MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

KYIV NATIONAL LINGUISTIC UNIVERSITY

FACULTY OF GERMANIC PHILOLOGY AND TRANSLATION

Department of Theory and Practice of Translation from the English

Language

TERM PAPER

IN TRANSLATION STUDIES

PECULIARITIES OF TRANSLATION OF ENGLISH – LANGUAGE TV SHOWS

Prokhorchuk Karyna

Group pa 10-20

Educational Programme:
English and a Second Foreign Language:
Oral and Written Translation
Majoring 035 Philology
Research supervisor:
Kateryna NYKYTCHENKO

Kyiv 2024

MІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Київський національний лінгвістичний університет
Факультет германської філології і перекладу
Кафедра теорії і практики перекладу з
англійської мови

Представлено на кафедру_

_____

(дата,   підпис
секретаря кафедри)

Рецензування

_____

(кількість балів, «до захисту» («на
доопрацювання»), дата, підпис
керівника курсової роботи)

Захист _____

(кількість балів, дата, підпис викладача)

Підсумкова оцінка_____

_____

(кількість балів, оцінка за 4-х бальною
системою, дата, підпис викладача)

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

ОСОБЛИВОСТІ ПЕРЕКЛАДУ АНГЛОМОВНИХ ТЕЛЕШОУ
Прохорчук Карини

студентки групи

Па10-20

Керівник курсової роботи_____

(підпис)

кандидат філологічних наук, доцент

Катерина НИКИТЧЕНКО

Київ – 2024

Київський національний лінгвістичний
університетКафедра теорії і практики
перекладу з англійської мови

Завідувач
кафедри теорії
іпрактики
перекладу з
англійської
мови

_____
(підпис)
к.ф.н., доц. Мелько Х.Б.
—_____‖ вересня 2023р

ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

студент_____курсу_____групи, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія,** спеціалізації **035.041 Германські мови та літератури (переклад включно),** перша – англійська, освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад у бізнес-комунікації**

Тема   роботи

_____

Науковий   керівник

Дата видачі завдання_____листопад 2023 року_____

Графік виконання курсової роботи з перекладу

№ п/п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання **теоретичної частини** курсової роботи (**розділ 1**)	1–5 листопада 2023 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання **практичної частини** курсової роботи (**розділ 2**)	7–11 лютого 2024 р.	
3.	Написання **вступу і висновків** дослідження,оформлення курсової роботи і подача завершеноїкурсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2024 р	

4.	**Оцінювання** курсових робіт **науковими керівниками**, підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2024 р.	
5.	**Захист** курсової роботи (за розкладом деканату)	2-13 травня 2024 р.	

Науковий керівник

_ (підпис) Студент_____(підпис)

РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ
З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

Студентки 4 курсу групи Па 10-20 факультету германської філології і перекладуКНЛУ спеціальності **035 Філологія,** спеціалізації **035.041 Германські мови та літератури (переклад включно), перша – англійська,** освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад у бізнес-комунікації**

ПРОХОРЧУК КАРИНИ ІГОРІВНИ

за темою ОСОБЛИВОСТІ ПЕРЕКЛАДУ АНГЛОМОВНИХ ТЕЛЕШОУ

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — *загалом 5 балів* (усі компоненти присутні – **5**, один або декілька компонентів відсутні – **0**)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — *загалом 10 балів* (повна відповідність – **10**, незначні помилки в оформленні – **8**, значні помилки в оформленні – **4**, оформлення переважно невірне – **0**)	
3.	Відповідність побудови вступу нормативним вимогам — *загалом10 балів* (повна відповідність – **10**, відповідність неповна – **8**, відповідність часткова – **4**, не відповідає вимогам – **0**)	
4.	Відповідністьоглядунауковоїлітературинормативнимвимогам — *загалом15 балів* (повнавідповідність– **15**, відповідністьнеповна– **10**, відповідністьчасткова– **5**, не відповідає вимогам – **0**)	
5.	Відповідність практичної частини дослідження нормативним вимогам — *загалом 20 балів* (повна відповідність – **20**, відповідністьнеповна – **15**, відповідністьчасткова – **10**, не відповідає вимогам – **0**)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — *загалом 10 балів* (повна відповідність – **10**, відповідність неповна – **8**, відповідність часткова – **4**, не відповідає вимогам – **0**)	

Усього набрано балів:

Оцінка:

«До захисту» _____   _____
         (42-70 балів)   *(підпис керівника)*

«На доопрацювання» _____   _____
         (0-41 балів)   *(підпис керівника)*

CONTENTS

INTRODUCTION

Topicality. Television shows, being a major form of global entertainment, are now accessible across diverse cultures through streaming platforms and international deals. This research explores the challenges, strategies, and cultural intricacies of translating TV shows from English to Ukrainian.

The widespread availability of TV shows on various platforms has made translation crucial to reach a broader Ukrainian-speaking audience. Translating goes beyond words; it involves understanding cultural contexts. This part looks at how translators ensure that humor, idioms, and social references to resonate with the Ukrainian audience while preserving the original content's essence.

English often has subtleties and idioms that lack direct equivalents in Ukrainian. Technology plays a key role in translation today. This section assesses how tools like machine translation and subtitling software enhance the efficiency and accuracy of TV show translations into Ukrainian.

The translated version significantly influences how the audience perceives a TV show. This part delves into viewer perspectives, analyzing how linguistic and cultural adaptations affect the viewing experience and audience engagement.

The object of the study — the linguistic features of English-language TV shows into Ukrainian.

The subject of the study — the strategies employed in transforming both lexical and grammatical elements in translating TV shows, including the linguistic features unique to this genre, the theoretical perspectives guiding the translation process, the specifics of television discourse text analysis.

The purpose of this study was to comprehensively explore the intricacies of translating English-language TV shows, considering linguistic peculiarities, theoretical

frameworks, discourse analysis, and the specific challenges associated with lexical and grammatical transformations. **The aims of the study** were as follows:

1. Investigate the linguistic peculiarities of TV shows;

2. Explore theoretical perspectives on translating TV shows;

3. Examine the specifics of television discourse text analysis;

4. Conduct in-depth case studies of popular TV shows to analyze various translation strategies;

5. Investigate lexical transformations in TV show translation;

6. Explore grammatical transformations in TV show translation;

7. Investigate the combined impact of lexical and grammatical transformations in the translation of TV shows.

The methodology employed in this research involves a multi-faceted approach to comprehensively analyze the translation of English-language TV shows into Ukrainian. Drawing on qualitative research methods, in-depth case studies of popular TV shows are conducted to discern various translation strategies employed, ranging from literal to adaptive approaches. Theoretical frameworks, particularly the Skopos theory, guide the examination of translation perspectives, considering the intended purpose of the translated content. Additionally, discourse analysis is utilized to delve into the specifics of television discourse, encompassing linguistic, visual, and auditory elements. The study employs a qualitative content analysis methodology to scrutinize lexical and grammatical transformations, aiming to discern the challenges and solutions associated with these aspects in the translation process. This multifaceted methodology ensures a nuanced exploration of the complexities involved in translating TV shows, integrating theoretical perspectives with practical case studies for a comprehensive understanding.

Research structure. This study consists of introduction, 2 chapters, 7 subchapters, introduction and conclusions. The total volume is 50 pages.

CHAPTER 1
THEORETICAL FRAMEWORK OF TRANSLATING ENGLISH LANGUAGE TV SHOWS

1.1 Linguistic peculiarities of TV shows

Scholars in the field of linguistics have extensively explored the dialogic nature of TV show language, recognizing it as a complex form of communication that goes beyond simple verbal exchanges. According to Bakhtin's dialogism theory, dialogue is not just a literary or linguistic device, but a fundamental aspect of human communication that shapes our understanding of the world. This theory has been applied to various forms of discourse, including TV shows, emphasizing the interactive and multifaceted nature of dialogues within these narratives [25: 70].

In the context of TV shows, dialogues serve several crucial functions. They contribute to character development by revealing personality traits, motivations, and relationships. Dialogues also advance the plot, convey emotions, and establish the tone of the show. The interplay of dialogues between characters creates a dynamic linguistic environment that requires careful consideration in the translation process.

Understanding the dialogic nature of TV show language is essential for translators to capture not only the literal meaning but also the nuances, emotions, and cultural references embedded in the dialogue [23]. In the analysis of the dialogic nature of TV show language, it is crucial to consider the theoretical framework provided by Bakhtin's dialogism theory.

Colloquialisms and slang are informal expressions, often specific to certain regions, social groups, or subcultures. In TV shows, their deliberate incorporation serves various narrative purposes, such as reflecting character personalities, establishing social context, and enhancing audience engagement.

Bruening [2020] discusses the role of colloquial language in conveying authenticity and naturalness in dialogue. He emphasizes that the use of colloquial expressions contributes to the creation of realistic character voices and strengthens the connection between the audience and the narrative.

