEMPORARY MEDIA DISCOURSE

#### 1.1. The notion of pragma-stylistic adaptation in light of translation theory

The act of translation stands as one of humanity's enduring and ancient professions. Variances in language necessitated individuals to undertake this challenging yet essential task, contributing significantly to the facilitation of communication and the exchange of cultural and intellectual values across diverse nations.

The prevailing interpretation of translation predominantly views it as a tool for facilitating cross-language communication. It is perceived as a form of linguistic mediation wherein the content of an original text in a foreign language undergoes transformation into another language, resulting in the creation of an information and communication equivalent (Morato, Woesler, 2021). The evolution of transportation, advancements in information and communication technologies, heightened cultural and educational levels, recognition of the imperative for mutual understanding and collaboration, and the collective effort to address contemporary global challenges underscore the essential role of translation. Undoubtedly, these factors have played a significant role in fostering the growth and development of the field of translation.

Translation is an intricate, dualistic, and cumulative procedure that encompasses a multitude of tasks drawing from various disciplines associated with language, writing, linguistics, and culture. This multidisciplinary nature implies the simultaneous execution of three primary activities: 1. The transfer of data from the source language to the target language; 2. The synchronized analysis of text and translation, along with the exploration of subject matter; 3. Ongoing self-improvement and learning (Darwish, 2003, p. 23).

Kuzenko (2017) notes that translation constitutes a process of interlingual communication, involving not only the interaction of two languages but also of two cultures (p. 40). According to Kyrychuk and Pervanchuk (2020), translation represents a form of converting a text from the source language into a text in the target language (p. 5). The primary goal of translation is to facilitate cross-language communication in such a way that the resulting text in the target language serves as a comprehensive substitute for the original, matching it in terms of function, structure, and content. In essence, the overarching theme shared by these linguists is the notion that translation involves accurately and clearly conveying expressions from one language to another.

Roman Jakobson identifies three distinct types of translation:

1. **Intralingual translation (Rewording):** This involves the interpretation of verbal signs within the same language, often referred to as rewording. It encompasses the process of expressing the meaning of a text using different signs within the same linguistic system.

2. **Interlingual translation (Translation Proper):** This type of translation pertains to the interpretation of verbal signs using another language. It is what is commonly understood as translation, where the meaning of a text is conveyed from one language to another.

3. **Intersemiotic translation (Transmutation):** In this form of translation, verbal signs are interpreted using signs from nonverbal sign systems. Also known as transmutation, it involves the transformation of meaning from verbal signs to signs in non-linguistic sign systems (cited in Jordan, 2021, p. 476).

These distinctions by Jakobson provide a comprehensive framework for understanding the diverse ways in which translation can occur across languages and sign systems.

Wilson (2009), in his essay “Globalization and Translation”, asserted that the phenomenon of globalization is closely tied to the prevalence of English as a lingua franca. English is identified as a language commonly used in conferences (through interpreting) and is regarded as the primary language in the realm of new

technologies. The adoption of English as a global language represents a significant trend in worldwide communication, and the impact of globalization extends to the domain of Translation Studies. Additionally, globalization is contextualized within the broader changes occurring in economics, science, technology, and society. Wilson emphasizes the beneficial relationship between globalization, technology, and translation, highlighting how advancements in technology, such as online access to dictionaries of lesser-known languages, enhance translators' capabilities.

Translation, according to Wilson, plays a crucial role in bringing cultures closer together. He notes that in the current century, the pace of globalization is unprecedented, and there is no indication that it will slow down anytime soon (Wilson, 2009). Acknowledging that each translation involves a degree of distortion between cultures, Wilson suggests that translators must justify the choices they make. Importantly, he introduces three options for translating cultural elements:

1. Adopting the foreign word without any explanation.
2. Adopting the foreign word with extensive explanations.
3. Rewriting the text to enhance comprehensibility for the target-language audience.

Wilson argues that when standard communicative equivalents are absent, and a particular concept from the source text is unfamiliar to the target culture, cultural borrowing should be favored unless there are specific reasons against it.

According to Peter Newmark (2009), translation serves five distinct purposes, each contributing to its multifaceted role. These purposes are not hierarchical and may intersect within the translation of a given text:

1. Promoting peace and understanding: the primary purpose of translation is to foster peace and understanding among individuals, groups, and nations. Translation plays a crucial role in bridging linguistic and cultural gaps, facilitating communication, and fostering mutual comprehension.

2. Conveying knowledge clearly: another purpose of translation is to articulate knowledge in a clear, accurate, and accessible language. This involves presenting information in a manner that is easily comprehensible to the target audience.



3. Mediating between cultures: translation serves as a mediator between cultures, aiming to explain and facilitate understanding while acknowledging the common humanity shared among different societies. This involves showcasing the positive attributes of cultures and, implicitly, recognizing their shortcomings.

