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**Стратегії і тактики аудіовізуального перекладу англомовного кінематографічного дискурсу (на матеріалі мультфільму «Frozen 2» та художнього фільму «Little Women»)**

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**Master's Thesis**

**Strategies and Tactics of English Cinematographic Discourse Audiovisual
Translation: A Case Study of "Frozen 2" and "Little Women" in Ukrainian
Translation**

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# INTRODUCTION

In the era of digitalisation, the Internet, and virtual reality audiovisual translation has become an indispensable part of contemporary audiovisual culture. Our everyday life is constantly surrounded with ubiquitous images that are often accompanied by verbal and audio representations (Cintas, 2017). Nowadays, such intersemiotic texts gain more and more ground with advancement of technology, in particular, with the advent of gadgets and growing power of the Internet. Popularity and wide spread of multimodal texts raise a question of their dissemination in different parts of the world due to a vast number of reasons, such as economic, cultural, political, ideological, etc.

**The topicality** of this study lies in the essential role of audiovisual translation in transforming multimedia products into another language and culture which is very acute up to date.

**The object** of the paper is an animated musical film "Frozen 2" (2019) and the American period drama "Little Women" (2019).

**The subject-matter** of the current study is strategies and tactics of audiovisual translation of English cinematographic discourse, namely represented by the animated film "Frozen 2" and period drama "Little Women" in Ukrainian translation.

**Theoretical value** of the master's paper lies in the fact that it is one of few studies that determines strategies and tactics of audiovisual translation of English cinematographic discourse into Ukrainian drawing on methods of (multimodal) stylistic, translation, and cognitive poetic analysis.

**Practical value** of the paper lies in the application of analysed strategies, tactics, and translation transformations in audiovisual translation of English cinematographic discourse into Ukrainian. The results can also be employed during the lessons on practice of translation.

**The aim** of the study is to reveal strategies and tactics of audiovisual translation of the animated film "Frozen 2" and American period drama "Little Women" applied to their translation into Ukrainian.

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

- to outline theoretical framework for the research of contemporary English cinematographic discourse in the context of its audiovisual translation;
- to determine typical characteristics of audiovisual translation given its multimodal nature;
- to specify the notions of strategy, types of strategies, and translation transformations applied in audiovisual translation;
- to elaborate methods of the cinematographic discourse research, namely the animated film "Frozen 2" and American period drama "Little Women", in the context of its audiovisual translation;
- to reveal and compare linguistic features of the source films under analysis with those their audiovisual translation in Ukrainian (target film texts);
- to determine strategies and tactics of audiovisual translation of the films under analysis.

**Methods of the research** include comparative method, method of case studies, (multimodal) stylistic analysis, translation analysis, cognitive poetic analysis.

**The novelty** of the paper is predetermined by the research and detailed analysis of strategies and tactics of audiovisual translation of the animated musical film "Frozen 2" and American period drama "Little Women". The field of audiovisual translation studies is still new and offers a vast area for research.

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

In the **Introduction** the paper presents the topicality of the study, mentions its object, subject-matter, and sets the aim of the study, expresses its theoretical and practical value, as well as considers the content of each chapter separately.

**Chapter One** presents general overview of theoretical framework of audiovisual translation studies.

**Chapter Two** provides the analysis of strategies and tactics of audiovisual translation of the animated musical film "Frozen 2".

**Chapter Three** presents the analysis of strategies and tactics of audiovisual translation of the American period drama "Little Women".

# CHAPTER 1. THEORETICAL FRAMEWORK OF AUDIOVISUAL TRANSLATION STUDIES

## 1.1. Basics of Audiovisual translation.

*Audiovisual translation (AVT),* or multimedia translation is a branch of translation studies which aims at transferring multimodal texts from one language and culture into another. The field of audiovisual translation application is wide and does not comprise a film translation only, it may be used in theatre translation, television, advertising, video-games, etc. ("Audiovisual Translation Modes"). In other words, audiovisual translation considers any multimodal text, that is the text which activates more than one mode of perception.

The term *multimodality* in relation to audiovisual translation means that except the linguistic code, a translator should also take into account other codes, such as visual, auditory, etc., which together create meaning of the whole text. That is why, as is stated in "Audiovisual Translation Modes", audiovisual translation can be called intersemiotic translation because it transposes a multimodal text form one semiotic system into another ("Audiovisual Translation Modes").

According to Yves Gambier audiovisual translation is mainly concerned with the transferring of multimodal and multimedia speech, such as dialogues, monologues, comments, etc., from the source language into target language (Gambier, 2012).

What is more, according to Luis Pérez-González audiovisual translation also encompasses such dimensions as to give access to multimodal text to visually impaired, the hard of hearing and people with other difficulties in perceiving of

information. Thus, the key word regarding to audiovisual translation is *accessibility* (Pérez-González, 2019).

The nature of audiovisual translation, the wide range of semiotic signs, that are interrelated and act simultaneously, allows this particular "branch" of translation studies to give a wider access to information for everybody who has any difficulty in its comprehension. It is worth to use the word "branch" in brackets concerning audiovisual translation because some scholars still argue whether it is relevant to put audiovisual translation within the field of traditional translation studies (Cintas, 2015). The reason for this lies in the variety and complexity of different semiotic codes which together create a multimodal text. Some scholars argue whether it would be appropriate to consider audiovisual translation to be a branch of translation studies if in order to do an audiovisual translation, except to the linguistic code, a translator has to take into consideration all the non-verbal codes of a multimodal text as well. On the other hand, some scholars claim that without considering a verbal component the audiovisual translation is impossible (Cintas, 2008).

In particular, Y. Gambier states that viewers percept the series of signs organised by director, and then editor. The signs are organized in such a way that every sign presented in a film does not have simple additional meaning but together with other signs creates the meaning of a whole multimodal text (Gambier, 2012). What is more, all codified signs are employed to achieve coherence, cohesion, informativity, intentionality, intertextuality, maxims of conversations, etc. (Gambier, 2012).

Although audiovisual translation is a relatively newcomer in the field of translation studies, it has already become a vast and interesting area for academic research. According to Y. Gambier, audiovisual translation has been acknowledged both as a form of translation and area of academic study (Gambier, 2012). Nevertheless, the theoretical framework of audiovisual translation still has many gaps and needs more research in the field. That is why, many scholars admit that

there is a controversy even in defining exactly the very notion of audiovisual translation and the scope of its studies. Such difficulties are mainly generated by the complexity of the notion itself, as audiovisual text constitutes of several semiotic codes and, thus, activates simultaneously several modes of perception (Cintas, 2015).

A variety of possible relations between different signs also contributes to such difficulties. According to Y. Gambier, importance and amount of signs are always relative, e.g. sometimes a visual code can prevail, or the sound can outweigh all the other codes presented in a film. To define what type of relationships semiotic signs of a multimodal text have is a crucial issue for making of audiovisual translation of a particular film as well as for audiovisual translation theoretical framework (Gambier, 2012).

The origins of audiovisual translation is dated back to 1895 with the advent of cinematography. This event became a beginning of a motion picture era and created illusion that a film may be likewise a new Esperanto, a language that will be understood by everyone in the world without a need for its translation into another language and culture (Cintas, 2008).

Nevertheless, the illusion did not come true, and with the advent of talking movies the necessity for translation of the films increased dramatically. To this necessity especially contributed economic reasons.

The first publications on AVT, in the 1950s and 1960s were labeled as *"film translation"*, then it was gradually changing, and in the 1980s there was a label *"language transfer"* (Gambier, 2012). Although, according to the author, the term *"language trasfer"* did not include the audiovisual properties of AVT, such as audio, visual, and verbal modes, but was mostly language-centered. The term *"audiovisual translation"* is mostly used nowadays and it is considered to be the most adequate choice. It was coined around 20 years ago and embraces all the multimodal dimensions of the broadcast programmes (Gambier, 2012).

Audiovisual translation has become quite recently an independent area of translation studies. It has been widely discussed since the 1995, together with the booming of so-called new technology (Gambier, 2012).

As is known, audiovisual translation is a very complex process, which includes the interplay of different modes or, in other words, semiotic codes, that operate simultaneously while producing meaning. In order to achieve *coherence*, *informativity* and *intertextuality* in the movie there are used certain verbal and non-verbal means, which constitute inseparable parts of any film.

Thus, as has already been mentioned, one of the main problematic issues and challenges of audiovisual translation is to identify the type of relationships between verbal and non-verbal means. To investigate these relationships is vital for producing and analysing audiovisual translation, because in contrast with the other types of translation, audiovisual translation becomes impossible without non-verbal means, in particular, visual and acoustic codes.

According to some scholars a film is a multisemiotic entity, which raises another problem of how to operate these semiotic codes, and most importantly, how to transfer them from one language and culture into another. By now the most adequate approach is *multimodal* (Taylor, 2003). Multimodal approach presupposes analysing of all the semiotic codes and how they are intermingled with each other, thus, constituting a multimodal text.

Scholars describe this complexity of signs defining semiotic codes presented in a multimodal text. In particular:

**Audio channel:**

1) *Verbal elements (signs):* linguistic code (monologue, dialogue, comments, etc.); paralinguistic code (intonation, accents, delivery...); literary and theatre codes (plot, narrative, rhythm, drama progression, etc...).

2) *Non-verbal elements (signs):* sound arrangement code, musical code, and special sound effects; paralinguistic code (voice quality, pauses, volume of voice, silence, noise such as coughing, shouting, etc.).

**Visual channel:**

1) *Verbal elements* (signs): graphic code (written texts such as headlines, letters, street names, menues, subtitles, etc.)

2) *Non-verbal elements* (signs): iconographic code; photographic code (colours, perspective, lighting, etc.); scenographic code (visual environment signs); film code (framing, cutting/editing, shooting, etc.); kinesic code (facial features, gestures, postures, gazes, manners, etc.); proxemic code (use of space, movements, interpersonal distance, etc.); dress code (hairstyle, makeup, etc.) (Chaume, 2004).

Similarly, J. Díaz Cintas singles out four basic elements that define the audiovisual text and establish a basis for its semiotic structure:

1. *The acoustic-verbal:* dialogue, monologue, songs, voice-off.

2. *The acoustic-nonverbal:* musical score, sound effects, noises.

3. *The visual-nonverbal:* image, photography, gestures.

4. *The visual-verbal:* inserts, banners, letters, messages on computer screens, newspaper headlines (Cintas, 2008).

In addition, the author claims that image is a predominant mode in a multimodal text, so that it often outweighs a word. The main evidence for this is the lack of literature on scriptwriting and translation as opposed to the abundance of writings on editing, photography, etc. Unfortunately for linguistic research on audiovisual translation, according to J. Díaz Cintas, is the fact that visual mode is more important and prolific for multimodal text then the verbal aspect. Consequently, this can often cause the detriment of a quality of script and dialogue. That is why, as the author points out, film and media studies have paid a very little attention to linguistics of an audiovisual text (Cintas, 2008).

In addition, according to D. Chiaro, visual code of an audiovisual text, a film, in particular, comprises many elements, such as actors' facial expressions, movements, gestures as well as scenery, costume, lighting, and others (Chiaro, 2009). What is more, visual code in a film can also comprise written verbal elements, such as letters, signposts, notes, or epigraph as is the case in the movie

"Little Women" (2019), etc. Furthermore, these visual elements are accompanied by acoustic code which consists of dialogues and background noise, music, or sound effects (Chiaro, 2009).

Consequently, viewers perceive all these semiotic codes simultaneously that allows them to decifer the meaning of a multimodal text. The fact that relations between different signs can vary and produce different sense, as well as different impression on the audience, constitutes the complexity of audiovisual translation.

Further, Y. Gambier describes the relationships between different modes. For instance, the relationships between acoustic, verbal, and visual codes can be of:

1) *redundancy* (e.g. when a sign can emphasize or repeat another sign);

2) *complementarity* (e.g. when music conveys the emotional state of a character, general tension, etc.);

3) *autonomy* (e.g. when an object is zoomed but it is not related with the current utterance);

4) *contradiction* (e.g. an actor's facial expression or gesture contradicts the speech);

5) *distance* (e.g. with the aim to create a humorous effect);

6) *criticism* (e.g. in order to force viewers to take a stand)

7) *help* (e.g. when an image contributes to understanding of the dialogue between characters) (Gambier, 2012).

In addition, the author indicates that the verbal component can perform such functions as: *explicative* (adding lacking information that is not shown visually)*, performative* (in order to help to do something)*, allocative* (adding linguistic characteristics in order to describe a character)*, demarcative* (in order to organise narration and facilitate the actualization of the plot)*, and *selective* (focusing on a particular shot or sequence) (Gambier, 2012).

To sum up, the specific nature of audiovisual translation indicates that the analysis of strategies and tactics of audiovisual translation is impossible without

taking into account another crucial notion for this type of translation – the notion of multimodality.

### 1.1.1. Multimodality and intersemioticity as essential characteristics of audiovisual translation.

From the very definition of audiovisual translation, it becomes obvious that this type of translation is closely related to the notion of *multimodality.*

As the object of the field of research the term multimodality means the combination of several semiotic modes which are interrelated with each other and go into communication (Nørgaard, 2010).

In other words, multimodality is the interplay of several different modes of perception. The concept of multimodality is of particular use for analysing strategies and tactics of audiovisual translation, because any film is a multimodal text which comprises at least three semiotic codes: visual, auditory, and verbal. In the process of audiovisual translation making a translator needs to focus on acoustic, visual, kinetic, and other properties of multimodal text as well as on linguistic code. An adequate audiovisual translation is impossible without considering all the facets of a multimodal text.

Consequently, the fact that the object of audiovisual translation studies is a multimodal text means that it activates several modes of perception: visual, auditory, aural, gustatory, olfactory, tactile, etc., as well as involves transformations of several semiotic systems or codes. On the basis of the complexity described above different types of audiovisual translation emerged.

### 1.1.2. Types of audiovisual translation: Dubbing and its characteristics.

According to R. Jacobson's classification of translation, there are three types of translation in general: *intralingual translation* (or rewarding), *interlingual*

*translation* (or translation proper), and *intersemiotic translation* (or transmutation) (Jacobson, 1959).

Correspondingly, the first type, intralingual translation refers to the translation within the same language, interlingual translation means translation from one language to another language, and, finally, intersemiotic translation is a transmutation of verbal code by other non-verbal codes as, for instance, the making of screen adaptation of a novel (Jacobson, 1959). Taking into account the definition of the third type of translation, audiovisual translation can be called an intersemiotic translation as it deals with the transfer of one semiotic system into another.

What is more, as F. Chaume states in his work "The turn of audiovisual translation", that audiovisual translation can transfer a multimodal text interlingually as well as intralingually (Chaume, 2013).

Generally, audiovisual translation encompasses several types, such as *subtitling, voice-over,* and *dubbing,* subtitling and dubbing being the prominent ("Audiovisual Translation Modes").

Some scholars present another approach to the classification of types of audiovisual translation. In particular, they argue that there are two main groups of audiovisual translation:

1) *Translation between codes* (oral, written codes, picture code) mostly within the same language (Cintas, 2012).

2) *Translation between languages,* which also implies changing of codes (Gambier, 2012).

In addition to this, the author states that interlingual and intralingual translation can be presented in both groups. In the first group the author singles out intralingual subtitling, sometimes called same language subtitles (SLS), interlingual subtitling, and audio description. The second group "Translation between languages" includes script/scenario translation, interlingual subtitling in other languages, and dubbing (Cattrysse and Gambier, 2008).

This paper focuses on the analysis of strategies and tactics of dubbing of an animated musical "Frozen 2" (2019) and American period drama and screen adaptation "Little Women" (2019) into Ukrainian.

According to Luyken, dubbing is a process which entails *"the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue"* (Luyken, 1991, p. 31). Moreover, according to D. Chiaro, dubbing uses acoustic channel in the process of translation as opposed to subtitling that uses visual channel (Chiaro, 2009).

The process of dubbing has four general stages. Firstly, the script is translated, very often the translation is word for word. Then, the script is adapted to sound natural in the target language and to fit the lip movements of the actors on screen. Third, the translated script is recorded by actors, and finally, it is mixed into the original recording (Chiaro, 2009).

Similarly, F. Chaume states that dubbing consists of translation and lip-synchronizing of the original script into another language. What is more, the author underlines the fact that dubbing is a collective process that includes dubbing director, actors, who perform their parts in target language, dubbing asistant or linguistic consultant. Generally, F. Chaume characterises audiovisual translation as being linguistic, cultural, technical, and artistic. The author highlights that teamwork is essential for creating a high quality audiovisual translation (Chaume, 2013).