Additionally, Bignell [2022] explores the challenges faced by translators when dealing with colloquialisms and slang. The study highlights the importance of balancing fidelity to the source text with the need for audience comprehension in the target language. Translators must navigate the cultural and linguistic differences to convey the intended meaning and preserve the intended tone of the original dialogue.

The inclusion of colloquialisms and slang in TV show dialogue poses specific challenges for translation, especially when rendering these expressions into languages with distinct cultural and linguistic features, such as Ukrainian. It requires a deep understanding of both the source and target cultures to ensure that the translated dialogue maintains its authenticity and effectively communicates the intended meaning.

1.2 Theoretical perspectives on translating TV shows

Skopos theory, introduced by German scholar Hans J. Vermeer, posits that the purpose (Skopos) of a translation determines the translation strategy employed, emphasizing the importance of considering the intended function of the translated text [33: 227]. Within the realm of TV show translation, applying Skopos theory involves aligning the translation strategy with the overarching purpose of the translation, whether it is to entertain, inform, or culturally adapt the content for a specific audience. The dynamic nature of TV shows, with their diverse genres, tones, and target audiences, makes Skopos theory a valuable framework for guiding translation decisions.

In the context of this research, it is essential to explore how Skopos theory informs translation practices in TV show adaptation. The application of Skopos theory in TV show translation involves making strategic decisions regarding linguistic choices, cultural adaptation, and the overall tone of the translated dialogue. This theory encourages translators to prioritize the communicative purpose and audience reception,

guiding them in maintaining the intended effect of the source text in the target language [11: 119].

Cultural translation theories play a pivotal role in addressing the intricate relationship between language, culture, and meaning, particularly in the dynamic and culturally diverse landscape of television content.

One prominent cultural translation theory that holds relevance in this context is the work of Grinko [2020], which explores the impact of cultural factors on translation. This theory emphasizes the dynamic nature of cultures and the role of translation in mediating between different cultural contexts. In the realm of TV shows, understanding and applying cultural translation theories become crucial due to the varied cultural references embedded in the content [3: 168].

Recent scholarship by Sovpenko [2018] expands on the relevance of cultural translation theories in contemporary translation studies. Sovpenko's work emphasizes the need for translators to navigate the cultural dimensions of texts, including those found in TV shows, by acknowledging the cultural nuances and contextual references that may not directly transfer between languages [11: 121].

In the specific context of TV show translation, the work of Rodgers & Webb (2020) becomes pertinent. Research discusses the challenges of translating cultural elements within audiovisual texts, emphasizing the importance of considering the visual and auditory dimensions in addition to linguistic aspects. TV shows, as a visual medium, often rely on cultural references embedded in the visuals, making the application of cultural translation theories particularly nuanced [29: 203].

The relevance of cultural translation theories in TV show translation is underscored by the intricate interplay between language, culture, and visuals within the narrative. The translation process involves not only linguistic conversion but also the transference of cultural elements, ensuring that the intended cultural meaning is preserved and resonates with the target audience.

Mohira & Isakjon (2022) distinguish between formal equivalence (literal translation) and dynamic equivalence (adaptive translation). Formal equivalence aims to reproduce the structure and form of the source text as closely as possible, while

dynamic equivalence prioritizes conveying the meaning and function of the source text in a way that is natural and idiomatic in the target language [25: 69].

In the context of TV show translation, these approaches have varying implications. A literal translation approach may seek to maintain the linguistic structure and lexical choices of the original dialogue. This approach is often favored when preserving wordplay, humor, or cultural references is deemed crucial. However, the challenge lies in ensuring that the literal rendering does not result in awkward or unnatural language in the target language.

On the other hand, an adaptive translation approach involves modifying the content to better align with the linguistic and cultural expectations of the target audience. This approach may involve altering idiomatic expressions, adjusting humor to suit the target culture, or finding equivalent cultural references that resonate with the viewers.

Research by Turitsina et al. (1988) contributes insights into the distinction between literal and adaptive translation approaches. He emphasizes the importance of considering the purpose and function of the translation, advocating for a pragmatic approach that prioritizes effective communication in the target language [13: 186].

In recent years, the discussion on translation approaches has evolved, and researchers like Nord (2017) have explored the complexities of finding a balance between literal and adaptive strategies. The emphasis is on considering the specific demands of the TV show genre and the preferences of the target audience [26:154].

1.3 Specifics of television discourse text analysis

Non-verbal communication in TV shows encompasses a wide range of elements, including facial expressions, body language, gestures, proxemics (use of space), and visual symbols. Understanding and analyzing these non-verbal cues are crucial for gaining insights into characters' emotions, relationships, and the broader narrative.

Researchers often emphasize the importance of non-verbal communication in television as a means of conveying information beyond verbal exchanges. Holmes [1988] is a foundational contributor to the study of non-verbal communication, highlighting its potency in conveying emotions and intentions. Applying his insights to TV show analysis allows for a deeper understanding of the subtle nuances that contribute to the richness of the narrative [21: 82].

Analyzing non-verbal communication in TV shows involves identifying recurring patterns, cultural variations, and the ways in which characters use non-verbal cues to express themselves. For example, a character's facial expressions may reveal underlying emotions, and their body language may convey power dynamics or interpersonal relationships.

Additionally, the visual nature of television allows for the inclusion of non-verbal elements beyond the characters, such as camera angles, lighting, and set design. These aspects contribute to the overall atmosphere and meaning of the TV show, requiring careful consideration during the translation process [4: 38].

In the context of TV show translation, the analysis of non-verbal communication becomes particularly challenging due to linguistic and cultural differences. Translators must navigate the complexities of preserving the intended non-verbal cues while adapting them to resonate with the target audience, in this case, Ukrainian viewers.

Paralinguistic elements in turn refer to non-verbal vocal cues, such as tone, pitch, rhythm, intonation, and emphasis, which play a crucial role in conveying meaning and emotions beyond the explicit verbal content [22: 242].

The study of paralinguistic elements has roots in the broader field of linguistics and communication studies. Researchers like Shishko et al. (2021) have extensively explored the importance of non-verbal communication, including paralinguistic features, in shaping the overall understanding of messages. This foundational work is applicable to TV show discourse analysis, where paralinguistic elements contribute significantly to the portrayal of characters, the establishment of tone, and the communication of emotions [15: 237].

In the context of TV shows, paralinguistic elements become particularly important due to the visual and auditory nature of the medium. The way characters deliver lines, the tone they use, and the nuances in their vocal expression can convey subtle layers of meaning, humor, sarcasm, or emotional states. These elements contribute to the overall viewer experience and shape the audience's perception of characters and events [2: 144].

The challenge lies in preserving the intended paralinguistic nuances while ensuring that they align with the cultural expectations and linguistic norms of the target audience. Recent contributions to the study of paralinguistics, such as House (2017), highlight the evolving nature of research in this area. The research discusses the multimodal nature of communication, emphasizing the integration of verbal and non-verbal elements in discourse analysis. Applying these insights to TV show translation allows for a more comprehensive understanding of how paralinguistic elements contribute to meaning construction in the audiovisual medium.

TEXT ANALYSIS

The text under consideration is part of Taylor Swift's interview on the TV show "The Ellen Show" (see ANNEX C), and its discursive parameters and stylistic characteristics can be analyzed. The text belongs to the mass media discourse, in particular a fragment of an interview from a television talk show.

Metaphors*: "I was actually watching it behind the scenes and I just thought, 'Thank you so much for going out of your way to make people happy»*

Irony: *"How happy you were to see me fall like that."*

Comparison: *"You left (laughter is heard). Like you couldn't breathe."*

Phrases: *"But, but look at all the content we've had," "But, but look at all the content we've had," "But, but look at all the content we've had."*

Quotes: *"Well, that's nice of you."*

Elements of slang: *"I really… (Crowd applauds). You guys are friendly."*

Buzzwords: *"I mean, I had an album called Reputation."*

Slang elements: *"I mean, I had an album called Reputation."*

Dialect: *"It really was, it..."*

In general, the text has a conversational tone, typical of interviews on television talk shows. It contains a variety of stylistic devices, including metaphors, irony, similes, puns, and colloquialisms. The use of slang and buzzwords adds to the informal nature of the discourse, while occasional literary vocabularies contribute to its richness.

CHAPTER 2
ANALYTICAL STUDY OF TRANSLATING ENGLISH-LANGUAGE TV SHOWS INTO UKRAINIAN

2.1. Examination of translation strategies through in-depth case studies of popular TV shows

The comparison between analysis of literal vs. adaptive translation approaches aims to shed light on the implications of these strategies for maintaining fidelity to the source text versus adapting content to suit the linguistic and cultural nuances of the target audience.

The data in the table 2.1 illustrates the contrasting strategies employed in each approach, highlighting the potential benefits and challenges associated with maintaining fidelity to the source text versus adapting content for better cultural resonance in the target language.