4. Translating universal literary and intellectual works: translation is tasked with rendering the world's most significant literary and intellectual works, encompassing genres such as drama, poetry, fiction, philosophy, religion, history, psychology, politics, and sociology. These works, considered universal, should be retranslated for each generation, emphasizing the importance of the universal over the cultural.

5. Aiding in language learning: translation functions as a valuable aid in learning a foreign language. It provides learners with practical exposure to different linguistic structures, expressions, and cultural nuances (Newmark, 2009, p. 25-30).

Newmark (2009) emphasizes that these purposes are not fixed in a specific order, and their significance can vary depending on the context. Moreover, these purposes are not mutually exclusive and may converge in the translation of a particular text. Additionally, he stresses the importance of maintaining the allure and richness of the original language in the translation process, not solely focusing on explicitness and instruction.

Thus, translation is not merely a linguistic activity but a complex interplay of cultural mediation, intellectual exchange, and cross-language communication. The purposes of translation emphasize its role in promoting peace, conveying knowledge, mediating between cultures, translating universal works, and aiding language learning. As the world continues to evolve and interconnect, the significance of translation in facilitating understanding and cooperation among diverse cultures remains paramount.

## **1.2. Contemporary media discourse and its features**

Contemporary human existence is characterized by an unceasing and ubiquitous flow of information. The evolution and proliferation of communication media, encompassing radio, television, and the Internet, have given rise to a novel form of communication known as media discourse. It is noteworthy that a universally accepted definition of this concept is yet to be established. In the domestic scholarly context, various terms are employed to describe this phenomenon, including media discourse (Шевченко, Дергач, Сизонов, 2013), mass media language (Савчук, 2017), mass-media discourse (Кудрявцева et al., 2005), network discourse (Малишева, 2023), etc. Foreign researchers use diverse terminology such as news media (Bell, 1991), media discourse (Fairclough, 1995), mass media discourse (Dijk van, 1995), language in the news (Fowler, 2013), and the media (Montgomery, Edgington, 1996). The absence of a standardized definition underscores the complexity and evolving nature of media discourse.

The profusion of terminological definitions indisputably underscores the widespread interest that researchers globally have in the phenomenon of media discourse. Positioned as a pertinent subject within contemporary linguistics, media discourse is recognized as a complex communicative phenomenon. Consequently, any thorough analysis of media discourse should encompass considerations of both linguistic elements and the array of extra-linguistic factors that contribute to its characterization. This recognition emphasizes the multifaceted nature of media discourse and highlights its relevance as a subject of scholarly investigation in modern linguistics.

The emergence of media discourse can be conditioned by the emergence of mass media. In other words, it can be noted that media discourse emerged with the emergence of mass media. Thus, media discourse is not a new phenomenon and is a reflection of our reality (Bednarek, 2009). But in recent decades its influence on the functioning of society has significantly increased. There is no doubt that with the emergence and spread of the Internet, media discourse has become a new phenomenon. With the spread of the Internet, media discourse becomes a characteristic feature of the organization of the world modern information space

(Durant, 2010, p. 23). In other words, media discourse becomes one of the most significant types of discourse in the modern world.

The distinctive features of media discourse include the collective, collegial nature of text production and its focus on a vast audience dispersed in space, coupled with a unique linking mechanism known as the media rope. This media rope serves as the conduit through which information is disseminated to the audience via various mediums such as the press, radio, television, and the Internet. Building upon these characteristics, it is evident that media discourse is inherently dialogical in its structure, encompassing both the source of information (e.g., Internet sites, mass media) and the recipient of information (any consumer of the content) within the communication process.

Drawing distinctions based on the channels of communicative impact, three types of media discourse can be discerned:

- 1) TV discourse;
- 2) Radio discourse;
- 3) Internet or computer discourse.

These forms of discourse can, in turn, be classified by the method of communicative interaction into autonomous, interactive, and interactive-autonomous categories. Mediadiscursive communicative interaction is actualized through audio (radio), visual, and audiovisual channels (TV discourse, Internet discourse) (Bateman, 2021).

Considering the foregoing, we find it fitting to adhere to the subsequent definition of this communicative phenomenon. In essence, media discourse can be defined as a form of communicative interaction, either oral or written, that occurs through a designated broadcasting channel (e.g., printed information sources, television and radio channels, Internet sites). This discourse is directed towards both immediate (explicit) and prospective (implicit/potential) readers, listeners, or viewers.

It should be noted that media discourse possesses several distinctive features that shape the way information is presented and consumed. One key characteristic

is selectivity and agenda setting, where media outlets carefully curate information to convey specific messages or perspectives. This deliberate selection of content influences the public's perception of various issues, events, or topics.

