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**TRANSLATION OF PRESENT-DAY ANGLOPHONE DISCOURSE OF  
FEATURE FILMS AND DOCUMENTARIES: A COMPARATIVE ASPECT**

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## INTRODUCTION

Today the issues of film texts translation are of special relevance and significance. G. Gottlieb, M. Carol, M. de Marco and other scholars made a contribution to the development of film translation theory, including various applied aspects of audiovisual translation, determination of principles and development of rules and methods. Despite the fact that film translation has existed since emergence of cinema, so far it has not received sufficient academic coverage as a special type of translation activity.

Film translation is an extremely difficult type of translation activity. That is why it requires a high level of professional qualifications. As for the current state of film translations, it is relevant to solve a number of problems that have their own historical, theoretical, and methodological justification. Today, there is a global challenge in the field of film translation, which consists not only in interlingual transcoding, but most importantly, in the intercultural reproduction of film text for the target audience of foreign language ethnocultural tradition. These aspects are to be considered in this paper.

Audiovisual translation is a certain type of translation, which, although is a relatively new phenomenon in translation theory, over the past two decades, it has left the periphery of this field of applied linguistics and approached its center. Its purpose is to render content through auditory and visual channels. Subtitling and dubbing are considered to be the main types of audiovisual translation along with voice-over translation. (Polumbo, 2009, p.12)

Every country has its own reasons for choosing the type of film translation. As a rule, these foundations are built on certain historical or geographical factors. For example, dubbing is a powerful, culture-oriented type of translation thanks to which the original text is more adapted to the culture of the recipient. Dubbing means complete replacement of actors' source language speech with target language speech. As to dubbing, actors should not just read the translated text, but do it, as much as possible getting into articulation and facial expressions of their

on-screen characters. High-quality dubbing additionally involves selection of actors who match the age of the voice and temperament of their characters.

Another type of translation used by every country in the world is subtitling. Subtitles are most suitable and are commonly used for pre-recorded videos, movies, and TV shows. When we cannot understand the accent of the English language spoken in the film, subtitling makes our life much easier by helping us understand the meaning of dialogues. Subtitles do not only represent actors' speech, but also secondary information about what is happening on the screen. (Chaume, 2013, p.112). Subtitles, for example, can indicate melody sounds, who performs musical accompaniment, what sounds characters produce. Moreover, subtitles usually indicate who exactly pronounces the phrase, etc.

But whatever type of translation is involved, the main responsibility lies on film translator. Translator, working on a film text in the process of audiovisual translation, does something completely different from semantic re-coding of the original text, limited only by the framework of language. In audiovisual translation, translator should possess knowledge in many areas of linguistics because information comes through parallel channels of perception (Лукьянова, 2012, с.42). Thus, translator finds it useful to know the basics of filming, film language, script building, recording process, software for working with dubbing and subtitling of types of film genres. When translating audiovisual texts, the use of relevant translation transformations is of special importance, since they allow the viewer to better understand the works or even give impression that the presented text was originally created in the target language and it is translator's integral goal.

The choice of transformation depends on a number of factors. First of all, it is determined by specific features of vocabulary and grammar of the source and target languages. (Банникова, 2009, с. 44) Transformations are one of the ways to achieve adequacy of translation. However, the use of one or another transformation is predetermined by the strategy chosen by the translator. Based on the study of

translation transformations, we can say that choice of strategies and specific methods of translation depends on the translation aim. (Reiss, 1984)

**The topicality** of this paper is predetermined by the heightened scholarly interest to the issues of film translation, where audiovisual translation occupies dominant positions. Especially topical is a comparative aspect of translating feature films and documentaries. Indeed, a thorough study of this area requires close cooperation between researchers in the fields of translation studies, literary, cultural and linguistic, sociology, psychology, journalism and cinema.

**The object** of the paper is Anglophone feature films, documentaries and their Ukrainian translations.

**The subject-matter** of the present study is translation transformations used in translating Anglophone feature films and documentaries into Ukrainian and their comparative aspect.

**Theoretical value** of the master's paper is determined by its contribution to the development of film translation, namely audiovisual, determination of ins and outs of translation of feature films and documentaries.

**Practical value** of this research lies in the fact that the selected analyzed material, as well as the results obtained, can be used for further study of film translation as a scope of activity. Moreover, studies of translation transformations based on film translation can be used in translation theory and practice courses to solve practical problems concerned with English-Ukrainian translation.

**The aim** of this thesis is to determine translation transformations used to translate Anglophone feature films and documentaries into Ukrainian.

The aim of this study is achieved by the following **tasks**:

- expand the basic concept of film text in the context of translation;
- to outline history and determine challenges of film translation based;
- to treat film translation in terms of a specific type of audiovisual translation;
- to find out translation difficulties in terms of dubbing;
- to determine core features of subtitling;

- to look into specifics of the translator's work in the process of translating Anglophone feature films and documentaries into Ukrainian in their comparison;
- to analyse application of translation transformations in the translation of feature films and documentaries.

**Methodology of the research** is complex and includes the use of a variety of methods and techniques of analysis. The dominant method applied is a comparative method, including pre-translation and translation proper analysis of the illustrative material. The method of analyzing grammatical and lexical phenomena in the source and target texts, synthesis, deduction, historical and logical approaches, as well as the ascent from the general to the particular are also used.

**The novelty** of the obtained results lies in determining effectiveness of the use of various types of translation in the field of cinema, since it was possible to establish that there are many challenges translators face to provide adequate translation of feature films and documentaries affecting their further spread to other cultures.

**Compositionally**, the paper consists of the introduction, two chapters, conclusions to each chapter and general conclusions to the whole paper, the list of references, the list of illustrative material and supplements.

**In the Introduction** the paper presents the object and subject-matter of the investigation, underlines the topicality of the problem under study, mentions the novelty of the gained results, sets the main aim and the tasks by which it is achieved, considers the methods of research used in the paper, and discusses the content of each chapter separately.

**Chapter One** presents theoretical aspects of film translation, the problems that translators face, and types of film translation.

**Chapter Two** considers the analysis of the translation of feature films and documentaries, definition of translation transformations and the most typical methods of domesticating films by translation.

## **CHAPTER ONE**

### **THEORETICAL ASPECTS OF FILMS TRANSLATION**

In this section, we will consider the theoretical aspect of the role of the translator in the translation of feature films and documentaries. We will define what film text is and what is its role in films, we will find out what difficulties translators most often face when working with film translation. We will also find out what dubbing and subtitling of films is, their basic principles, how it is carried out and what a translator should know in order to perform such a translation efficiently. This information will help us to better understand the intricacies of the work of a film translator, as well as to analyze in detail the feature and documentary films translation.

#### **1.1. Towards the definition of film text as an object of translation**

The first step towards cinematography was taken in the 15th – 17th centuries, when the "magic lantern" - the camera obscura - was developed. The term itself arose at the end of the 15th century, and the corresponding experiments were carried out by Leonardo da Vinci. (Садуль, 1958) Currently, film production is one of the leading places in the entertainment industry. Cinema also became a discovery for linguists, for whom it was a completely new field in translation theory with a host of opportunities and research questions.

Absolutely everyone in their life has repeatedly encountered such a wonderful art form as cinema. In modern research, the film is defined as a communicative socio-linguistic phenomenon, which consists of a chain of events that reflect the nature, reaction to events, the cultural level of the characters. Each event of the film has an informative value, reports certain information relevant to the further development of events. (Cronin, 2009, p.94)

A film is not just a good picture, it is a product of creativity that conveys certain information, ideas and values through images, speech and music. It is an

audiovisual work of cinematography, which consists of episodes combined with a creative vision and means of images, and which is the result of joint activities of its authors, performers and producers.

From a technological point of view, a film is a collection of moving images (cuts) linked by a single plot. According to the degree of documentary (credibility) of the video material, films are classified into fiction, documentary and popular science. Fiction films are divided into subtypes according to the criteria of screen time duration, number of episodes, audiovisual series, art form, goals of the author etc.

Thus, a film is a separate work of cinematography, created by certain cultures, which reflects these cultures. The genre of a film is the distribution of films by certain types based on their style, form or content. There are the following main genres: tragedy, comedy, tragicomedy, drama, melodrama, epic, novel, film story, short story, detective, adventure film, science fiction, fairy tale, horror film, musical film and more.

In modern linguistic and semiotic studies dedicated to the issues of the film as a linguistic and semiotic phenomenon, the concepts of "film text", "film dialogue", "film discourse" are used. Let us consider these concepts in more detail.

The relevance of the film text as a communicative whole is manifested in the desire of the bearer of culture to its re-perception - revision. The verbal readiness of the respondent to watch the film text often characterizes the demand for the film text rather than the frequency of its television reproduction.

The first study of motion pictures was carried out by Y.M. Lotman in the monograph "Semiotics of Cinema and Problems of Cinema Aesthetics", in which he examines the film from the point of view of semiotics. Y.M. Lotman believes that "film text" can be considered as a discrete text, consisting of signs, and non-discrete text, in which meaning is attributed to the text itself. Lotman also singled out such segments of the film text as a frame - the minimum unit of film language, the combination of which gives us film phrases. The scientist is sure that if the elements of a film phrase (frames) are interconnected by various functional

connections, then the limit of a film phrase simply adjoins the next one, creating a feeling of pause. Adjacency of a film phrase forms a story, and their functional organization - a plot. (ЛЮТМАН, 1973, с.34) As we can see, the frame is identified with the word and becomes the main carrier of meaning in the film text.

Representatives of the Estonian-Russian school of film text researchers - G. G. Slyshkin and N. A. Efremova - give a more generalized definition of film text. They understand film text as a text consisting of images, moving and static pictures, as well as oral and written speech, noise and music, that are specially organized and in an inseparable. (СЛЫШКИН, ЕФРЕМОВА, 2004, с. 21-22)

Taking into account the fact that a feature film affects the aesthetic pleasure of the viewer, as well as his communicative social-linguistic phenomenon, this allows us to classify film dialogue as a literary text, considering it as a part of the whole. Therefore, the understanding of specific statements, and therefore their translation, to a greater or lesser extent depends on the content of the entire text and on the place that they occupy in the text.

Film text has universal text categories that researchers consider mandatory for fiction. Film text performs a communicative function in the interpenetration of two fundamentally different semiotic systems (linguistic and non-linguistic), ie is a specific form of creolized text, recorded on a tangible medium and intended for on-screen reproduction and audiovisual perception by viewers.

The film allows viewers to gain knowledge about the cultural and social environment of the characters. The viewer learns new information about a foreign culture, patterns of people's behavior and their values. In social terms, the film presents the viewer with certain plots, in which the actions of the characters are traced, due to their character and which are carried out in certain social conditions, the circumstances in which they find themselves. At the same time, the viewer can absorb this information from the point of view of his cultural development. (Mera 1999, p.75)

The most famous types of film text are:

1) a film script, the formation of which occurs according to certain stages: script application → libretto → literary script → draft version of the script → working or director's script → object-by-object script;

2) film recordings (literary, editing, film dialogue recordings)

3) inscriptions (headings, intermediate and final inscriptions, which are called credits. Subtitles - intra-frame inscriptions)

A translator is involved in each of these types of film text. The script is usually the main object for the translation. But there are also secondary ones, such as, in particular, inscriptions indicating certain key moments of the film (dates, names of cities, time intervals, etc.). In the original film text, these linguistic elements are usually not voiced, but during translation, a voiceover is added, which voices these inscriptions in the target language. Or their translation is written through the use of subtitles. The same applies to the various textual materials shown in the film according to the plot lines. These can be letters, calendars, notes, murals etc.