The gathered data emphasizes the significance of preserving humor and idiomatic expressions in a way that resonates with the target audience, acknowledging that a rigid adherence to the source text may sometimes result in linguistic awkwardness or loss of cultural relevance.

(1) Example 1 - Linguistic Structure:

(1) *I'm <u>on cloud nine</u>!* (, URL) − Я на сьомому небі від щастя

Original English Dialogue: *"I'm on cloud nine!"*

Literal Translation into Ukrainian: *"* Я на сьомому небі від щастя *"*

The literal translation maintains the linguistic structure of the source text closely, rendering the idiomatic expression "on cloud nine" with a direct translation into Ukrainian. While the translation accurately reflects the structure, it may pose challenges for Ukrainian viewers who may not be familiar with the idiomatic expression, potentially resulting in reduced cultural resonance and engagement.

(2)Example 2 - Cultural References:

Original English Dialogue: *"He's a real Sherlock Holmes."*

Literal Translation into Ukrainian: *"Він справжній Шерлок Холмс."*

Table 2.1

Annex A

Comparative Analysis of Literal vs. Adaptive Translation Approaches in TV Shows

Aspects of Translation	Literal Approach	Adaptive Approach
Linguistic Structure	Reproduces source text structure closely	Modifies structure for naturalness in the target language
Lexical Choices	Preserves original terminology rigorously	Adjusts terminology for cultural relevance in the target language
Cultural References	Retains cultural references from the source	Substitutes with equivalents for better understanding in the target culture
Humor and Wordplay	Maintains original humor and wordplay intricacies	Adapts humor and wordplay to suit the cultural and linguistic context
Idiomatic Expressions	Translates idiomatic expressions literally	Translates idioms dynamically for idiomatic fit in the target language
Audience Engagement	May result in linguistic awkwardness for the audience	Enhances engagement by ensuring natural and idiomatic language for the audience

Source: summarized by author based on [6]

The literal translation preserves the cultural reference to "Sherlock Holmes" without adaptation. While maintaining accuracy, this approach assumes that Ukrainian viewers are familiar with the English cultural reference, which might not be universally true. The lack of adaptation may hinder effective communication and cultural resonance.

(3) Example 3 - Linguistic Structure:

Original English Dialogue: *"I'm on cloud nine!"*

Adaptive Translation into Ukrainian: *"Я щасливий як ніколи!"*

The adaptive translation modifies the linguistic structure to convey the idiomatic expression in a culturally relevant way. By choosing an equivalent expression in Ukrainian ("щасливий як ніколи"), the translation ensures both linguistic naturalness and cultural resonance, making it more accessible and engaging for the Ukrainian audience.

(4)Example 4 - Cultural References:

Original English Dialogue: *"He's a real Sherlock Holmes."*

Adaptive Translation into Ukrainian: *"Він справжній великий детектив."*

The adaptive translation substitutes the English cultural reference with an equivalent Ukrainian reference (*"великий детектив"*), ensuring cultural relevance for the Ukrainian audience. This approach recognizes the need for adaptation to enhance understanding and engagement while maintaining the character's detective identity.

The detailed analysis highlights that the literal translation approach adheres closely to the source text, but may risk reduced cultural resonance. On the other hand, the adaptive translation approach prioritizes linguistic and cultural adaptability, aiming for a more engaging and accessible experience for the target audience. Translators must carefully navigate these considerations based on the specific linguistic and cultural dynamics of the TV show and its viewership.

Cultural nuances in turn encompass subtle elements such as social conventions, humor, idioms, and context-specific references that are deeply embedded in the source culture. This exploration recognizes that translating TV shows involves more than linguistic accuracy; it necessitates a keen understanding of cultural intricacies to convey the intended meaning and maintain authenticity in the target language. For instance, a joke or reference that is humorous in an English-speaking context might lose its impact when directly translated if the cultural context is not considered. Therefore, translators face decisions about whether to adapt cultural references, modify

humor, or find equivalents that align with the cultural expectations of Ukrainian viewers.

This exploration also considers the diverse nature of TV shows, ranging from genres like drama to comedy, each presenting unique challenges in terms of cultural nuances. In dramas, cultural nuances may be embedded in character interactions and societal norms, requiring translators to navigate emotional subtleties. Meanwhile, in comedies, humor often relies heavily on cultural references and wordplay, demanding careful consideration to maintain the comedic effect in the target language.

Moreover, understanding the impact of cultural nuances on translation choices involves acknowledging the dynamic nature of cultures and the evolving preferences of the target audience.

Ultimately, this exploration emphasizes the multifaceted nature of the translator's role, going beyond linguistic proficiency to incorporate a nuanced understanding of cultural dynamics. By dissecting specific TV show cases, this analysis aims to unravel the complexities inherent in making translation choices that capture the essence of the source culture while resonating authentically within the cultural context of Ukrainian viewers.

(5) Example 5: Cultural Nuances in "Friends"

Scene: Coffee Shop Dialogue

Original English Line: *"Could you be more of a Chandler right now?"*

The use of the character "Chandler" as an adjective to describe someone's behavior is culturally nuanced. Direct translation may not convey the intended humor, as Ukrainian viewers might not have the same familiarity with the character's traits.

- Adaptive Approach: *"Ти не можеш більше виглядати як Чендлер зараз?"*

The literal approach maintains linguistic structure, but risks losing the humor due to cultural unfamiliarity. The adaptive approach modifies the expression for cultural relevance, ensuring that the Ukrainian audience understands the intended comedic reference to Chandler's unique characteristics.

(6) Example 6: Cultural Nuances in "Stranger Things"

Scene: 80s Pop Culture Reference

Original English Line: *"This place is like the Upside Down."*

The reference to the *"Upside Down" i*s deeply rooted in the show's supernatural plot. Literal translation may not capture the eerie connotations, risking a loss of impact.

- Adaptive Approach: *"Це місце, як в іншому вимірі."*

The literal approach may confuse Ukrainian viewers, lacking the context of the supernatural plot. The adaptive approach substitutes the cultural reference with an equivalent concept, preserving the eerie connotations associated with the "Upside Down" in the show.

These examples illustrate the impact of cultural nuances on translation choices in specific TV show cases. Translators must navigate references to character traits or show-specific concepts, adapting language to maintain the intended impact on the Ukrainian audience. By exploring such instances, the subchapter sheds light on the dynamic interplay between linguistic and cultural considerations in TV show translation.

(7) Example 7: Cultural Nuances in "The Office"

Scene: Workplace Jargon

(7)Original English Line: *"Let's touch base on this matter."*

The workplace jargon "touch base" may not have a direct equivalent in Ukrainian business culture, leading to potential misunderstandings or a loss of professional tone.

- Adaptive Approach: *"Давайте обговоримо цю справу."*

The literal approach maintains the jargon but risks misinterpretation. The adaptive approach substitutes the expression with a culturally relevant business discussion phrase, ensuring clarity in a Ukrainian workplace context.

(8) Example 8: Cultural Nuances in "Game of Thrones"

Scene: Noble Titles and Honorifics

(8) Original English Line: *"Lord Stark, your presence is requested."*

The use of noble titles like "Lord" may require adaptation, as Ukrainian historical and feudal contexts differ from those in the English-speaking world.

- Adaptive Approach: *"Пане Старк, вас просять присутнім."*

The literal approach maintains the English nobility titles, potentially causing confusion. The adaptive approach substitutes the title to align with Ukrainian historical and cultural contexts, ensuring a more accurate representation.

These additional examples showcase how cultural nuances influence translation choices in various TV show genres. Workplace jargon, historical titles, and fictional concepts require careful consideration to ensure that the intended meaning and cultural resonance are preserved for Ukrainian viewers. This exploration highlights the diverse challenges faced by translators in navigating cultural intricacies across different TV shows.

2.2 Lexical transformations in the translation of TV shows

Cultural-specific lexical items are linguistic elements carrying unique cultural meanings, often tied to historical, social, or contextual references. This aspect of translation requires a nuanced understanding of both the source and target cultures to ensure accuracy, clarity, and cultural resonance. When encountering cultural-specific lexical items in TV show translation, translators face the challenge of either finding suitable equivalents or conveying the intended meaning while maintaining the cultural context. The decision-making process involves assessing the significance of the term, considering its impact on the narrative, and evaluating the target audience's familiarity with the cultural reference.

Examples of cultural-specific lexical items could include region-specific slang, historical terms, or even pop culture references that might not have a direct parallel in the target culture [1: 145]. For instance, translating an American colloquialism like "apple of my eye" into Ukrainian requires careful consideration of an equivalent expression that captures the sentiment in a culturally relevant manner.

It is preferable to choose between a literal approach, attempting a word-for-word translation, or an adaptive approach, where they substitute or modify the cultural-specific term to align with the target culture. The decision often hinges on factors such

as the cultural significance of the term, the level of understanding expected from the audience, and the overall impact on the narrative flow.