Framing is another essential element in media discourse. The way events or issues are framed, through the choice of words, images, and narratives, plays a crucial role in shaping public opinion. This framing not only influences how individuals interpret the news but also affects the overall narrative surrounding a particular subject.

Sensationalism is a prevalent feature in media discourse, often manifesting in the presentation of stories in a dramatic or attention-grabbing manner. This approach aims to captivate audiences by emphasizing conflict, controversy, or the emotional aspects of a story. While sensationalism can attract attention, it also raises questions about the balance between entertainment and responsible journalism (Rodrigo-Ginés, et al., 2024, p. 18).

The ongoing tension between objectivity and subjectivity is another noteworthy aspect of media discourse. Journalistic practices strive for objectivity, yet the inclusion of subjective elements, such as opinions and interpretations, is inevitable. Negotiating this balance is crucial for maintaining credibility and fostering an informed public. Thus, media discourse is a complex interplay of selectivity, framing, sensationalism, and the ongoing struggle to achieve a balance between objectivity and subjectivity.

## CHAPTER TWO

### PRAGMA-STYLISTIC ADAPTATION IN THE TRANSLATION OF CONTEMPORARY MEDIA DISCOURSE

#### 2.1. Pragma-stylistic factors influencing translating

Pragma-stylistic factors refer to the elements in translation influenced by contextual and pragmatic considerations, as well as stylistic choices. These factors play a crucial role in ensuring the translated text is not only linguistically accurate but also contextually appropriate and stylistically fitting for the target audience. For our research, we have chosen the animated film “The Secret Life of Pets 2” and its Ukrainian translation “Секрети домашніх тварин 2” as a sample of the contemporary media discourse.

Although constrained by this drawback, audio-visual translation encompasses diverse modifications to the original material. These modifications range from minor adjustments like omissions and wording alterations to more substantial changes affecting characters and plotlines. The following stages serve as broad examples, illustrating the continuum of alterations.

In the domain of audio-visual translation, minor adjustments such as omitting non-essential content, refining wording, and shortening dialogue are common practices. These alterations serve various purposes, including addressing technical constraints such as time limitations, adapting content to suit local cultural contexts, and complying with censorship requirements, for instance: “*I'm telling you, once the humans bring a kid home, your life ain't the same*” (SLP, 2019). – “*Повір, коли люди приносять додому дитя, твоє життя сходить на пси*” (СДТ, 2019). The modifications in the given translation (*your life ain't the same – твоє життя сходить на пси*) remain integral to ensuring that translated content effectively resonates with its intended audience while grappling with the complexities of audio-visual storytelling.

Textual elements undergo partial changes influenced by linguistic factors such as puns, language games, jokes, songs, and objectionable expressions. These

alterations are driven by various motivations including linguistic nuances, localization needs, and censorship requirements. However, they may present potential challenges, including minor disruptions in continuity, which could impact ongoing dialogue lines, as well as potential shifts in characterization. In the following context, the phrase “Paw and Order” which stems from the English “Law and Order” and is an example of a pun has been translated as “Закон і Лапорядок”: “*Anybody comes in here looking for trouble, oh, they gonna meet my partners. I’m talking about Paw and Order*” (SLP, 2019). – *Якщо хтось шукає собі тут проблем, на нього чекають мої напарники. Закон і Лапорядок*” (СДТ, 2019).

Textual elements undergo changes that significantly impact character portrayal and situational context, including modifications to names, name dropping, quotes, formality distinctions (such as the use of honorary markers or differentiation between second-person pronouns), as well as choices regarding accent, dialect, and register. These alterations stem from various motivations, including technical considerations like legal copyright adherence, linguistic requirements (such as the necessity to select a specific register, accent, or dialect), localization needs, etc., for instance, the russian character in the movie speaks English with the russian accent, which has been preserved in the translation: “*You’re wasting Sergei’s time!*” (SLP, 2019) – “*У мене уривається терпєц!*” (СДТ, 2019)

“*If tiger does not do trick, tiger will become rug. Do not let tiger out of your sight*” (SLP, 2019). – “*Якщо тігр не робить трюк... С тігра буде коврик. Стерегти тігра як зіницю ока*” (СДТ, 2019).

Modifications to character traits or situational properties that necessitate minor plot adjustments are often driven by the need for cultural localization, for example: “*You’re the worst wolf ever*” (SLP, 2019). – “*Вовк ти тамбовський*” (СДТ, 2019). The use of the word “тамбовський” to modify “the worst wolf ever” is justifiable for the adult audience who remember the allusion to the phrase “Тамбовський вовк тобі товариш” referring to a bad person who cannot be considered a friend.