The question of a clear distinction between the concepts of film and film text, as well as film discourse, which cannot be identified, remains important. The film covers a myriad of verbal and nonverbal components, while the film text focuses on language and considers the elements of speech: intonation, pauses, etc. as secondary. In addition to the actual text of monologues / dialogues / polylogues, the film has scenery, acting, musical accompaniment.

Researchers of the phenomenon of film text distinguish the following characteristic features: (Гальперин, 2007, с.21)

- the film text is coherent, because the content independence of the episode is relative, because it requires reliance on the film text as a whole;
- the world of film text is multidimensional, since events in it can be directed both to the future and to the past, so-called "flashbacks" or "predictions of the future" take place;
- the film text is anthropocentric, since, as a rule, a person is at the center of the narrative;

- the film text is holistic, since it has explicit signals of the beginning and end of the video, clear time and space frames, as well as a precise integration of linguistic and non-linguistic components;
- the film text is pragmatic, because it encourages the viewer to take a certain action or a corresponding reaction, for example, to change feelings, thoughts, and the like.

Therefore, as the analysis of the phenomenon of film text has shown, it includes linguistic and non-linguistic systems. These features of the film text are of particular importance in the context of film translation.

## **1.2. Translating film texts: History and challenges**

As is known from history, the need for film translation arose somewhat later after the appearance of cinematography. The first movie was "silent" (1895-1927). Film translation did not yet exist at that time: all actions on the screen were commented on by operators who spoke foreign languages. Film translation gained its popularity only with the appearance of the first feature films. They were produced by film studios based on different continents, such as "Gaumont", "Pathé", "Edison Studio", "Limelight Department" etc. (O'Sullivan, 2011, p.55)

In the age of globalization, intercultural communication is becoming an increasingly complex, multi-layered and confusing process, which is playing an increasingly important role in the development of relations between different countries in a multicultural space. At the same time, feature cinema remains one of the most popular means of revealing ethno cultural specifics. The adaptation of foreign language audiovisual products is taken care of by numerous studios and translation agencies, which today are in dire need of specialists of the appropriate level who have professional skills in working with such a special type of text as film text.

The well-known film company "Warner Brothers" released the first ever sound film "The Jazz Singer" on October 6, 1927. This day is still considered the

birthday of sound cinema. But the creators were already faced with a problem of the language barrier. Various film companies have tried in every possible way to overcome this problem:

- they tried to shoot different versions of the same film in different languages with different native-speaking actors;
- the main roles were played by actors who could speak different languages, while the minor characters were played by new native speakers;
- actors read dialogues in different languages, by reading transcriptions of words of a foreign language in English from a board located behind the camera. (Anderman, Cintas, 2009, p.67)

However, due to extremely high production costs, falling levels of acting and the Great Depression, these methods had to be abandoned. Therefore, dubbing came to replace the actors. At first, the companies dubbed their films before release, but later this task was transferred to the countries in which the film was distributed. Film companies all over the world began to hire actors to re-sound films. This is how the era of dubbing began, which still exists today. (Danan, 1991, p.610)

Another way to translate movies is subtitling. It appeared in the 1930s in America. But even today, despite the success of dubbing, subtitling is still very popular among European countries. And the reasons for this are as follows:

- small population;
- small fees from the rental of foreign films;
- subtitling is much cheaper than dubbing (about 8-15 times);
- a large number of imported films;
- the tradition of "preserving the spirit of the original";
- several official languages, with each language having a separate subtitle line (for example, in Belgium or Switzerland).

If we talk about Ukraine, film dubbing became more or less widespread only in the 60s. But all translations of the films were dubbed in Russian. In the early

90s, the screening of American films was prohibited in Ukraine. Accordingly, no American films were shown at all in the cinemas, and in fact there was no film distribution as a phenomenon in Ukraine at all, neither with Russian dubbing, nor with Ukrainian. There was an embargo on the distribution of American films throughout the post-Soviet territory (including Russia) in connection with piracy from 1989 to 1995. In early January 2006, with the assistance of the then Deputy Prime Minister of Ukraine for Humanitarian Affairs Vyacheslav Kirilenko, the Cabinet of Ministers issued a decree on the mandatory dubbing and subtitling of all foreign films into Ukrainian language. Thus, one of the first animated films, which was dubbed into Ukrainian language, was the film *Cars* (2006), released on June 15, 2006. The tape was dubbed at the "Pteroduction Sound" studio, and the translation was done by Alexey Negrebetsky.

It is worth noting that voice-over translation is very common in Ukraine - it is the translation of the dialogue script, which is broadcasted almost simultaneously with the original dialogue track. In English-speaking countries, this type of translation is most often used in documentaries and interview materials. The translated dialogue is not superimposed on the original track, but is broadcast with a slight delay.

The process of translating films is very laborious and includes many factors, therefore, in this process, the text undergoes various modifications. After the translator finishes the translation, the text can be sent to the editor. (Orero, 2004, p.5) The style of the film text also plays a significant role. The filmmakers expect to exert a special influence on the audience, to make an impression, to evoke different emotions, so the speech of the actors should be expressive. As a rule, the speech of the characters when translation becomes more expressive than in the original, in order to increase the attractiveness of the film text for its viewer. Therefore, to convey this expressiveness, various types of deviations from the literary norm are used, including jargon, slang, taboo vocabulary, vernacular etc. (Gambier, 2016, c.94) Translation experts emphasize that the purpose of literary translation, namely the emotional impact on the reader, makes it necessary to carry

out translation transformations, which most often require a deviation from the maximum possible semantic accuracy. (Banos Pinero, 2015, p.161)

In general, we can conclude that little time has passed since the beginning of the emergence of film translation as a science, and, nevertheless, linguists have made great strides in their research in this area. However, there is still much debate about whether there can be general rules for translation theory. It is obvious that the peculiar problematics of film translation is a separate difficulty for the translator, especially the synchronization requirements, which severely limit the choice of translation tactics. Each country has its own problems of translating films, mainly due to insufficient funding, or political views. Nevertheless, this area is developing rapidly, so we can hope for improvement.

### **1.3. Film translation as a type of audiovisual translation**

The film industry is going through a period of its heyday, accordingly, film translation is one of the most popular types of translation. By the concept of "audiovisual translation" we mean a special type of translation, the specificity of which is the transmission of content through the auditory and visual canals and various types of codes in sync with what is shown on the screen. (Мельник, 2015, c. 110) Audiovisual translation is, therefore, a generic name that defines the nature of the various methods of translation, when the original is a text that is transmitted by means of an audio canal (translation of radio programs), audio and visual canals (theatrical and television translation) or written, audio and visual canals (multimedia translation).

In Ukraine, there are and constantly appear new dubbing studios and successful film translations, but a comprehensive study of film translation in Ukraine is lacking. This may be due to the interdisciplinary nature of film translation. Indeed, a thorough study of this area requires close cooperation between researchers in the fields of translation studies, literary, cultural and linguistics, sociology, psychology, journalism and cinema.

In the translation studies of foreign colleagues, one can trace the initial terminological unitarity, which was probably caused by active scientific interaction. The functioning of scientific collaborations, research groups and associations, which include representatives of all scientific schools, centers, universities and commercial organizations, are concerned with the problems of audiovisual translation, allows scientists to follow the latest theoretical and technological discoveries in the field under study. In particular, scientists are interested in the technology of subtitling, translation for people with disabilities as the latest trends in Western Europe. (Кузенько, 2017, с.1)

In recent decades, home and foreign linguists have made significant contributions to the study of audiovisual translation. However, despite the diversity of Ukrainian, Russian and foreign scientific and practical research in the field of linguistics of film text and film translation, the consistency of the conceptual and terminological apparatus among scientists is not traced. One of the indicators of this fact is the lack of a single term to denote the subject of research.

Since the process of translating audiovisual products goes beyond traditional translation, then the general characteristics of this process should proceed from its specificity, and the translation method, as K. Rice notes, should correspond to the type of text. (Пайс, 1978) Thus, cinema should be classified as an audiovisual type of text.

The following characteristics are common to the translation of films, television programs, video commercials, multimedia products and theatrical productions: (Маслова, 2008, с. 141)

- coordinated, synchronous transmission of content through two canals (auditory and visual) and various types of codes (motion picture, still picture, text, dialogue, music, noise, etc.);
- the immutability of the image, provides for the correspondence of the translation to the image, because words and sounds must correspond to the visual range;

- involvement of a whole team in the translation process: translator, editors, directors, actors, which causes a number of editorial transformations of the translated text;

As you can see, the translation of films occupies a special place in the typology of audiovisual translation and, depending on the distributor (or the customer and the place of initial viewing), it can be divided into theatrical (by order of the corresponding film company of the original for viewing in cinemas) and television (by order of the TV channel for broadcast on television). At the same time, the types of film translation differ: if for theatrical translation, duplication is mainly used, then for the translation of television production - both dubbing and voice-over translation or subtitling. (O'Sullivan, 2011, p. 115)

A film is, first of all, a play of actors, which is accompanied by a certain musical scale, and the task of the translator is to convey all the nuances of the translation remarks, without changing the director's intention and without putting their own assessment of what is happening. In other words, the translation of the film is not a revision of the author's concept, not the translator's own intonation game, but a strict semantic and intonational accompaniment of what is happening on the screen. As a rule, in the practice of film translation, it is considered that the sound track cannot be translated. (Anderman, Cintas, 2009, p. 43)

The main goal in the translation of feature films is the implementation of full-fledged interlingual aesthetic communication through the interpretation of the original text, implemented in a new text in another language. (O'Sullivan, 2011, p.143)

One of the problems of film text translation is the translation of reduced vocabulary, which is closest to live communication, which most vividly reflects the mentality of native speakers. In modern world culture, with its tendency to naturalism, colloquial (reduced) vocabulary is fully represented from jargon to obscene vocabulary. And, despite the fact that the attitude to it is ambiguous, it is a significant layer of the lexicon of the modern film industry. For a professional translator, V. Devkin believes, knowledge of colloquial vocabulary is necessary in

order to understand everyday language, to have a significant amount of linguistic extralinguistic information, to be able to decode the subtext, jokes, associative plan of utterances.

In addition, the translation also depends on the genre of the film. Film genre is the categorization of films into specific types based on their style, form, or content. The following main genres are distinguished today: tragedy, comedy, tragicomedy, drama, melodrama, epic, cinematic novel, film novel, detective, adventure film, science fiction film, fairy tale, horror film, musical film, etc. Researchers note that today there is no clear system of genre cinema, as genres become less defined and often overlap. The title of the film, for example, plays a big role in understanding the genre of the film, establishes a connection with the content, and attracts the attention of a potential viewer with its originality. (Szarkowska, 2005)

Until now, the question of determining the translation unit remains controversial, and there is no definite answer. But since the verbal component of the film is formed mainly by dialogical speech, and the line is considered the main unit of dialogue, then the main unit when translating dialogical speech should be precisely the line. Comparing audiovisual translation with translation of a work of fiction, the researchers note that film translators are faced with "difficult, even insoluble, problems, which the translator of the book would solve through a long explanatory translation, footnotes under the text, or simply ignoring the problem in the case of an untranslatable joke, a play on words or double meaning related to pronunciation". (Ivarsson, 1998, p. 107)

Since audiovisual translation involves the transmission of the original content through visual and auditory canals, and the object of film translation is the actual text of the film, we can consider it appropriate to say that film translation is a type of audiovisual translation.