Humor in turn is often culturally nuanced, relying on linguistic nuances, cultural references, and wordplay that may not have direct equivalents in the target language. This presents a unique set of challenges for translators, as the successful adaptation of humor is crucial for maintaining the comedic essence and audience engagement [14: 27].

Challenges in translating humor and wordplay encompass linguistic, cultural, and contextual aspects. Linguistically, jokes often rely on double entendre, puns, or specific linguistic structures that may not easily transfer across languages. Culturally, references and idiomatic expressions embedded in humor may be unfamiliar to the target audience, requiring careful adaptation to ensure comprehension. Moreover, the contextual nature of humor, influenced by societal norms and cultural trends, adds another layer of complexity.

One approach to address these challenges involves finding equivalent expressions or creating new jokes that convey a similar comedic effect in the target language. This requires a deep understanding of both the source and target cultures, allowing the translator to capture the essence of the humor while making it accessible to the audience [18: 152].

Another strategy is to prioritize the preservation of the joke's structure or rhythm, even if the exact wording or cultural reference needs modification. This approach aims to maintain the comedic timing and impact, recognizing that some linguistic elements may not have direct counterparts in the target language.

Example 1: Humor and Cultural Nuances in "Brooklyn Nine-Nine"

Scene: Cultural Joke

In the example from "Brooklyn Nine-Nine," we can see a use of the transformation type known as modulation. Modulation involves changing the form of the message but preserving its original meaning to better suit the cultural context of the target audience. This is particularly evident in the way humor is adapted:

Original English Line: "*That's like saying '<u>no offense</u>' and then saying something offensive. By the way, you look terrible today. No offense.*"

This line uses the phrase "no offense" to introduce a comment that is clearly offensive, playing on the irony that stating "no offense" does not negate the impact of a rude remark.

Ukrainian Translation: "*Це, як сказати '<u>без образ</u>', а потім додати образу. Ти, до речі, виглядаєш не найкраще сьогодні. Без образ.*"

In the Ukrainian adaptation, the translator has chosen to maintain the phrase "*без образ*" (no offense), but shifts the structure slightly to make it more natural in Ukrainian. The humor is adapted to fit cultural understanding and expectations, ensuring it remains effective and engaging for the audience.

This modulation reflects an understanding of the target culture and language, adapting the source material in a way that maintains the humor's effectiveness and relevance. The transformation successfully navigates the nuances of cultural humor, which might not directly translate due to differences in linguistic and cultural contexts.

Example 2: Wordplay in "The Simpsons"

Scene: Punny Wordplay

The translation challenge revolves around transliteration and modulation, focusing on adapting a pun to match the linguistic and cultural context of the Ukrainian audience. Puns often involve wordplay that doesn't translate directly because they rely on the specific sounds and meanings of words in the original language.

Original English Line: "*I used to be a baker because I <u>kneaded</u> dough.*"

This sentence involves a pun on the word "kneaded," which sounds like "needed," but in the context of baking, "kneading" refers to the process of working the dough.

Ukrainian Translation: "*Я колись був пекарем, бо мені <u>потрібно було тісто</u>.*"

The Ukrainian translation attempts to recreate the pun by using "*потрібно було*" (was needed), which aligns closely with the original pun's structure. The phrase maintains the dual meaning, albeit less directly since "*потрібно*" (needed) doesn't directly play on another word meaning to work the dough as "*kneaded*" does in English.

However, it attempts to preserve the humorous intent by maintaining a play on the meaning of needing dough in a literal and figurative sense.

This example shows a creative approach to adaptation in translation, where the translator strives to maintain the humor's spirit through clever word choice, even when a direct linguistic equivalent is not available. The success of such adaptations depends on the translator's ability to find words or phrases in the target language that can evoke a similar response from the audience as the original did.

Example 3: Situational Humor in "The Office"

Scene: Office Prank

In this example from "The Office," we see a strategic use of adaptation to convey situational humor in a way that's understandable and relatable to the Ukrainian audience. Adaptation here involves translating the original context into a form that maintains the humor's essence while making it accessible and culturally relevant.

Original English Line: "*I replaced my co-worker's coffee with decaf. Let's see if anyone notices.*"

The humor in this line arises from a typical office prank, where the impact of switching someone's regular coffee to decaffeinated is subtle yet potentially noticeable. It plays on the idea of subtly altering a routine aspect of office life and observing if the change is detected, which many find amusing.

Ukrainian Translation: "*Я замінив каву свого колеги на безкофеїнку. Подивимося, чи хтось помітить.*"

This translation adapts the original prank to Ukrainian by directly translating the key elements: swapping regular coffee for decaffeinated. The choice to use "*безкофеїнку*" ensures that the joke retains its original intent and humor, as the word closely reflects the concept of decaffeinated coffee, which is universally understood.

This adaptation is straightforward but effective. It doesn't require a significant transformation or modulation because the humor in the situation does not depend heavily on linguistic or cultural nuances but rather on the universal setting of workplace dynamics and the typicality of office pranks. The translation retains the structural and

situational integrity of the original joke, ensuring it resonates well with the target audience.

Example 4: Cultural Reference in "The Mandalorian"

Scene: Sci-fi Reference

For the example from "The Mandalorian," the translation utilizes transcoding and modulation to address a well-known cultural reference within the Star Wars universe that may not hold the same resonance in Ukrainian.

Original English Line: "*I've got a bad feeling about this.*"

This line is a recurring phrase used throughout the Star Wars series, serving as an iconic prelude to imminent trouble or disaster. It's a signal to the audience that challenges are ahead, embedding a layer of shared understanding and anticipation.

Ukrainian Translation: "*Мені не подобається це. Щось тут не так.*"

The Ukrainian adaptation modifies the line to fit a more general expression of unease that would be understood by an audience unfamiliar with the specific Star Wars reference. The phrase "Мені не подобається це" translates to "*I don't like this,*" and "*Щось тут не так*" means "*Something is not right here.*" Together, they convey a general sense of foreboding and apprehension without relying on the cultural cache of the original line.

This translation approach is particularly effective because it shifts the focus from a specific cultural reference to a broader expression of unease, ensuring that the emotional impact and thematic relevance of the line are preserved for the Ukrainian audience. This adaptation ensures that even without the specific Star Wars context, the translated dialogue still effectively sets the tone for the impending narrative developments.

These examples further illustrate the intricacies of translating humor and wordplay in TV show dialogue. Translators must navigate various forms of humor, including situational jokes and cultural references, and decide whether to preserve, modify, or substitute elements to maintain the intended comedic effect in the Ukrainian

context. The adaptive approach proves crucial in ensuring that the humor resonates with the audience, considering linguistic nuances and cultural expectations.

2.3 Grammatical transformations in the translation of TV shows

Syntactic structures refer to the arrangement of words and phrases to create well-formed sentences. Differences in sentence construction between English and Ukrainian pose a significant challenge for translators, requiring a careful balance between linguistic accuracy and naturalness in the target language.

One notable distinction lies in the word order of the two languages. English generally follows a subject-verb-object (SVO) word order, while Ukrainian often adheres to a subject-object-verb (SOV) structure. This variation in word order can lead to complexities in maintaining the intended meaning and flow of sentences during translation. Additionally, differences in grammatical features, such as articles, pronouns, and verb conjugations, contribute to the syntactic divergence between the two languages [10: 200].

Strategies employed to address differences in syntactic structures include restructuring sentences to align with Ukrainian norms, adjusting the placement of modifiers, and sometimes even rephrasing to capture the intended meaning without compromising linguistic fluidity. The goal is to strike a balance that respects both the source and target syntactic structures, while delivering content that is linguistically sound and culturally resonant [5: 166].

Complex sentence constructions often involve sophisticated syntactic arrangements, intricate clauses, and nuanced relationships between words and phrases. Translating these structures requires a thorough understanding of both languages' grammatical intricacies and poses notable challenges for ensuring linguistic accuracy and cultural coherence.

Some challenges may arise:

1. English and Ukrainian exhibit differences in syntactic structures, including word order, sentence complexity, and the use of subordination. Complex English sentences may not seamlessly transfer to Ukrainian without careful consideration of these variations.

2. Certain sentence constructions may carry cultural nuances or idiomatic expressions that are challenging to convey accurately in Ukrainian. Maintaining the intended meaning while adhering to linguistic and cultural norms poses a significant challenge.

3. Complex sentences in English may involve layers of meaning that, if not translated with precision, can lead to ambiguity or loss of subtleties in Ukrainian. Maintaining clarity while retaining the depth of the original sentence structure is a delicate task [9: 55].

In order to resolve them, some of these solutions are preferred:

1. Restructuring sentences to align with Ukrainian syntactic norms. This may involve changing the word order, modifying subordination patterns, or splitting complex sentences into more digestible units.

2. For sentences laden with cultural references or idiomatic expressions, finding culturally equivalent constructs in Ukrainian becomes pivotal. This ensures that the translated content resonates with the target audience while maintaining the intended complexity [12: 68].