These changes may include altering aspects such as cultural references, social norms, or sensitive topics to better resonate with the target audience or comply with local regulations, for example, the character Bunny appears ruder in his speech in translation using slang vocabulary and jargon: “-*Help!* - *Anybody hungry?*” (SLP, 2019) – “- *Рятуйте!* - *Дати прикурити?*” (СДТ, 2019). The rabbit appears to be holding carrots and trying to threaten the villains with them. However, the localizers have used the phrase “Дати прикурити” since this phrase in Ukrainian is understood as “to punish someone”. Thus, it is understood by the target audience and carries a humorous aspect. The motivations behind such alterations lie in ensuring that the content remains culturally relevant and acceptable to the audience. However, these adjustments may introduce challenges related to maintaining narrative coherence and consistency, as even minor changes can impact the development of the plot and character dynamics.

Humor is generally considered a universal phenomenon, which suggests that it can be translated to some degree. Newmark (2003) challenges this notion by asserting that humor transcends cultural boundaries and can be translated to varying degrees, particularly when the source and target language audiences or listeners share a similar educational level. For instance, the humorous pun (referring to the Bunny as jumpy meaning that he is messy and nervous) in the following degree has not been preserved: “*You are jumpy*” (SLP, 2019). – “*Кролю, лікуй нерви*” (СДТ, 2019).

However, in the lost humorous cues have been compensated by adding humour in translation, for example: “*Is he okay? Not in any way. No*” (SLP, 2019). – “*У нього всі вдома? Давно вже нікого. Всі тю-тю*” (СДТ, 2019).

Translators must consider cultural nuances, idiomatic expressions, and cultural references in both the source and target languages. Adapting these appropriately ensures the translated text is relatable and understandable to the target audience, for example: “*You don't want Liam to get a reputation as one of those pee-pee kids*” (SLP, 2019). – “*Інакше здобуде репутацію записюндри*” (СДТ, 2019).

Translators often need to adapt the text to the target context. This may involve modifying examples, replacing cultural references, or adjusting metaphors to make them relevant and comprehensible in the target culture, for example: “*Yeah, yeah, no, she's got a quiz today. Advanced spelling. She'll ace it though*” (SLP, 2019). - “*Так-так, у неї контрольна. Називається дикотант. Але мала ас*” (СДТ, 2019). The cultural reference to the test in spelling which is typical of English educational system has been localized by means of compensating it with a lexeme “дикотант” pronounced by the character with a pronunciation mistake to add humour.

Considering these pragma-stylistic factors ensures that translations are not only accurate but also effective in achieving their intended purpose and resonating with the target audience.

## **2.2. Pragmatic aspects of translating contemporary media discourse**

Translating contemporary media discourse involves dealing with various pragmatic aspects to ensure that the translated text effectively communicates the intended message in a culturally appropriate and contextually relevant manner. Some pragmatic aspects to consider include cultural references and context, socio-political context, audience awareness, and pragmatic equivalence.

Animated films often contain references to current events, popular culture, and societal trends that may vary across cultures. Translators need to ensure that these references are accurately conveyed in a way that resonates with the target audience, for example, the name Bonzo is an allusion to “Bedtime for Bonzo”, 1951 American comedy film directed by Fred de Cordova and starring Ronald Reagan, Diana Lynn, and a chimpanzee named Peggy as Bonzo. This film is not familiar to Ukrainian viewers, thus, the translators resort to “КІНГ КОНГ” and compensate the loss of the realia with Bunny’s sarcastic comments (мале чмо з цирку, КІНГ КОНГ засушений): “*Oh, it's just this weird little guy. Why don't you just go back to*



wherever you belong, Bonzo” (SLP, 2019). – “Та це ж мале чмо з цирку. Здрисни звідси, Кінг Конг засушений...” (СДТ, 2019)

Media discourse often reflects and responds to socio-political issues of the time. Translators must be sensitive to these contexts and adapt the translation accordingly to maintain relevance and avoid misinterpretation. In the case of “The Secret Life of Pets 2” translation into Ukrainian, localizers introduce the phrases referring to socio-political issues in the country that are comprehensible only to the target audience, for instance, the Ukrainian greeting words “*Слава Україні!*” uttered by Bunny.

In terms of audience awareness, translators need to have a thorough understanding of the target audience, including their demographics, preferences, and cultural background. Adapting the translation to suit the expectations and sensibilities of the target audience is crucial for effective communication, for example: “- *You know what I learned today? Wolves are jerks*” (SLP, 2019). – “*Знаєш, що я сьогодні дізналася? Вовки — козли*” (СДТ, 2019). The phrase “Вовки — козли” used by a female character alludes to the phrase “Усі чоловіки – козли” which is relatable only to the adult audience.

Maintaining pragmatic equivalence involves capturing the intended meaning, tone, and communicative function of the source text in the translation. This includes preserving elements such as humor, sarcasm, and irony, which may require creative linguistic strategies, for example: “*You see, dogs land like the clumsy oafs they are*” (SLP, 2019). – “*Поглянь, собаки генаються наче торби бліх*” (СДТ, 2019).