S. Schauffler notes that subtitling and dubbing are two the most commonly used modes of audiovisual translation. What is more, the author claims that dubbing mainly follows the domestication strategy (Schauffler, 2012). Likewise, S. Szarkowska argues that *"dubbing is a form of domestication whereas subtitling can be regarded as foreignisation"* (Szarkowska, 2007, p. 2). The author explains the statement by admitting that while watching a foreign film with subtitles it is obvious for viewers that the film is foreign, whereas a dubbed movie can create an

illusion that the film is not foreign at all. Such an illusion is caused primarily by the transferring of a verbal code from source to target language (Szarkowska, 2007).

As has already been mentioned, in dubbing it is very important to ensure that the translated script fits visual features of the movie, such as the lip movements of the actors and their facial expressions. Moreover, the emotive component of each utterance should be taken into account while making audiovisual translation as well.

In addition, D. Chiaro states that the main aim of dubbing is to translate the dialogues of the source language into the target language in such a way that the target audience could enjoy the movie as if it were in the original (Chiaro, 2009). In other words, dubbing interferes more into the original text then, for instance, subtitling (Szarkowska, 2007).

This paper focuses on analysis of strategies and tactics of dubbing of a multimodal animated film "Frozen 2" (2019) and historical drama and book adaptation "Little Women" (2019).

## 1.2. Strategies and tactics of translation: its application to audiovisual translation.

Schauffler and Szarkowska's statement about dubbing as a domesticated type of audiovisual translation leads to another important issue of strategies and tactics applied in audiovisual traslation.

According to Lawrence Venuti, strategies of translation aim to choose the foreign text under translation and to develop methods to translate it. What is more, these tasks are predetermined by various factors, such as economic, cultural, and political (Venuti, 2001).

Similarly, Oxford dictionary defines the word "strategy" as *"a plan of action designed to achieve a long-term or overall aim"* (Lexico: Dictionary & Thesaurus by Oxford, n.d.). In a case of translation strategy the ending aim of any type of

translation is to translate or transcode a text from source language into target language. The same principle is applicable for audiovisual translation as well.

Further in his work "Strategies of translation" L. Venuti states that since the times of antiquity it is possible to classify all different strategies of translation in two main categories. The first one, **domestication strategy**, that aims at assimilating a foreign text according to the norms and canons of a target language, thus, very often loosing foreign idiosyncratic properties of a text. What is more, according to the author, domestication strategy is also used to comply with publishing trends, political demands and values of a target-language culture (Venuti, 2001).

The second translation strategy according to L. Venuti is opposed to the previous. **Foreignisation strategy** aims at preserving original properties and foreign elements of a text as much as possible (Venuti, 2001). In other words, *"Foreignisation refers to a strategy whereby a significant trace of the original is retained, while domestication assimilates a text to the cultural and linguistic values of the target culture."* (Paloposki and Oittinen, 2000, p. 374).

As L. Venuti points out every strategy of translation inevitably involves some elements of domestication, as translation itself is a process of transcoding a text from a source language and culture into a target language and culture (Venuti, 2001). Nevertheless, the domestication strategy deliberately domesticates, that is, modifies a foreign text assimilating it to a target language and culture, while foreignization strategy tries to omit unnecessarry domestication and to produce a translation as much close to original as possible preserving its foreign elements. In other words, as the author puts it, foreignizing is motivated to *"preserve linguistic and cultural differences by deviating from prevailing domestic values"* (Venuti, 2001, p. 240).

Similarly, the philosopher and theologian Friedrich Schleiermacher argues that there are only two methods of translation: first, when a translator leaves the author of a text in peace and leads readers to him/her, and the second, in opposite,

when a translator leaves readers in peace and leads an author to them (Schleiermacher, 2012). The statement by German philosopher underpins Venuti's classification of translation strategies into two major types: **domestication**, and **foreignization** strategies.

Mentioned above the term "method" instead of "strategy" indicates the ambiguity and uncertainty in defining and distinguishing the concept of "translation strategy", as some scholars still argue. For example, according to Oxford dictionary the term "tactics" means: *"an action or strategy carefully planned to achieve a specific end"* (Lexico: Dictionary & Thesaurus by Oxford, n.d.). Likewise, the definition of the term "tactics" is similar to the definition of "strategy" that has been mentioned earlier, a strategy is *"a plan of action designed to achieve a long-term or overall aim"* (Lexico: Dictionary & Thesaurus by Oxford, n.d.). If to compare these two definitions, it is possible to conclude that the both terms, "strategy" and "tactics" can be used almost synonymously.

Likewise, A.Yu. Ivleva in the article "К вопросу об определении понятия 'стратегия перевода'" ("On the problem of 'translation strategy' defining") specifically underlines the ambiguous nature of the term "translation strategy". In particular, the author states that the term "translation strategy" still has not been registered into the dictionary on translation studies ("Толковый переводоведческий словарь") (Ivleva, 2016).

Despite the wide use of the term "strategy" in the field of translation studies, it is the most undefined term within the field, according to the author. Specifically, Ivleva says in the article that many scholars understand by the term "translation strategy" some characteristics of a translator's behaviour, tactics of translation as well as sepecific translation operations applied for achieving a certain goal. Nevertheless many scholars define the term "translation strategy" in their own way which create the ambiguity in defining the term (Ivleva, 2016).

Further, in the book "Expertise and Explication in the Translation Process" B. Dimitrova, argues that there are two main approaches to defining the term

"translation strategy" (Dimitrova, 2005). The first approach is based on textual characteristics proper. The classification of translation strategies into two main types, domestication and foreignization, illustrates the actual approach. Another approach is based on the divergence of translation transformations applied in the process of creating a translated text in comparison with the original (Dimitrova, 2005).

Another viewpoint on the definition of the term "translation strategy", mentioned by the author, is based on the belief that the term "translation strategy" does not have any academic ground in order to obtain a proper scholarly definition because of the common nature of the term. The possible reason for such a conclusion can be the usage of the term by scholars in a wide context. For instance, some shcolars use the term "translation strategy" to indicate norms or criteria that define and determine the whole process of translation (Ivleva, 2016).

Another scholars, in contrast, use the term "translation strategy" in a sense of particular translation methods or translation transformations applied in the process of translation, e.g. *"the strategy of substitution of direct and indirect syntactic equivalents"* (Shveitser, 1988). Similarly, Ivleva states that some scholars define the strategy of translation as the system of interrelated methods that takes into account a type of translation and the current ways of translation (Ivleva, 2016).

Another important approach to the definition of translation strategy is made by V. N. Komisarov, who states that it is a translator's thinking which forms and predetermines a translation strategy (Komisarov, 2001). What is more, according to Komisarov a concept of translation strategy includes elements of planification as well as a plan realization, points out the author (Komisarov, 2001).

To conclude, as the article *"On the problem of translation strategy definition"* demonstrates, different scholars adhere to various approaches to "translation strategy" definition. Some of them define and use the term "translation strategy" in a wide context, understanding the term as a plan of actions or factors that determine the whole process of translation, where a translator's thinking and

behaviour form a strategy. Another scholars apply the term in a narrow sense, as concrete methods of translation. In the conclusions to the article, Ivleva states that among all mentioned above approaches to defining the term "translation strategy", Sdobnikov's definition is the most appropriate and logical (Ivleva, 2016). In particular, it defines a translation strategy as a general programme of a translator's activity predetermined by the aim of a translation and specific characteristics of a situation in which a translation is to be made.

What is more, the definitions of the terms "translation strategy" and "tactics of translation", given by Oxford dictionary, are quite similar. That is why, some scholars use the both terms interchangeably. As for the term "method of translation", the Oxford dictionary defines the word "method" as: *"a particular procedure for accomplishing or approaching something, especially a systematic or established one."* (Lexico: Dictionary & Thesaurus by Oxford, n.d.). Consequently, in comparison with the definitions of the terms "strategy" and "tactics" the term "method" is more narrow and specific, it implies particular definite actions necessarry to achieve a goal, whereas "strategy" and "tactics" are wider terms and indicate "a plan of actions" necessarry for achieving a certain aim.

In spite of some differences between the terms mentioned above, I. V. Korunets in the book "Theory and Practice of Translation" uses the term "method of translation" instead of "strategy of translation".

What is more, I. V. Korunets states that the process of translation takes into account simultaneously some properties of a source language and a target language. Consequently, in the course of translation there are needed transformations on all language levels, such as morphology, lexicon, syntax, and stylistics (Korunets, 2003). The phonological level can be also added to the list because phonology is especially important for literary translation, in particular, translation of poetry, where it is crucial to adhere to and preserve the original phonological characteristics of a text.

Further in his work, the author mentions that the success and quality of translation depends on several main factors, such as the purpose of translation, the skill of a translator, and the type of a text under translation (Korunets, 2003). On the basis of these and some other factors I. V. Korunets singles out such methods, or strategies of translation, which he also names as "ways of translation", such as:

1) Literal translation;

2) Verbal translation;

3) Word-for-word translation;

4) Interlinear translation;

5) Literary translation (literary artistic and literary proper) (Korunets, 2003).

In addition, the author also analyses descriptive and antonymic translation which are more likely to be considered translation transformations than strategies.

To start with, according to I. V. Korunets, **literal translation** is applied when dealing with the separate words whose forms and meanings in a source and a target language fully coincide. To such lexical units freaquently belong international words, such as *"administrator" – "адміністратор", "region" – "регіон",* etc. In addition, sometimes literal translation is applied in a case when a word form of a source language is partly rendered into a target language, e.g. *"constitution" – "конституція", "chemical process" – "хімічний процес",* etc. In other words, as the author states, literal translation produces an equivalent rendering of meaning of lexical units. Similar to literal translation is a translator's transcription when an orthographic form and sounding of lexical units are partly conveyed into target language, e.g. *"archbishop" – "архієпископ"* (Korunets, 2003).

As for the **verbal translation**, I. V. Korunets point out that this way of translation is also employed at a word level, but, in contrast to literal translation, verbal translation does not convey orthographic or sounding forms of lexical units. On the contrary, it renders only the denotative meaning of words and word combinations from source to target language, for instance: *"helpless" –*

*"безпорадний", "fearless" – "безстрашний", "abundantly" – "рясно"*, etc. What is more, verbal translation of polisemantic words allows to choose a correspondent meaning depending on context (Korunets, 2003).

The next way of translation, or translation strategy, according to the author, is **word-for-word** translation, which aims at transferring the meaning of lexical units at the words and sentence level. In particular, it produces a consecutive verbal translation of every lexical unit (Korunets, 2003).

In addition, M. Chadiuk in the article "Особливості перекладу українських мультфільмів (на матеріалі мультфільму 'Думками навиворіт')" states that Ukrainian translators usually employ transformational approach to audiovisual translation, such as verbal translation, transcoding, etc. Another common strategy of audiovisual translation is **free translation** ("вільний переклад"), which allows to make the translation sound natural for the target audience (Chadiuk, 2017). The author claims that free translation is a key strategy of Ukrainian audiovisual translation (Chadiuk, 2017). Similarly, O. V. Zosimova singles out transcription, verbal translation, transliteration, transformation and substitution as the main strategies of audiovisual translation of the headlines of animated films into Ukrainian (Zosimova, 2017).

The **interlinear translation** is a faithful rendering of sense at the level of a text, according to I. V. Korunets. In other words, interlinear translation produces a faithful translation only of content of a text often by means of various translation transformations. For instance, as the author points out, the interlinear translation of the sentence *"Who took my book?"* can have different translation variants in Ukrainian, e.g. *"У кого моя книжки?"* / *"Хто брав мою книжку?"* whereas the word-for-word translation of the sentence produces only one possible variant *"Хто взяв мою книжку?"*. In addition, the author states that interlinear translation is not restricted by morphological and grammatical characteristics of a source language and the choice of a translation variant depends on different circumstances, the purpose of translation, specific characteristics of a text,

requirements of the style, etc. Although the main purpose of interlinear translation is to faithfully render the content of a text, it does not include the conveying of stylistic specificities of a text. The example of interlinear translation can be the rendering of a content of a rhymed poem but without preserving original tropes, rhythm, and rhyme of a poetic text (Korunets, 2003).

The next translation strategy or a way of translation, according to I. V. Korunets is **literary translation.** Literary translation presents the highest level of translation as its purpose is to produce a faithful translation conveying not only the content of a text but also its stylistic and artistic idiosyncratic features (Korunets, 2003).

The author singles out two types of literary translation: *literary proper*, and *literary artistic* translation. Literary artistic translation renders content and artistic elements of fiction whereas literary proper translation is applied in translation of any other than fiction works, for instance, texts on scientific, technical, or business matter. It is worth to note, that literary artistic as well as literary proper translation transmits content and stylistic characteristics of a text. What is more, in order to achieve the rendering of original beauty of a text literary translation requires the application of many translation transformations (Korunets, 2003).

According to I. V. Korunets, **descriptive translation** renders the meaning of a notion describing its specific features or explaining the notion that does not have an equivalent in the target language, e.g. *"(as) mad as a hatter" – "цілком/геть божевільний"*. Descriptive translation most frequently used in the rendering of phraseological units and of specific national lexicon (Korunets, 2003).

As for the **antonymic translation**, this method of translation is applied for faithful conveying of a content or expressiveness of lexical units. In particular, if a sentence is affirmative with the help of antonymic translation it is rendered in target language via negative form of the sentence, and vice versa, a negative sentence can be rendered in target language by the affirmative sentence preserving its original sense (Korunets, 2003).

Although audiovisual translation has its specific characteristics, particularly, the interplay of different semiotic codes that act simultaneously in producing of meaning of a multimodal text, it is worth to note, that some ways of translation singled out by I. V. Korunets can be applied in audiovisual translation.

In particular, literary translation can be used in audiovisual translation of the films under analysis of the paper, animated musical film "Frozen 2", and American period drama screen adaptation of the novel "Little Women" (2019). The application of literary translation in the course of audiovisual translation is caused by the nature of audiovisual texts. For example, "Frozen 2" is a musical, that is why, the audiovisual translation of the movie deals with the translation of songs from source language to target language that requires literary artistic translation.

As for the film "Little Women" (2019) the methods of literary translation are also efficient and applicable for audiovisual translation of the film because it is a screen adaptation of the classical American novel "Little Women" written by L. May Alcott, consequently, the film preserves many original lines and fragments of literary text and even poetry.

What is more, generally speaking, audiovisual translation has even more requirements then the literary translation because except the linguistic code, for translation of which the literary translation is needed, audiovisual translation demands the analysis of non-verbal semiotic codes, such as visual, kinetic, acoustic, etc.

Similarly, Karamitroglou argues that the theory of literary translation can be applied to audiovisual translation. What is more, the author studies audiovisual translation applying the methodology of literary translation and even defines audiovisual translation as a sub-field of literary translation studies (Karamitroglou, 2000).

That is why, it is supposed that audiovisual translation of the films under analysis applies the methods of different translation strategies, such as domestication and foreignization strategies, literary translation, antonymic

translation, descriptive, interlinear translation, etc., but, at the same time, the choice of a strategy and methods of audiovisual translation are predetermined by audiovisual translation constraints – non-verbal codes and their influence on linguistic code, with lip-synchronization being another indispensable audiovisual constraint particular for dubbing. In addition to this, the choosing of strategy and tactics of translation also depends on a type of a text selected for translation, its specific features, and a purpose of translation.

What is more, the analysis of strategies and tactics of audiovisual translation of the films "Frozen 2" and "Little Women" (2019) also includes the analysis of translation transformations made in the course of audiovisual translation of the movies.

## 1.3. Translation transformations.

Barhudarov classifies translation transformations into four elementary types:

1) transposition;

2) substitution;

3) addition;

4) omission (Barhudarov, 1975).

The author points out that such division is approximate and relative because in the course of translation a translation transformation can be interpreted as one or another type depending on a context and situation (Barhudarov, 1975).

Secondly, what is more important, according to Barhudarov, these types of translation transformations are rarely applied in its pure form, but on the contrary, very often they constitute a combination of several elementary translation transformations (Barhudarov, 1975).

The first type of translation transformations, **transposition**, presupposes the change in word order in translated text in comparison with original text. The elements under transposition can be words, word combinations, clauses, and sentences. The most common is the change of order of words and word

combinations within a sentence (Barhudarov, 1975). As is known the English language tends to have a direct word order in comparison with the Ukrainian language, that is why, transposition of words and word combinations is the most common.

Transposition of clauses, in particular, of a main and subordinate clauses, is another common type of transposition in a course of translation. The sentences proper can also underwent transposition (Barhudarov, 1975).