Thus, we can summarize that film translation as one of the types of audiovisual translation has certain differential features, namely: (Chaume, 2004, p.12)

- the presence of two channels of perception - visual and auditory, which interact and complement each other;
- subordination of the translation to the image on the screen;
- the absence in the arsenal of the translator of the possibilities of interpreting concepts unknown to the new target audience;
- the dominance of the principle of ensuring a pragmatic effect.

The choice of translation method greatly contributes to the film's perception of the source language in the target culture. However, there is no single universal way to translate films. The methods depend on various factors, such as history, culture, translation tradition, various factors related to the audience, the type of film, the available financial resources. The relationship between the cultures of the target language and the source language is also important, as it significantly affects the translation process.

#### **1.4. Dubbing as a type of audiovisual translation**

Each country follows its own tradition of film translation and the choice usually lies in two most common types of film translation - dubbing and subtitling. Less commonly, it is about sound recording or voiceover translation. The choice of the type of film translation is not accidental and correlates with several factors, first of all, historical background, traditions, cost, as well as the place of the source and target cultures in the international context. (Гастинщикова, Плетенецька, 2017, с.1)

In modern Ukraine, a huge share of the film market is occupied by foreign products, primarily American films, the flow of which has flooded our screens. In film distribution, undoubtedly, American films are popular, as well as Latin American and Turkish serials that are broadcast in prime time. The translation of this huge amount of audiovisual production has become the subject of criticism from many theorists and practitioners of translation, who, according to R.A.

Matisov, see three reasons for low quality: short terms of order fulfillment, low wage for translators, professional incompetence. (Матасов, 2009)

Dubbing is a type of translation of audiovisual works (films, cartoons, TV series, anime, etc.), in which a complete replacement of the actors' foreign language speech into another language is carried out in order to broadcast this film in foreign countries. A dubbed film often appears as a completely new product rather than a transformed one; it ceases to be a foreign film to become just a film. (Ascheid, Antje, 1997, p.40)

Dubbing is a type of audiovisual translation that involves the complete replacement of the original language with another in order to understand the film product by viewers for whom the original language is not native. However, each film contains culturally marked information that creates a national flavor and makes it a fact of a certain culture and historical epoch.

This poses to the translator quite complex tasks, generalized by T. Savory in his paradoxes of translation: the latter should be perceived both as a translation, hence the requirement to preserve nationally specific information, and as the original, the text is created in the language of translation, and therefore as close as possible to culture. target language. Accordingly, in the first case, the reproduction of information is through a strategy of alienation, which allows you to preserve the taste of another's culture and create the viewer's impression of a world unknown to him. In the second case, preference is given to domestication, which makes foreign concepts clearer to the viewer of the dubbed film and allows him to perceive what is happening on the screen as something that may take place in his native environment.

In favor of the strategy of alienation is the fact that translation in terms of communicative approach is perceived as a process in which the translator is constantly confronted with differences in languages and cultures, which can not and should not be eliminated. This understanding of translation facilitates the use of transcoding and tracing to reproduce those proper names and realities whose removal from film discourse will distort the content of the film.

This type of translation is also used in the translation of children's animated series and games. Restrictions on the work of a translator are imposed by the peculiarities of the characters' speech, which must be considered during a large number of episodes, their relationship with each other, the biography of the characters, etc. The translator also needs to understand the many allusions, jokes and puns used in TV shows.

Dubbing is also perceived "as recognition of the supremacy of the state language, its unshakable political, economic and cultural power within the borders of the nation." In implementing the policy, the governments of the countries with dubbed translation emphasize the importance of the existence of a standardized state language, prohibiting the use of dialects in order to strengthen national unity. For example, in Italy, where the process of unification of the country was completed in 1870, communication in the 1920s and 1930s was still carried out in the language of local dialects, and modern Italian was considered a foreign language. According to the law adopted by B. Mussolini, all imported film products were to be duplicated in the generally accepted Italian language. Thus, the film became an instrument of imposing the state language. (Danan, 1991, p. 612)

There is much debate among critics about the authenticity of the dubbing - "the original game is changed by the dubbing of a different voice." The integrity of the soundtrack undergoes an inevitable transformation and it is much more difficult for the viewer to accept the new voice of very famous actors. (Mera, 1999, p. 80)

Others, on the other hand, argue that it is dubbing that approaches the "ideal" kind of film translation in the context of fidelity to the original, suggesting that the overall value of the translation should not be based solely on linguistic considerations. During dubbing, the translator should adhere to the original, not only to reproduce theatrical manner, but also to achieve phonetic synchronization. Moreover, the process of watching the dubbed version of the film is closer to the original, since it only requires decoding of moving images and sound, which adds authenticity. (Mera, 1999, p. 80)

Among the advantages of dubbing, one can single out its accessibility to people who are unable to read text on the screen due to poor eyesight or illiteracy. The dubbed film does not require much effort for the viewer to perceive. Dubbing also allows you to compensate for the different characteristics of the characters' speech, which is difficult to achieve with subtitling. However, duplication is costly and time consuming. In addition, some of the actors are lost. It is also interesting to note the fact that in different countries there are different traditions of audiovisual translation. Dubbing is the most popular in Russia, Ukraine, Germany, France and a number of other European countries. In small European countries, as well as in bilingual countries (Switzerland, Luxembourg, Belgium, Denmark), it is customary to use subtitles because they are used to the dominant type of audiovisual translation and are not inclined to change their advantages. (Горшкова, 2006, c.144)

Most often, translators are faced with a number of problems: the montage sheet may be incomplete, the perception of the language may be complicated by surrounding factors (the sound of a car engine, noise in the street, shooting, dialogue is conducted in a whisper). Sometimes translators have to think out the translation, referring to the video sequence. Problems also appear when translating humor due to the need to take into account the mentality of countries, and there is also difficulty in translating humor with a play on words. In addition, in some cases, it is necessary to possess special terminology and slang for translation, for example, a dialogue between scientists, computer scientists or the military. Another problem is translating poetry for films. Many film translators advise hiring a professional poet, giving him poetry as material for work. Another problem encountered in translation is the complexity of the translation of historical films, where it is necessary to clarify various proper and geographical names, as well as "make" the characters speak the language of that time. (Костров, 2015, c.142)

The tasks of the author and editor of the screen text include not only the translation and "adjustment" of the lines to the length of the original language, but also the achievement of maximum identity at all levels: semantic, phonetic and

dramatic. (Березняк, 1986, с.130) When creating an audiovisual text, it is necessary to pay attention to the combination of letters and sounds which is difficult to pronounce. Also, the author of an audiovisual text needs to know the differences between the source language and the target language, not only in terms of vocabulary, grammar and syntax, but also in terms of the culture of verbal communication, because in different countries it is customary to express the same phenomena in different ways. This implies the need for knowledge of censorship restrictions in the country of the target language. For example, everyone knows that in Western films it is customary to express emotions without restraining swearing, while on Ukrainian screens any obscene language is drowned out, or neutralized. (Костров, 2015, с.142)

After the screen text editor finishes working on the audiovisual text, the process of work on it does not end, since additional changes can be made at the dubbing stage, so often translators and screen text editors are present during the recording and correct the actions of the dubbing actors. (Земцов, Крапивкина, 2010, с.2)

Dubbing is created by a whole staff of actors. In this case, a significant compression of the source material occurs due to the need to match the articulation of the actors with the Ukrainian translation of their lines. When creating dubbing, the translator works directly with the actors who voice the characters to create the aforementioned compression of the source material and adapt the original. When creating dubbing, the original language is replaced by a voice track, which tends to synchronize with the original dialogue in time, content and lip movement.

The voiceover translation is divided into one-voice, as a rule, masculine translation and two-voice, as a rule, masculine and feminine, while maintaining the original voice, that is, the viewer can hear both the original and the translation at the same time. This version of film translation is still used today, as a rule, for little-known and low-budget films and TV series. (Бернард, 1982, с.25)

During dubbing, it is not always possible to accurately nest the translated lines into the lips of the actors. As a rule, viewers, on a subconscious level, feel the

discrepancy between the directly spoken remark and its articulation. However, with the latest technological advances, it is possible to digitally alter the lip movements of real actors to match dubbed cues. Small frame changes to correct actors' lip closures to fit the dubbing text have always had a great result and can be a long-awaited solution to the problems caused by lip closure mismatches, especially in close-ups. (Ждан, 1982, с.38)

The quality of the technical process of re-recording translation cues in dubbing depends on the professionalism of the dubbing studio. As a professional dubbing studio worldwide recognized such company, who get the certificate of "Dolby Premier Studio Certification". In order to obtain this certificate, the studio is checked for compliance with the technical standards for duplication: synchronization accuracy, studio room acoustics, monitoring standards, equipment standards, etc. Currently, there are 15 duplication studios in 10 countries of the world (Russia, Poland, Spain, Great Britain, Germany, China, Malaysia, Ukraine, New Zealand, Australia), which received the Dolby Premier Studio Certification. Post-production studio "Le Doyen Studio" is the first and currently the only studio in Ukraine for recording, processing and mixing sound in the Dolby Digital format.

Thus, interlanguage dubbing is a type of film translation, which includes the technical process of rewriting an audio track, and the process of lip-sync translation, which consists in synchronizing the translation with the video sequence. There are two types of dubbing: by the number of languages and by the number of voice actors. Dubbing is a type of written translation. In Ukraine, the process of lip-sync translation is characterized by low wages and a lack of academic disciplines on the practice of dubbing in Ukrainian universities.

### **1.5. Special aspects of subtitling in film translation**

Subtitling is one of the oldest methods of film translation. Subtitling, like dubbing, is a method of transferring linguistic units when translating certain types of mass audiovisual communication, such as feature films and multi-part films.

(Демецька, Федорченко, 2010, с.240). For a long time, it remained the only available type of audiovisual translation. Today, subtitling is a rather popular type of translation activity. Subtitling is the fastest, most affordable and cheapest way to adapt feature films, documentaries, and other videos.

Subtitling, in turn, is defined as the demonstration of written text in the language of translation on the screen during the reproduction of a film product in the original language so that the subtitles coincide with the dialogue of the actors on the screen. According to H. Diaz-Syntaz and G. Anderman, subtitles are most successful if they are invisible to the viewer. In order to achieve such "invisibility", they must meet certain requirements for readability and be as concise as possible. Subtitling, as well as duplication, in addition to the linguistic component also includes technical. According to Eleonora Fois, the text of subtitles should be placed no more than two lines, the length of each of which, including spaces and punctuation, should be from thirty-five to forty characters, and appear on the screen subtitles should be no longer than four seconds.