Contemporary media discourse, particularly, children’s cartons often include idiomatic expressions, slang, and colloquialisms that may not have direct equivalents in the target language. Translators must find equivalent expressions or convey the intended meaning in a way that feels natural to the target audience, for example: “*No offense. Or do take offense. I’m good either way*” (SLP, 2019). – “*Не ображайся. Чи ображайся. Мені фіолетово*” (СДТ, 2019).

Thus, translating contemporary media discourse involves navigating various pragmatic considerations to ensure effective communication of the intended

message in a culturally appropriate and contextually relevant manner. Translators must carefully address factors such as cultural references, socio-political context, audience awareness, and pragmatic equivalence. This often requires creative strategies to convey concepts that may not have direct equivalents in the target language, while also preserving the tone, humor, and communicative function of the original text.

### **2.3. Translation strategies as means of pragmatic adaptation in contemporary media discourse**

Translation strategies play a crucial role in adapting contemporary media discourse pragmatically to ensure that the translated text effectively conveys the intended message. Below, we will discuss certain strategies used by translators of the studied animated discourse.

**Cultural Equivalence:** Translators strive to find cultural equivalents for references, idioms, and expressions in the source text that may not have direct counterparts in the target culture. This involves replacing cultural references with ones that are familiar and relevant to the target audience, for example: “*So long, suckers!*” (SLP, 2019) – “*Бувайте, молокососу!*” (СДТ, 2019)

**Concretization** involves selecting words or phrases that provide clearer context or explanation, making the concept more understandable to the target audience. It may involve adding descriptive modifiers, providing examples, or substituting the abstract term with a more concrete equivalent, for instance: “*But every pet knows, if you pee on it, you own it*” (SLP, 2019). – “*Та кожний пес знає: на що поніссяв, те твоє*” (СДТ, 2019). In the given example, the use of a more concrete lexeme “пес” helps to preserve the length of the cue.

**Transcreation** in audio-visual translation of cartoons involves more than just straightforward translation. It is a process that goes beyond linguistic conversion to ensure that the humor, cultural references, and overall message of the original content are effectively conveyed in the target language and culture. In the context of

cartoons, transcreation may involve adapting jokes, puns, and cultural references to make them relevant and understandable to the target audience while maintaining the essence of the original humor and narrative, for example: “*Hey, quick question. Is he still peeing everywhere? Can't control his bladder?*” (SLP, 2019) – “*Одненьке запитання. Він досі пісяє де попало? Усе жорстко мочить?*” (СДТ, 2019)

**Pragmatic transference** in audio-visual translation refers to the process of conveying not only the literal meaning of the source text but also its pragmatic aspects, such as implicatures, speech acts, and contextual implications, in the target language. This approach ensures that the translated content maintains the intended communicative function and effect on the audience, beyond mere linguistic equivalence, for example: “*Now, I don't speak wild animal... but from what I gathered, he was a scared, adorable tiger cub named Hu*” (SLP, 2019). – “*Я не розмовляю дикохижацькою мовою, та я зрозуміла.....що це налякане няшне тигрєня на ім'я Гу*” (СДТ, 2019).

In audio-visual translation, pragmatic transference is essential for preserving the intended impact of dialogue, humor, cultural references, and other pragmatic elements present in the original material. It involves adapting these elements in a way that resonates with the target audience while considering cultural, social, and linguistic factors, for example, the case of sarcasm: “*Oh, are you gonna throw a ball? Oh, please throw a ball. And I would chase it because my brain is the size of a rat turd*” (SLP, 2019). – “*Кинеш мені м'яч? Маму рідну продам за м'яч! І бігатиму за ним бо в мене мозок мов мишача какулька*” (СДТ, 2019).

**Modulation** involves adjusting the style, tone, and register of the translation to suit the preferences and expectations of the target audience. For example, a neutral source text may be modulated to a more informal tone for a younger audience or vice versa: “*Oh, okay*” (SLP, 2019) – “*Це котець*” (СДТ, 2019).

“*Oh, boy*” (SLP, 2019)– “*Собача радість*” (СДТ, 2019).

“*See? It's just a thing I do*” (SLP, 2019). – “*Січеш? Це в мене така фішка*” (СДТ, 2019).

**Compensation** involves making up for information or nuances lost in translation by adding explanatory notes, expanding certain passages, or providing additional context to ensure that the target audience fully understands the message, for example: “*It's my human that's nuts. I mean, you know, I...*” (SLP, 2019) – “*Це в моєї двоногій проблемі*” (СДТ, 2019).

“*Ah, kids. Everybody loves them, right?*” (SLP, 2019) – “*А, діти-квіти. Усі люблять їх, так?*” (СДТ, 2019)

“*Ha! Tiny Dog, you so naive!*” (SLP, 2019)– “*Ха, Крихтяк, я на цьому собаку з'їв*” (СДТ, 2019).