The second type of translation transformations is **substitution.** According to Barhudarov, it is the most frequently used translation transformation. As the author admits, substitution can undergo grammatical units as well as lexical units. In particular, substitution can be made on the basis of word forms, parts of speech, members of a sentence, etc. (Barhudarov, 1975). What is more, grammatical constructions can also be substituted, as the author points out. The most commonly applied are:

1) Substitution of simple sentence with complex sentence;

2) Substitution of complex sentence with simple sentence;

3) Substitution of main clause with subordinate clause;

4) Substitution of coordinate clause with subordinate clause;

5) Substitution of asyndetic relations with syndatic relations (Barhudarov, 1975).

Another type of substitution, singled out by Barhudarov, is **concretization.** Concretization is a substitution of a lexical unit with a wide referential meaning with a lexical unit with more narrow specific referential meaning. For instance, the word "thing" can be translated into Ukrainian by means of concretization as "річ", "справа", "факт", etc., depending on a context (Barhudarov, 1975).

**Generalization** is a type of substitution opposite to concretization. According to the author, generalization is a substitution of a lexical unit with a narrow referential meaning with a lexical unit with a wide referential meaning (Barhudarov, 1975).

In addition, Barhudarov singles out the substitution of consecutive relationships with causal relationships and vice versa, e.g. *"I don't blame them. Я їх розумію"* (Barhudarov, 1975).

Other types of substitution, according to the author, are **antonymic translation**, which is also mentioned by I. V. Korunets, as a way of translation, and **compensation.** Compensation is a type of substitution that is applied when it is impossible to translate a lexical unit by means of a target language. That is why, in order to "compensate" the semantic loss a translator renders lacking denotative, connotative meaning, or stylistic specificities of a text by another means and even in another part of a text (Barhudarov, 1975).

One of the most productive translation transformations is **addition.** According to Barhudarov, addition is used when some lexical units in a source text are not formally marked, as is often the case in the English language. For instance, in the sentence *"I began the book"* the verb "read" is omitted, but in order to translate the sentence into Ukrainian a translator can add the verb "read" or "write" depending on context (Barhudarov, 1975). Thus, Ukrainian translation of the sentence *"I began the book"* would be translated as "Я почав *читати* книгу", or "Я почав *писати* книгу" where the words "читати", "писати" are added (Barhudarov, 1975). In other words, addition is applied in the course of translation when the norms of target language demand additional lexical unit in order to render the meaning and build grammatically correct sentence in a target language.

The next translation transformation frequently used is **omission.** According to the author, omission is opposite to addition. Omission is applied in order to avoid redundancy in translation (Barhudarov, 1975).

In conclusion, Barhudarov underlines that the actual translation transformations are often used simultaneously, e.g. transposition can be accompanied by substitution, etc. (Barhudarov, 1975).

It is worth to note, that in the course of analysis of strategies and tactics as well as translation transformations of audiovisual translation of an animated film

"Frozen 2" and period drama "Little Women" (2019) the paper also focuses on non-verbal semiotic codes presented in the movies, in particular, on their influence on the linguistic code, and general impression produced by the translated film on the target audience in comparison with the original. Consequently, in order to make the analysis it is necessary to choose an appropriate methodology of research in the field of audiovisual translation studies.

## 1.4. Methodological basis of the research.

In order to make a research in the field of audiovisual translation studies it is crucial to take into account all the specificities of audiovisual translation. As has already been mentioned, audiovisual translation is a transferring of a multimodal text from one language and culture into another language and culture. The key characteristics of a multimodal text is its polysemy of signs, i. e., a multimedia text involves several semiotic signs which act simultaneously in creating of meaning. What is more, in order to decipher a multimodal text several modes of perception are activated e.g. visual, verbal, auditory, olfactory, etc.

The current paper focuses on analysing strategies and tactics of audiovisual translation of films, in particular, of a multimodal animated film "Frozen 2", and on a screen adaptation of a novel "Little Women" (2019).

Consequently, in order to analyse by what means the audiovisual translation of a multimodal text is made it is indispensable to focus on all the semiotic codes presented in a film. In addition, the analysis should not take each semiotic code separately but rather analyse the interplay of codes and how they influence one another, thus, creating an audiovisual text.

Another important issue is to analyse what potential influence a text produces on the audience. While analysing the strategies and tactics of audiovisual translation it is important to study how a translated text impacts the target audience in comparison with the influence produced by the original text. All the enumerated

aspects indicate that audiovisual translation is quite an interdisciplinary field of study.

Correspondingly, taking into account all the aspects necessary for analysing strategies and tactics of audiovisual translation of the animated film "Frozen 2" and a screen adaptation of a classic novel "Little Women" (2019), and also considering idiosyncratic features of these particular texts, it is necessary to draw on several different fields of studies.

To begin with, *stylistics* is indispensable in making analysis of strategies and tactics of audiovisual translation due to specific nature of this type of translation and idiosyncratic features of the multimodal texts under analysis. First of all, stylistic analysis is necessary to apply in the course of the whole translation process as it is essential in order to make a faithful translation.

What is more, the specific characteristics of the films under analysis also necessitate the application of stylistic analysis while analysing strategies and tactics of audiovisual translation. The reason for this is the poetic language presented in the both films. To start with, "Frozen 2" is a musical animated film, which means that a special attention should be paid on the audiovisual translation of the songs. Consequently, in order to analyse strategies and tactics of songs translation stylistic analysis becomes of crucial importance because the songs of the movie constitute many specific stylistic features, in particular, tropes, rhythm, and rhyme.

Likewise, stylistic analysis is crucial in analysing the strategies and tactics of audiovisual translation of the American period drama "Little Women" (2019), because the movie is a screen adaptation of the classical novel, that is why, its linguistic code constitutes many fragments of original literary text. Because of this the linguistic code of the film has some characteristics of literary text, what is more, it also includes tropes and poetry.

The authors of the book "Key terms in stylistics" state that stylistics studies the ways in which meaning is produced through the language in a literary text as

well as other types of texts (Nørgaard, 2010). What is more, stylistic analysis focuses on different aspects of a text, such as phonological, grammatical, lexical, pragmatic, discoursal, and cognitive. Although stylistics especially focused on literary texts, it is currently extended the field of its application to the non-fiction forms, including multimodal texts (Nørgaard, 2010).

Generally, there are several branches of stylistics that focus on various issues. One of the most actual branch of stylistic for the paper is **film stylistics**. According to "Key terms in stylistics", film stylistics or stylistics of film applies the traditional textual tools of stylistic analysis to film and moving images. What is more, a particular interest for stylistics of film constitute cinematic adaptations, i. e. adaptations of fiction (Nørgaard, 2010).

Further in the book "Key terms in stylistics" the authors point out that among the topics raised by adaptation scholars is the way by which a text is transposed into another medium, which also evolves the topic of fidelity of a transmitted text to the original one (Nørgaard, 2010).

In addition, the authors also admit that general public, film viewers, can feel and evaluate the faithfulness of a screen adaptation, which constitute another important aspect for the current paper as one of its purposes is to analyse the potential influence the translated multimodal text produces on the target audience.

Generally, scholars aim to apply the traditional stylistic framework to film analysis. Particularly, Forceville argues that existing models of narrative analysis should be re-evaluated due to increasing multimodal manifestations in fiction (Forceville, 2002a).

In particular, Forceville achieves this aim by analysing how the non-verbal means exploited in a film contribute to the conveying of the same meaning in the printed form (Forceville, 2002a).

To conclude, all the characteristics of film stylistics described above makes this branch of stylistic particularly important for the current study because the

paper analyses the audiovisual translation of a screen adaptation of a classical American novel "Little Women" (2019) and a musical film "Frozen 2".

Another aim of the current study is an attempt to analyse the potential influence of the audiovisual translation on the target audience. Taking into account the specific characteristics of the films under analysis, in order to make insights into the nature of impact of Ukrainian audiovisual translation of the films on the target audience, it is necessary to draw on cognitive linguistics, in particular, cognitive poetics. With this regard the notion of conceptual metaphor is of special importance for the current paper.

According to Encyclopaedia Britannica metaphor is *"figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison signalled by the words like or as."* (Encyclopaedia Britannica, n.d.). This definition expresses the tradition approach to defining the notion of metaphor, according to which, metaphor functions only as a figure of speech. Likewise, "Key terms in stylistics" defines metaphor, from the perspective of rhetoric, as trope, or a figure of speech, which is seen as literary embellishment (Nørgaard, 2010).

On the contrary, from the standpoint of cognitive linguistics, metaphor is seen as *"understanding of one conceptual domain in terms of another conceptual domain"* (Kövecses, 2010, p. 4). Similarly, P. Stockwell defines metaphor as a use of one expression by means of another expression. Moreover, the author also points out that primarily metaphor has been associated with the literary language, as a trope (Stockwell, 2002). Nevertheless, it has been demonstrated that metaphor is a key pattern of thinking and can show how the human mind functions (Stockwell, 2002).

Due to cognitive characteristics of metaphor, particularly, the fact that metaphor constitutes patterns of human's thinking, the study applies cognitive poetic analysis in order to find out how the use of conceptual metaphors in the audiovisual translation of the film "Frozen 2" and "Little Women" (2019) contributes to general impact on the target audience.

Although stylistics plays one of the leading roles in making the analysis of strategies and tactics of audiovisual translation of the movies under review, the key component of any analysis and study is its methodology.

To start with, Frederic Chaume in his article "An overview of audiovisual translation: Four methodological turns in a mature discipline" notes that a great impact on the development of audiovisual translation produced digital technology. In particular, according to the author, it influenced the production and distribution of audiovisual products as well as localization and consumption of audiovisual products. What is more, F. Chaume also states that the development within translation studies made a significant impact on audiovisual translation research as well. Generally, the author describes in the article four main stages of development of audiovisual field of studies, i.e., descriptive, cultural, sociological, and cognitive turns (Chaume, 2018).

According to F. Chaume, although audiovisual translation has gained the right to be called an independent field of studies, it is still difficult to fully separate audiovisual translation from the field of translation studies and interpreting, which have many features in common. Nowadays audiovisual translation studies increase interest of many scholars from different fields and such interest is caused primarily by today's increasing consumption of audiovisual products globally. The world media markets, which produce audiovisual products are aware of it, and as a result, they realise that the transfer of multimedia products throughout the world is of crucial importance currently (Chaume, 2018).

That is why, the media markets become more and more interested in the translation of audiovisual products, also known as localization, internalization, and glocalization, in other words, the adaptation of audiovisual product according to the norms and demands of target language and culture (Chaume, 2018).

In addition, digital technology contributed also to the production and distribution of audiovisual products, and, what is more important and is of greatest interest for this particular study, it influenced the process of consumption and

localization of audiovisual products. The booming of new devices, such as laptops, smartphones, tables, etc. has caused the immense change in elaboration of new audiovisual products, thus, developing new multimedia transfer modes and creating their new combinations. These changes were also caused by the intense growth of social media world-wide (Chaume, 2018).

In the beginning of research within the field of audiovisual translation studies mainly focused on **the source text**. It studied features of a source text aiming to distinguish special traits of audiovisual text. In particular, to find out how audiovisual translation constraints differed from that of literary, legal, and other types of translation. Then the methodology was changed by the **descriptive translation studies** (DTS), which constitutes the first turn of the discipline. During this stage of audiovisual translation research, scholars paid their attention to **the target text,** applying functionalist approach and descriptive methodologies (Chaume, 2018).

At the next stage were **Cultural approaches** which focused on the concept of ideology, post-colonialism, censorship, gender issues, etc. (Chaume, 2018).

The next and the last turn was **cognitive** and **empirical turn** which become more and more prominent in academia. During this turn experimental research methods were established and implemented. With the significant contribution of technology, cognitive and empirical approach now focuses not only on a translator's mental processes but rather on the audience's response to audiovisual translation products. The research is conducted by means of eye-trackers and biometric sensors (Chaume, 2018).

F. Chaume specifically notes that in order to make any research in the field of audiovisual translation it is essential to take into account all the audiovisual translation constraints, or control variables, as the author put it, in the transfer process. The special interest for the actual study constitutes **Descriptive Translation Studies (DTS).** According to the author, DTS were influenced

significantly by literary translation which soon extended to research within a field of audiovisual translation (Chaume, 2018).

As F. Chaume points out, researchers understood that audiovisual translation constitutes a productive field for applying the methodology of Descriptive Translation Studies, in particular, in investigating and mapping the norms of translation, strategies, and methods of translation, such as domestication and foreignization (Chaume, 2018). Having compiled numbers of subtitled and dubbed audiovisual texts, researches started investigating which operations a text underwent in order to comply with the norms and demands of a target language and culture. This research contributed greatly to the developing of theoretical framework of audiovisual translation (Chaume, 2018).

Generally, according to F. Chaume, researches take the following steps if they intend to make research in the field of audiovisual translation applying the methodology of Descriptive Translation Studies:

1) Choose the topic of research;

2) Compile a corpus of audiovisual texts;

3) Interview the agents of the translation process;

4) Do microtextual analysis comparing the replaced segments from a source text and a target text. In this case, it is advisable to start analysing a target text first and then proceed with original text searching for replaced elements;

5) Count strategies and calculate their percentage found in a target text;

6) Formulate norms of translation in accordance with found translation strategies;

7) Formulate methods of translation found in a text in the course of analysis, for instance, whether a text follows foreignization or domestication trend (Chaume, 2018).

The next method of research in the field of audiovisual translation, which is presented in the current paper, is **Case studies.** As F. Chaume points out, case studies are opposite to corpora studies, as they analyse a few particular audiovisual

texts (Chaume, 2018, p. 55). What is more, case studies are commonly used in university context. One of the characteristics of case studies is that they produce an analysis in a meticulous way. In short, case studies aim to:

1) analyse a particular translation;

2) are usually based on the Cultural approach but can be based on other approaches as well;

3) focuses on such issues as ideology, gender, patronage, etc;

4) compare the source text with the target text;

5) aim to find strategies by which such translation issues as humour, language registers, songs, film titles, etc. are solved;

6) find translation techniques or strategies that can explain translation norms and methods applied;

7) take into consideration audiovisual translation constraints;

8) manage to deal with microtextual issues of translation (Chaume, 2018).

Some elements of DTS methodology and Case studies described above are actual for the current study because the main purpose of the paper is to analyse strategies and tactics of audiovisual translation from English into Ukrainian. In particular, the current paper is a case study of films "Frozen 2" and "Little Women" (2019).

What is more, the paper analyses the strategies and tactics of the films comparing the target texts with the source texts. Except the strategies and tactics the paper also analyses translation transformations applied in audiovisual translation of the movies.

In addition to this, the paper also attempts at analysing the influence of the translated multimodal texts on the target audience.

**Conclusions to Chapter One**

To conclude, Chapter One presents outlines theoretical framework of the contemporary English cinematographic discourse research in the light of

audiovisual translation. First of all, it makes insights into the definition and specific characteristics of audiovisual translation. The main idiosyncratic feature of audiovisual translation is its intersemiotic nature because audiovisual translation transmits a multimodal text from one language and culture into another, including various modes of its construal. Consequently, audiovisual translation is a complex process which demands to take into account not only linguistic code, but also all non-verbal codes intermingling in a multimodal text, such as visual, auditory, etc.

From this complexity different modes of audiovisual translation are singled out. In particular, dubbing is one of the most common types of audiovisual translation nowadays. In short, dubbing presupposes a replacement of original voice recording by voice recording of dubbing actors in a target language. Another specific feature of dubbing is a teamwork of a translator, director, editor, and dubbing actors, whose collaboration is essential for producing a quality audiovisual translation.

In addition, Chapter One studies the notions of translation strategy and tactics of translation. As a result, it shows that the term "translation strategy" is one of the most ambiguous in the theory of translation. Some scholars use the terms "translation strategy" and "tactics of translation" almost interchangeably, another scholars differentiate them. To conclude, the both terms are similar and can be defined as "a plan of actions in order to achieve a certain goal". The key translation strategies are foreignization and domestication. What is more, the chapter also analyses the types of translation transformations, which are divided into four main types: transposition, substitution, omission, and addition.

Further, Chapter One reviews the methods of research in the field of audiovisual translation studies and defines what methods are necessary for the current study. As a result, the methodology of Descriptive Translation Studies, the Case Studies, (multimodal) stylistic analysis, and cognitive poetic analysis are considered to be efficient for analysing strategies and tactics of audiovisual translation of an animated musical film "Frozen 2" and a period drama, screen

adaptation "Little Women" (2019), as well as the influence translation versions produce on the target audience.

# CHAPTER 2. STRATEGIES AND TACTICS OF AUDIOVISUAL TRANSLATION OF A MULTIMODAL ANIMATED MUSICAL FILM "FROZEN 2" INTO UKRAINIAN

## 1.1. General characteristics of the musical animated film "Frozen 2".



picture 2.1.