In the context of subtitling, although there are no requirements, as in dubbing, for lepsink translation and replication in accordance with the articulation of the actors, the synchronization of audio and video also plays a significant role. According to OV Kozulyaev, the subtitles on the screen are tied to the change of plans in the frame, which technically reduces the already limited time and space for the translated lines. SV Yeliseyeva points to a common feature of subtitled translation - the need to compact (reduce) the original audio series for its further display on the screen in the form of written text. According to VE Gorshkova, the translation with subtitles is characterized by the compression of the source text by avoiding uninformative or redundant elements of the remarks of the film's characters in the translated text. The magnitude of such compression due to systemic differences between the original and translated languages may be different and depends on the volume of the verbal component, its importance for understanding the content of the remark, as well as the speed of pronunciation of such remarks.

Translation is always a "rewriting" of the text, and in the course of this process losses are inevitable, therefore it is impossible to avoid them in translation-subtitling, when, in order to minimize the volume, the text is necessarily shortened. But compared to other methods of translating films, subtitles distort the meaning of the original text material less for the target audience of another country.

However, not every translator can cope with this task, because this type of translation has a certain specificity. The establishment of subtitles is a rather difficult task, both semantic and technically. Due to a number of physiological characteristics of the viewer's perception of information and certain technical features of the playback of audio and video material, the creation and placement of subtitles on the screen is subject to the following requirements:

- subtitles are always at the bottom of the screen, center or left in some cases;
- subtitles must contain no more than two lines of text, otherwise the text will overlap the images;
- the number of characters in a line should not exceed 40 characters on average. This is due to the fact that a person simply does not have time to read more;
- subtitles must be synchronized, that is, appear and disappear along with the character's line;
- when subtitling, intonational words are highlighted in italics;
- if possible, the translator should transmit background voices, for example, on the street, in a crowd, from TV, etc. (Комиссаров, 2002, с. 55)

If you ask the question of which is better, subtitling or dubbing, then it must be said that there is no definite answer to this question, but it can be argued that the preference for one or the other approach depends on the translation tradition existing in the country where the new version of audiovisual product is released. However, this choice, in addition to the named tradition, is also influenced by culture, ideology and linguistics. (Демецька, Федорченко, 2010, с. 243)

Subtitling is considered more authentic because it allows you to hear the original sound. This type of translation is much faster and cheaper for those working in the field of film adaptation. However, watching a movie with subtitles requires to be more focus than the dubbed version. The process of creating subtitles requires a change in the form of expression of a film production - from oral to written, that is, subtitling transforms a film from an audiovisual product into a literary work, which requires more attention from the viewer / reader than dubbing. (Lukyanova, 2013, c. 284)

Usually the subtitling process takes place in several stages. First of all, the editors remove from the expression all redundant elements that do not interfere with the understanding of the text, but also do not destroy the visual series of the depicted situation. Then, to translate the remaining material, the most capacious forms of expression are selected that do not contradict the grammatical design and style of replicas given to the film dialogue. The translated text carries only part of the general meaning, in parallel with the video sequence, which takes on the main semantic load. At this stage, there is a risk of resorting to extremes: with excessive compression of the utterance, a feeling of the possibility of transmitting a significant amount of information in only a few words is created, resembles a telegraph style, therefore, the most appropriate and most accurate words should be selected. (Горшкова, 2006, c. 144)

Another characteristic feature of subtitles is their fragmented nature. Subtitles always appear in isolation from each other, and viewers usually do not have the opportunity to go back for information, but even when possible, as in the case of watching a movie online, it is not a natural way to watch a movie and negatively affects its perception in general. That is why careful segmentation of information is extremely important in the case of subtitling. In order for subtitles to be easy to perceive and understand in the short term, they must be semantically and syntactically autonomous. That is, words in the subtitle text that are directly related semantically or grammatically should be combined in one line, if possible. And

longer and more difficult to perceive sentences should be divided into shorter and simpler.

Of all the types of translation of audiovisual products, subtitling is the least modifying of the original film, and subtitles can be called "the most neutral, minimally indirect way, the link between the source of the original and its translation." The subtitled translation preserves the national color of the original culture as much as possible. The integrity of the original audio series allows viewers to hear the voices of the actors, follow their mood, pace of speech, as well as feel the presence of another culture. Thus, we trace another feature of subtitling - phorenization. This strategy involves preserving the authenticity of the original work, its linguistic features and cultural elements. The emphasis in this case is on the foreignness of the film and the culture of the original comes to the fore.

One of the most important benefits of subtitling is that the viewer hears the original soundtrack and thus preserves the atmosphere of the film or TV series. For dubbing studios, especially small ones, it can be difficult to find the right dubbing actors. Inappropriate voices can distort the impression of the main characters and even ruin the impression of the entire film. Even the work of insufficiently professional actors can affect the impression of the film: their work can be overly feigned or too "dry". When subtitling, the viewer hears the original voices of the actors, their intonation, and this attracts. (Gottlieb, 1996, c.284) In addition, materials translated using subtitles also have an educational function, since they can be used as materials for learning foreign languages.

The disadvantages of subtitling include the following: they are not an appropriate option for translating films, the target audience of which is people with poor eyesight and reading skills; the viewer's attention is divided into reading subtitles and watching what is happening in the frame; significant loss of verbal information as a result of significant textual and formal restrictions. (Радецька, 2016, c. 83)

So, while working on subtitles, the editor or translator covers not only all text material, but also pays attention to other aspects of media art (working with

monologues, dialogues, sound effects, images, the general atmosphere of the frame). Professionalism presupposes not only the creation of a high-quality text product for the viewer / reader, but also an appropriate and adequate connection between the non-verbal and verbal elements of the original and the translation. Translation of subtitles requires from the translator not only fluency in foreign and native languages, but also knowledge of the strategies of semantic analysis and synthesis, taking into account the temporal and symbolic limitations.

### **Conclusions to Chapter One**

Consequently, in this section I have defined what is a film text, which is its main task, which are the problems of film translation, and what are the main types of film translation. Based on the foregoing, the following conclusions can be drawn.

Film text is a phenomenon, the specificity of which lies in the fact that it is based on constantly interacting and genetically heterogeneous (verbal and non-verbal), but semantically related components. Linguistic system of signs of the film text represented by written (credits, inscriptions) and oral (actors' remarks, voiceover, etc.) components. The non-linguistic system contains audio and video. These components perform the function of a context relative to each other, and none of them is able to fully preserve the semantics outside this context (Ворошилова, 2007, с.106). It is this property of the film text that constitutes the main difficulty in translating the film text.

Many factors can be attributed to the difficulties and problems of film translation, but the main ones remain, first of all, that the translation of films is very often done by people with insufficient practical experience and a weak theoretical base, who are not ready to perform their work qualitatively. This also includes the complete absence of any professional training in the technique and peculiarities of film translation at special philological and translation faculties. The reasons for the decline in the quality of film translation can be attributed to the

receipt of a large number of foreign film products of various kinds, which reduces the amount of time for working with text. (Матасов, 2009, с.155)

Since audiovisual translation includes the transfer of the content of the original through the visual and auditory canals, and according to this principle, not only film products, but theater performances, advertising are translated, so the object of film translation is the film text itself, and we can consider film translation as one of the types of audiovisual translation.

As we managed to understand, one of the methods of audiovisual translation is dubbing. Dubbing can be viewed as a way to assert the leading role of the national language and its unconditional political, economic and cultural dominance on the territory of a particular country. (Danan, 1991, с.612) Of all the methods of film translation, it is during dubbing that the structure of the source text changes the most. Because of this, its authenticity is often questioned. However, some researchers claim that dubbing is the only type of screen translation in which perfection can be achieved in terms of conformity to the original. When dubbing films, the translator's task is not only to convey the plot line, but also to ensure phonological synchronization (Pienkos, 1993, p.131).

Another type of audiovisual translation is subtitles. A subtitle is an inscription on the bottom of a film frame, which is a short translation of a foreign language dialogue in a language that viewers can understand. (Ожегов, Шведова, 1989, с.752) Subtitling is becoming the dominant form of film translation. Preserving the authenticity of the original products and saving time are the main factors, because subtitles are the very translation that appears on the network when a new episode of any series is released. Another advantage of subtitling is that hearing unadapted dialogues is a great opportunity to learn a foreign language.

Despite the fact that success of the film abroad depends on many factors, a good translation is a guarantee that you will be understood. And in this case, translator blurs the boundaries and allows people from different countries to see and hear each other.

## **CHAPTER TWO**

### **COMPARATIVE ANALYSIS OF TRANSLATING FEATURE FILMS AND DOCUMENTARIES**

In this chapter, we will analyze a feature comedy film and a nature documentary series. We will define their main differences that distinguish them from other films. We will find out how the translation of these films is carried out, what the main rules should be followed by translators when translating a film into the state language, and how they achieve the domestication of a foreign film through the use of transformations. What transformations exist in the text of the films we have reviewed. This information will help us to understand in detail the importance of the role of the translator in the translation of films and the film industry in general.

#### **2.1. Some Aspects of Anglophone feature films translation into Ukrainian**

Translation is one of the main components of any English-language feature film, as it is believed that 80% of the success of a film depends on the quality of the translation. Professional translation can make a masterpiece out of an "average" film and vice versa. With the development of cinematography, the extent of translations has grown significantly, while the number of real specialists in this field has remained virtually the same. Therefore, according to some professional translators, high-quality translation has become physically impossible. (Казакова, 2005, c.23)

The capacity of films, that need translation is getting bigger every year. The number of professional translators who are engaged in the translation of feature films does not meet the requirements of the modern translation services market. Professional translation of feature films is carried out by many television studios that are part of television channels (for example, studio "1 + 1", "Novy Channel"),

as well as by various companies ("Solo production", "Nevafilm Ukraine", "AdiozProduction" and "Pteroduction sound")

When translating the films texts, one should first of all take into account the conditions of the out-language environment, which are present in the original, and the participation of various additional features. Having analyzed the differences in cinematography that affect the choice of translation decisions, we can say that the main important features of cinematic works are the following:

- this art requires a double outliving - at the same time remembering and forgetting that this is a fiction;
- the dominance of the visual language of photography (non-visual elements of the film (word, music) play a subordinate role);
- the majestic effect creates a unique imagery (disaster films, films about war, melodramas, where we are given images of incredible human feelings, suffering, fantasy films have a great influence on translation). (ЛЮТМАН, 1973)

All these features must be taken into account when translating feature films. The holistic perception of a fictional film depends not only on linguistic means. Graphic and acoustic forms of expression are also of paramount importance. If linguistic issues are dealt with by such specialists as: a translator, a literary editor, then the sound engineer and the actors performing the scoring are responsible for the reproduction of acoustic forms of expression. But nevertheless, even when working with an actor, a translator is absolutely necessary, since the actors do not hear their mistakes. The translator must constantly monitor the actor, his language and his voice acting.

When comparing English-language and Ukrainian-language plays and their translations, a set of problems at the lexical, grammatical and genre-lexical level becomes obvious. In particular, when translating film texts from English into Ukrainian, there are problems related to differences in the grammatical structure of languages. As you know, English and Ukrainian belong not only to different branches of the Indo-European family of languages (the first - to German, the

second - to Slavic), but also to different structural types of languages: the first - mostly analytical language, where grammatical relations in the sentence are transmitted free grammatical morphemes, and the second is inflectional language, where grammatical meanings and relations are transmitted by means of connected grammatical morphemes-inflections. We can say that it is the differences in the structure of languages, in the set of their grammatical categories, forms and constructions that are difficult to translate. However, the practical activity of the translator is associated with problems that can be called stylistic. We mean those cases when expressive means are consciously used to make the text figurative and bright, to achieve a significant emotional impact on the reader. This goal can be achieved by using lexical means and stylistic devices, as well as by a special combination of phrases or sentences.