**Reformulation** involves restructuring sentences, paraphrasing, or simplifying complex language to improve clarity and readability in the target language, for example: “*Ha! Take that! Now this is training! Okay? Keeping my reflexes sharp. Ha! Flawless Victory! Oh!*” (SLP, 2019)– “*Оце майстерність. Рівень – бог. Талант не проп'єш*” (СДТ, 2019).

**Dynamic adaptation.** Given the dynamic nature of contemporary media discourse, translators need to stay updated with current linguistic trends, memes, and cultural references in both the source and target languages to accurately capture the zeitgeist and linguistic nuances of the original text. For instance, they use the word that has already become a meme “зрада”: “*Oh! Okay, this is obviously glued to the floor*” (SLP, 2019). – “*Зрада, цю шнягу хтось приклеїв до підлоги*” (СДТ, 2019).

**Domestication** and **foreignization** are both employed in proper names translation. Proper nouns are nouns that uniquely identify specific entities. They encompass names of individuals, locations, countries, months, days, and celebrations. In translation, proper nouns carry significant cultural associations and are often transliterated into the target language. However, certain proper nouns may be translated if they convey meaning. Newmark (2003, p. 70-1) emphasizes that proper nouns lack inherent meaning or implications, thus they are typically not translated. Even if a proper noun has a traditional translation, it is generally not transliterated into the target language, as doing so could imply a change in nationality associated with the name.

In animated films, many names are transliterated, adhering to the principle of “foreignization”. This approach entails preserving the foreign elements within the dialogue, allowing the distinctive features of the source language to influence the language of the target audience, for example: “*Daisy, let’s go*” (SLP, 2019). – “*Дейзі, лялюсю, погнали*” (СДТ, 2019).

“*And happy! Come on, Max. Let’s go explore*” (SLP, 2019). – “*Мій ніс шаленіє. Він щасливий! Ходімо, Максе. Рознюхаємо все!*” (СДТ, 2019)

On the other hand, there is an alternative approach known as domestication, which involves adjusting the translation to align more closely with the target-language audience. This process entails substituting native elements in the text with more familiar ones, for example: “*We are so sorry, Mr. Chicken. - Name’s not Chicken. Do I look like a Chicken to you? - No. No, sir. - No, not... Not even a little. Name’s Rooster.*” (SLP, 2019)– “*-Пробачте, пане Курча. -Мене звать не Курча. Я вам на курча схожий? -Ні, сер. Ні, ані трохи. - Мене звать Козут*” (СДТ, 2019).

“*Morning, Snowball!*” (SLP, 2019) – “*Доброго ранку, Сніжку*” (СДТ, 2019).

In conclusion, translation strategies serve as vital tools for pragmatically adapting contemporary media discourse to ensure effective communication of the intended message across cultures. Employing various techniques such as cultural equivalence, concretization, transcreation, pragmatic transference, modulation, compensation, reformulation, and dynamic adaptation, translators can effectively convey the humor, cultural references, and overall message of the original content. Additionally, the use of domestication and foreignization in proper names translation reflects the careful consideration given to maintaining cultural authenticity while ensuring audience comprehension. The successful application of these translation strategies enhances the accessibility and relevance of contemporary media discourse for the Ukrainian audience.

## CONCLUSIONS

The study of pragma-stylistic adaptation in the translation of contemporary media discourse, particularly through the lens of audiovisual translation, reveals the complex interplay between linguistic accuracy, cultural relevance, and pragmatic effectiveness. Through the analysis of 50 excerpts from “The Secret Life of Pets 2” and its Ukrainian translation “Секрети домашніх тварин 2”, several pragma-stylistic factors influencing translation have been identified and discussed.

Pragma-stylistic factors, ranging from minor adjustments to significant changes impacting character portrayal and situational context, highlight the multifaceted nature of audiovisual translation. The adaptation process involves navigating linguistic nuances, cultural references, humor, and socio-political context to ensure that the translated text resonates with the target audience while maintaining fidelity to the original message.

Pragmatic aspects of translating contemporary media discourse underscore the importance of considering cultural references, socio-political context, audience awareness, and pragmatic equivalence. Translators must employ creative strategies to convey concepts that may not have direct equivalents in the target language while preserving the tone, humor, and communicative function of the original text.

Translation strategies serve as essential means of pragmatic adaptation, enabling translators to effectively convey the intended message across cultures. Techniques such as cultural equivalence, concretization, transcreation, pragmatic transference, modulation, compensation, reformulation, and dynamic adaptation facilitate the successful adaptation of contemporary media discourse for the Ukrainian audience.