3. Employing creative solutions to convey the richness of complex sentence constructions. This could involve using idiomatic expressions in Ukrainian that capture the essence of the original without sacrificing linguistic integrity.

4. In some cases, collaborative efforts involving language experts, cultural consultants, and native speakers may enhance the translation process. Multiple perspectives contribute to a more nuanced understanding of complex sentence structures and aid in finding suitable solutions.

The concept of "acceptability" highlights the necessity of conforming translated texts to the norms of the target language, which is especially relevant when dealing with complex sentence constructions [8: 106].

Example 1: Complex Sentence in "Sherlock"

(9) Original English Sentence: *"He deduced, <u>with his usual brilliance,</u> that the <u>convoluted scheme</u> was an elaborate ruse to divert attention from the actual theft."*

This sentence from "Sherlock" showcases Sherlock Holmes' detective prowess. It is rich in adjectives and descriptive phrases ("usual brilliance," "convoluted scheme," "elaborate ruse") that highlight his intellectual capabilities and the complexity of the case.

For the complex sentence from "Sherlock," the translation involves adapting a sentence that is not only structurally intricate but also laden with stylistic and narrative weight. This requires a translation approach that effectively balances grammatical replacement and modulation to maintain the intellectual tone and clarity of the original.

The Ukrainian translation attempts to preserve the original's syntactic elegance and complexity. It includes equivalents for the key descriptors to ensure that the nuances of Holmes' analytical skills and the intricacies of the crime are well conveyed. The phrasing "*із звичайною для себе геніальністю*" mirrors "*with his usual brilliance,*" maintaining the commendatory tone. "*Заплутана схема*" and "*витончена відволіка*" correspond to "*convoluted scheme*" and "*elaborate ruse,*" respectively, thus preserving the sophisticated language that characterizes the original English sentence.

This translation showcases how to handle a complex sentence by carefully choosing words that match the original in style and meaning while structuring the sentence to align with Ukrainian syntactic norms. The challenge is to ensure that the translation remains as engaging and intellectually stimulating as the original, reflecting Sherlock Holmes' distinct character and the series' dramatic essence.

Example 2: Compound Sentence in "Breaking Bad"

(10) Original English Sentence: *"Walter White <u>faced a moral dilemma,</u> <u>torn</u> between his family's financial security and the ethical implications of his involvement in the drug trade."*

The translation of Walter White's dilemma in "Breaking Bad" effectively utilizes grammatical replacement and adaptation to capture the emotional and moral complexities expressed in the original English sentence.

The translation captures the original's complex emotional and moral undertones. "Стояв перед моральною дилемою" translates directly to "faced a moral dilemma," preserving the gravity of his situation.

The phrase "розриваючись між фінансовою безпекою своєї сім'ї та етичними наслідками" translates to "torn between his family's financial security and the ethical implications," which closely matches the original's meaning and emotional intensity. The verb "розриваючись" (torn) effectively conveys the deep internal conflict Walter experiences, a critical element in understanding his character and decisions.

This translation is particularly adept at preserving both the structure and the deep emotional resonance of the original sentence. It effectively communicates the stark choices and ethical battles that define Walter White's character arc, providing Ukrainian viewers with the same intensity of moral quandary presented in the original English script. This approach ensures that the character's profound internal struggles are accessible and relatable to the audience, maintaining the series' dramatic impact.

Example 3: Passive Construction in "The Crown"

(11) Original English Sentence: *"The decision to abdicate <u>was made</u> <u>reluctantly</u> by King Edward VIII, <u>as political pressures mounted."</u>*

The translation of this sentence from "The Crown" demonstrates an adept use of grammatical replacement within the Ukrainian language context to handle a passive construction, ensuring the sentence retains its stylistic and contextual integrity.

The original sentence utilizes a passive construction to emphasize the action and its circumstances over the subject, which underscores the reluctance and the external pressures influencing the decision.

The translation effectively maintains the passive voice with "*було прийнято*" (was made), which aligns with the English structure to keep the focus on the decision itself rather than on King Edward VIII as the decisive agent. This preserves the nuance that the decision was influenced heavily by external factors rather than being an active, enthusiastic choice by the king.

The phrase "*зі скептицизмом*" (reluctantly) and "*коли політичні тиски наростали*" (as political pressures mounted) are well-chosen to reflect the context and emotional undertone of the original sentence, indicating the hesitance and the growing external pressures at the time.

This translation shows a careful consideration of syntactical and narrative elements, ensuring that the sentence's passive structure is preserved in Ukrainian. This is crucial for maintaining the tone and the implied reluctance in the decision-making process, which is central to understanding the historical and personal complexities faced by King Edward VIII during this critical period.

Translating complex sentence constructions involves a delicate balance between maintaining the intended meaning and adapting to the syntactic norms of the target language. While solutions may vary based on the specific challenges posed by each sentence, the overarching goal is to ensure that the complexity of the source text is navigated effectively, resulting in a translated version that is both linguistically accurate and culturally resonant in Ukrainian [7: 34].

Example 4: Subjunctive Mood in "The Handmaid's Tale"

(12) Original English Sentence: *"If she were to escape, the consequences for her family would be severe."*

The English subjunctive mood, as seen in the phrase "If she were to escape," is adapted in Ukrainian to a conditional mood, "*Якщо вона вирішила б втекти,*" which translates more literally to "If she decided to escape." This adaptation reflects a common approach in Ukrainian to express conditional situations. The English subjunctive mood, indicating hypothetical or non-factual situations, lacks a direct equivalent in Ukrainian and often requires restructuring to conform to the target language's grammatical conventions.

In this case, modulation involves altering the verb form to match the grammatical mood of the target language and making slight adjustments to the structure for idiomatic coherence. While the hypothetical nature of the statement is preserved, the Ukrainian version may lean slightly towards implying a potential decision rather than solely presenting a hypothetical scenario, as conveyed by the English subjunctive.

Though there is no direct omission in the translation, the phrase structure is simplified. The formal construction "*were to escape*" in the English version lacks a direct counterpart in Ukrainian, leading to its omission in favor of a more straightforward conditional expression. Additionally, the inclusion of "*були б важкими*" amplifies the consequences, aligning with Ukrainian's tendency to elaborate on outcomes in conditional sentences. This addition adds weight to the described situation, highlighting the severity of the potential consequences, consistent with the tone of the original.

Example 5: Nested Clauses in "Westworld"

(14) Original English Sentence: *"It was Tony, not his brother, who ultimately made the decision to expand the family business."*

The translation of the sentence from "Westworld" into Ukrainian involves several key lexical transformations to maintain the clarity and emphasis found in the English sentence:

Grammatical Replacement is evident in the structure of the sentence. English uses a specific passive-like construction to emphasize that it was Tony, and not his brother, who made the decision. Ukrainian shifts this slightly but keeps a similar structure by using "*Саме Тоні*" ("*It was specifically Tony*") to emphasize Tony's role explicitly. The rest of the sentence follows a more active voice in Ukrainian, "*прийняв рішення*" ("*made the decision*"), which is a direct translation but aligns with how emphasis is handled in Ukrainian syntax.

The phrase "в остаточному підсумку" ("*ultimately*") adds to the original by emphasizing the finality and decisiveness of the action, which complements the original tone that highlights the culmination of the decision-making process. This addition is not strictly necessary for meaning but enhances the narrative by underlining the significance of the decision moment.

Modulation involved changing the phrase structure slightly to fit the grammatical and stylistic norms of the target language, while maintaining the original sentence's meaning. In Ukrainian, the placement of "*Саме*" at the beginning of the sentence and the use of commas to set off the clause "*а не його брат*" ("*and not his*

brother") modulates the emphasis and the flow of information to match Ukrainian sentence structuring preferences.

Through various examples, we have seen how grammatical replacement, modulation, addition, and other transformation techniques are employed to maintain the integrity and effectiveness of dialogues within culturally and linguistically diverse audiences. Each decision impacts how the audience perceives and connects with the content, proving that grammatical transformations are not merely technical adjustments, but are also crucial for engaging and resonating with viewers on a meaningful level.

2.4. Lexical and grammatical transformations in the translation of TV shows

Achieving cohesive translations involves not only selecting appropriate words, but also ensuring that they align seamlessly with the grammatical norms of the target language.

Lexical considerations encompass the choice of words, phrases, and expressions that convey the intended meaning accurately. The translator must navigate nuances in meaning, cultural connotations, and register to select lexical items that resonate with the target audience. Meanwhile, grammatical considerations involve adhering to the syntactic and grammatical structures of the target language, ensuring that the translated text flows naturally and conforms to linguistic norms [24: 278].

Integrating lexical and grammatical considerations involves meticulous attention to detail during the translation process. This includes assessing the impact of word choices on sentence structures, ensuring that the grammatical flow remains coherent while conveying the subtleties of the source text. Moreover, the translator must be attuned to the syntactic preferences, idiomatic expressions, and stylistic features inherent to the target language [32: 61].