Since the cinematographic text is a literary text, the doctrine of the word and its place in the literary translation play an important role in the study of cinematic translation. The word in the literary text, due to the special conditions of functioning, is semantically transformed, so it contains additional meaning. The play of direct and figurative meaning generates aesthetic and expressive effects, makes this text figurative and expressive. Based on their research, we can say that non-expressive texts do not exist, any text is potentially able to exert some influence on the consciousness and behavior of the reader, because it is expressiveness contributes to the purpose of speech, ensuring the impact of the text on the recipient. Thus, the number of expressive language in the text does not yet determine the expressive effect of its perception, but only increases the probability of its occurrence. Moreover, it should be recognized that in addition to special language tools, namely emotional, figurative, stylistically marked, expressive can be any neutral language unit, depending on the author's purpose and contextual situation.

The specificity of the translation of films differs from the usual translation in that it is completely identical to the original text. The point is not only in the inevitable losses in the transfer of the peculiarities of the poetic form, cultural and

historical associations, specific realities and other subtleties of artistic presentation, but also in the discrepancy between individual elements of meaning in the translation of the most elementary statements. French humanist, poet and translator E. Dole believed that the translator must adhere to the following five basic principles of translation:

- perfectly understand the content of the translated text and the intention of the author he is translating;
- to be fluent in the language that translates, and also perfectly know the language into which it is translating;
- avoid the tendency to translate word by word, because it disfigures the content of the original;
- use common forms of speech in translation;
- choosing and placing words correctly, reproduce the general impression made by the original in the appropriate "tonality". (Латышев, 2000, с.98)

To meet the listed criteria, it is necessary to conduct a pre-translation analysis of the film text, determine its dominant function and genre-stylistic features, and choose translation strategies based on this. A. V. Kozulyaev writes that the minimum object of pre-translation analysis in film translation is the frame, and the larger objects are the scene as a film event and the film as a holistic film discourse. (Козуляев, 2015, с.13)

Pre-translation analysis is needed in order to perceive the translated text as a whole, and then, having decomposed it into its components, identify its typological features, understand what difficulties it contains, what is significant in it for subsequent translation, and what can be sacrificed, what translation strategy elect. It is difficult to overestimate the importance of pre-translation analysis, since it is not only a condition for understanding the text, but it is at this stage that the features of the original are determined that should enter into the invariant during translation. (Каширина, с.274)

In order to track how the translators adhere to these principles and to determine the features of modern film translation, we decided to analyze the

professional translation of the famous American film "Mr. Popper's Penguins". This is an American comedy film released by 20th Century Fox, starring the well-known Jim Carrey.

We chose this film for analysis, because as we all know, the roles of Jim Carrey are always amazing and his ability to play on the screen is not comparable to other actors. It is his comedy, apishness, mimicry and uniqueness that complicate the work of translators, which has actually attracted our attention.

This is a film about Mr. Popper, a successful businessman who leads a rather boring lifestyle. But one day he receives from his father, whom he has not seen for a long time, an amazing inheritance: six real penguins. From that moment on, his life changes dramatically, and he simply forgets what boredom is. For the sake of his new pets, Popper not only forgets about work, but also turns his expensive apartment into a penguin paradise. Communicating with penguins greatly changes their owner, which helps him return his wife and the good grace of his children.

After we have familiarized ourselves with the information about the film and we have formed a holistic idea of it, we can proceed to the analysis of its translation. Let's start with the title of the film, its translation, as we can see, was carried out using the reception of transcription and transliteration. In most cases, such a technique for conveying non-equivalent vocabulary turns out to be adequate. Next, we will compare the original film in English and the dubbed translation of the famous Ukrainian film studio "Postmodern Postproduction" or as it is also called "Pteroduction Sound".

This film includes elements of comedy, fantasy, and melodrama, which in turn determines its specificity. It consists in the sarcasticity of the characters' speech, the predominance of colloquial vocabulary in the film text and the presence of non-literary vocabulary, for example, vulgarisms. Cinema is a popular form of art and entertainment, and there are a variety of cinematic genres, some of which can be tailored to specific populations. In view of the genre of the film considered in the work, it is aimed at the mass audience, in this connection, the

purpose of the film is to attract the attention of the general public and provide an aesthetic impact on it.

Take, for example, a line from Mr. Popper's conversation with his daughter, where the girl says:

— *You are so warped. I don't know why I thought for one second, I could talk to you!*

"Postmodern Postproduction" translation:

— *Ти знуцаєшся? А я дурепа думала, що тобі цікаво!*

As we can see, the translation is not literal, and translators have added vulgarity for emotional coloring.

Or another episode, when Mr. Popper wanted to drive away the penguin:

— *Okay, get. Go. Skedaddle. Waddle on down the road.*

— *Ну все, іди. Тонай. Провалюй. Воруши батонами.*

Some characters actively use sarcasm in their speech. Sarcasm is a stinging mockery that carries a negative connotation. For example, Mr. Popper's conversation with his ex-wife's boyfriend on the street:

— *Tomas, greetings!*

— *Greetings Rick! And welcome to our planet. Lately we've been using the word "Hi" or a simple "Sir".*

— *Томас, вітаю!*

— *Вітаю, Рік! Вітаю на нашій планеті. У землян популярні слова "здрасствуй", або ж просто "привіт".*

In this case, we see a very pronounced sarcasm from the lips of the protagonist, and its translation is quite close to the original, but the word "earthlings" is added in translation for a deeper understanding of the subtext of the sarcastic joke.

Another example of sarcastic expression we can see in the episode where the protagonist talks to his two bosses about a marble slab, on which should be the name of our Mr. Popper, if he does his job successfully.

— *We expect some results Popper. And until we get him you can keep your name off my marble slab.*

— *Man of your age shouldn't be talking about marble slabs.*

— *Ми чекаємо від тебе результатів. Поки їх нема – твого імені на нашій мармуровій плиті не буде.*

— *Не у вашому віці згадувати мармурові плити.*

The main characteristics of colloquial speech are emotionality, imagery and simplicity. Characters such as Thomas, his son, daughter, wife predominantly use emotional words and expressions of a colloquial style:

— *Oh, hey, gosh, I thought you guys never get here.*

— *Here we go!*

— *Hey Popper!*

— *Let's see what you got guy. Come on*

— *Yeah, I'm fine!*

Translation of a film is comparable to translation of fiction, and in turn has special characteristics. However, unlike a work of fiction, the translation of a film is freer and is often closer to "freewheeling". This is directly related to the technique of dubbing the text, since it is often necessary to shorten the original text, since it is necessary to adapt to the English articulation. This, in turn, leads to distortion of the original text. Thus, as a rule, a commonly used translation technique is syntactic assimilation, which means that the translator needs to adjust the Ukrainian text to the English speech. When translating from English into Ukrainian, various kinds of reductions can be used. For example, an episode when Tom introduces the penguins to his family:

— *Oh, he loves me.*

— *Залицяється.*

— *You have officially raised the birthday present bar to a whole new level.*

— *В порівнянні з оцим всі інші подарунки просто бліднуть.*

Literalism in the translation of films, as a rule, is not acceptable, since in a film, due to the time limit, it is impossible to explain or clarify one or another

aspect of a phenomenon for several minutes. M.M. Bakhtin asserts that "the text can never be translated to the end, since its true essence is played out at the border of two consciousnesses, and the consciousness of the perceiver can in no way be eliminated or neutralized" (Бахтин, 1979, с.303)

Another characteristic of the speech of the heroes of the film is humor. Humor has the concept of an intellectual ability to notice their comical, funny sides in objects and phenomena. The phenomenon of humor is associated with the ability to detect contradictions in the surrounding world. Such characters of the film as Tom, Bill, Amanda are endowed with a special sense of humor.

For example, in the episode when the penguins began to build a nest in Tom's refrigerator, his wife joked:

— *Finally, you have something in your fridge.*

— *Нарешті холодильник не порожній.*

In this case, we can trace the translator's use of substituting a verb *have* for an adjective *не порожній*. Thus, replacing the subject of the sentence, from "Tom" to the "refrigerator". This is also called antonymous translation. When the affirmative form in the original is replaced by a negative one in the translation.

Another example of the use of grammatical substitutions can be traced in Amanda's remark to Tom when a zoo worker knocked on the door:

— *Hey, what's going on?*

— *That's nothing. I'll take care of it.*

— *Хто там прійшов?*

— *Ніхто. Це так.. до мене.*

In this case, the translator used the transformation of grammatical change in order to make the translation closer to the manner of communication of Ukrainians. This transformation helps to domesticate a foreign film.

In the next episode, where Tom saw a penguin pecking his TV remote control, we can follow an example of a translation method of adding and omitting details:

— *Hey, that's my remote pecky Peckerton.*

— *Хей, журтос у смокінгу, це не забавка.*

In this line, the translator used the addition of vulgarity to make it more humorous. He also omitted the word "remote control", as no clarification is needed, instead adding "це не забавка" to focus on his dissatisfaction.

And one more example of omitting:

— *Good. A little loop for all day.*

— *Клас. Це на цілий день.*

The translator omits the word "little loop", as it does not carry any important information.

Another method of translation is permutation. When a translator swaps certain words in a sentence. For example:

— *So, I can still see your six penguins.*

— *Ваши шість пінгвінів просто як на долоні.*

In the example of this sentence, the translator uses the permutation method. In the original language, the word "penguins" is located at the end of the sentence, and in the language of translation - at the beginning. Also, the phrase "як на долоні" is added. These transformations were used to improve the sound of the translation, making it more familiar to the ears of Ukrainian-speaking listeners.

So, during the analysis, we realized that for a good translation of a film, the translator must first study all the information about this film, only then get to work. During the translation, the translator uses certain methods, namely: permutation, addition, omitting, grammatical substitutions, as well as antonymous translation. In addition, these methods also help to domesticate a foreign tape and make it more pleasant for Ukrainian viewers. Also, the translator often uses the addition of certain stylistic means to increase the emotional impact on the viewer. The film we chose for analysis helped us to trace the technique of translating various types of lines, such as sarcastic remarks and jokes.

## **2.2. Transformations to reproduce specific vocabulary of Anglophone documentaries in their Ukrainian translation**

A popular science documentary is a film, the main intention of which is to convey scientific information about the world around us in an entertaining and accessible form to a wide range of viewers. The topics that modern documentaries are devoted to are very diverse: space, art, inventions, discoveries, the human body and brain, etc. In other words, such cinematography includes films based on filming real events and people. (Гопман, 2001, с.141)

The term "documentary" was first proposed by the English filmmaker John Grierson in 1926 to emphasize its distinction from the feature film. Prior to that, French journalists and critics called films made on the material from travels. Grierson, on the other hand, defined documentary as "the creative elaboration of reality." The structure of a documentary film can be varied: reportage photography, nature and interior photography, archival photography and video are used. In many ways, the production processes of feature or game films and documentary or non-fiction films are the same. But, when creating documentaries, you have to solve many separate issues, first of all, what is associated with fixation. Everyday life of people, with the fixation of events, which cannot be predicted in advance. Such shooting differs in many ways from the conditions existing in the pavilion of the film studio, where everything is provided for and subordinated to the will of the organizers of the creative process. (Лютман, 1973, с.6)

The main object of translation of documentaries is, as a rule, oral speech, a monologue from a third person, but in a documentary film there may be dialogues and interviews of scientists, as well as excerpts from other films, which determines the specifics of translation of this genre. and attracts the attention of researchers.