Furthermore, the use of domestication and foreignization in proper names translation reflects the careful balance between maintaining cultural authenticity and ensuring audience comprehension. Translators can enhance the accessibility and relevance of contemporary media discourse while promoting cross-cultural understanding and appreciation employing these strategies.

In conclusion, the study reveals the intricate process of pragma-stylistic adaptation in audiovisual translation and underscores the importance of considering linguistic, cultural, and pragmatic factors in the translation of contemporary media discourse. Further research in this area can contribute to the development of effective translation strategies and enhance the quality of localized content for diverse audiences.

## РЕЗЮМЕ

Сучасний медійний дискурс, який охоплює різноманітні форми, такі як фільми, телешоу, мультфільми та онлайн-контент, слугує відображенням суспільних норм, культурних цінностей та мовних тенденцій. У епоху глобалізації та цифрового зв'язку, потреба у ефективній міжкультурній комунікації стає все більш актуальною. Таким чином, перекладачі стикаються з викликом прагматичного та стилістичного адаптування контенту для різних аудиторій з врахуванням збереження сутності оригінального повідомлення.

Дослідження прагматико-стилістичної адаптації в перекладі сучасного медійного дискурсу, зокрема через призму аудіовізуального перекладу, розкриває складний взаємозв'язок між лінгвістичною точністю, культурною релевантністю та прагматичною ефективністю. На основі аналізу 50 уривків з фільму «The Secret Life of Pets 2» та його українського перекладу було виявлено низку прагматико-стилістичних факторів, що впливають на переклад.

Прагматико-стилістичні чинники – від незначних коригувань до суттєвих змін, що впливають на зображення персонажів і ситуативний контекст, – підкреслюють багатогранність аудіовізуального перекладу. Процес адаптації передбачає врахування лінгвістичних тонкощів, культурних особливостей, гумору та соціально-політичного контексту, щоб забезпечити сприйняття перекладеного тексту цільовою аудиторією, зберігаючи при цьому відповідність оригінальному задуму.



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#### A LIST OF ILLUSTRATIVE MATERIAL

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## APPENDIX

### Source discourse and target discourse examples

No	Source discourse	Target discourse
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1.	Ah, kids. Everybody loves them, right?	А, <u>діти-квіти</u> . Усі люблять їх, так?
2.	Ugh! <u>Can you believe that?</u>	Це ж просто <u>стихійне лихо!</u>
3.	I'm telling you, once the humans bring a kid home, <u>your life ain't the same.</u>	Повір, коли люди приносять додому дитя, <u>твоє життя сходить на пси.</u>
4.	<u>A little while later,</u> they're married.	- <u>Не встиг я і хвостом вильнути,</u> як вони одружилися.
5.	Who's a cute little baby? You little <u>cutie pie.</u>	-Хто тут такий гарненький? -Мій <u>пампулястик.</u>
6.	And by the way, I'm still not <u>a kid person.</u>	До речі, я й досі <u>не фанатію від дітей.</u>
7.	But I got to say, keeping Liam safe is a <u>full-time job.</u>	Та маю сказати, що оберігати Ліама — <u>той ще клопіт на хвіст.</u>
8.	What can I say? The <u>kid's a fan.</u>	Ну що тут скажеш, <u>пацан швидко насобачився.</u>
9.	This kid gets us.	Малий – свій в дошку
10.	Morning, <u>Snowball!</u>	Доброго ранку, <u>Сніжку.</u>
11.	Anybody comes in here looking for trouble, oh, they gonna meet my partners. I'm talking about <u>Paw and Order.</u>	Якщо хтось шукає собі тут проблем, на нього чекають мої напарники. <u>Закон і Лапорядок.</u>
12.	Yeah, yeah, no, she's got a quiz today. <u>Advanced spelling. She'll ace it though.</u>	Так-так, у неї контрольна. <u>Називається дикотант. Але мала ас.</u>
13.	Hey, quick question. Is he still peeing everywhere? <u>Can't control his bladder?</u>	Одненьке запитання. Він досі пісяє де попало? <u>Усе жорстко мочить?</u>
14.	But every <u>pet</u> knows, if you pee on it, you own it.	Та кожний <u>пес</u> знає: на що попісяв, те твоє.
15.	You don't want Liam to get a reputation as one of those <u>pee-pee kids.</u>	Інакше здобуде репутацію <u>запісюндри.</u>
16.	It's my <u>human that's nuts.</u> I mean, you know, I...	Це в моєї <u>двоногої проблеми.</u>
17.	I will defend Busy Bee with my life.	За тебе я <u>будь-кого порву на шмаття.</u>
18.	Yeah, I'm gonna be the first bunny with <u>washboard glutes.</u>	Я стану першим кролем з <u>кубиками на дупці</u>