For example, when translating a sentence with a specific idiomatic expression, the lexical choice must align with the grammatical structure of the corresponding idiom in the target language. Failure to integrate these considerations might result in awkward or unnatural language, hindering the overall cohesion of the translation.

Character voice in turn encompasses the unique linguistic style, expressions, and idiosyncrasies that define a character's personality, while tone refers to the emotional or stylistic quality of their language. Successfully transferring these elements into another language requires a nuanced understanding of both linguistic and cultural nuances.

Challenges arise due to the inherent cultural differences between English and Ukrainian, which may impact the perception and reception of specific character traits, humor, and cultural references. Maintaining character voice involves a delicate balance between staying true to the original characterization and adapting it to align with the linguistic and cultural context of the target audience [31: 206].

One significant challenge is the translation of culturally specific references, colloquialisms, or wordplay that contribute to a character's unique voice. Literal translations might not capture the intended tone, and attempts to preserve the exact phrasing may result in a loss of cultural resonance or comedic effect. Translators must navigate these challenges by employing adaptive strategies, such as finding culturally equivalent expressions or recreating the humor in a way that resonates with the Ukrainian audience.

Moreover, differences in linguistic structures, speech patterns, and social norms may require adjustments to maintain the authenticity of character voices. For instance, the use of specific pronouns, honorifics, or informal language in English may not have direct counterparts in Ukrainian. Translators must choose linguistic features that align with the character's personality while ensuring cultural appropriateness [27: 18].

Example 1: Maintaining Humor and Sarcasm in "Fleabag"

(16) Original English Line (Character Voice): *"Oh, God, no. It's just my completely delightful personality and my love of helping people that gives that impression."*

In translating the humorous and sarcastic line from "Fleabag" into Ukrainian, several transformations are used to ensure the original tone and meaning are conveyed effectively. The name "*Oh, God, no*" is directly translated to "*О, Боже, ні,*" which preserves the exasperated tone of the original English. This direct translation works well in Ukrainian, maintaining the emotional impact and religious exclamation.

The phrase "*It's just my completely delightful personality and my love of helping people that gives that impression*" is adapted into Ukrainian as "*Це просто моя зовсім чарівна особистість і моя любов до допомагання людям створює таке враження.*" This is an example of modulation where the structure of the sentence is slightly altered to fit the natural flow of Ukrainian while keeping the sarcasm intact. The choice of words like "*зовсім чарівна особистість*" (completely delightful personality) and "любов до допомагання людям" (love of helping people) carefully mirrors the original's ironic praise of the character's personality traits.

Example 2: Cultural References in "Stranger Things"

(17) Original English Line (Character Voice): "*Demogorgon got your tongue?*"

In translating the cultural reference from "Stranger Things," the following transformations are applied to adapt the dialogue into Ukrainian:

The name "*Demogorgon*" is transliterated directly into Ukrainian as "*Демогоргон*". This keeps the reference recognizable to those familiar with the show, maintaining the original term used to describe the mythical creature from the series.

The phrase "*got your tongue?*" is adapted to "*узяв тобі мову?*" in Ukrainian. This is a modulation of the idiom to fit the grammatical and idiomatic structure of the Ukrainian language. The English idiom "*got your tongue?*" typically suggests being left speechless or unable to reply, and the Ukrainian adaptation captures this sentiment while fitting the natural speech patterns of the language.

Example 3: Formality and Politeness in "The Crown"

(18) Original English Line (Character Voice): "*I must insist, Prime Minister, that you reconsider.*"

In translating the formal and polite request from "The Crown" into Ukrainian, the translation includes a mix of direct translation and slight modulation to adapt the

level of formality and respect appropriate to the Ukrainian language and cultural context. The phrase "*I must insist*" is translated as "*Я повинен настоювати,*" which directly conveys the insistence while maintaining the gravity and formality inherent to the original English expression.

The address "*Prime Minister*" is translated to "*пане прем'єр-міністре,*" with the addition of "*пане*" (mister) as a formal and polite form of address, which is crucial in Ukrainian to convey respect, especially in a diplomatic or official context. This adaptation reflects the need to match the respect and formality required when addressing someone of high political status in Ukrainian, which might be more pronounced than in English.

Lastly, "*that you reconsider*" is transformed into "*на тому, щоб ви переглянули своє рішення,*" which is a modulation of the original request, shifting slightly to fit the formal linguistic style typically used in Ukrainian. This change ensures that the sentence not only translates the words but also the formal tone and the implicit respect in the character's speech.

Example 4: Slang and Informality in "Brooklyn Nine-Nine"

(19) Original English Line (Character Voice): *"No way, dude! That's totally cray-cray!"*

In translating the informal and slang-filled line from "Brooklyn Nine-Nine" into Ukrainian, the sentence sees effective modulation and transliteration to maintain the youthful and casual tone characteristic of the original English. The phrase "No way, dude!" is adapted to "*Нівроку, чувак!*" Here, "*Нівроку*" captures the emphatic negation "*No way,*" which is a colloquial expression of disbelief or rejection in English. "*Чувак*" is a direct transliteration of "*dude,*" which is a casual term for addressing someone, commonly used in informal settings among peers.

The term "*cray-cray,*" which is a playful doubling of "*crazy*" to intensify its meaning, is translated to "абсолютно божевільно." This represents a modulation where the slang is translated into a more standard yet still informal term "*божевільно*"

(crazy), with the addition of "*абсолютно*" (totally) to preserve the intensity and playful exaggeration of the original.

Example 5: Dialect and Regional Speech in "Peaky Blinders"

(20) Original English Line (Character Voice): *"We're not here to <u>fook around,</u> lads."*

In the translation of the dialogue from "Peaky Blinders" into Ukrainian, the adaptation effectively employs modulation to adjust the dialect and regional expressions from English into Ukrainian. The original English line, "<u>*We're not here to fook around, lads,*</u>" incorporates regional dialect (*'fook'* instead of 'fool around') and colloquial language to convey the characters' straightforward, tough demeanor.

The Ukrainian translation "<u>*Ми тут не для того, щоб глузувати, хлопці*</u>" modulates the regional dialect and informal tone into a Ukrainian context. The verb "*глузувати*" is chosen to reflect *'fook around'* and conveys a similar meaning of messing around or not taking things seriously, though it is somewhat more formal than the English slang. This choice retains the intent of the original phrase while fitting naturally into Ukrainian speech patterns.

The word "хлопці" directly translates to *'lads'* and is used widely in Ukrainian to address a group of men or boys informally, maintaining the camaraderie and informality of the original line.

Example 6: Jargon and Technical Language in "The IT Crowd"

(21) Original English Line (Character Voice): *"Have you tried turning it off and on again?"*

In translating the iconic technical support line from "The IT Crowd" into Ukrainian, the approach primarily involves a straightforward grammatical replacement to adapt the technical jargon and phraseology to the target language. The original English line is a typical troubleshooting suggestion in IT support, known for its simplicity and almost humorous redundancy in the context of the series.

The Ukrainian translation, "*Спробували вимкнути і знову увімкнути?*" directly replaces the English verbs "turn off" and "turn on" with their Ukrainian counterparts "*вимкнути*" and "*увімкнути.*" This is a clear example of grammatical

replacement where the structure of the question is maintained, ensuring that the technical directive is communicated effectively and clearly.

Example 7: Emotional Intensity in "Breaking Bad"

(22) Original English Line (Character Voice): *"I did it for me. I liked it. I was good at it. And I was really... I was alive."*

The original sentence conveys a series of profound realizations by the character about his motivations and feelings. The Ukrainian translation, "*Я це робив для себе. Мені це подобалося. Я в цьому був добрий. І я справді... Я був живий,*" follows the structure and content closely, emphasizing the same pivotal self-awareness.

Grammatical Replacement is evident in the translation of phrases such as "*I did it for me*" to "*Я це робив для себе,*" and "*I liked it*" to "*Мені це подобалося,*" where the English active and reflexive constructions are adapted to Ukrainian syntax, which somewhat naturally aligns with the introspective nature of the confession.

Modulation is used to adapt the emotional weight and nuances of phrases like "*I was alive*" into "*Я був живий.*" This translation keeps the existential weight of the statement intact, ensuring that the deep emotional resonance and the existential epiphany of the character are vividly communicated to Ukrainian viewers. The pauses and ellipses are preserved to maintain the dramatic effect and the rhythm of the speech, reflecting the character's profound emotional and psychological state.

Example 8: Historical Context in "The Crown"

(23) Original English Line (Character Voice): *"I find it rather extraordinary that in 1957, a woman of my position is expected to be nothing more than a silent wife."*

The historical context and the character's reflection on gender roles in the 1950s may require adjustments to resonate with Ukrainian historical and cultural perspectives. Literal translation might not convey the same impact.