"Frozen 2" is an American animated musical fantasy film produced by Walt Disney Animation Studios. The world release of the film was on November 21, 2019, at the same time as in Ukraine. "Frozen 2" is a sequel to the 2013 film "Frozen". The film received many positive reviews of the critics and got several Awards such as Oscar nomination for Best Achievement in Music Written for

Motion Pictures (For the song "Into the Unknown"), Golden Globe for Best Motion Picture and Best Original Song, and others ("Frozen II", n.d.).

The story takes place three years afterwards. This time Elsa, Anna, Olaf, Kristof and Swen go to an enchanted forest in order to rescue and save their kingdom with the help of elemental spirits of earth, water, wind, and fire (Frozen II, n.d.).

Although "Frozen 2" has many elements of humour, this film is considered to be more serious and even darker in tone in comparison with the first film. It is possible to characterise the film as being more dramatic as it raises quite a complicated issues concerning relationships, the notion of self-discovery and personal fulfilment, happiness, and moral courage. What is more, a special attention is paid on the action and intense imagery of the movie ("Frozen II", n.d.).

Other specific characteristics of the film "Frozen 2" is music, in particular, the songs "Some Things Never Change", "Into the Unknown", "Show Yourself", "All is Found", "The Next Right Thing", "Lost In the Woods", and "When I'm Older", which carry deep messages and strong emotional component. That is why, the strategies and tactics of songs' translation of this film into Ukrainian are of particular interest for this study. Taking into account the specificities of the translation of songs and, thus, poetry, there is a special need to apply stylistic analysis while determining the strategies and tactics of audiovisual translation of this multimodal text into Ukrainian.

## 1.2. Methodology of the analysis.

On the first stage of the analysis it is necessary to watch the original film and the dubbed Ukrainian version of the film and to compare the original with its audiovisual translation.

The second step presupposes collecting linguistic data, in particular, the script of the original film in English and the translated script.

The next task is to compare the linguistic data of both movies and to analyse what strategies, tactics, and translation transformations are applied in the course of the audiovisual translation of the film into Ukrainian, at the same time, taking into consideration other non-verbal codes, such as visual, auditory, etc. At this stage stylistic analysis is employed. What is more, it is important to analyse how these non-verbal semiotic codes presented in the film influence the linguistic code.

Another task is to analyse the potential impact the translated version produces on the target audience in comparison with the original.

## 1.3. Analysis of strategies and tactics of audiovisual translation of a multimodal animated musical film "Frozen 2".

To start with, the animated musical "Frozen 2" has seven original songs, which constitute a vast and interesting area for the analysis of strategies and tactics of the audiovisual translation of the musical.

The first song presented in the movie is called "All is Found". It has a deep meaning and contains the main mystery of the whole story, a message which Elsa should understand and which will lead her way to resolve and open the mystery. That is why, this song is highly metaphorical and makes a special effect on the audience, who, while listening to it and watching the movie, becomes interested, intrigued and thoughtful by trying to decipher the implicit meaning behind the metaphors applied in the song.

picture 2.2.

The first excerpt under analysis of strategies and tactics of the audiovisual translation of the song "All is Found" into Ukrainian is the first couplet of the song:

(1) *Where the northwind meets the sea*

*There's the river full of memory*

*Sleep, my darling, safe and sound*

*For in this river all is found* ("Frozen 2", 2019).

(2) *Де край моря вічна ніч*

*Струменіють води пам'яті*

*Згадка тихо рине вплав*

*Тут кожен знайде, що шукав* ("Крижане серце 2", 2019).

First of all, the analysis of the following excerpt reveals that in the first two lines of the original **personification** *"Where the northwind meets the sea. There's the river full of memory"* ("Frozen 2", 2019) functions, where *"the northwind"* and *"the river"* are personified. In the Ukrainian target text: *"Де край моря вічна ніч. Струменіють води пам'яті"* ("Крижане серце 2", 2019), personification is rendered by means of **paraphrasing** (*"де край моря"* instead of *"the northwind"*), **epithet** *"вічна"*, and by **personification** in the second line. What is

more, the target Ukrainian version transmits the **verbal metaphor** *"...the river full of memory"* into target language – *"Струменіють води пам'яті"* ("Крижане серце 2", 2019).

Stylistic means used in the audiovisual translation depict the imagery of the original quite accurately, making an attempt to preserve the initial effect on the audience and, at the same time, maintaining the rhythm and the rhyme of the original text. Moreover, semantic aspect of the text is also maintained and rendered into Ukrainian. The application of metaphor as means of translation transformation helps to create stronger influence on the target audience as well as to convey the imagery of the film more accurately.

As for the multimodal aspects, the Ukrainian audiovisual translation of the abstract from the song harmonically corresponds to the graphics of the motion picture of the movie and creates the similar sound and visual effects to the original.

The next lines, *"Sleep, my darling, safe and sound. For in this river all is found"* ("Frozen 2", 2019) are translated into Ukrainian as *"Згадка тихо рине вплав. Тут кожен знайде, що шукав"* ("Крижане серце 2", 2019), thus, fully preserving the meter of the verse, and the rhyme: *"sound – found"* – *"вплав – шукав"*. In the first line of the Ukrainian variant the word *"згадка"* is **personified** instead of the address in English (*"Sleep, my darling..."*).

Moreover, **paraphrasing** is applied in the first line as the main translation transformation in order to maintain the original meter and the rhythm of the sentence. The second line is also transferred into Ukrainian by means of **paraphrasing**, preserving the meaning, the meter and the rhyme of the original: *"For in this river all is found"* ("Frozen 2", 2019) – *"Тут кожен знайде, що шукав"* ("Крижане серце 2", 2019). Moreover, the Ukrainian translation of the actual line employs the **substitution of the simple sentence in the original with the complex sentence** in translated version. In addition, the adherence to the original stylistic characteristics of the abstract in the translation helps potentially to create a similar effect on the target audience in comparison to the original.

Further examples show how **metaphor** becomes a powerful means of translation transformation of a poetic multimodal text from English into Ukrainian. Particularly, the metaphors in Ukrainian variant render the meaning and convey the correspondent imagery created in the original text:

(3) *In her waters, deep and true*

*Lie the answers and a path for you*

*Dive down deep into her sound*

*But not too far or you'll be drowned* ("Frozen 2", 2019).

(4) *У безодні на краю*

*Ніжний голос стане стежкою*

*Річка ця – таємний храм*

*Хто схибив там, платив життям* ("Крижане серце 2", 2019).

The first very line *"In her waters, deep and true"* ("Frozen 2", 2019) is translated into Ukrainian by means of **paraphrasing** (*"У безодні на краю"*). What is more, the Ukrainian audiovisual translation of this line preserves the semantics and imagery (*"...water, deep and true"* – *"у безодні на краю"*) as well as the phonetic properties and the rhyme of the text accordingly (*"true"* – *"краю"*).

From the perspective of stylistics, the original stylistic features are maintained and successfully transferred into Ukrainian, transmitting the key emotional components of the multimodal text to the target audience and conveying the correspondent imagery. Together with the graphics and visual effects the audiovisual translation fits the motion picture of the movie, creating the original effect of mystery.

The line *"Lie the answers and a path for you"* ("Frozen 2", 2019) is translated into Ukrainian as *"Ніжний голос стане стежкою"* ("Крижане серце 2", 2019). This translation transformation is made by means of **verbal metaphor**, that can be formulated as "Голос матері – це шлях". Moreover, a **conceptual metaphor** LIFE IS A JOURNEY and **conceptual metaphor** LOVE IS A ROAD are

expressed through verbal metaphor *"Ніжний голос стане стежкою"* ("Крижане серце 2", 2019). In addition, it is seen that the translation variant maintains the original rhythm and the rhyme, in particular, the sound of the last syllable of the utterance (*"for you"* – *"стежкою"*).

The translation of the next line *"Dive down deep into her sound"* ("Frozen 2", 2019) into Ukrainian is *"Річка ця – таємний храм"* ("Крижане серце 2", 2019) is also made by means of the **verbal metaphor** "Річка – це храм", which depicts the imagery of the excerpt quite accurately and similar to the original version. What is more, the Ukrainian variant preserves the main stylistic properties of the text, thus, evoking similar emotions in viewers.

The Ukrainian equivalent of the final line of this excerpt *"But not too far or you'll be drowned"* ("Frozen 2", 2019) is *"Хто схибив там, платив життям"* ("Крижане серце 2", 2019). In this case **verbal metaphor** *"платив життям"* is applied as a translation transformation of the line. What is more, from this verbal metaphor, conceptual metaphor LIFE IS A PRECIOUS POSSESSION ("Meta Net Metaphor Wiki", n.d.) can be constructed. The actual conceptual metaphor helps to render the imagery and emotional impact on the target audience, in particular, making the line sound more dramatic. In addition, the negative sentence is transformed into affirmative statement in Ukrainian by means of **antonymic translation**.

As a result of the use of these translation transformations the rhythm of the original line is preserved. Semantics and stylistics are also rendered into Ukrainian in accordance with the original, maintaining the original effect on the audience, in particular, warning about the possible danger from which a mother wants to save her child, thus, making a certain imagery.   What is more, in this line, as well as in all the others, the Ukrainian translation manages to render the general slant of the song "All Is Found", that is emotional and mysterious, full of motherly love and care.

(5) *Yes, she will sing to those who hear*

*And in her song, all magic flows*

*But can you brave what you most fear?*

*Can you face what the river knows?* ("Frozen 2", 2019).

(6) *Як хвиль дзвінких дурманить спів*

*П'янкі слова бунтують кров*

*Покинеш страх здолаєш гнів*

*По стежках поведе любов* ("Крижане серце 2", 2019).

The next couplet begins with the lines *"Yes, she will sing to those who hear. And in her song, all magic flows"* ("Frozen 2", 2019) which are translated into Ukrainian as *"Як хвиль дзвінких дурманить спів. П'янкі слова бунтують кров."* ("Крижане серце 2", 2019) mainly by means of **paraphrasing** and yet continuing to express the same **verbal metaphor** throughout the whole song "River is a human being (a mother)", which is also a **personification**.

Moreover, the **personification** of the original *"she will sing"* ("Frozen 2", 2019) is maintained in the Ukrainian variant, although modified, *"хвиль дзвінких дурманить спів"* ("Крижане серце 2", 2019) and, thus, becomes the translation transformation. In the line *"П'янкі слова бунтують кров."* ("Крижане серце 2", 2019) personification also stands for means of audiovisual translation. What is more, in the Ukrainian translation of the line the **paraphrasing** is applied too. In addition, the whole phrase *"П'янкі слова бунтують кров."* ("Крижане серце 2", 2019) stands semantically and stylistically for the original phrase *"And in her song, all magic flows"* ("Frozen 2", 2019). By means of **paraphrasing**, **personification** and **epithet** *"п'янкі"* the translation version preserves the semantic and stylistic components of the original, managing to render the imagery and express correspondent emotional component of the original text.

The next two lines, *"But can you brave what you most fear? Can you face what the river knows?"* ("Frozen 2", 2019) are rendered into Ukrainian as *"Покинеш страх здолаєш гнів. По стежках поведе любов"* ("Крижане серце 2", 2019). To start with, the main stylistic feature of the lines in the original is

**rhetorical questions**, that are conveyed into target language in a form of affirmative sentences, which is a translation transformation of the given fragment of the text.

Importantly, the actual translation transformation manages to convey the imagery of the lines accurately, preserving the stylistic specificities of the text as well as the semantic aspect, fully rendering the meaning of the lines. However, the meaning of the second line *"Can you face what the river knows?"* ("Frozen 2", 2019) is modified in the Ukrainian variant by means of **personification** and **verbal metaphor** *"По стежках поведе любов"* ("Крижане серце 2", 2019). What is more, from this line it is possible to construct a **conceptual metaphor** LIFE IS A JOURNEY (Lakoff, 1992) which is the key conceptual metaphor manifested throughout the whole song. What is more, **conceptual metaphor** LOVE IS A ROAD can be also constructed from the actual verbal metaphor, because according to the verbal representation of the metaphor *"По стежках поведе любов"*, love "shows" the way in life. This conceptual metaphor is tightly connected with the conceptual metaphor LIFE IS A JOURNEY (Lakoff, 1992). On the other hand, together with the metaphors, there is obviously **personification** presented in this very line, where the concept of *"love"* – *"любов"* becomes personified.

In addition, the audiovisual translation of the song "All Is Found" manages to render the explicit as well as implicit meaning of the text, and to convey correspondent images created in the original. What is more, Ukrainian version of the song "All Is Found" harmonically suits other multimodal aspects, such as visual and sound properties of the movie.

Moreover, the Ukrainian translation manages to evoke similar feelings in the audience by expressing similar emotions of the song presented in the movie. During the pedagogical practice a group of students of the third year of studies were shown the fragment of the song "All Is Found" as well as its Ukrainian audiovisual translation. Having compared the original with its Ukrainian

translation the students expressed their appreciation of the Ukrainian audiovisual translation of the song.

The application of tropes, in particular, conceptual metaphors as means of translation transformations, also indicates that the main strategy and tactics of the audiovisual translation of the song "All Is Found" is **literary artistic translation**. What is more, due to the fact that the divergencies between the original text of the song and its Ukrainian audiovisual translation, are quite significant, primarily produced by means of paraphrasing, and the addition of metaphors in Ukrainian version, etc., it is assumed that **domestication strategy** is predominant strategy of the audiovisual translation of the song "All Is Found" into Ukrainian.

The next song that goes in the chronological order in the animated film "Frozen 2" is "Some Things Never Change". This is a song about love and how it is important to value the time we have together with our family. The song "Some Things Never Change" is also about time and life in its broader sense, in particular, it tells that time goes fast and we should value every moment of life and be happy. Yet, at the same time, one of the characters, Elsa, feels the calling for new adventures because of which she would have to live home again.

picture 2.3.

The first stanza under analysis is:

(7) *Yes, the wind blows a little bit colder*

*And we're all getting older*

*And the clouds are moving on with every Autumn breeze*

*Peter Pumpkin just became fertilizer*

*And my leaf's a little sadder and wiser*

*That's why I rely on certain certainties* ("Frozen 2", 2019).

(8) *Час із вітром віддати негоду*

*Нам роки не на шкоду*

*Адже кожна мить неначе хмарка промайне*

*Той гарбузик скоро добривом буде*

*І листок схопив осінню застуду*

*Не підвладне часу тільки головне* ("Крижане серце 2", 2019).

To start with, the rhyme of the original verse is maintained and rendered into Ukrainian translation: *"colder – older" – "негоду – шкоду"*. Correspondingly, the Ukrainian variant also preserves the rhythm and the meter of the song. What is more, the audiovisual translation of the first two lines are made by means of **paraphrasing** in the first sentence and **antonymic translation** in the second sentence: *"Yes, the wind blows a little bit colder. And we're all getting older"* ("Frozen 2", 2019) – *"Час із вітром віддати негоду. Нам роки не на шкоду"* ("Крижане серце 2", 2019). Although the first sentence is paraphrased in Ukrainian it renders the meaning of the original. The second sentence is translated by means of **antonymic translation** because, literally, the Ukrainian translation expresses opposite meaning to the original, and there is a applied a negative sentence in the translation (*"Нам роки не на шкоду"*) in contrast to the original statement.

Consequently, paraphrasing and antonymic translation help to render the implicit meaning, the message of the whole refrain, which says that, although everything is growing and becomes older and the time passes quickly, there are timeless things. Moreover, antonymic translation and paraphrasing also help to

convey the imagery of the lines which is accompanied by and intensified by visual pictures of the movie.

The next line *"And the clouds are moving on with every Autumn breeze"* ("Frozen 2", 2019) is translated into Ukrainian by means of **paraphrasing** as *"Адже кожна мить неначе хмарка промайне"* ("Крижане серце 2", 2019). In addition, the Ukrainian translation consists of a **simile** *("неначе хмарка промайне")*, which also stands for translation transformation of this particular sentence.

Generally, from the whole stanza it is possible to reconstruct the extended conceptual metaphor AGE IS A TYPE OF SEASONS, which is rendered by verbal metaphor "Autumn is an age of maturing", and a conceptual metaphor TIME IS A MOVING OBJECT (Lakoff and Johnson, 2008) which is expresses by the verbal metaphor *"неначе хмарка промайне"*. These metaphors are expressed not only in the actual couplet but through the whole song, as they constitute a leading theme of the song. The rendering of the original conceptual metaphors AGE IS A TYPE OF SEASONS and TIME IS A MOVING OBJECT (Lakoff and Johnson, 2008) into the target language helps to convey the similar to the original imagery and to evoke similar emotions in the target audience.

