DIFFICULTIES OF TRANSLATING CHARACTER NAMES IN ANIMATED MOVIES FROM ENGLISH INTO ROMANIAN AND RUSSIAN

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This article explores the phenomenon of anthroponymy, which can be useful for the people interested in the analysis of the existing classifications of proper names and the translation techniques used while rendering these names into another language. The points studied are provided with the proper names selected from the animated films that make the understanding of the topic more comprehensible.

Anthroponymy involves complex theoretical approaches and classifications on the structural and semantic level. In his book "*Linguistic and Historical Ethnographic Analysis*", T. S. Zhanuzakov states that "Linguistically, anthroponymy studies the naming of persons. The term anthroponymy is derived from two ancient Greek words: a Anthropos – "man" and onoma – "name". Accordingly, anthroponym is the collection of personal names in any language or a particular region. Various types of anthroponyms can be found in society: personal names, patronymics, surnames, pseudonyms, nicknames." **[5, p. 10]** Similarly, Ladislav Zgusta, a linguistic expert from the well-known linguistic centre of britannica.com, offers the explanation to the anthroponymics in his article about names and says that onomastics is the science which studies names in all their aspects. He claims that "A set of personal names is called anthroponymy and their study is called anthroponomastics" **[4]**.

The present research is specifically based on Dilbar Tulakova's classification regarding the origin of the proper names presented in "*Features of The Formation of Anthroponyms*" **[3, p. 2]**. The first group in the classification represents names that denote *physical factors and characteristics*, which are reflected in 59% of the examples selected for the present research. Some examples are *Sleepy* from "Snow White and the Seven Dwarfs", *Belle* from "Beauty and the Beast", *Elastigirl* from "Incredibles" and *Anger* from "Inside Out".

Next group contains *personal names* that are represented by 24% of the selected names from the animated movies. Examples of such characters are *Rango* from "Rango" and *Shrek* from Shrek.

Another group from this classification contains *names of professions or occupations* that make up 9% of the character names. In this category, we can find such examples as *Prince* and *Huntsman* from "Snow White and the Seven Dwarfs" and *Prospector* from "Toy Story".

The following group deals with *animal names* that form 7% of the selected examples, from which are *Donkey* from “Shrek”, *Beast* from “Beauty and the Beast” and *Tigress* from “Kung Fu Panda”.

The last group is represented by *colour designation names* that represent only 1% from the selected names. Some examples are *Snow White* from “Snow White and the Seven Dwarfs” and *Smokey* from “Cars”.

The examples that can be included in the last two categories of *Biblical names* and *nationality and residing in a specific location* have not been identified in the selected animated films.

In order to analyse the translation techniques used in rendering the character names from the selected animated films into Romanian and Russian, we have turned to I.N. Demyanyuk and E.M. Bozhko, who describe their approach to translating character names in their article “*Rendering Anthroponyms in Fiction*” **[1, pp. 4-5]**. Also, we have completed the list of the techniques selected from Lincoln Fernandes’ book “*Translation of Names in Children’s Fantasy Literature*” **[2, pp. 7-12]**.

The most common technique applied to the process of rendering character names in another language is *rendition*, which means that the name is literally translated into the target language. (e.g. Sheriff – Șerif(ro) – Шериф(ru), Crane – Cocor(ro) – Журавль(ru)).

Next comes *substitution*, which implies replacing the name from the source language with a new name that is not related to the original but is contextually related to the other text elements. For example, Cogsworth from “Beauty and the Beast” is rendered into Romanian as Ceasornic, whereas in Russian we can observe transcription as the way to present this name to the viewers – Когсворт. Chuckles is rendered in Russian as Клоун.

Another technique is *recreation*, which represents replacing the name from the original text with a new name that has a similar effect in the target cultural situation (e.g. Hiccup – Иккинг, Jangles – Zăngănilă(ro) – Лысик(ru)).

A common technique used in Romanian translation is *copying* that involves reproducing the names in the translated text exactly as they appear in the source text, with no orthographic adjustments (e.g. Frozone – Frozone, Lumière – Lumière).

Further, there is *transcription*, in which the name’s sound form is expressed using letters from the target language’s alphabet (e.g. Fillmore – Филмор, Stretch – Стретч).

Next translation technique is *conventionality*, which implies replacing the name from the source language with its widely accepted equivalent(s) in the target language (e.g. Puss in Boots - Motanul încălțat(ro) – Кот в сапогах(ru), Cinderella – Cenușăreasa(ro) – Золушка(ru)).

Furthermore, *transposition* is a translation technique when a part of speech is substituted for another one without altering the original message’s meaning (e.g. Sneezy – Hapciu, Rusty – Clink(ro) – Звяк(ru)).

Another technique is *transliteration* that implies representing the spelling of the name using the closest comparable letters of the target language (e.g. Drago Bludvist – Драго Блудвист (ru), Lotso – Лотсо (ru)).

Next comes *phonological replacement*, which is similar to transcription and represents expressing the name's sound but with small changes in the final rendition (e.g. Mater – Мэтр (ru), Li Shan – Ли Шань (ru)).

The following technique is *addition*, which involves adding new information to the original name in order to make it more comprehensible or appealing to the target audience (e.g. Bad Bill - Бандит Билл (ru), Spirit of the West - Дух Дикого Запада (ru)).

The last technique is *deletion* that represents removing the character name since it is unimportant to the story (e.g. Van – drag (ro), Minny – dragă (ro)).

Of all the techniques that have been applied to the translation of the characters' names from English animated films into Romanian and Russian, rendition (27%) was the most common one. Other techniques that were used in translating character names include Substitution (17%), Recreation (16%), Copy (14%), Transcription (7%), Conventionality (5%), Transposition (5%), Phonological Replacement (4%), Transliteration (4%), Addition (0.5%) and Deletion (0.5%).

Finally, we have concluded that translators have to deal with the whole story, historical and cultural environments and emotional factors and they also have to consider the origin and the formation of the character name in order to render the best character names in animated films in another language.

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