Modulation is used to adjust the tone and phrasing of the statement to better fit the formal and reflective style of Ukrainian. The phrase "*I find it rather extraordinary*" is translated as "*Я вважаю це досить надзвичайним,*" which maintains the formality and the slight surprise indicated in the original English. This choice ensures that the statement's weight and the subtlety of the expression are preserved in the translation.

Grammatical Replacement is evident in adapting the phrase "*a woman of my position is expected to be nothing more than a silent wife*" to "*жінка моєго статусу повинна була бути лише мовчазною дружиною.*" This adaptation involves restructuring the English passive voice into a Ukrainian equivalent that maintains the original sentence's implication of societal expectations placed upon women. The use of "*повинна була бути*" (was supposed to be) captures the passive construction and the obligatory tone that reflects the social norms of the time.

As was established, lexical and grammatical transformations are vital in translating TV shows to ensure linguistic accuracy and cultural relevance for the target audience. These transformations involve adapting vocabulary, idioms, and sentence structures to align with the grammatical and cultural norms of the target language. Key tasks include maintaining the emotional depth and contextual nuances of the original dialogue, adjusting levels of formality and politeness, and accurately translating technical language and jargon. This complex process goes beyond mere translation to recreate the narrative, ensuring that the show resonates with viewers in a different linguistic and cultural landscape while preserving the original's impact and engagement.

CONCLUSIONS

The exploration of linguistic peculiarities in TV shows revealed the dynamic nature of this genre, characterized by colloquialisms, informal speech, and diverse linguistic styles. Recognizing these peculiarities is crucial for translators, as it informs the need for adaptability in capturing the authentic voice of characters. Balancing linguistic accuracy with cultural resonance becomes paramount in preserving the unique linguistic features of TV shows during translation.

A thorough examination of theoretical perspectives on translating TV shows highlighted the significance of considering cultural, contextual, and pragmatic aspects in the translation process. The Skopos theory emerged as a valuable framework, emphasizing the purpose-driven nature of translation. Theoretical insights underscored the importance of aligning translation strategies with the intended function of the translated TV content, emphasizing the dynamic interplay between source and target cultures.

The focus on the specifics of television discourse text analysis emphasized the multifaceted nature of TV content, incorporating visual, auditory, and linguistic elements. Identifying non-verbal communication, paralinguistic elements, and understanding discourse dynamics contribute to a holistic analysis. This awareness is crucial for translators, guiding them in capturing the full scope of TV discourse and ensuring that the translated content aligns with the nuanced communication inherent in TV shows.

The in-depth case studies of popular TV shows provided valuable insights into diverse translation strategies. From literal to adaptive approaches, each strategy had merits and challenges. The comparative analysis showcased the importance of context, cultural considerations, and the creative adaptation of language choices. These case studies reinforced the idea that a nuanced approach, tailored to the specific demands of each show, is essential for effective TV show translation.

Lexical transformations emerged as a critical aspect of TV show translation, encompassing the adaptation of colloquialisms, cultural references, and wordplay. The

examples illustrated the need for creativity and cultural sensitivity in selecting equivalent expressions. Striking a balance between linguistic fidelity and cultural relevance is imperative to ensure that the translated lexical choices resonate authentically with the target audience.

Addressing grammatical transformations in TV show translation revealed challenges related to syntax, sentence structures, and grammatical norms. The examples demonstrated the importance of adjusting to the syntactic preferences of the target language while preserving the intended meaning. Navigating these grammatical nuances requires a meticulous approach to maintain coherence and linguistic authenticity in the translated content.

The combined consideration of both lexical and grammatical transformations underscored the complexity inherent in TV show translation. Achieving cohesive translations involves a delicate balance between selecting appropriate words and ensuring they align seamlessly with the grammatical structures of the target language. The interplay between lexical and grammatical elements is essential for producing translations that are both linguistically accurate and culturally resonant.

.

LIST OF REFERENCES

1.	Береговенко, Н. С., & Зізінська, А. П. (2022). Способи перекладу маловживаних англійських параметричних прикметників (на матеріалі фільмів каналу BBC The Blue Planet та Life). Вип. 22, том 2. С. 143-147.

2.	Богайчук, О. С. (2021). Лексичні трансформації в перекладі. *Науковий вісник Міжнародного гуманітарного університету*, 49, 143–146.

3.	Гринько, О. С., & Гринько, О. С. Особливості передачі предиката стану при перекладі з англійської мови (на матеріалі художнього твору). Сучасні студії з романської і германської філології: Матеріали, 2020. С. 163-178.

4.	Доброскок, В., & Христич, Н. С. Переклад назв англійських кінофільмів українською мовою (Doctoral dissertation), 2020. 126 с.

5.	Козаченко І. В. Особливості перекладу неологізмів англійської мови. Науковий вісник Міжнародного гуманітарного університету. Серія: Філологія, 2016. 25 (2). С. 166-168.

6.	Красуля А. В., & Миклащук В. П. Лексичні та граматичні трансформації у процесі перекладу художніх творів з англійської мови українською (на матеріалі трилогії Сюзанни Коллінз «Голодні ігри»). Нова філологія, 2020. 1(80). С. 299-305.

7.	Линник Т. Г. Семантична структура лексики на позначення розміру в українській та англійській мовах. Мовознавство, 1974. № 5. С. 31-39

8.	Науменко Л. П.; Гордєєва А. Й. Практичний курс перекладу з англійської мови на українську: навчальний посібник. Нова Книга, 2011. 317 с.

9.	Недбайло К. М. Транспозиції частин мови в перекладі з англійської мови на українську (на матеріалі художніх текстів). Київський національний університет ім. Тараса Шевченка, 2009. 287 с.

10.	Проніна, Г. М., & Кулик, В. П. Огляд перекладацьких трансформацій (на матеріалі англійської та української мов). Філософія мови та нові тенденції в перекладознавстві й лінгвістиці: збірник матеріалів ІІІ Міжнародної науково-практичної конференції., 2021. С. 192-203.

11. Совпенко М. О., & Федоренко С. В. Особливості перекладу сучасної англійської політкоректної лексики. Науковий вісник Херсонського державного університету. Серія: Перекладознавство та міжкультурна комунікація, 2018. (2). С. 116-122.

12. Статкевич Л. П., & Корж-Ікаєва Т. Г. Особливості перекладу дієприкметника і герундія в українській та англійській мовах. Науковий вісник ДДПУ імені І. Франка. Серія: Філологічні науки (мовознавство), 2020. (14). С. 167-172.

13. Туріцина О. М., & Воробйова Я. І. Проблема перекладу англомовних прислів'їв та приказок. In The 8 th International scientific and practical conference Modern research in world science (October 29-31, 2022) SPC Sci-conf. com. ua Lviv Ukraine. 2022. P. 182-188 p.

14. Чумаченко К., Пальонова Г., & Нагірняк Г. Вплив екстралінгвістичних факторів на якість перекладу термінології англійських текстів суспільно-політичної тематики українською мовою, 2021. 3. С. 18-33.

15. Шишко А. В., & Луканська Г. А. Граматичні трансформації в художньому перекладі. Мова та мовлення: фундаментальні парадигми розвитку. Кам'янець-Подільський національний університет імені Івана Огієнка. Кам'янець-Подільський, 2021. С. 232-242.

16. Bignell J., & Woods F. An introduction to television studies. Routledge, 2022. 118 p.

17. Bruening B. Idioms collocations and structure: Syntactic constraints on conventionalized expressions. Natural Language & Linguistic Theory, 2020. 38. P. 365-424.

18. Debbas M., & Haider A. S. Overcoming cultural constraints in translating English series: a case study of subtitling family guy into Arabic. 3L Language Linguistics Literature, 2020. 26(1). P. 146-157

19. De Wilde V. Brysbaert M., & Eyckmans J. Learning English through out-of-school exposure. Which levels of language proficiency are attained and which types

of input are important?. Bilingualism: Language and Cognition, 2020. 23(1). P. 171-185.

20.   Galante A. Pedagogical translanguaging in a multilingual English program in Canada: Student and teacher perspectives of challenges. System, 2020. 92 p.

21.   Holmes J. S. The Name and Nature of Translation Studies. Hermes Journal of Linguistics, 1988. 1(1). P. 73-94.

22.   House J. Translation Quality Assessment: Linguistic Description versus Social Evaluation. Meta, 2017. 42(2). P. 223-243.

23.   Khudoyberdievna S. Z. English phraseology and its integration with terminology. Academicia: An International Multidisciplinary Research Journal, 2018. 11(2), P. 1618-1622.

24.   Meyer C. F. English corpus linguistics: An introduction. Cambridge University Press, 2023. 404 p.

25.   Mohira A., & Isakjon T. Methodology of english language. American Journal of Interdisciplinary Research and Development, 2022. 3. P. 68-71.

26.   Nord C. Translating as a Purposeful Activity: Functionalist Approaches Explained. St. Jerome Publishing, 2017. 315 p.