The next lines of the couplet continue to express the conceptual metaphor AGE IS A TYPE OF SEASONS via the words *"Peter Pumpkin just became <u>fertilizer.</u> And my leaf's a little <u>sadder and wiser.</u> That's why I rely on certain certainties"* ("Frozen 2", 2019), that are transmitted into Ukrainian as *"Той <u>гарбузик</u> скоро добривом буде. І листок схопив <u>осінню застуду</u>. Не підвладне часу тільки головне"* ("Крижане серце 2", 2019). The underlined words point to Autumn, the time when everything becomes mature and even begin to wither. It signifies the end of childhood and the coming of adulthood through which go the characters of the film.

Similarly, the line *"And my leaf's a little <u>sadder and wiser.</u>"* ("Frozen 2", 2019) is translated into Ukrainian transmitting the same **conceptual metaphor**

AGE IS A TYPE OF SEASONS, which is expressed in Ukrainian by the verbal metaphor *"I листок схопив осінню застуду"* ("Крижане серце 2", 2019). What is more, the translation variant preserves not only the metaphor but also the **personification** where *"листок"* is personified as well as in the original.

The last sentence *"That's why I rely on certain certainties"* ("Frozen 2", 2019) is rendered into Ukrainian by means of **antonymic translation** as well, *"Не підвладне часу тільки головне"* ("Крижане серце 2", 2019), because the translation variant has a negative sentence while the original has a statement. The antonymic translation helps to transmit the meaning of the line, to preserve the rhythm and the rhyme of the couplet: *"...хмарка промайне"* – *"тільки головне"* As for the visual and acoustic semiotic codes, the Ukrainian audiovisual translation is predetermined by visual images of the particular scenes as well as by the music and its characteristics.



picture 2.4.

The next fragment under analysis is:

(9) *The winds are restless.*

*Could that be why I'm hearing this call?*

*Is something coming?*

*I'm not sure I want things to change at all*

*These days are precious.*

*Can't let them slip away*

*I can't freeze this moment.*

*But I can still go out and seize this day* ("Frozen 2", 2019).

(10) *Як свище вітер,*

*гуде і зве, отруює слух*

*Що там у світі?*

*Невже це знову гроз жадає дух?*

*Ні-ні я вдома,*

*тут все, що маю я*

*Рідне все й знайоме.*

*Спокійних днів гукає течія* ("Крижане серце 2", 2019).

As is seen, the following excerpt is translated into Ukrainian mainly by means of **paraphrasing**: *"The winds are restless. Could that be why I'm hearing this call?"* ("Frozen 2", 2019) – *"Як свище вітер, гуде і зве, отруює слух."* ("Крижане серце 2", 2019). Moreover, in the Ukrainian translation **personification** is applied as a means of audiovisual translation transformation, where *"вітер"* is personified.

In the line *"I'm not sure I want things to change at all"* ("Frozen 2", 2019) the Ukrainian translation *"Невже це знову гроз жадає дух?"* ("Крижане серце 2", 2019) is also made by means of **personification** of the word *"дух"*. What is more, from this line we may reconstruct the conceptual metaphor EMOTIONS ARE NATURAL PHENOMENA, because the Ukrainian word *"дух"* is personified and the word *"гроз"* here stands for strong emotions. The line under analysis reveals the use of metaphor as a powerful means of translation transformations.

Another specific characteristics of the translation of this very line is that the intonation, the meter, and the rhythm of the affirmative statement in English (*"I'm not sure I want things to change at all"*) harmonically corresponds to the **rhetorical question** in Ukrainian translation (*"Невже це знову гроз жадає*

*дух?”)* which, potentially, contributes to creating a similar impact on the target audience and to evoking similar emotions.

To conclude, the Ukrainian translation of actual line is made by several means, in particular, by paraphrasing, personification, verbal and conceptual metaphor, and rhetorical question. The fact that so many means of translation transformations are applied in the translation of the single line of the song, demonstrates that stylistic means constitute the vast and effective source for audiovisual translation transformations. In addition, the meter, the rhyme and the rhythm are fully preserved in the translation variant of the fragment of the song.

In the translation of the last phrase of the passage *“But I can still go out and seize this day”* (“Frozen 2”, 2019), which is transferred into Ukrainian as *“Спокійних днів гукає течія”* (“Крижане серце 2”, 2019) **personification** becomes a key translation means. Together with **paraphrasing**, **epithet** *“Спокійних”*, and **personification**, the Ukrainian variant creates the similar imagery of the text, at the same time, maintaining and fully rendering its semantics. Moreover, the Ukrainian translation consists of a verbal metaphor in the line *“Спокійних днів гукає течія”* (“Крижане серце 2”, 2019).

The application of metaphors and other stylistic means in audiovisual translation of the song under analysis helps to express the meaning and emotional component of the text as well as to convey the imagery of the text. What is more, it is possible to assume, that the employment of metaphors, especially conceptual metaphors, helps to create a strong impact on the target audience, in particular, to evoke certain emotions and, thus, to immerse the target audience in the aura of the film.

The next part of the song is the refrain:

(11) *Some things never change*
*Turn around and the time has flown*
*Some things stay the same*
*Though the future remains unknown*

*May our good luck last, may our past be past*

*Time's moving fast, it's true*

*Some things never change*

*And I'm holding on tight to you*

*Holding on tight to you*

*Holding on tight to you*

*I'm holding on tight to you* ("Frozen 2", 2019).

(12)   *Є навік живе,*

*те, чого не зітруть роки*

*В нас всіх є таке,*

*що з водою не йде в піски*

*Що за рого там, не вгадати нам*

*Слово дай майбуттю.*

*В нас є те, що є*

*Щиро дякую я життю*

*Дякую я життю*

*Дякую я життю*

*Я вдячна за все життю* ("Крижане серце 2", 2019).

To start with, the first line of the refrain, which is also the name of the song, *"Some things never change"* ("Frozen 2", 2019) is translated into Ukrainian as *"Є навік живе"* ("Крижане серце 2", 2019). The translation is made to some extent by **omission** and **paraphrasing**, in order to save the meter of the line. What is more, Ukrainian variant maintains the meaning of the text, which is important for understanding of the song. In addition to this, the translation harmonically fits the melody and rhythm of the refrain.

In the translation of the next line *"Turn around and the time has flown"* ("Frozen 2", 2019), Ukrainian version *"Те, чого не зітруть роки"* ("Крижане серце 2", 2019), is mainly created by the verbal metaphor, which quite accurately

renders the meaning and, hypothetically, makes a similar impression on the target audience to the original.

The following two lines *"Some things stay the same. Though the future remains unknown"* ("Frozen 2", 2019) is rendered into Ukrainian as *"В нас всіх є таке, що з водою не йде в піски"* ("Крижане серце 2", 2019). As is seen, Ukrainian translation has a **metaphor**, by means of which the meaning is rendered correspondingly and, what is more, the metaphor, that appears in Ukrainian variant, creates even more vivid image of such concepts as love and time, presented in the text.

The translation of the next lines *"May our good luck last, may our past be past. Time's moving fast, it's true"* ("Frozen 2", 2019) – *"Що за рого там, не вгадати нам. Слово дай майбуттю."* ("Крижане серце 2", 2019) is made by means of **paraphrasing** in the first and by **personification** and **paraphrasing** in the second line, where the concept of *"time"*, personified in the original, becomes personified in the Ukrainian translation as well (*"Слово дай майбуттю"*). What is more, the translation variant preserves the rhyme and the rhythm of the original (*"it's true – майбуттю"*).

The final part of the refrain, *"Some things never change. And I'm holding on tight to you. Holding on tight to you. Holding on tight to you. I'm holding on tight to you"* ("Frozen 2", 2019) is transmitted into Ukrainian as *"В нас є те, що є. Щиро дякую я життю. Дякую я життю. Дякую я життю. Я вдячна за все життю"* ("Крижане серце 2", 2019). As is seen, the phrase *"Some things never change"* is translated in this part of the song as *"В нас є те, що є"*, though, the same line at the begining, *"Some things never change",* is translated into Ukrainian as *"Є навік живе"* and *"В нас всіх є таке"*.

The Ukrainian variants of the line, *"Some things never change",* mentioned above, preserve the meaning of the text and render the message of the line. However, at the same time, these variations have some additional shades of meaning in Ukrainian as, for instance, the line *"В нас є те, що є"*. In this case, it

is not stated directly that some things never change or that some things stay forever, instead, there is used a **paraphrasing** in Ukrainian translation by means of which some additional meaning is added, while maintaining the main meaning.

The application of **paraphrasing** in the translation of the line *"Some things never change",* adds the additional stylistic features to the text as well, because in the Ukrainian translation these lines, *"Є навік живе. В нас всіх є таке. В нас є те, що є"*, create special **euphony** of sounds and, what is more, they are adding some **Ukrainian cultural elements** to the text. In other words, Ukrainian translation sounds authentically and harmonically for the target audience with the help of **domestication strategy**.

Similar tactics of audiovisual translation, in particular, **domestication**, is applied in the last lines of the paraphrasing too. The lines *"And I'm holding on tight to you. Holding on tight to you. Holding on tight to you. I'm holding on tight to you"* ("Frozen 2", 2019) are translated into Ukrainian as *"Щиро дякую я життю. Дякую я життю. Дякую я життю. Я вдячна за все життю"* ("Крижане серце 2", 2019). Correspondingly, these lines are translated by means of **paraphrasing** which creates some additional semantic variations in Ukrainian version and, likewise, fits harmonically to the auditory and visual aspects of the movie.

Generally, it is possible to conclude that Ukrainian audiovisual translation of the song "Some Things Never Change" corresponds harmonically to the motion picture and the imagery of the film. Likewise, to the original, the translation is lip-synchronized, the rhyme and the rhythm of the song is maintained, and the meaning of the song, influenced by the visual code of the film, is rendered into Ukrainian.

What is more, having demonstrated the video of the song "Some Things Never Change" in English and the video of its Ukrainian translation to the group of students during the pedagogical practice, the students appreciated the Ukrainian translation and noted that the impact it produces is similar to that of the original.

To sum up, the Ukrainian audiovisual translation of the song "Some Things Never Change" renders the content of the song and its stylistic specificities, it preserves the rhyme, the meter, and the rhythm of the song, and harmonically corresponds to the visual and auditory codes of the film. The predominant translation strategy applied in the audiovisual translation of the song is **domestication**. Although, the Ukrainian translation manages to transmit to the target audience not only the sense but the stylistic features of the song, the Ukrainian multimodal text employs additional metaphors and other stylistic means that help to render the sense and to convey the imagery of the film. With this regard the strategy of **literary artistic translation** is also applied in the course of audiovisual translation of the song.

In the following example culturally-marked Ukrainian name of the wind *"легіт"* which means *"легкий приємний вітерець"* is chosen as a translation variant of the proper name to the spirit of wind *"Gale"*, which also denotes a type of wind in English: *"The wind is back. Delicious, I think I'll name you Gale"* ("Frozen 2", 2019) – *"А ось і вітер знов. Шикарно, я тебе назву Легіт"* ("Крижане серце 2", 2019).

What is more, **alliteration** is applied in the translation that creates the similar sounding of the word *"Легіт"* to the original *"Gale"*. Consequently, it is assumed, that this translation transformation helps to produce the similar effect on the target audience to the original.

The use of culturally-marked Ukrainian name chosen as means of audiovisual translation indicates that **domestication** is a predominant strategy of audiovisual translation of the song "Some Things Never Change". Besides the domestication strategy, the tactics of **literary artistic translation** are also employed in audiovisual translation of the film into Ukrainian because the translation uses many tropes and attempts to preserve the stylistic characteristics of the text.

Another interesting case of translation of the film "Frozen 2" is the transcoding of the graphon *"treeple"* into Ukrainian as *"дрюди"*, which is quite suitable for the case: *"Trees, people, <u>treeple</u>"* ("Frozen 2", 2019) – *"Дерева, люди, <u>дрюди</u>"* ("Крижане серце 2", 2019).

The song "Into the Unknown", perhaps is a central song in the movie, because it expresses Elza's calling for new adventures to rescue Arandelle and for Elsa to find her destination. This song is also very metaphorical and has a deep meaning which includes many implications.



picture 2.5.

The excerpt under analysis is the first couplet of the song "Into the Unknown":

*Into the Unknown*

(13)   *I can hear you, but I <u>won't</u>*

*Some look for trouble, while others <u>don't</u>*

*There are a thousand reasons I should go about my <u>day</u>*

*And ignore your whispers which I wish would go <u>away</u> (Ohh)* ("Frozen 2", 2019).

(14)   *Голос чую, та <u>мовчу</u>*

*Зви не озвуся, клич до <u>схочу</u>*

*Чи в мені причина, чи я мур сама <u>звела</u>*

*Цю тривогу дивну, у душі журба <u>сплела</u>* ("Крижане серце 2", 2019)

To start with, the Ukrainian audiovisual translation preserves the meter, the rhyme, and the rhythm of the original, e.g. *"I can hear you, but I won't. Some look for trouble, while others don't"* ("Frozen 2", 2019). – *"Голос чую, та мовчу. Зви не озвуся, клич до схочу"* ("Крижане серце 2", 2019). The translation of the first two lines is made by means of **antonymic translation**, as in Ukrainian variant the affirmative statements are applied instead of the negative sentences in the original (*"but I won't"* – *"та мовчу"*; *"while others don't"* – *"клич до схочу"*) and vice versa (*"Some look for trouble"* – *"Зви не озвуся"*). Moreover, **paraphrasing** and **substitution** also stand for translation transformations of the lines, in particular, the substitution of syndetic relations with asyndetic relations (*"Some look for trouble, while others don't"* ("Frozen 2", 2019) – *"Зви не озвуся, клич до схочу"* ("Крижане серце 2", 2019)). In addition, Ukrainian audiovisual translation applies imperative instead of affirmative sentence (*"Зви не озвуся..."*).

The next line *"There is a thousand reasons I should go about my day"* ("Frozen 2", 2019) is translated into Ukrainian by means of a **verbal metaphor** and a **rhetorical question**, as *"Чи в мені причина, чи я мур сама звела?"* ("Крижане серце 2", 2019). What is more, from the verbal metaphor it is possible to reconstruct the conceptual metaphor PROBLEMS ARE BLOKAGES. Presumably, the application of the conceptual metaphor in the audiovisual translation helps to more vividly convey the imagery of the text and to create a powerful impact on the target audience, particularly, to evoke strong emotions.

In addition, **concretization** is also applied here, in particular, *"There are a thousand reasons"* ("Frozen 2", 2019) – *"Чи в мені причина...?"* ("Крижане серце 2", 2019), because the Ukrainian translation specifies the meaning via concretization, in particular, instead of saying *"There are a thousand reasons"* the character in translated version asks herself *"Чи в мені причина..?"* ("Крижане серце 2", 2019).

The last sentence of the stanza *"And ignore your whispers which I wish would go away"* ("Frozen 2", 2019) which is rhymed with the previous line (*"my*

*day" – "go away"*) is transmitted into Ukrainian primarily by means of **personification** and **verbal metaphor** – *"Цю тривогу дивну, у душі журба сплела"* ("Крижане серце 2", 2019)*,* where *"журба"* is personified. From the metaphor *"у душі журба сплела"* it is possible to construct a conceptual metaphor EMOTIONS ARE LIVING BEINGS, which, together with visual, acoustic, and other codes of the film, potentially, intensifies the influence produced on the target audience.

Other translation transformations employed in the audiovisual translation of the actual sentence are **paraphrasing** and **substitution** of a complex sentence with a simple sentence (*"And ignore your whispers which I wish would go away"* ("Frozen 2", 2019) – *"Цю тривогу дивну у душі журба сплела")*) ("Крижане серце 2", 2019).

The choice of translation transformations applied in the audiovisual translation of the actual fragment of the song "Into the Unknown", first of all, is predetermined by lip-synchronization, visual pictures of the film, by prosodic characteristics of the song (the voice of the actors, their intonation, the rhythm, etc.), and by stylistic specificities of the song's lyrics – rhyme, meter, and rhythm.

In terms of strategies and tactics of audiovisual translation of the song, it is possible to conclude that the Ukrainian audiovisual translation combines some elements of **foreignization strategy** as well as **domestication strategy**, but domestication strategy is predominant. It is assumed that the central aim of the audiovisual translation of the song was to preserve the song's rhyme and the rhythm, and, at the same time, to render its complex meaning, in particular, the message of the song, which is accompanied and intensified by visual code of the film. That is the reason, why there are used many tropes, especially, verbal and conceptual metaphors which help to transmit the deep meaning, expressiveness, as well as the emotional state of the character.