19.	Oh! Okay, this is obviously glued to the floor.	Зрада, цю <u>шнягу</u> хтось приклеїв до <u>підлоги</u> .
20.	-Help! - <u>Anybody hungry?</u>	- Рятуйте! - <u>Дати прикурити?</u>
21.	<u>Is he okay?</u> Not in any way. <u>No.</u>	<u>У нього всі вдома?</u> <u>Давно вже нікого.</u> <u>Всі тю-тю.</u>
22.	<u>Hello, citizens!</u>	<u>Цьомки-бомки, городяни!</u>
23.	Now, I don't <u>speak wild animal...</u> but from what I gathered, he was a scared, <u>adorable</u> tiger cub named Hu	Я не <u>розмовляю дикохижацькою</u> мовою, та я зрозуміла... що це налякане <u>няшне</u> тигрєня на ім'я Гу.
24.	No offense. Or do take offense. <u>I'm good either way.</u>	Не ображайся. Чи ображайся. <u>Мені фіолетово.</u>
25.	Um, pardon me. <u>Offense is very much taken.</u>	Пробач. Та <u>на ображених воду возять.</u>
26.	Time is <u>rubles!</u>	Час – <u>рублікі</u>
27.	<u>Daisy</u> , let's go.	<u>Дейзі</u> , лялюсю, погнали.
28.	You wearing a bright suit. Everyone's gonna notice you.	<u>Прикид – вирви око, тебе миттю попалять.</u>
29.	And happy! Come on, <u>Max</u> . Let's go explore.	Мій ніс шаленіє. Він щасливий! Ходімо, <u>Максе</u> . Рознюхаємо все!
30.	Oh, are you gonna throw a ball? Oh, please throw a ball. And I would chase it because <u>my brain is the size of a rat turd.</u>	Кинеш мені м'яч? Маму рідну продам за м'яч! І бігатиму за ним бо <u>в мене мозок мов мишача какулька.</u>
31.	Oh, it's just this <u>weird little guy</u> . Why <u>don't you just go back to wherever you belong, Bonzo,</u>	Та це ж <u>мале чмо з цирку</u> . <u>Здрисни звідси, Кінг Конг засушений...</u>
32.	Ha! <u>Tiny Dog</u> , you so naive!	Ха, <u>Крихтяк</u> , я на цьому собаку з'їв.
33.	We'll be right back, okay?	Ми кабанчиком, чуєш?
34.	And, <u>here we go.</u>	<u>Згоріла хата, гори й сарай</u>
35.	My owner might have given me <u>a little bit of catnip.</u>	Моя хазяйка півгодини тому <u>децу валеріаночки</u> накрапала
36.	We are so sorry, <u>Mr. Chicken.</u>	-Пробачте, пане <u>Курча</u> .

	Name's not <u>Chicken</u> . Do I look like a <u>Chicken</u> to you? - No. No, sir. - No, not... Not even a little. Name's <u>Rooster</u> .	-Мене звать не <u>Курча</u> . Я вам на курча схожий? -Ні, сер. Ні, ані трохи. - Мене звать <u>Когут</u> .
37.	All right, we're here. In record time, too, thanks to the <u>Bunnymobile</u> .	<u>Відпад</u> , домчали. Рекорд встановлено завдяки <u>Сніжкомобілю</u> .
38.	You are <u>jumpy</u> .	Кролю, <u>лікуй нерви</u> .
39.	See? It's just a thing I do.	<u>Січеш?</u> Це в мене така <u>фішка</u> .
40.	You're <u>wasting Sergei's time</u> !	У <u>мене уривається терпец!</u>
41.	If tiger does not do trick, tiger will become rug. Do not let tiger out of your sight.	Якщо <u>тігр</u> не робить трюк... С <u>тігра</u> <u>буде коврик</u> . Стерегти <u>тігра</u> як зіницю ока.
42.	Mind your business, <u>wolf</u> !	Прикрий гавкало, <u>вовчара</u> .
43.	- You know what I learned today? <u>Wolves are jerks</u> .	Знаєш, що я сьогодні дізналася? <u>Вовки — козли</u> .
44.	You see, dogs land like the <u>clumsy oafs</u> they are.	Поглянь, собаки гепаються наче <u>торби бліх</u> .
45.	No, I'm not even <u>trying to brag</u> . I'm just telling you what happened.	Ні, я не <u>піарюся</u> , просто констатую факт.
46.	You're <u>the worst wolf ever</u> .	<u>Вовк ти тамбовський</u> .
47.	Oh, okay.	Це <u>котець</u> .
48.	Oh, boy.	<u>Собача радість</u> .
49.	So long, <u>suckers</u> !	Бувайте, <u>молокососи!</u>
50.	Hah! <u>Take that!</u> Now this is training! Okay? <u>Keeping my reflexes sharp</u> . Hah! Flawless Victory! Oh!	Оце майстерність. <u>Рівень – бог. Талант не проп'єш</u> .