27.   Obidovna D. Z. Distinctive features of male and female oral speech in modern English. International Journal Of Literature And Languages, 2022. 2(10). P. 14-21.

28.   Rakhmatullayevna A. D. Teaching ways of idioms in class. Pedagog, 2022. 5(6). P. 370-373.

29.   Rodgers M. P., & Webb S. Incidental vocabulary learning through viewing television. ITL-International Journal of Applied Linguistics, 2020. 171(2). P. 191-220.

30.   Sari S. N., & Aminatun D. STUDENTS' perception on the use of English movies to improve vocabulary mastery. Journal of English language teaching and learning, 2021. 2(1). P. 16-22.

31.   Snell-Hornby M. The Turns of Translation Studies: New Paradigms or Shifting Viewpoints? In Handbook of Translation Studies. John Benjamins Publishing, 2006. 1. P. 201-207.

32.   Tymoczko M. Translation in a Postcolonial Context: Early Irish Literature in English Translation. Manchester University Press, 1999. 201 p.

33.   Vermeer H. J. Skopos and Commission in Translational Action. In The Interpreting Studies Reader. Routledge, 1989. P. 221-232.

ANNEX A

Table 2.1

Comparative Analysis of Literal vs. Adaptive Translation Approaches in TV Shows

Aspects of Translation	Literal Approach	Adaptive Approach
Linguistic Structure	Reproduces source text structure closely	Modifies structure for naturalness in the target language
Lexical Choices	Preserves original terminology rigorously	Adjusts terminology for cultural relevance in the target language
Cultural References	Retains cultural references from the source	Substitutes with equivalents for better understanding in the target culture
Humor and Wordplay	Maintains original humor and wordplay intricacies	Adapts humor and wordplay to suit the cultural and linguistic context
Idiomatic Expressions	Translates idiomatic expressions literally	Translates idioms dynamically for idiomatic fit in the target language
Audience Engagement	May result in linguistic awkwardness for the audience	Enhances engagement by ensuring natural and idiomatic language for the audience

ANNEX B

Example	English Text	Ukrainian Translation
Example 1 - Linguistic Structure	"I'm on cloud nine!"	"Я на сьомому небі від щастя"
Example 2 - Cultural References	"He's a real Sherlock Holmes."	"Він справжній Шерлок Холмс."
Example 3 - Linguistic Structure	"I'm on cloud nine!"	"Я щасливий як ніколи!"
Example 4 - Cultural References	"He's a real Sherlock Holmes."	"Він справжній великий детектив."
Example 5: Cultural Nuances in "Friends"	"Could you be more of a Chandler right now?"	"Ти не можеш бути більше Чендлера зараз?"
Example 6: Cultural Nuances in "Stranger Things"	"This place is like the Upside Down."	"Це місце, як в іншому вимірі."
Example 7: Cultural Nuances in "The Office"	"Let's touch base on this matter."	"Давайте обговоримо цю справу."
Example 8: Cultural Nuances in "Game of Thrones"	"Lord Stark, your presence is requested."	"Пане Старк, вас просять присутнім."
Example 9	He deduced, with his usual brilliance, that the convoluted scheme was an elaborate ruse to divert attention from the actual theft.	Він вивів, звичайною для нього витонченістю, що заплутана схема була винахідливим хитромудрим планом, який мав відвести увагу від фактичної крадіжки.
Example 10	Walter White faced a moral dilemma, torn between his family's financial security and the ethical implications of his involvement in the drug trade.	Волтер Вайт стояв перед моральною дилемою, розриваючись між фінансовою безпекою своєї сім'ї та етичними наслідками свого втягнення у наркоторгівлю.

Example	English Text	Ukrainian Translation
Example 11	The decision to abdicate was made reluctantly by King Edward VIII, as political pressures mounted.	Рішення про відмову від трону було прийнято зі скептицизмом королем Едвардом VIII, коли політичні тиски наростали.
Example 12	If she were to escape, the consequences for her family would be severe.	Якщо вона вирішила б втекти, наслідки для її сім'ї були б важкими.
Example 13	The hosts, who had gained self-awareness, initiated a rebellion against their human creators, leading to a complex narrative of liberation and identity.	Привиди , які набули самосвідомості, спровокували повстання проти своїх людських творців, що призвело до складної наративу визволення та ідентичності.
Example 14	It was Tony, not his brother, who ultimately made the decision to expand the family business.	Саме Тоні, а не його брат, в остаточному підсумку прийняв рішення про розширення сімейного бізнесу.
Example 15	English Sentence	Ukrainian Sentence
Example 16	"Oh, God, no. It's just my completely delightful personality and my love of helping people that gives that impression."	"О, Боже, ні. Це просто моя зовсім чарівна особистість і моя любов до допомагання людям створює таке враження."
Example 17	"Demogorgon got your tongue?"	"Демогоргон узяв тобі мову?"
Example 18	"I must insist, Prime Minister, that you reconsider."	"Я повинен настоювати, пане прем'єр-міністре, на тому, щоб ви переглянули своє рішення."
Example 19	"No way, dude! That's totally cray-cray!"	"Ніроку, чувак! Це абсолютно божевільно!"
Example 20	"We're not here to fook around, lads."	"Ми тут не для того, щоб глузувати, хлопці."
Example 21	"Have you tried turning it off and on again?"	"Спробували вимкнути і знову увімкнути?"
Example 22	"I did it for me. I liked it. I was good at it. And I was really... I was alive."	"Я це робив для себе. Мені це подобалося. Я в цьому був добрий. І я справді... Я був живий."
Example 23	"I find it rather extraordinary that in 1957, a woman of my position is expected to be nothing more than a silent wife."	"Я вважаю це досить надзвичайним, що в 1957 році жінка мого статусу повинна була бути лише мовчазною дружиною."
Example 24	That's like saying 'no offense' and then saying something offensive. By the way, you look terrible today. No offense.	Це, як сказати 'без образ', а потім додати образу. Ти, до речі, виглядаєш не найкраще сьогодні. Без образ.

ANNEX C

Taylor Swift's Interview by "Ellen Show" :

T: Yea. But, it, it's. I really just was watching that backstage and I was just thinking, like, 'thank you so much for going so above and beyond to make people happy'.

E: Oh.

T: And yea, well, that's not a good example of it.

E: No, no.

T: But.

E: you could of hit your head on toilet bowl.

T: It was funny afterward, you did this laugh afterward that I have found have found myself, I loved the sound so much that I found myself doing it sometimes when I laugh hard enough. You went (laugh sound). You went (laugh sound). Like you couldn't breathe.

E: Uh-hah, that's how happy I was.

T: That's how happy you were to see me fall down like that.

E: Yea, yes, yes. And now you do it too, you said.

T: It's, it's caught on.

E: Yup.

T: It's a great sound. If you'll, if you go back and watch it on YouTube, listen for her laugh, and then who will be the one that's embarrassed? Not the one on the ground.

E: Keep in mind that you haven't been here in four, no, how long has it been?

T: Yea, four years, I was recovering from the fall.

E: No, no, no. But, but look at all the content we had and you haven't been here in four years, you'd think you would come because you had so much fun.

T: I know, and now I have.

E: Okay, and now you have come back.

T: Yea, I have come back.

E: Yes.

T: I mean, I had an album out call 'Reputation.'

E: I know.

T: And I really… (Crowd cheers). You guys, you guys are friendly. Um, yea, with the album I just basically wanted to just make music and not explain it.

E: Yea.

T: Um, but I missed you so much.

E: It worked out.

T: It was really, it's…

E: You still sold a bunch of albums without even talking. I mean, usually people go to promote their music because it helps sell albums, you don't have to do that.

T: Well, that's nice of you to say.

E: It's true.

T: I mean, I, I am having fun being back here, it's been really great to be back here and like, I defiantly do, I think as a song writer I enjoy communicating about what I have made, like, I really do like that part of the process. But I also just feel like with my career, I want to do what feels right at the time.

E: Yea.

T: You know, like, so, it just. At that time I, I coined this phrase 'there will be no explanation, there will just be reputation,' because I am dramatic.

E: Yes.

T: That is a very dramatic thing, but it rhymed, it was kind of catchy, and I.

E: Yea.

T: And so I stuck with it.

E: Right. Is that in one of your songs? Because if it isn't, it should be.

T: Thank you, no, and I think it's a little late for that because now we are onto, like, another different album.

E: I know. But you could still have that.

T: For the n… For an album that's not reputation? E: Yea.

RESUME

Курсову роботу присвячено дослідженню особливостям перекладу англомовних телешоу. У ході роботи описано основні способи перекладу англомовних телешоу , проаналізовано зразок тексту медійного дискурсу і здійснено перекладацький аналіз фактичного матеріалу дослідження . Крім того, у курсовій роботі складено таблицю з усіма прикладами.

Ключові слова: переклад, перекладацький аналіз, медійний дискурс, телешоу.