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LINGUOSTYLISTIC PECULIARITIES OF ZOONYMS IN CHILDREN'S ANIMATED FILMS

The study of zoonyms in modern linguistics is closely connected with the analysis of lexical units that reflect the interaction between language, culture, and human cognition. Animal names have long been used not only for the direct nomination of biological species but also as expressive linguistic tools that convey symbolic meanings and cultural associations. Within the framework of cultural linguistics, as M. Bahan notes, animal-based nominations demonstrate a dynamic reinterpretation of traditional images, acquiring new stylistic shades in contemporary usage [1]. This issue is particularly relevant in children's media discourse, where zoonyms function as a central element in character construction.

The conceptual interpretation of zoonyms involves the analysis of their semantic structure and their role in shaping the linguistic picture of the world. These units accumulate symbolic meanings associated with traits attributed to animals, such as strength, cunning, or loyalty. From an ethnolinguistic perspective, O. Hapchenko emphasizes that the cultural background of a speech community significantly influences the interpretation of animal names [4]. Zoonyms thus function as cognitive markers of the "naïve linguistic picture of the world," in which human characteristics are projected onto animals to facilitate a child's perception of the narrative [5].

In animated discourse, zoonyms perform several key functions, including the characterizing function (highlighting personality traits through species-based associations), the evaluative function (expressing positive or negative attitudes shaped by cultural stereotypes), and the humorous function (creating comic effects through wordplay or incongruity between a name and behavior).

The animated film *Zootopia* represents a distinctive linguistic space in which zoonyms form the basis for social allegory and character construction. The analysis demonstrates that animal names are employed not merely as labels but as complex tools of characterization, irony, and social commentary. The names of the protagonists can be defined as charactonyms, as they implicitly reveal personality traits or behavioral features. For instance, Judy Hopps contains a zoonymic derivative from the verb "to hop," establishing a phonetic and semantic connection to her species (rabbit) while symbolizing energy, mobility, and professional aspiration. Similarly, Nick Wilde functions through a phonetic play on the word "wild," creating stylistic irony: although he is a predator, he appears as a rational and socially adapted character, thereby both reinforcing and subverting the cultural stereotype of the "sly fox."

As I. Piddubna observes, preserving the stylistic nuances of zoonyms in translation requires balancing literal equivalence with cultural adaptation [9]. In animation, this process is further complicated by the need to align verbal elements with visual representation (dubbing), where the zoonym must correspond to the character's on-screen appearance.

The linguostylistic analysis of Zootopia demonstrates that zoonyms function as a multi-level system. Through metaphorical naming, ironic wordplay, and the animalization of idioms, the film constructs a narrative that is both accessible to children and intellectually engaging for adults. These linguistic strategies ensure that animal characters are perceived not as mere biological entities but as complex social archetypes.

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ОСОБЛИВОСТІ ПЕРЕКЛАДУ ФРАЗЕОЛОГІЗМІВ НА ПОЗНАЧЕННЯ ЧОЛОВІКІВ У РОМАНІ ДЖ. Д. СЕЛІНДЖЕРА «НАД ПРІРВОЮ У ЖИТІ»

Актуальність дослідження зумовлена сучасними тенденціями в лінгвістичних та перекладознавчих студіях, де особлива увага приділяється культурно-специфічним одиницям мови та їхній адаптації в іншомовному середовищі [1; 2]. Фразеологізми як стійкі мовні конструкції несуть у собі не лише семантичне, а й прагматичне навантаження, відображають соціальні стереотипи, риси характеру та поведінкові моделі персонажів. Вивчення їхнього