What is more, visual code of the film determines significantly the choice of strategies, tactics, and translation transformations applied in the course of the

audiovisual translation of the song "Into the Unknown". For example, the visual images of the film, which accompany the song, allow to translate the line *"And ignore your whispers <u>which</u> I wish would go away"* ("Frozen 2", 2019) through paraphrasing by describing the imagery, which also conveys the emotional state of the character, e.g. when Elsa worries. That is why, the line is translated into Ukrainian as *"Цю тривогу дивну, у душі журба сплела"* ("Крижане серце 2", 2019).

As is known, while translating poetic texts and songs, obviously, it is essential to pay special attention to the phonological level of the text. The bright example of preserving of the original sounding of the text is the refrain and the name of the song "Into the Unknown", which is translated into Ukrainian as *"У Незнане Знов"*, thus, creating **alliteration** which is quite close to the original.

The excerpt from the next song "Show Yourself" renders the culmination of Elza's searching for who she is and where she belongs, that is why, the song is very emotional and stylistically rich:

(15)  *Every inch of me is trembling, but not from <u>the cold</u>*

*Something is familiar, like a dream , I can reach but not quite <u>hold</u>*

*<u>I can sense you</u> there like friend, I've always <u>known</u>*

*I'm arriving and it feels like I am <u>home</u>* ("Frozen 2", 2019).

*(16)  Тілом лине тріпотіння, тремчу <u>до кісток</u>*

*Таємнича тінь моя, я до тебе лечу, лишився <u>крок</u>*

*<u>Зимним опіком</u>, співом вітру за <u>вікном</u>*

*Тінь гукала, чарівним вела <u>жезлом</u>* ("Крижане серце 2", 2019).

To begin with, the first sentence of the excerpt is rendered into Ukrainian via **antonymic translation**, because the original negative sentence is translated as affirmative into Ukrainian: *"Every inch of me is trembling, <u>but not from the cold</u>"* ("Frozen 2", 2019). – *"Тілом лине тріпотіння, <u>тремчу до кісток</u>"* ("Крижане серце 2", 2019). As is seen, the Ukrainian audiovisual translation renders the meaning of the line, what is more, the use of **antonymic translation** of the actual

line allows to maintain the rhyme and the rhythm of the lyrics, as the second line *"Something is familiar, like a dream, I can reach but not quite hold"* ("Frozen 2", 2019) is translated as *"Таємнича тінь моя, я до тебе лечу, лишився крок"* ("Крижане серце 2", 2019). In particular, *"cold"* – *"hold"* corresponds to the Ukrainian variant *"до кісток* – *"крок".*

What is more, the translation variant uses a **verbal metaphor** *"Таємнича тінь моя",* as a means of translation transformation instead of the original **simile** *"Something is familiar, like a dream"*. The metaphor in the Ukrainian translation of this line allows to convey the imagery of the film, to render the meaning and, presumably, to produce a powerful emotional impact on the target audience similar to the original. Moreover, the first line of the Ukrainian translation has **alliteration**, (*"Тілом лине тріпотіння, тремчу до кісток"* ("Крижане серце 2", 2019))*,* which creates the **euphony**, helps to convey the imagery of the scene in the movie as well as to transmit the meaning of the song.

The audiovisual translation of the next line under analysis *"I can sense you there like friend, I've always known"* ("Frozen 2", 2019) demonstrates how the visual code determines the choice of translation transformation necessary to transmit the meaning and to convey the correspondent imagery. In particular, the first part of the sentence *"I can sense you..."* is translated into Ukrainian as *"Зимним опіком..."*. First of all, the tactile mode is activated while percepting the meaning of the phrase, what is more, Ukrainian translation manages to render this tactile sense described in the song by **concretization** (*"Зимним опіком"*). The choice of the actual translation variant is likely to be defined by the visual pictures of the correspondent scene of the movie.

The last line of the stanza *"I'm arriving and it feels like I am home"* ("Frozen 2", 2019) is rendered into Ukrainian as *"Тінь гукала, чарівним вела жезлом"* ("Крижане серце 2", 2019). As is seen, the Ukrainian translation has an **extended metaphor** which is expressed through the whole stanza and even the whole song. What is more, *"тінь"* is **personified** in the translation variant.

Generally, from the fragment of the song "Show Yourself" under analysis, it is possible to reconstruct the conceptual metaphors LOVE IS A JOURNEY and LOVE IS A ROAD, as the mysterious voice, or *"тінь"* in Ukrainian translation, which calls for Elsa, is in fact, Elza's mother, whose love leads her on her way in life.

## Conclusions to Chapter Two

To conclude, stylistic means constitute a vast source for audiovisual translation transformations of the songs in the multimodal animated film "Frozen 2". Conceptual metaphors, actualized in verbal ones, as well as in personification, paraphrasing, and antonymic translation become especially powerful means of audiovisual translation of the film. In addition, the Ukrainian translation of the song lyrics maintains rhyme and rhythm of the original, which is very important for audiovisual translation of musicals.

The Ukrainian audiovisual translation of the animated film "Frozen 2", in particular, the songs under analysis, manages to render the meaning of the songs with its numerous implications and the message, as well as to convey the imagery of the songs' lyrics.

The audiovisual translation of the songs of the animated film "Frozen 2" applies many stylistic devices as means of translation transformations. Although the Ukrainian translation attempts to preserve the original stylistic properties of the songs and linguistic code of the film, in general, numerous applications of paraphrasing and addition of tropes in Ukrainian variant indicates that the dominant strategy applied in the course of audiovisual translation is **domestication**. In addition to this, the translated version of the film also employs

the tactics of **literary translation** used especially in the audiovisual translation of the songs into Ukrainian.

What is more, the choice of strategies and tactics as well as translation transformations of audiovisual translation of the animated musical film "Frozen 2" are predetermined by such audiovisual constraints as lip-synchronisation and non-verbal codes, in particular, visual and auditory semiotic codes. Consequently, Ukrainian audiovisual translation of the film corresponds to non-verbal codes of the film, e.g. images, motion picture, facial expressions, and gestures of the characters, voice characteristics of the characters, background music, etc.

In addition, Ukrainian audiovisual translation of the animated musical film "Frozen 2" renders similar to the original expressive and emotional components. Although the predominant strategy applied in audiovisual translation of the film is domestication, it is assumed that the translated version manages to evoke similar emotions in viewers and, thus, produces similar impact on the target audience.

It is also worth noting, that while comparing the translated version of the film "Frozen 2" with the original, it becomes obvious that the language of the songs in Ukrainian version sounds more poetic in comparison with the original. The reason for this is that Ukrainian audiovisual translation applies many stylistic means, such as metaphor, personification, epithets, simile, etc. Consequently, the language of the songs that constitutes the linguistic code of the audiovisual translation is more literary, thus, making the slant of the Ukrainian audiovisual translation sound more poetic, while in the original the lyrics maintains colloquial style of American English.

# CHAPTER 3. STRATEGIES AND TACTICS OF AUDIOVISUAL TRANSLATION OF THE AMERICAN PERIOD DRAMA "LITTLE WOMEN" INTO UKRAINIAN

## 1.1. General characteristics of the American Period Drama "Little Women".



picture 3.1.

"Little Women" (2019), directed by Greta Gerwig, is the American period drama realesed in 2019 by Sony Pictures. The film counts about growing-up of four sisters in the times of the American Civil War. Based on the 1868 classical novel "Little Women" by Louisa May Alcott, the movie is praised for being faithful to the original and yet, in a way, modernising the classical story. The film received critical acclaim and was especially praised for Greta Gerwig's screenplay and directing as well as for the performance of the cast, starring Saoirse Ronan, Florence Pugh, Emma Watson, Timothée Chalamet, Meryl Streep, and others ("Little Women", 2019).

"Little Women" got six nominations at the 92nd Academy Awards, in particular, Best Picture, Best Actress (Saoirse Ronan), Best Supporting Actress (Florence Pugh), Best Adapted Screenplay, and the movie won award for Best Costume Design. The film also received several nominations at the British Academy Awards and Golden Globe Awards ("Little Women", 2019).

The movie is directed and the screenplay is written by Greta Gerwig, who drew an inspiration from the novel as well as other Alcott's writings. As Greta Gerwig says in her interview *"Greta Gerwig on Little Women: Reel Pieces with Annette Insdorf"*, she created the script of "Little Women" (2019) referring to and including the story of Louisa May Alcott's life and her vision of the protagonist Jo March as well as Greta Gerwig's own modern vision of this story (Gerwig, 2019). Thus, the script of "Little Women" (2019) written by Greta Gerwig is a complex and deep intertext which combines many allusions and conveys the life of the 19th century following the novel and, at the same time, describing the nowadays situation when women are still aspiring to find their own voices in different spheres of life (Gerwig, 2019).

Complexity of the film under analysis allows the vast area for research and analysis of strategies and tactics of audiovisual translation of the film into Ukrainian, which enables to compare the potential impact it makes on the target audience in comparison with the original. That is why, the film "Little Women"

(2019) is a worth-of-attention case-study for analysing strategies and tactics of audiovisual translation of English cinematographic discourse into Ukrainian.

## 1.2. Methodology of the analysis.

Due to the fact that the film is based on the novel and contains a great amount of authentic lines drawn from the book, it is assumed that audiovisual translation methods of the movie are similar to or, interrelated with the tactics and methods of translation of fiction, i. e., of **literary translation**. Consequently, **stylistic analysis** is applied in the paper in order to decipher and analyse corresponding stylistic means, which may stand for the means of translation transformations of the novel, transformed into screenplay and, eventually, converted into the movie.

As has already been mentioned, although verbal component is of smaller importance in cinematographic discourse, in a case of the film under analysis, it is supposed that the verbal component plays an important role in rendering the message of the film, because the picture is a screen adaptation of the novel "Little Women" by L. M. Alcott. That is why, the verbal code is of special importance for the movie, as the director and screen writer Greta Gerwig says in her interview (Gerwig, 2019).

What is more, linguistic code is essential for adequate understanding of the film, because dialogues are the main form presented in the novel, as well as in the film. The main reason for this is that the story tells about relationships, in particular, about family relationships between sisters that are reflected in the course of conversations between the characters. With this purpose G. Gerwig uses slash (/) in her script in order to show when the line is interrupted by another character's line, e.g.: *"AMY! You're so /grown up! – /You wrote you'd come to the hotel!"* (Gerwig, 2019, p. 7).

Correspondingly, the same interruptions are presented in the film dialogues, which is an idiosyncratic feature of the actual movie and constitutes quite a difficult task for audiovisual translation.

Audiovisual translation presupposes taking into account multimodal aspects of the movie, that is why, while producing an audiovisual translation of a film from one language into another, it is essential to pay special attention to visual and acoustic codes, as well as to the cast acting. Dubbing actors should play their roles correspondingly in order to render the power of acting and, thus, the multimodal text's meaning.

The procedure of determination and analysis of the strategies and tactics of audiovisual translation of the movie "Little Women" (2019) is based on the method of comparison of the original script in the source language (English) with the script translated into the target language (Ukrainian). Special attention is paid to the stylistic properties of the text, which may stand for the means of translation transformations. That is why, stylistic analysis is employed in the course of analysis of strategies and tactics of audiovisual translation of the film. In addition, in order to analyse the potential impact the translated version of the film produces on the target audience a cognitive poetic analysis is applied. In particular, cognitive poetic analysis fosters reconstruction of conceptual metaphors realized in both films in a number of stylistic means, as well as visual and auditory forms, which, in their turn create a certain impact on the films' target audience.

Another specific characteristics of the movie "Little Women" (2019) is two timelines that are narrated in the film simultaneously. This kind of narration contributes to the complexity of the multimodal text under analysis, because an additional difficulty for viewers is to follow these timelines and understand how they are interrelated with each other.

One of the leading goals of audiovisual translation of "Little Women" (2019) into Ukrainian is to make dialogues in Ukrainian sound as natural as possible for the Ukrainian language, culture, and audience correspondingly. In

other words, it is supposed that some elements of **domestication strategy** are applied in audiovisual translation of "Little Women" (2019) into Ukrainian. Nevertheless, the **foreignization strategy** is the leading strategy of audiovisual translation of the film, because, according to the results of the analysis, the Ukrainian audiovisual translation mainly chooses the tactics and translation transformations that render the original properties of the multimodal text as much as it is possible avoiding unnecessary domestication.

**1.3. Analysis of strategies and tactics of audiovisual translation of the American period drama "Little Women".**

To start with, in a case of audiovisual translation of proper names in the film, the Ukrainian translation applies the method of **transcription**, for example:

(1) *JO (CONT'D)*

*I was looking for the <u>Weekly Volcano office</u>... I wished to see <u>Mr. Dashwood</u>?*

*(Gerwig, 2019, p. 1). – Я шукаю <u>Віклі Веулкейно.</u> Я прийшла до містера <u>Дешвуда</u>* ("Маленькі Жінки", 2019).

(2) *No, sir; she has sold to "<u>Olympic</u>" and "<u>Scandal</u>" and got a prize for a tale in the "<u>Blarney Stone Banner.</u>" (Gerwig, 2019, p. 1). – Так, сер, вона продала тексти в "<u>Олімпік</u>" і "<u>Скендал</u>", а також здобула нагороду у "<u>Бларні Стоун Беннер.</u>"* ("Маленькі Жінки", 2019).

The application of transcription allows to preserve authentic phonetic characteristics of the English proper names, which makes the transcoded text sound closer to the original. In other words, the strategy applied in the actual example is **foreignization**, which allows to maintain and transmit to the target audience the cultural characteristics of English cinematographic discourse, as well as helps to immerse the audience into the aura of the movie and, thus, into the times of America in the 19th century.

What is more, in a case of the film "Little Women" (2019), foreignization strategy also helps to involve and to remind the audience of the novel, as it is a screen adaptation of the well-known classics. In a wider sense, the audiovisual translation of "Little Women" (2019) into Ukrainian mainly follows the strategy of foreignization and the transcription of proper names is a bright example of it.

Among the other translation transformations employed in the audiovisual translation of the movie are **addition, paraphrasing,** and **omission**, e.g.:

(3) *A prize?* (Gerwig. LW: 1). – *Здобула нагороду?* ("Маленькі Жінки", 2019).

(4) *I took care to have a few of my sinners repent* (Gerwig, 2019, p. 2). – *Але у фіналі кілька моїх грішників покаялися* ("Маленькі Жінки", 2019).

(5) *We'll take this* (Gerwig. LW: 2). – *Беремо* ("Маленькі Жінки", 2019).

The actual techniques make the translated lines sound natural for the Ukrainian language and, at the same time, the Ukrainian variants of translation maintain the meaning of the speech and, potentially, create the similar effect on the target audience in comparison with the impact the lines produce in the original. In addition, it is worth to note, that Ukrainian audiovisual translation of the analysed lines harmonically corresponds to the visual aspects of the movie, such as actors' performance, and motion picture. What is more, the Ukrainian version renders the emotional component of the text closely to the original.

Apart from such widely used translation transformation as omission and addition, many stylistic means are also very productive means of translation transformations. As has already been seen in the analysis of strategies and tactics of audiovisual translation of the animated film "Frozen 2", metaphor is a figure of speech that is especially efficient in the practice of translation. The audiovisual translation of the movie "Little Women" (2019) into Ukrainian also has such examples of using metaphor as a means of translation transformation:

(6) *The country just went through a war. People want to be amused, not preached at. Morals don't sell nowadays* (Gerwig, 2019, p. 2). – *Країна переживає війну.*

*Народ прагне, щоб його розважали, а не повчали. <u>Мораль зараз – не ходовий товар</u>* ("Маленькі Жінки", 2019).

The original line *"Morals don't sell nowadays"*, which includes a metaphor, is transferred into Ukrainian by the **verbal metaphor** *"Мораль зараз – не ходовий товар"*. From the following verbal metaphor the **conceptual metaphor** MORALS ARE GOODS can be constructed. The Ukrainian translation variant *"Мораль зараз – не ходовий товар"* preserves the original sense of the line and transmits it to the target audience. In other words, the Ukrainian equivalent renders stylistic qualities of the original and, at the same time, makes it sound naturally into Ukrainian, thus, it is supposed to create a similar to the original effect on the target audience. Speaking about other semiotic codes, such as visual and auditory, the translation variant is lip-synchronized and harmonically corresponds to the moving picture and sound effects of the film.

In addition, it is worth to note, that an employment of a conceptual metaphor in audiovisual translation contributes to better rendering of the sense and stylistic specificities of the film scene as well as to producing the correspondent influence on the target audience.