Depending on the methods used in the shooting, all documentaries can be divided into the following three categories:

- true documentaries;

- educational, or scientific films that are intended for viewing in schools or other educational institutions;
- pseudo-documentaries, or mockumentary films. Films of this genre outwardly correspond to documentaries, but their subject, unlike real documentaries, is fictional and specially disguised as reality.

Documentary translation is usually done for documentaries, because it is the most acceptable and cheapest. In this translation, the real voice is heard under the translated version, which usually, but not always, begins after listening to a few seconds of the original language and ends a few seconds earlier. Synchronizing the actor's lips with the text is not as important as synchronizing the text with the image, it is done in order to create some illusion of authenticity. We must also distinguish between the two types of working contexts that translators deal with in off-screen translation. Some specialists work in preparation for production, they usually work without a script and write down time codes during the translation, others work at the final stage of production and translate the finished documentary film according to the script. Specialists who work without a script have to overcome additional difficulties (understanding the original product) in translation, and in this paper we will consider other existing difficulties in different types of translation of documentaries.

A characteristic feature of documentaries is that they deal with reality, but the separation of reality from fiction is not always possible. For example, when actors only reproduce real events and are not participants in them, a documentary usually offers a subjective vision. There are general difficulties in translating documentaries: on the one hand, these are working conditions, on the other hand, there are problems in translating terminology, dialogues, interviews and footage from other films.

Documentaries cover a variety of subjects, forcing professionals to look for deadlines and conduct research in very specific areas, so translators must be resourceful to gather all the necessary information in a short time and make a quality translation of the film.

In addition to the difficulty of translating terminology, there are other difficulties that arise due to the presence of different speakers and the different techniques used. Spanish scholar G. Matamala (A. Maiashaia) identifies four components that usually exist in documentaries, and which are determined by the types of speakers, their relationship to the addressee and the degree of spontaneity of their speech. The first is a story from a third person. The speaker is usually behind the scenes, although some well-known speakers may appear on the screen at the beginning and end of the film and speak in the first person. He addresses the general public and sometimes adapts the scientist's speech with a simpler explanation. The second is the speeches of the people being interviewed. Here, the formality of the speech and the number of terms used depend on the subject in question and on the speaker himself. Dialogues and spontaneous interventions are the third component that exists in documentaries. The language in dialogues is informal because the interlocutors do not address the general audience, but talk to each other and this conversation may even contain colloquialisms. And the fourth component of documentaries are footage from other films, historical, scientific programs. Different means must be used to translate them.

But the material for our work was documentary travel films. It is worth starting by defining documentary travel films in the media space. In total, travel journalism can be divided into two main directions: print publications and film production, each of which has its own genre ramifications. Film production is divided into 2 levels: single production (travel essay films, travel reports, travel shows and travel documentaries) and program cycles (travel programs). (Myxa, 2015)

The translation of documentary films is traditionally left without the attention of linguists and translators due to the prevailing opinion that they lack a pronounced artistic and aesthetic component, which significantly "simplifies" translation, bringing the audiovisual text closer to the informational one. The proof of this statement can be found in the scientific works of outstanding translators, in

which a rather modest place is given to the coverage of documentaries. Thus, "in the well-known work of I. Gambier, which is an exhaustive source of theoretical information on audiovisual translation, only 21 studies among 1241 are devoted to non-fiction media genres, and only 6 of them cover issues of documentary films" (Горшкова, 2016, с.252) This situation can be explained by the statement that documentaries are based on real events, and therefore this genre is not fictional and not interesting from a translation point of view. According to some studies, Film Translation is defined as a type of literary translation and therefore does not include translation of documentaries. (Кустова, 2019, с.127)

Within the framework of our research, such a statement is false. After all, travel documentaries are more artistic, as they describe the art, culture and traditions of a particular region. Based on real facts, they artistically depict the cultural and historical portrait of a particular region.

It should be noted that documentary film texts highlight both objective cultural phenomena (real cultural monuments, etc.) and subjective (those that are part of the cultural consciousness of a certain community - values, certain types of behavior, customs, toponyms and anthroponyms, are endowed cultural significance). (Федорова, 2011, с. 61)

The purpose of travel documentaries is not only to acquaint the viewer with a certain country, its customs and traditions, but also to encourage the viewer to visit it, to advertise its best places that are worthy of attention, that is, to convey a positive evaluative attitude. Based on this, a travel film translator needs to carefully reproduce the cultural components that are characteristic of a certain limit. The transfer of realities, archaisms, phraseological units, markers of intertextuality, toponyms and anthroponyms in the film text is perceived not as a separate problem of translation, but as part of a single translation process, provides a holistic understanding of the content of the film product. When working on the translation of documentaries, it is worth remembering that they are based on real events, historical facts, the reliability of which is not subject to discussion. Thus,

the translator must carefully analyze the film text before the transfer stage in order to preserve its authenticity.

To analyze the work of a translator in the context of documentary travel films, we chose the 2019 British documentary series from the well-known platform "Netflix". The series is called "Our Planet", it raises the main issues of nature conservancy, showcasing different animals in natural conditions, and is determined by the fact that it places more emphasis on human impact on the environment than traditional documentaries about nature. The series shows how climate change affects all living things. This is the first nature documentary that Netflix has created. Although there are only 8 episodes in the series, it was filmed in 50 countries of the world during 4 years. The total filming time exceeded three and a half thousand filming days. For analysis, we chose the translation of the film into Ukrainian made by the same film studio "Postmodern Postproduction".

In the process of researching this series, certain groups of specific words were identified. They are undoubtedly of interest from a translation point of view, namely toponyms and their types, hyponyms, facts, specific vocabulary, etc. Each of them is individually gleaned.

First of all, we determined how the translators of the film translated a number of toponyms into Ukrainian:

- *South America* – *Південна Америка*;
- *East Africa* – *Східна Африка*;
- *Greenland* – *Гренландія*;
- *Antarctic* – *Антарктика*;
- *Arctic* – *Арктика*;
- *Jungle* – *Джунглі*;

As we can see, the place names in the film were translated by transcoding in most cases. All names are well-known, which means that the translation was carried out according to tradition. It is only necessary to pay attention to such geographical names as "Boreal forest" and "Polar extremes", which in translation

into Ukrainian sound "Тайга" and "Заполяр'я". These geographical names were not translated by transcoding, but by using stable terms.

As we know, there are other types of toponyms, such as oikonyms, hydronyms and oronyms. In the plot of this film we also encounter these types, here are some examples:

- *Peruvian coast* – *Перуанське узбережжя*;
- *Oceanic current Humboldt* – *Океанічна течія Гумбольта*;
- *The Serengeti plains* – *Рівнини Серенгеті*;
- *Vast salt pan in Africa* – *Просторі Африканські солончаки*.

In addition to toponyms, there are other types of words. J. Lyons proposed the term "hyponymy" in linguistics to denote species-generic relations. (Лайонз, 1978, с. 104). But these relations are not symmetrical, so a hyponym is a word that expresses a specific concept, and a hyperonym is a word that denotes a general concept. (Селіванова, 2006, с. 87) So, for example, the word "bird" is a hyperonym, and the word "eagle" is a hyponym. Thus, in the text of the film "Our Planet" there are a lot of hyponyms, such as:

- *Cormorants* – *баклан*;
- *Boobies* – *олуш*;
- *Crustaceans* – *ракоподібні*;
- *Marcel* – *макрель*;
- *Caribou* – *північні олені*;
- *Gentoo penguins* – *пінгвіни шкіпери*;
- *Manakins (Golden-collared, red capped, blue)* – *манакінові (золоторогий, червоноголовий, ластівчастий)*.

As well as any documentary film "Our Planet" has its own theme, and therefore the words used in the text of the film will belong to a specific vocabulary. As an example of the words:

- *Habitats* – *природні ареали*;
- *Spores* – *спори*;

- *Nest – гніздитись;*
- *Fresh grazing – нове пасовище;*
- *Pollinate – запилювати.*

When watching this popular science film, it becomes clear that the main task of the director is to convey to the recipient certain facts from the field of natural history in an informative and entertaining form. Since the documentary film is based on real events and phenomena, facts play an important role in the text of the film. For example:

- *In the last 50 years wildlife population have, on average, declined by 60 percent. – У середньому за останні 50 років видова чисельність у дикій природі скоротилась на 60 відсотків.*
- *Every year, winds sweep up two billion tons of dust into the sky. – Щорічно два мільярди тон пилу піднімається в небеса.*
- *Each year, within a three-week period the females give birth to over a quarter of a million calves. – Щороку протягом 3 тижнів у самок народжується понад чверть мільйона телят.*
- *The herd has lost nearly 70 percent of its numbers in the last 20 years. – Чисельність стада скоротилася на 70 відсотків за останні 20 років.*
- *Water evaporating from the surface of the sea condenses to form great clouds. – Вода, випаровуючись з морської поверхні конденсується, утворюючи великі хмари.*

The film text is presented exclusively by the commentator's speech, which is designed for a wide range of people of different ages. The target audience is not only adults, but also children who need to instill an understanding of the importance of nature in human life. So, most of the sentences are simple in structure, which can be also explained by the conditions for which the film was created. For example:

- *Bare rock. – Гола скеля.*

- *He's back just in time.* – *Він повернувся вчасно.*
- *There's another mouth to feed.* – *З'явився ще один голодний рот.*
- *But the good times don't last long.* – *Але хороші часи тривають не довго.*
- *Antarctica's top predators.* – *Вищі хижаки в Антарктиці.*
- *Fifty thousand of them.* – *П'ятдесят тисяч особин.*
- *A quarter of the total population.* – *Чверть всієї світової популяції.*

From the point of view of the psychological aspect of human perception of images and sounding speech containing scientific vocabulary, it would be very difficult to concentrate on viewing, especially for children. But to avoid such a problem, the filmmakers gave it color by putting the music and various live sounds of nature. As for the dubbed translation, the translator's voice was chosen well. Indeed, scoring a documentary does not require a lot of emotion, but on the contrary, it is important that the voice is balanced and accurate. In the text of the film, the translators were also accurate, but nevertheless they managed to convey some facts in a humorous manner.

So, in conclusion, we can say that the translation of a documentary travel film contains many toponyms, hyponyms, facts and specific vocabulary. The way of translating each of the presented lexemes depends on the level of awareness of the recipients, the presence of a traditional analogue, as well as the restrictions imposed by audiovisual translation. Nevertheless, usually the translation is accurate according to the traditional translation, sometimes with the use of certain translation transformations.

We also realized that when translating documentary films with a specific topic, knowledge, understanding and mastery of the terminology on the relevant topic is necessary. Therefore, the translator who worked on our film had to be not only a linguist, but also, to some extent, a scientist in field of nature.

