

TRANSLATION OF AMERICAN CARTOON CHARACTERS' NAMES INTO UKRAINIAN

It is well-known that animated films have always been popular. They appeal both to children and adults. People all over the world watch cartoons with great enthusiasm and one of the most important problems which film distributors face is lingvocultural adaptation of a foreign cartoon script. Though audiovisual translation has long been of interest to many scholars, this issue is still topical and needs comprehensive research. It should be noted that, in comparison with feature films, the translation of cartoons is not thoroughly studied. Some aspects of lingvocultural adaptation of animated films are discussed by Yu. Makarenko (on the material of the Ukrainian translation of the American cartoon sitcom *The Simpsons*) [4] and M. Chadiuk (on the material of the Ukrainian version of the U.S. computer-animated film *Inside Out*) [5]. O. Zosimova analyzes the ways of translating contemporary American and British cartoon titles into Ukrainian [1]. A. Kulikova and T. Tychynska describe proper names translation strategies used in the process of cartoon dubbing [3].

Rendering the names of the characters into foreign languages is especially important because they are one of the key elements of any film. If they are translated adequately it will definitely help to meet the requirements of the target audience, children in particular, and achieve the desired effect.

The aim of this research is to identify and describe the main ways of translating names of cartoon characters from English into Ukrainian. Our study is based on an analysis of two popular American animated films, namely *Finding Nemo* and *Zootopia*.

First of all, transcription and transliteration are widely used for translating all proper names. The names of cartoon characters are no exception.

Transcription is a method of conveying a foreign word with the help of the letters of the target language that is aimed at reproducing the sound form of the original word most faithfully and closely [2, p. 144]. To put it simply, it is a phonetic imitation of the original word. It can be related to the strategy of preservation which occurs when a translator transfers the term directly into the target text with no further explanation. When a word is transliterated, it is written using letters of a different alphabet or language so its spelling is preserved.

For example, the name of the main character of the first cartoon under discussion is transliterated: Nemo – *Немо*. The spelling of the word remained unchanged, but its pronunciation is slightly different in Ukrainian.

Transcription is applied to the translation of the name of the green sea turtle: *Crush* – *Краш*. In English this name describes a happy, versatile, and expressive nature of the 150-year-old turtle. But the Ukrainian translators probably decided that this character was not principally important and left the name unchanged.

Calque (also 'loan translation' [7]), is a phrase or word taken from one language and translated in a literal or word-for-word (root-for-root) way to be used in another [6]. A vivid example of calque can be found in the cartoon *Zootopia*. A family of otters bears a noble and meaningful surname *Otterton*. It is translated into Ukrainian as *Видревський/-ська*. In this case the root 'otter' is translated as 'видра,' and for the suffix 'ton' the translators found the equivalent affix, characteristic of Ukrainian surnames.

Analogue translation is used when other types of translation are inappropriate in a particular case and there is a necessity for finding some substitute in the target language that has a similar primary meaning and connotations. For example, the aquarium's starfish in *Finding Nemo* is called *Peach*. The informal meaning of this word in English is 'an exceptionally good or attractive person or thing' [7]. In the Ukrainian adaptation this character was given the name *Зірка* because besides its primary meaning – «a star» – this word also has a positive connotation in our language. In *Zootopia* there is also an interesting example: the main character – a red fox – is called *Nick Wilde*, and its Ukrainian translation is *Нік Кривухвіст*. Literally it would be *Нік Несамовитий* or even *Дукий*, but it is a name of a fox who lives in the town and earns his bread by cheating, so these variants of translation would not be quite appropriate, and *Кривухвіст* is a vivid nickname for a cunning animal.

Other ways of translation and their combinations are often used to convey the meaning of the original names adequately.

For example, in *Finding Nemo* one of the characters is an aquarium's yellow tang fish named *Bubbles*. It gained this name due to its love of air bubbles in the aquarium. The name is translated as *Бульк*. On the one hand, it is an example of literal translation of the English word 'bubble' into Ukrainian – «булька, бульбашка». But if Englishmen like plural forms of nicknames, in our language 'бульки' would sound strange as someone's name. So the common masculine form of a name in the singular is used. Moreover, 'бульк' is a sound-imitating word, that's why this variant of translation is quite accurate and expressive.

The sheep assistant of the mayor of *Zootopia* has a name *Bellwether*, which means «the leading sheep of a flock» [7] and it is impossible to translate it literally with the help of some one-word name preserving both the meaning «a sheep» and «a leader». So the translators created a nonce word, by adding an amusing feminine suffix, and, as a result, the original English name turned into *Вівцянка* in Ukrainian.

Mayor Lionheart was translated as *Мер Левогруд*. In the original there is a reference to King Richard the Lionheart, and in Ukrainian we also need a noble, but one-word surname, so by calquing the first part and replacing the second root by a clipped form of the word *груда* the translators succeeded in achieving the desired effect.

To sum up, it is necessary to emphasize that there are a lot of different ways of translating cartoon characters' names and each of them has its advantages and disadvantages, and their choice in each situation depends on many factors – both linguistic and extralinguistic ones.

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КАТЕГОРІЯ ДІЄСЛІВНОЇ ЛАБІЛЬНОСТІ У КОНТРАСТИВНОМУ ВИМІРІ

Дієслівні системи, незважаючи на потужну теоретичну базу дослідження в славістиці та германістиці (див. праці Ю.Д. Апресяна, Л.М. Васильєва, І.Р. Вихованця, К.Г. Городенської, А.П. Загнітка, О.І. Леути, Т.Є. Масицької, Г.Г. Почепцова, В.С. Перебийніс, В.М. Русанівського, С.О. Соколової, М. Baker, D. Bolinger, D. Crystal, Ch. Fillmore, K. Fischer, R. Hartmann, M. Haspelmath, R. Jandor, J. E. Lehrer, B. Levin, A. McMillon, F. Meyer, F. Plank, G. Ramchand, S. Soames, E. Viberg та ін.), залишаються відкритими для міжмовних досліджень. Особливої уваги потребують критерії визначення зіставлюваності досліджуваних одиниць, особливо коли мова йде про граматичну категоризацію дієслів.

Так, зокрема, процес виділення ізоморфних та аломорфних рис у граматиці українських та англійських дієслів потребує уточнення лінгвальної інтерпретації пов'язаних між собою категорій перехідності і стану та дотичних до цього явищ каузативності та дієслівної лабільності. Відомо, що означені