Another important and frequently used translation method is **paraphrasing**, e.g.:

(7) *JO (to the cat)*

*My Beth <u>would like you very much</u>* (Gerwig, 2019, p. 4). – *У моєї Бет <u>ти б не злазив з рук</u>* ("Маленькі Жінки", 2019).

The actual paraphrasing *"У моєї Бет ти б не злазив з рук"* ("Маленькі Жінки", 2019) sounds naturally in the Ukrainian language. What is more, the translation choice under analysis is also predetermined by the audiovisual translation constraints, in this very case, by the length of the line. In order to make lip-synchronization of the speech, the following paraphrasing is necessarry. In addition, the meaning of the line is preserved and it harmonically correlates with the visual code of the film.

Taking into account all the details mentioned above, it is needed to note that the impact the line under analysis produces on the audience, potentially, is similar to the original, though, the actual paraphrasing can be called **domesticated** in a way. The translation choice is well-comprehensible for the Ukrainian audience and maintains the original meaning of the text.

The next example of translation transformation applied by a translator is predetermined by the **foreignization strategy**, because it manages to convey the **pun** (a play of words), or, in other words, the ambiguity that creates a humorous effect in the dialogue between Jo March and Pr. Friedrich:

(8) *FRIEDRICH (O.S.)*

*Good afternoon, Miss March* (Gerwig, 2019, p. 4). – <u>*Добрий вечір, міс Марч*</u> ("Маленькі Жінки", 2019).

*JO (she straightens up)*

*Good afternoon* (Gerwig, 2019 p. 4). – <u>*О, добрий вечір*</u> ("Маленькі Жінки", 2019).

*FRIEDRICH*

*You're on fire* (Gerwig, 2019, p. 4). – <u>*Ви вся горите*</u> ("Маленькі Жінки", 2019).

*JO*

*Thank you* (Gerwig, 2019 p. 4). – <u>*Дякую*</u> ("Маленькі Жінки", 2019).

*FRIEDRICH (suddenly animated)*

*You're on fire!* (Gerwig, 2019, p. 4). – <u>*Ви горите!*</u> ("Маленькі Жінки", 2019).

The misunderstanding provoked by the play of words which appeared when Pr. Friedrich warns Jo, who was literally on fire, and tells her *"You're on fire."* – *"Ви вся горите",* and to which Jo answers *"Thank you"* – *"Дякую",* is fully preserved in Ukrainian translation.

Importantly, the Ukrainian variant transmits successfully the play of words, or pun, to the target audience and, as a result, it apparently produces a similar

effect on the target audience in comparison with the original. In other words, the humour presented in the original dialogue is not modified but, in contrast, it is transcoded into Ukrainian language in such a way, that Ukrainian audience could understand the joke without any modifications. The actual translation choice is predetermined by the similarity and by shared meaning of the phrase "You're on fire!" and "Ви горите!" in English as well as in Ukrainian, because in both languages the phrase can have a connotation, which means "you are very passionate, you are very emotional now". From this line it is also possible to construct a conceptual metaphor EMOTIONS ARE NATURAL PHENOMENA, where "fire" is associated with a strong emotion, and a primary conceptual metaphor PASSION IS HEAT ("Meta Net Metaphor Wiki", n.d.).

Then Pr. Friedrich continues the dialogue, saying:

(9) *FRIEDRICH (laughing)*

*I have the same habit, you see?* (Gerwig, 2019, p. 4). – <u>*Зі мною вічно те саме, ось*</u> ("Маленькі Жінки", 2019).

Here the **paraphrasing** is applied as a means of translation transformation. The actual translation solution is predetermined by the lip-syncronization, i. e. the length of the phrase should correspond to the lip movements of an actor. Another important aspect is visual code, in this case the Ukrainian translation *"Зі мною вічно те саме, ось"* ("Маленькі Жінки", 2019) fits the motion picture, sounds naturally for Ukrainian language, at the same time, rendering the meaning and, potentially, making a similar impression on the target audience to the original.

In the next example, **paraphrasing** is also used as a translation solution, in order to make an answer sound naturally in Ukrainian, thus, modifying the line so that it will accord with the norms of Ukrainian language and conversational style, with regard to lip-synchronization and correspondence to the visual code:

(10) *JO My students need me* (Gerwig, 2019, p. 5). – *Мої учениці прийшли* ("Маленькі Жінки", 2019).

The next fragment under analysis demonstrates a case of translation loss:

*JO (embarrassed, retreating)*

(11) *Well my sister Amy is in Paris, and until she marries someone <u>obscenely</u> <u>wealthy</u>, <u>it's up to me to keep the family afloat</u>. Goodbye* (Gerwig, 2019, p. 5). – *Ну, моя сестра Емі в Парижі і доки вона не вийде заміж за <u>непристойно</u> <u>багатого, я заробляю сім'ї на прожиття</u>* ("Маленькі Жінки", 2019).

In particular, in the original, Jo's speech involves verbal metaphor *"it's up to me to keep the family afloat"* while in Ukrainian version this metaphor is lost – *"я заробляю сім'ї на прожиття"*. Although the meaning of the translated line is preserved, the stylistic features are modified in Ukrainian translation using paraphrasing instead of the original verbal metaphor *"to keep the family afloat"*. Due to such changes in the process of translation, the effect the phrase produces on the target audience is slightly different from that of the original. This translation choice is mainly predetermined by such audiovisual translation constraint as lip-synchronization.

What is more, another reason for the actual translation loss are the norms of the Ukrainian language, where the translation of the verbal metaphor *"it's up to me to keep the family afloat"* – "тримати сім'ю на плаву" is not very common for Ukrainian language. In other words, the translation of the verbal metaphor *"it's up to me to keep the family afloat"* into Ukrainian becomes problematic. Although it is possible to say in Ukrainian "триматися на плаву" meaning "to have enough money to live on, to keep afloat", the phrase "тримати сім'ю на плаву" is not natural enough for Ukrainian conversational style, whereas the phrase *"я заробляю сім'ї на прожиття"* sounds more natural in Ukrainian and renders the sense of the speech. Another reason for adjusting to the metaphor omission is the audiovisual constraints, in particular, lip-synchronization.

Another bright example of translation loss in audiovisual translation of the film "Little Women" (2019) into Ukrainian lays in the translation of the lines from William Shakespeare's play "Twelfth Night":

(12) *INT. NEW YORK THEATRE. EVENING. 1868.*

*OLIVIA*

*...That you do think you are not what you are* (Gerwig, 2019, p. 10). – *Що інша ви, аніж здаєтесь, пані* ("Маленькі Жінки", 2019).

*VIOLA*

*Then think you right, I am not what I am!* (Gerwig, 2019, p. 10). – *Це правда, я не те, чим я здаюсь* ("Маленькі Жінки", 2019).

The fragment from William Shakespeare's play "Twelfth Night", that unfolds on stage in the film, has a play of words in the original *"That you do think you are not what you are. – Then think you right, I am not what I am!"* (Gerwig, 2019, p. 10). This play of words creates a humorous effect (*"you are not what you are – I am not what I am!"*) primarily by the repetition of words, and then by the intonation of the actors who articulate the lines. In Ukrainian translation of this part of the movie, the play of words and the repetition are lost: *"Що інша ви, аніж здаєтесь, пані. – Це правда, я не те, чим я здаюсь."* ("Маленькі Жінки", 2019). What is more, the intonation of the dubbing actors differs significantly while articulating the actual lines from the intonation produced by actors in the original. In particular, in Ukrainian version the dubbing actors' intonation does not create any humorous effect produced in the original. Consequently, the target audience does not see humour in the actual lines, thus, having different understanding and perception of the actual fragment of the film. In this very case significant stylistic properties of the foreign text are lost, as a result, the target audience is not aware of the humour and the play of words of the Shakespeare's play "Twelfth Night" which is demonstrated in the original. To conclude, the fragment of the text under analysis constitutes a translation loss and can be called in a way domesticated, as it lacks of original foreign element of the text.

Another comparison of audiovisual translation of the film "Little Women" (2019) into Ukrainian shows the application of **paraphrasing, antonymic translation,** and **simile** as means of translation transformation:

(13) *LAURIE*

*Not at all; <u>I don't know many people</u>, and felt rather strange at first, you know.* (Gerwig, 2019, p. 14). – *Ні, <u>я тут мало кого знаю</u>, <u>ходив як чужий</u> спочатку* ("Маленькі Жінки", 2019).

(14) *LAURIE*

<u>*I don't know how you do things here yet*</u> *– you see, I've spent most of my life in Europe* (Gerwig, 2019, p. 14). – <u>*Я не знаю, які тут закони,*</u> *я основну частину життя провів у Європі* ("Маленькі Жінки", 2019).

As is seen, Laurie's statement *"felt rather strange at first"* is translated into Ukrainian by means of a **simile** as *"ходив як чужий спочатку"*. As a result, this translation transformation preserves the original meaning of the phrase and makes it sound natural in Ukrainian. What is more, in this case simile allows to adjust the Ukrainian variant to the visual aspect of the movie, as well as to lip-synchronization.

Then, the phrase *"I don't know many people"* is transcoded into Ukrainian as *"я тут мало кого знаю",* by means of **antonymic translation**. In particular, *"I don't know many people"* is translated into Ukrainian as *"мало кого знаю"*. The actual method of translation maintains and transmits the meaning of the phrase and, at the same time, allows the translation variant to accord with the visual images and acoustic properties of the text, particularly, lip-synchronization of the movie. As a result, the influence on the target audience is supposed to be quite close to the original, because it produces no difference in meaning and is similar to the original stylistically. What is more, the translation variant sounds natural for Ukrainian audience.

The next example introduces **periphrasis** as a means of translation transformation, as Laurie's next line *"<u>I don't know how you do things here</u> yet – you see, I've spent most of my life in Europe"* is translated into Ukrainian by means of periphrasis – *"<u>Я не знаю, які тут закони,</u> я основну частину життя*

*провів у Європі."* Here, the original *"how you do things here yet"* is translated into Ukrainian by the word *"закони",* which is a periphrasis of the original phrase.

The actual technique allows to maintain the original sense and, potentially, to produce the similar effect on the target audience. What is more, the periphrasis corresponds to audiovisual translation constraint – lip-synchronization and harmonically fits the non-verbal signs of the movie.

Another example of **antonymic translation** as a translation transformation in audiovisual translation of the film "Little Women" (2019) is:

(15) *JO*

*EUROPE! That's CAPITAL!* (Gerwig, 2019, p. 14). – *У Європі! Це ж епічно!* ("Маленькі Жінки", 2019). *I shouldn't use words like that* (Gerwig. LW: 14). – *Такі слова – поганий тон* ("Маленькі Жінки", 2019).

As is seen, the negative sentence *"I shouldn't use words like that"* (Gerwig. LW: 14) is translated into Ukrainian as affirmative sentence *"Такі слова – поганий тон."* ("Маленькі Жінки", 2019). What is more there is applied a **periphrasis** *"Такі слова – поганий тон."* in Ukrainian instead of the original *"I shouldn't use words like that".* Consequently, the meaning of the original is preserved and the impact on the target audience is, presumably, quite similar to that of the original. As for the other semiotic codes, the actual translation solution is predetermined by the visual, acoustic, auditory and other non-verbal modes of the film, including lip-synchronization.

The next abstract of the dialogue under analysis illustrates the use of **periphrasis** and **antonymic translation** as efficient means of translation transformation:

(16) *FRIEDRICH*

*Oh, I think you're talented, which is why I'm being so blunt* (Gerwig, 2019, p. 22).– *О, і я так гадаю, саме тому я не хочу вам брехати* ("Маленькі Жінки", 2019).

The line *"which is why I'm being so blunt"* is translated into Ukrainian by means of **periphrasis** as *"я не хочу вам брехати",* where the meaning of the word "blunt" is transmitted by the **antonymic translation** *"я не хочу вам брехати"*. As for the first part of the sentence *"Oh I think you're talented"* it is translated into Ukrainian by **omission** of the word "talented" in the translation version – *"О, і я так гадаю"*. In the actual example omission helps to create a natural conversational style for Ukrainian language and to adjust to the audiovisual constraints, such as lip-synchronization, visual code – motion picture, actors' performance and acoustic properties of the film.

The next line demonstrates the use of **concretization** as a translation transformation:

(17) *FRIEDRICH*

*Has no one ever talked to you like this before?* (Gerwig, 2019, p. 23). – <u>*Невже ви ніколи не чули критики?*</u> ("Маленькі Жінки", 2019).

As is seen, original line *"...talked to you like this before"* is rendered into Ukrainian by the word *"критика"*. With the help of **concretization** the original sense of the text is preserved in translation and thus the impact on the audience is similar to the original version.

The following example demonstrates how verbal metaphor in the original is transmitted into target language:

(18) *JO*

*And who made you <u>High Priest</u> of what's good and what's bad?* (Gerwig, 2019, p. 23). – *А хто вам дав право <u>судити, що хороше, а що погане?</u>* ("Маленькі Жінки", 2019).

The verbal metaphor *"who made you High Priest"* in the original line is transformed in Ukrainian translation by means of **periphrasis** *"судити, що хороше, а що погане"*. From the semantic perspective, the translation maintains the meaning, bu stylistically the significant change is made. The original line containing a metaphor *"And who made you High Priest of what's good and what's*

*bad?''* (Gerwig, 2019, p. 23) is more emphatic in comparison with the Ukrainian translation *"А хто вам дав право судити, що хороше, а що погане?''* ("Маленькі Жінки", 2019)*,* that is why, the impact on the target audience produced by the translation differs from that of the original, in particular, it produces a slighter effect on the target audience. Speaking about the non-verbal aspects of the actual fragment of the movie, the Ukrainian translation fits the visual images and sounds of the movie. What is more, the translation under analysis is lip-synchronized.

Another important aspect of the actual fragment is the actor's intonation. As is seen from the line, the dialogue from which the speech is drawn is very intense and emotional, as Jo, the protagonist, is very angry with the Pr. Friedrich because he says he does not like her writing. That is why, the prosodic level is indispensable to take into consideration while making the audiovisual translation of the movie. Particularly, the dubbing actors need to render Jo's intonation from the original in order to fully convey the sense of the scene with all its imlications to the target audience. Having compared Ukrainian translation with the original, it is worth to note, that with regard to intonation Ukrainian version corresponds to the original and, thus, conveys the scene accurately managing to transfer the emotional state of the character to the target audience.

The next fragment, which, in fact, is the continuation of the same dialogue illustrates the strategy of **literal translation,** according to I. V. Korunets:

(19) *JO*

*My reaction indicates that you are <u>a pompous blowhard.</u> Shakespeare wrote for the masses* (Gerwig, 2019, p. 23). *– З моєї реакції ясно те, що ви – <u>помпезний бовдур.</u> Шекспір писав для широких мас* ("Маленькі Жінки", 2019).

In the actual example a translator adjusts to the preserving of the phonetic level of the original phrase applying the tactics of **literal translation** where the form of the word and meaning almost completely coincides, as in the case of the word *"pompous"* which is translated in Ukrainian as *"помпезний",* whereas the

word *"blowhard"* is translated into Ukrainian as *"бовдур"* so that it has alliteration of the sounds between original and translation variants and, what is more, the meaning of both words coincides. Taking into account the maintanence of the form of the word combination in the translation, it is assumed that **foreignization strategy** is applied in the actual case.

Further example is the original lines from the book which are rendered into a movie script and then by means of audiovisual translation into Ukrainian dubbing version of the film. Taking into account these specificities of a multimodal text this paper assumes that while translating the fragment of the original novel "Little Women", which is maintained in the movie script, it is relevant to apply strategies and tactics of literary translation in audiovisual translation of the movie. In particular, the strategies of **literary artistic translation**, according to I. V. Korunets, are concerned:

(20) *JO*

*You could be a proper actress on the boards*! (Gerwig, 2019, p. 26). – <u>*Або стати актрисою і сяяти на підмостках*</u> ("Маленькі Жінки", 2019).

(21) *BETH (cuddling up to Jo)*

*That's what you want too, isn't it Jo? To be a famous writer?* (Gerwig, 2019, p. 26). – *Джо, але ж це і твоя мрія, <u>лаври письменниці?</u>* ("Маленькі Жінки", 2019).