## Conclusions to Chapter Two

As we understand it, cinema is the most popular form of entertainment today. And since there are films of different genres and in different languages, in connection with the latter, it becomes necessary to translate them. Since the two languages are different in their structure and have different rules, the translation in comparison with the original always has certain subtleties and differs in some details. When the text of the original is translated and adapted to the culture and norms of the language of translation, the original text in any case undergoes some changes, but these changes should not affect the content of the original. To ensure a high-quality translation of a film, it is necessary to take into account all the features of film translation, therefore, it is necessary to study them in depth.

What is important is that the translator uses different means of transferring the text. Besides to the characteristic problems in the difference in linguistic structure, a special place in literary translation is occupied by the transmission of some stylistic devices used in the original in order to give the text greater brightness and expressiveness. Having analyzed various principles and approaches, we believe that the translator has the following choice: either to try to copy the technique of the original, or, if this is not possible, to create in the translation his own stylistic means that has a similar emotional effect. G. Miram spoke about this principle: "not a metaphor should be conveyed by metaphor, comparison by comparison, but a smile - with a smile, a tear - with a tear ". (Мирам, 2004, с.5-6)

The filmmakers expect to make a special impression on the audience, evoke various emotions, so the speech of the actors should be expressive. Therefore, to convey this expressiveness, various types of deviations from the literary norm are used, including jargon, slang, taboo vocabulary, vernacular, etc. (Алексеева, 2011, с.194) These are the examples we found in the text of the translation of the film.

Since film text is a special type of text that has its own specifics, the use of certain translation strategies is necessary to ensure adequate translation. In film translation, the following factors influence the choice of a general translation

strategy: the type of film text, target audience, availability of special knowledge, special requirements for the content of the film text itself, and the format of film distribution. (Pettit, 2009, p.57)

Nevertheless, when using a particular strategy, various translation transformations are used to translate a text. The choice of this transformation depends on a number of factors, and first of all it will be determined by the specific features of the vocabulary and grammar of the original language and the target language. In our work, when analyzing a feature film, we identified the following main transformations, as: the use of emotional words and expressions of a colloquial style, reductions, use of substitutions, antonymous translation, use of grammatical changes, method of adding and omitting details, permutation etc. AD Schweitzer believes that the term "transformation" is used in translation studies in a metaphorical sense, since we are talking about the relationship between the initial and final linguistic expressions, about the replacement in the process of translating one form of expression into another. (Швейцер, 2009, с.118) After analyzing the films, we cannot disagree with his statement.

As for the translation of travel documentaries, the situation is different. After analyzing the documentary series about nature, we concluded that this genre is dominated by facts and formal vocabulary. Unlike a feature film, where the translator is forced to convey the emotions of the hero through translation, in a documentary film the translator works on clear sentences. However, the text uses a lot of specific vocabulary, which complicates the work of the translator, because he must be familiar with it. But nevertheless, even documentaries that consider global problems should be translated using the same translation transformations adapted to the culture of the target language.

## GENERAL CONCLUSIONS

As a result of conducting the research, we completed all the assigned tasks, namely: expanded the basic concept of film text in the context of translation, defined challenges of film translation based on the works of home and foreign translators, treated film translation in terms of a specific type of audiovisual translation, found out translation difficulties as part of dubbing, determined the features of subtitling, looked into the specifics of translator's work during translation of films, analysed application of translation transformations in the translation of Anglophone feature films and documentaries into Ukrainian. Our research focuses on determining features of translation and defining the role of the translator in translating films as a case study of translating a feature film "Mr. Popper's Penguins" and a documentary travel series "Our Planet".

Translation of films occupies a significant place in present-day translation market since today a wide range of foreign films and series, including Anglophone ones, appear on the screens of our country. Film translation is a kind of audiovisual translation, which specializes in translation of film texts, that is, everything that needs to be translated in a film: inscriptions, lines of characters, songs, credits, etc.

Specificity of film translation is determined by the specificity of the original product, including verbal facet and visualization. Main types of audiovisual transcription arise, i.e. subtitling, dubbing and voiceover. Equally important is the need for synchronization. This is a process in which the translated film text matches with movement of character's lips and this process should take into account the coincidence of the translated film text with time interval within which the characters speak their lines.

The translation of the characters' speech in the film is a complex translation problem, solution of which requires high professional skills and excellent sense of language. It is very difficult to convey the content of the film in Ukrainian with natural sounding and transmit the whole text that was laid down by creators of the source language film to the viewer. Cultural adaptation presupposes replacement of

clichés of the original with their colloquial counterparts, often found in target language (Ukrainian) in order to ensure closeness of the translated film text for the Ukrainian viewer. Pragmatic adaptation is necessary to recreate the same effect as in the original in translation, so that the viewer of the host country could develop a positive attitude towards the film.

Therefore, translators adhere to certain translation strategies, the choice of which depends on many factors. For example, in the comedy feature film we analyzed, the translator used a number of different transformations to make it more receptive to the Ukrainian audience. Considering the graph below, we will see that the largest percentage are grammatical changes – 20%, on the next step we have omitting details – 17%, then reductions – 16%, adding details – 15%, substitutions – 12%, permutation – 11%, and the smallest percentage are antonymous translation – 9%.

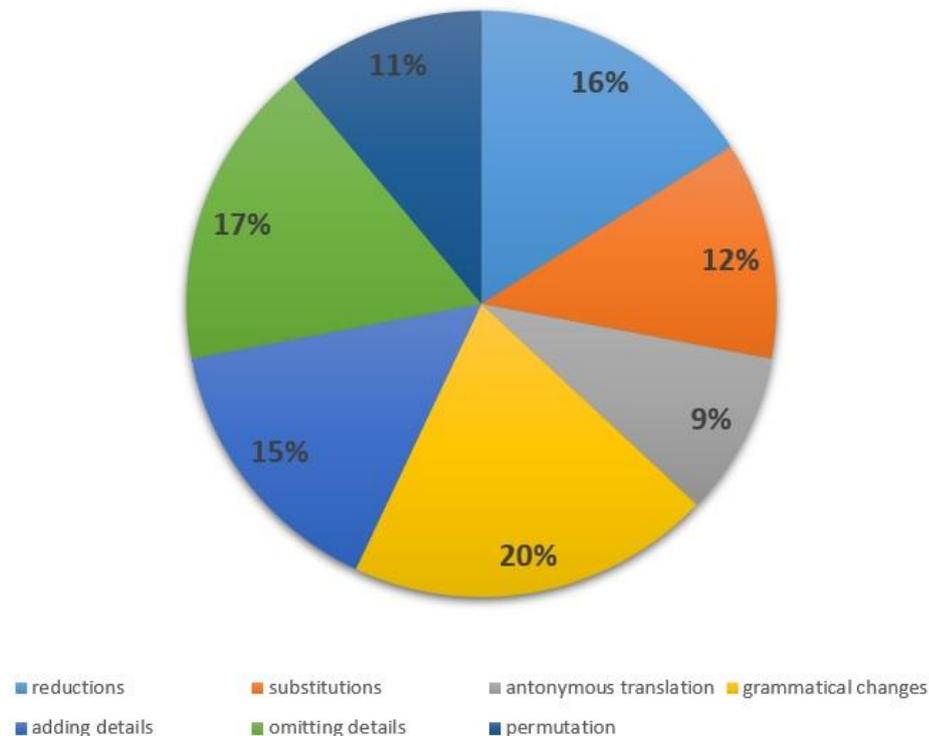


Figure 1. The use of transformations in the translation of a feature film

Furthermore, emotional words, expressions of a colloquial style, humor and sarcasm play a significant role, with the help of which it is possible to create interesting, colorful phrases in the comedy genre. As you know, comedy is a type of drama in which the moment of an effective conflict or struggle of antagonistic characters is specifically resolved. It should be noted that correctly chosen translation strategy and techniques, as well as the availability of professional training, practical experience and creativity of the translator, significantly increase the chances of successfully solving a specific translation task.

With regard to documentary films, we can conclude that it is a kind of film industry, which is based on the filming of authentic events and persons and which comprehensively covers information about a particular region, covering its history and its culture at all levels. In the course of our research, we came to the conclusion that travel documentaries exhibit a number of characteristics that require special attention in translation. The dominant features of this type of film text include high cultural and local specificity, objectivity of the information presented. When translating documentary films with a specific topic, knowledge, understanding and mastery of the terminology on the relevant topic is necessary.

If you look at the statistics, travel documentaries mostly contain accurate facts that cannot be doubted – 32%. In second place is the use of specific vocabulary – 26%. Then we have hyponyms – 18%, toponyms – 13% and oikonyms, hydronyms and oronyms – 11%.

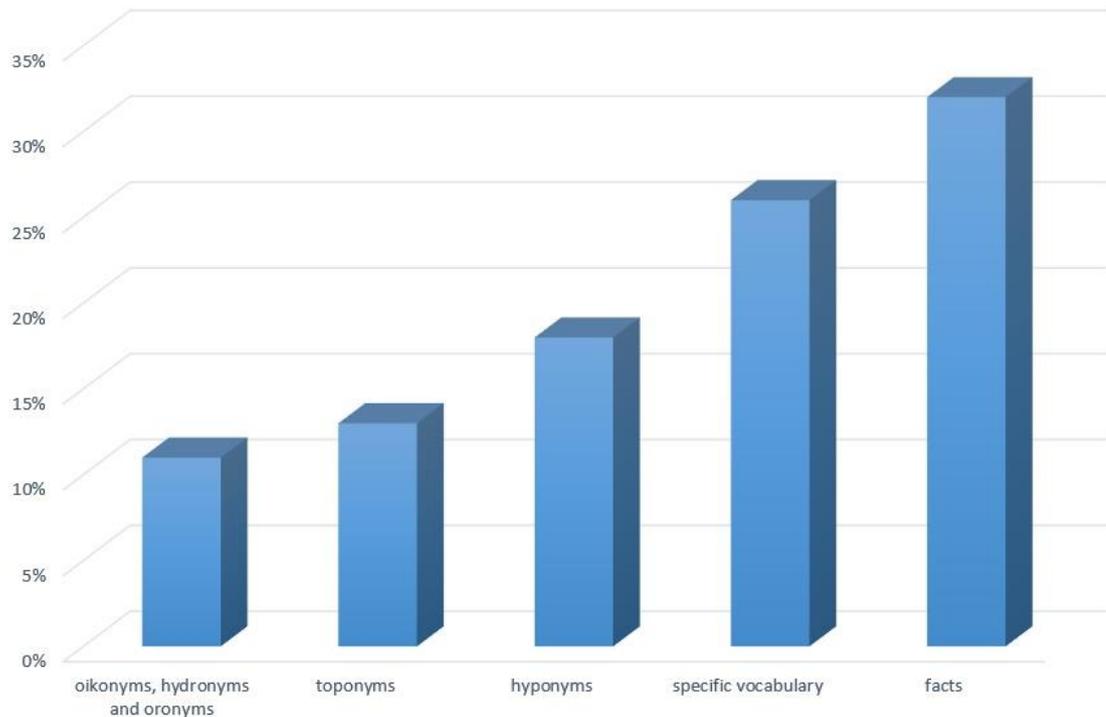


Figure 2. Specifics of documentary film translation

An important factor is that the travel documentary film uses a lot of sound effects and superimposed music, and the commentator's speech is clear and slow. It helps everyone without exception and adults and children to understand what the film is about.

The results of our study showed that in any case, it is the translator, who plays the main role in films translation. When working on translation, translator has certain responsibilities that he or she should perform. And sometimes translator faces a task of not only translating a text, but also of being responsible for its layout. In fact, except for translating the text, translator also decides which fragments to omit, which of them are irrelevant, and which are vital to the target audience. Their job is not just to translate dialogues in order to capture the essence, but to pay attention to different dialects, idiolects, jargons, the meaning of which should not be neglected, the translator should to choose such translation of words, so that it is as close as possible to the original. The translator always faces a lot of difficulties during translation the film, because often a certain expression cannot be literally translated into another language. So, he selects the equivalents, thereby

"domesticating" the film. The result is that many elements are assimilated into new culture, thus depriving the viewer of the chance to experience the culture of the original. Today, we can observe a great trend in development of foreign films outside their country borders. And this, of course, is the merit of the translators. There is no one who would be happy to watch a movie while constantly overcoming the language barrier. So, when the film is translated and shown in other countries of the world, it does not only increase the rating of some corporation, but also contributes to intercultural development. Films can be a tremendously influential and extremely powerful vehicle for transferring values, ideas, and information. Items which are culture-specific tend to spread and encroach upon other cultures. And this is also translator's merit. Because it is the translator who makes people learn about other cultures and customs. That is why not every translator will be able to translate movies. It should be a person sufficiently open-minded to other cultures, having ability to find equivalent expression in their own culture, and be creative enough to sometimes innovate and paraphrase properly when such expression does not occur in their own language. In conclusion, a film translator is really a very burdensome job that requires talent and desire not just to work, but to create masterpieces. Only a talented translator is able to convey the essence of the film as its director wanted. A professional translator will be able not only to render the essence, but also to transfer the subtleties of another culture. After all, it is translation in films that serves as a tool that allows to introduce local culture and art at the international level. Despite the fact that success of the film abroad depends on many factors, a good translation is a guarantee that you will be understood. And in this case, translator blurs the boundaries and allows people from different countries to see and hear each other.

## РЕЗЮМЕ

Дана дипломна робота присвячена дослідженню позиціонування перекладача в сучасному англomовному дискурсі художніх кіно- та документальних фільмів. Метою дипломної роботи було дослідити роль перекладача в дискурсі художнього та документального кіно, визначити з використанням яких перекладацьких трансформацій досягається одомашнення фільму за допомогою перекладу. Поставленої мети ми досягли за допомогою аналізу художнього комедійного фільму та документального тревел-серіалу.

Художній кінофільм – це витвір кіномистецтва, який містить в своїй основі вигаданий сюжет створений режисером, за допомогою гри акторів. Переклад художнього кінофільму вимагає від перекладача використання певних трансформацій, за допомогою яких емоції та почуття акторів краще передаються українському глядачу, і він краще розуміє сенс сюжету фільму.

Перекладацькі трансформації – це прийоми перекладу, які являють собою особливі методи перефразування перекладачем оригінального тексту. Їх використовують з метою додати колориту перекладу фільму, та максимально наблизити кіно-текст до культури мови реципієнта.

Документальні тревел-фільми (серіали) – це фільми, в основу яких покладено зйомки реальних подій та осіб під час подорожей. В них порушується певна проблематика і наявна велика кількість фактів.

Дипломна робота складається зі вступу, двох розділів, висновків до першого та другого розділу, загальних висновків, списку використаної літератури, і містить 4 ілюстративні матеріали та 2 додатки. Список використаної літератури складається з шістдесяти літературних джерел. Написана робота на п'ятдесяти семи сторінках.

У вступі висвітлено актуальність, теоретична та практична цінність обраної теми, поставлена мета та завдання дослідження, вказано методи, його предмет та об'єкт.

Перший розділ дипломної роботи включає в себе теоретичну інформацію щодо позиції перекладача в дискурсі перекладу кіно- та документальних фільмів і містить п'ять підрозділів. В них ми визначили основне поняття кіно-тексту як об'єкту перекладу, проблематику перекладу кінематографічного тексту у працях вітчизняних та зарубіжних майстрів, охарактеризувала кіно-переклад як вид аудіовізуального перекладу, з'ясували особливості дублювання та субтитрування у перекладі фільмів. Всю описану інформацію підсумували у висновках до першого розділу.

Другий розділ є практичною частиною дипломної роботи та включає в себе дослідження перекладу англійських фільмів на державну українську мову. Розділ поділяється на два підрозділи. В першому підрозділі ми дослідили переклад художнього кінофільму комедійного жанру, в другому підрозділі проаналізували переклад документального тревел-серіалу. Отримані результати дослідження закріпили у висновках до другого розділу.

Загальні висновки містять результати дослідження дипломної роботи, визначення ролі перекладача у дискурсі кіно- та документальних фільмів.

Ключові слова та терміни: кіно-текст, аудіовізуальний переклад, дублювання, субтитрування, художній кінофільм, перекладацькі трансформації, документальний тревел-фільм.

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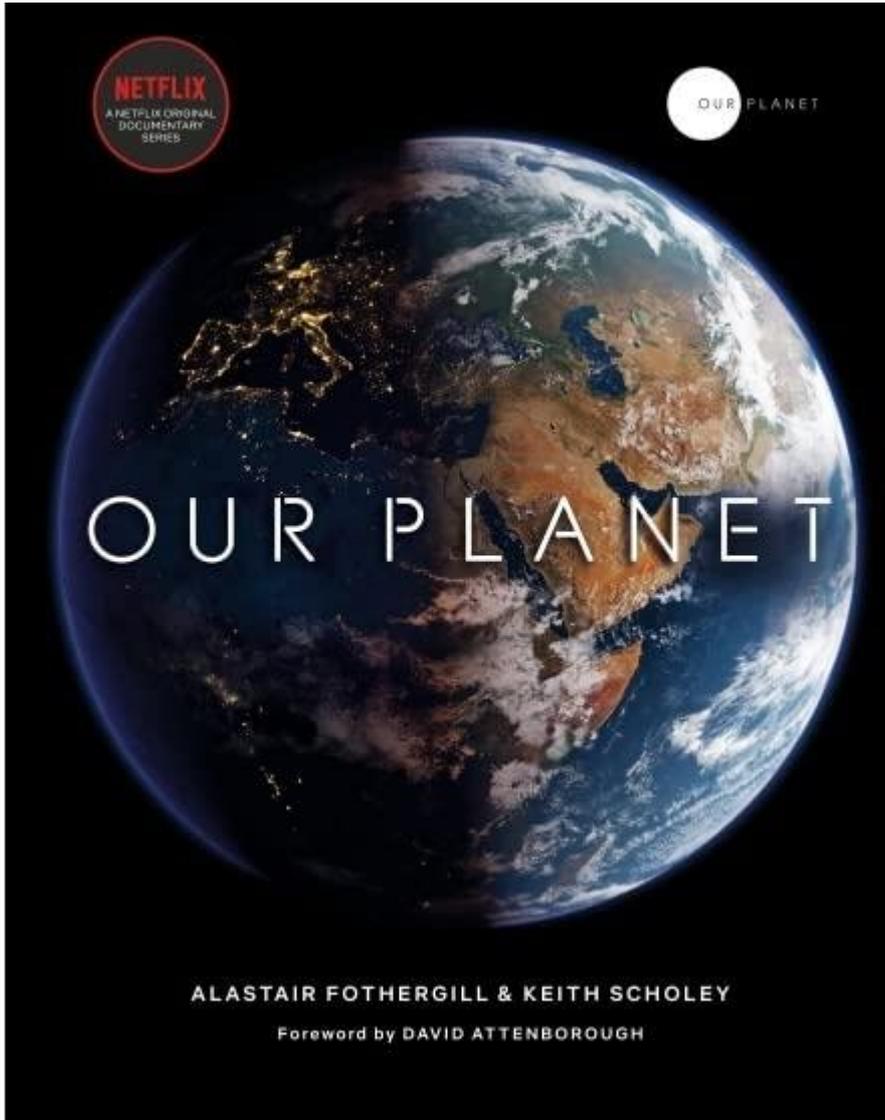
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LIST OF ILLUSTRATION MATERIAL





## SUPPLEMENTS

### APPENDIX A

#### "Translation transformations in "Mr. Popper's Penguins""

<b>Grammatical changes</b>	
— Hey, what's going on?	— Хто там прийшов?
— That's nothing. I'll take care of it.	— Ніхто. Це так.. до мене.
<b>Omitting details</b>	
— Good. A little loop for all day.	— Клас. Це на цілий день.
— Hey, that's my remote pecky Peckerton.	— Хей, жиртос у смокінгу, це не забавка.
<b>Reductions</b>	
— You have officially raised the birthday present bar to a whole new level.	— В порівнянні з оцим всі інші подарунки просто бліднуть.
<b>Adding details</b>	
— You are so warped. I don't know why I thought for one second, I could talk to you!	— Ти знущаєшся? А я дурепа думала, що тобі цікаво!
<b>Substitutions</b>	
— Oh, he loves me.	— Залицяється.
<b>Permutation</b>	
— So, I can still see your six penguins.	— Ваші шість пінгвінів просто як на долоні.
<b>Antonymous translation</b>	
— Finally, you have something in your fridge.	— Нарешті холодильник не порожній.

## APPENDIX B

## "Specifics of documentary travel-film "Our planet""

<b>Facts</b>	
In the last 50 years wildlife population have, on average, declined by 60 percent.	У середньому за останні 50 років видова чисельність у дикій природі скоротилась на 60 відсотків.
Every year, winds sweep up two billion tons of dust into the sky.	Щорічно два мільярди тон пилу піднімається в небеса.
Each year, within a three-week period the females give birth to over a quarter of a million calves.	Щороку протягом 3 тижнів у самок народжується понад чверть мільйона телят.
The herd has lost nearly 70 percent of its numbers in the last 20 years.	Чисельність стада скоротилася на 70 відсотків за останні 20 років.
Water evaporating from the surface of the sea condenses to form great clouds.	Вода, випаровуючись з морської поверхні конденсується, утворюючи великі хмари.
<b>Specific vocabulary</b>	
Habitats	природні ареали
Spores	спори
Nest	гніздитись
Fresh grazing	нове пасовище
Pollinate	запилювати
<b>Hyponyms</b>	
Cormorants	баклан
Boobies	олуш
Crustaceans	ракоподібні
Marcel	макрель
Caribou	північні олені
Gentoo penguins	пінгвіни шкіпери

Manakins (Golden-collared, red capped, blue)	манакінові (золоторогий, червоноголовий, ластівчастий)
<b>Торonyms</b>	
South America	Південна Америка
East Africa	Східна Африка
Greenland	Гренландія
Antarctic	Антарктика
Arctic	Арктика
Jungle	Джунглі
<b>Oikonoms, hydronoms and oronyms</b>	
Peruvian coast	Перуанське узбережжя
Oceanic current Humboldt	Океанічна течія Гумбольта
The Serengeti plains	Рівнини Серенгеті
Vast salt pan in Africa	Просторі Африканські солончаки