The abstract from the movie and the novel "Little Women" is translated into Ukrainian by means of such translation transformations as **addition:** *"You could be a proper actress <u>on the boards!</u>"* (Gerwig, 2019, p. 26) – *"Або стати актрисою <u>і сяяти на підмостках.</u>"* ("Маленькі Жінки", 2019), **paraphrasing:** *"That's what you want too, isn't it Jo? To be a <u>famous writer?</u>"* (Gerwig, 2019, p. 26) – *"Джо, але ж це і твоя мрія, <u>лаври письменниці?</u>"* ("Маленькі Жінки", 2019). In particular, the Ukrainian translation uses **synecdoche** as means of translation transformations: *"To be a famous writer?"* – *"..лаври письменниці?"*

The next fragment under analysis is the speech of the woman who helps the March family with the household, Hannah. The speech of this character differs from that of other characters by simplicity and sometimes even by mistakes. In other words, Hannah speaks not a literary English like other characters but rather, in a way, ungrammatical conversational English of that times. What is more, this particular style of speaking is also characterized by the specific intonation accordingly. The specificity of Hannah's speech is marked in the script correspondingly:

(22) *HANNAH*

*Goodness only knows. Some <u>poor creature</u> came <u>a-beggin'</u>, and your <u>ma</u> went straight off to see what was needed* (Gerwig, 2019, p. 28). – *А хто її знає. Якась <u>бідачка</u> прийшла <u>жебрати</u> і ваша <u>мамця</u> одразу ж нею заопікувалась*

("Маленькі Жінки", 2019).

In comparison with the original Ukrainian translation of Hannah's speech corresponds to the original stylistically as well as semantically. What is more, the non-verbal aspects of the movie are also preserved and transmitted into Ukrainian similarly to the original. In particular, *"Some poor creature"* is translated into Ukrainian as *"Якась бідачка",* these lexical units render the meaning of the phrase and at the same time maintain the negative connotation which has the word "бідачка". The same connotative meaning is rendered by the intonation of an actor and this aspect is also transmitted into Ukrainian by the dubbing actor. Then *"came <u>a-beggin'</u>"* is translated into Ukrainian as "прийшла жебрати" and it conveys the denotative and connotative meanings of lexical units as well as prosodic properties of the speech. As a result, it is possible to suggest that translation variant of the abstract makes the similar to the original influence on the target audience. What is more, the Ukrainian translation chooses the words such as "бідачка", "жебрати", "мамця" in order to convey the simplicity of Hannah's speech and manages to meet this aim.

The next example shows how non-verbal codes, especially visual, can predetermine the translation choice of a translator of a multimodal text:

(23) *JO*

*I wish she could help other people <u>at a time convenient to us</u>* (Gerwig, 2019, p. 28).

*– Шкода, що вона опікується іншими, <u>коли ми голодні</u>* (“Маленькі Жінки”, 2019).

As is seen, *“at a time convenient to us”* is translated into Ukrainian as *“коли ми голодні”*, this lexical choice is determined by the visual picture of the movie, because at the moment of actual speaking of the phrase all the sisters are sitting at the table and waiting impatiently for the Christmas breakfast. What is more, the picture shows that the girls are really hungry at that moment. That is why, a translator decides to parahrase the original line and describe the visual image using the words *“коли ми голодні”*. As a result, the target audience gets more specific information and thus better understands the movie scene, because besides the verbal code the phrase *“коли ми голодні”* is underpinned by the visual images of the movie. In addition, the actual translation slolution is also determined by the lips-synchronization which is an important constraint of audiovisual translation.

In the next line the English word combination is translated into Ukrainian by the correspondent to word combination typical for Ukrainian language. What is more, it is a part of a comparison:

(24) *JO*

*I could <u>eat a horse</u>* (Gerwig, 2019, p. 28). – *Я ладна <u>з'їсти слона</u>* (“Маленькі Жінки”, 2019).

Consequently, the actual translation solution makes the translated version sound natural for Ukrainian language and, at the same time, it preserves the original meaning and stylistic properties of the phrase. Thus, the impact the phrase makes on the target audience is, potentially, quite similar to the original. What is more, the following translation variant suits the visual, acoustic and kinetic modes of the movie scene.

**Metaphor** is an effective means of translation transformation of the following abstracts:

(25) *JO (rueful)*

*Amy has always had a talent for getting out of the hard parts of life* (Gerwig, 2019, p. 48). – *Емі завжди щастило <u>виходити сухою з усіх неприємностей</u>* ("Маленькі Жінки", 2019).

The Ukrainian translation of the line is made by means of **paraphrasing** *"Amy has always had a talent"* – *"Емі завжди щастило"* and a **verbal metaphor** *"виходити сухою з усіх неприємностей"*. The actual translation solutions helps to render the sense of the text, both denotative and connotative meaning, in particular the emotional component of the original phrase as Jo shows her irritation while saying that. That is why, the metaphor and paraphrasing allows to render to the target audience all the implications and emotions of the character. What is more, the Ukrainian variant complies with the visual properties of the movies scene as well as other non-verbal features, and with the lips-synchronization.

Further, Marmee asks Jo not to give way to her anger and to forgive her sister:

(26) *MARMEE*

*<u>Don't let the sun go down on your anger</u>. Forgive her. Help each other, and you <u>begin again tomorrow</u>* (Gerwig, 2019, p. 53). – *<u>Нехай сонце не заходит в гніві</u>. Пробач їй. Допоможіть одна одній. А завтра <u>сядеш за новий роман</u>* ("Маленькі Жінки", 2019).

As is seen, the verbal metaphor *"Don't let the sun go down on your anger"* (Gerwig, 2019, p. 53) is completely preserved in Ukrainian translation and is transmitted as *"Нехай сонце не заходить в гніві"* ("Маленькі Жінки", 2019) thus, rendering the meaning as well as stylistic properties of the original text to the target audiene.

What is more, from the verbal metaphor *"Don't let the sun go down on your anger"* is possible to construct a conceptual metaphor EMOTIONS ARE NATURAL PHENOMENA. As is known, conceptual metaphors influence and reflect a collective perception and attitude of one nation and culture of a notion or phenomenon (Lakoff, 2008). Consequently, the maintenance and rendering of the conceptual metaphor EMOTIONS ARE NATURAL PHENOMENA represented by the verbal metaphor *"Don't let the sun go down on your anger"* into the target language and culture means that the influence the translation produces on the target audience, apparently, is quite close to the original. Moreover, it means that the audience of the source language shares some cultural elements with the target audience as is evident from the equivalent translation of the metaphor.

The Ukrainian translation of the next fragment under analysis uses **periphrasis** as means of translation transformations:

(27) *JO*

<u>*She reminds me to be good*</u> *so Father will be proud of me when he returns* (Gerwig, 2019, p. 15). – <u>*Вона мене виховує,*</u> *щоб тато пишався мною, коли повернеться* ("Маленькі Жінки", 2019).

Here the original line *"She reminds me to be good"* is translated into Ukrainian by means of periphrasis as *"Вона мене виховує"*. As a result, the translation renders the meaning of the line and, presumably, makes the similar impact on the target audience in comparison with the original. In addition, the translation variant corresponds to the visual, acoustic, and other non-verbal codes of the movie scene.

The following fragment under alanysis shows how the rhythm and rhyming of the speech are transmitted into target language by means of **paraphrasing** and transformations in grammatical structure of the sentences:

(28) *LAURIE (whispering to Jo)*

*I know something you don't know* (Gerwig, 2019, p. 70). – <u>*У мене є один секрет*</u> ("Маленькі Жінки", 2019).

(29) *LAURIE (devilish)*

*Has Meg perhaps mislaid a glove?* (Gerwig, 2019, p. 70). – <u>*Чи зникла рукавичка в Мег?*</u> ("Маленькі Жінки", 2019).

As is seen, Laurie's line *"I know something you don't know"* is translated into Ukrainian as *"У мене є один секрет"*. The actual translation is made by **paraphrasing**, and, what is more, it applies the method of **antonymic translation**, because the negative sentece in the original becomes affirmative sentence in Ukrainian translation, at the same time, preserving its meaning.

The next line *"Has Meg perhaps mislaid a glove?"* is rhymed with the previous, in particular, the words *"know"* – *"glove"*. The same rhyming is preserved in Ukrainian translation *"секрет"* – *"Мег"*. The preserving of the rhyme in the translation, potentially, helps to produce the effect on the target audience close to the original. What is more, the sense of the dialogue is transmitted accurately into Ukrainian, and, at the same time, the translation variant harmonically corresponds to the imagery of the film.

Then, the dialogue between Jo and Laurie continues and Laurie's answer is translated into Ukrainian by means of **addition:**

(30) *LAURIE*

*So would I!* (Gerwig, 2019, p. 71). – <u>*Мені теж цікаво, ким буде цей зухвалець!*</u> ("Маленькі Жінки", 2019).

The application of addition in this case helps to explain to the target audience the meaning of the phrase. On the other hand, such specification can be made through **concretization**. As a result, it is supposed that the Ukrainian variant of the line produces quite a similar effect on the target audience, as it preserves the original sense, suits to the visual code of the film, and, importantly, the dubbing

actors' performance contributes greatly to the rendering of the characters' emotions similarly to the original.

The next fragment under analysis is a poem which Jo reads to Beth when they are sitting by the sea. While reading the poem they are remembering their happy childhood because a poem reminds them of that. At the same moment the pictures of their childhood are shown on the screen:

(31) *JO*

*We could never have loved the earth so well if we had had no childhood in it, if it were not the earth where the same flowers come up again every spring that we used to gather with our tiny fingers* (Gerwig, 2019, p. 71) – *Ніколи б не любили ми землю, якби на ній не минуло наше дитинство, якби не квітнули щовесни ті самі квіти, що їх ми збирали, колись крихітними пальчиками* ("Маленькі Жінки", 2019).

The Ukrainian audiovisual translation renders the meaning and imagery of the poem quite accurately. What is more, it preserves stylistic characteristics of the poem, for instance, the **parallel constructions** presented in the original are transmitted into Ukrainian as well: *"...if we had had no childhood in it, if it were not the earth where the same flowers come up again every spring"* (Gerwig, 2019, p. 71) – *"якби на ній не минуло наше дитинство, якби не квітнули щовесни ті самі квіти."* ("Маленькі Жінки", 2019). Consequently, it is assumed that the Ukrainian translation produces a similar impact on the target audience, as it renders the meaning of the poem and conveys the imagery of the poem quite exactly. What is more, the translation harmonically corresponds to the visual code of the film as well as to other non-verbal codes.

picture 3.2.

The audiovisual translation of the next abstract shows how stylistic specificities are conveyed into target language, in particular:

(32) *FATHER*

*Dear Sister, you are too kind* (Gerwig, 2019, p. 94). – <u>*Моя дорога сестро, яка ж ти делікатна*</u> ("Маленькі Жінки", 2019).

The actual abstract is drawn from the dialogue between Meg, the girls' father and his sister aunt March on Meg's wedding day when she and a tutor Mr. Brook are getting married. Aunt March is telling Meg that by marrying poor Mr. Brook she is making the same mistake as once did her mother by marrying Meg's father. The father listens to this and answers his sister **ironically** – *"Dear Sister, you are too kind"* (Gerwig, 2019, p. 94). The Ukrainian translation maintains the **irony** correspondingly – *"Моя дорога сестро, яка ж ти делікатна"* ("Маленькі Жінки", 2019) in such a way producing the similar humorous effect on the target audience as well as the original does.

Further, another conversation on the same topic occurs between Aunt March and Meg:

(33) *AUNT MARCH (back at Meg)*

*You'll be sorry when you've tried love in a cottage and found it a failure!* (Gerwig, 2019, p. 94). – *Шкода тобі буде, коли поживеш у курені і побачиш, що це не рай* ("Маленькі Жінки", 2019).

*MEG (smiling sweetly)*

*It can't be worse than some people find in big houses* (Gerwig, 2019, p. 94). – *Так само як і великі будинки у деяких людей* ("Маленькі Жінки", 2019).

*AUNT MARCH*

*I understood your meaning, my dear* (Gerwig, 2019, p. 94). – *О, я розумію до чого ти хилиш, місіс* ("Маленькі Жінки", 2019).

To start with, Aunt March's phrase *"You'll be sorry when you've tried love in a cottage and found it a failure!"* (Gerwig, 2019, p. 94) consists of a **saying** and a **verbal metaphor** *"love in a cottage"* that is preserved in Ukrainian translation and is rendered as *"Шкода тобі буде, коли поживеш у курені і побачиш, що це не рай"* ("Маленькі Жінки", 2019). In particular, the last part of the sentence *"and found it a failure"* is translated into Ukrainian by means of **antonymic translation** *"..і побачиш, що це не рай"*, moreover, there is used another **verbal metaphor** in Ukrainian variant – "Що це – не рай" which is not presented in the original. The rendering and preserving of the original metaphor "love in a cottage" into Ukrainian, potentially, helps to produce the similar effect on the target audience by rendering the meaning of the phrase and by conveying the stylistic specificities of the text as well as the imagery. What is more, the Ukrainian audiovisual translation corresponds to the visual code of the film.

Meg continues the conversation answering to Aunt March *"It can't be worse than some people find in big houses"* which is translated as *"Так само як і великі будинки у деяких людей"* by **antonymic translation**. What is more, there is the same metaphor "love in a cottage" which is conveyed into Ukrainian translation.

The next replique by Aunt March *"I understood your meaning, my dear"* is accurately rendered into Ukrainian as *"О, я розумію до чого ти хилиш, місіс"*. In particular, the Ukrainian variant has the word *"місіс"* instead of original *"my*

*dear"*. This translation is made by means of **substitution** and **concretization**, because the phrase *"my dear"* is substituted in Ukrainian by the word *"місіс"* that carries an additional meaning – a married woman.

To sum up, all the translation transformations applied in the audiovisual translation of the abstract under analysis achieve the rendering of the sense of the original dialogue, its stylitic features, and help to produce humorous effect on the target audience similarly to the original.

## Conclusions to Chapter Three

To sum up, the analysis of strategies and tactics of audiovisual translation of the American period drama "Little Women" (2019) into Ukrainian shows that the predominant strategy applied in the course of audiovisual translation of the film is foreignization. Although the audiovisual translation includes some features of domestication, the Ukrainian film version manages to render the main characteristics of the multimodal text as much as possible avoiding unnecessary domestication.

Application of stylistic analysis demonstrates that stylistic means constitute an important part of translation transformations employed in the audiovisual translation of the film into Ukrainian. In particular, verbal and conceptual metaphors, personification, rhetorical questions, epithets, simile, and periphrasis are the main stylistic means that are used as translation transformations of the audiovisual translation.

The application of such a vast number of tropes and stylistic devices in audiovisual translation helps to render the original stylistic properties of the multimodal text, to convey the correspondent imagery, and to produce, potentially, a similar to the original impact on the target audience.

Particularly, the use of stylistic means helps to evoke certain emotions in the target audience. Conceptual metaphors, realized in various verbal and non-verbal means, produce a special effect on the film perception by the target audience.

It is also worth noting that the strategies and tactics of audiovisual translation of the film "Little Women" (2019) into Ukrainian are predetermined by non-verbal codes of the multimodal text, mainly by visual and auditory, as well as lip-synchronization technique. That is why, the Ukrainian audiovisual translation corresponds to the non-verbal codes of the film and renders the meaning and stylistic properties of the text.

## GENERAL CONCLUSIONS

The present study reveals and analyses strategies and tactics of audiovisual translation of the animated musical film "Frozen 2" (2019) and period drama "Little Women" (2019). In order to achieve this goal, the paper makes insights into the theoretical framework of audiovisual translation studies. Outline of the theoretical framework shows that although audiovisual translation is a relatively new field of translation studies, nowadays this area becomes popular and gains

more and more ground in academic circles. High popularity of the field is also underpinned by current developments in technology and growing necessity of multimodal texts' distribution throughout the world.

Complexity of audiovisual translation presents a special interest for the research in the field of translation studies. The object of audiovisual translation is a multimodal text which means that this type of texts appeals to several sensory systems of the audience. Moreover, different codes that constitute a multimodal text act simultaneously in meaning making. Key issues that require further investigation in the field are as follows: to determine the character of interaction of different codes constituting a multimodal text, in particular, how these codes influence one another and what impact it produces on target audience.

The paper analysed main aspects of theory of translation essential for the analysis of strategies and tactics of audiovisual translation of the films "Frozen 2" and "Little Women". In particular, the study shows that definitions of the terms "translation strategy" and "tactics of translation" are quite ambiguous. Nevertheless, it is possible to single out two main strategies employed in translating the empirical material, namely domestication and foreignization.

Generally, determination and analysis of strategies and tactics of the animated film "Frozen 2" and period drama "Little Women" audiovisual translation showed that the main strategies of audiovisual translation are domestication, foreignization, and literary translation. Moreover, the paper studied and analysed types of translation transformations applied to the audiovisual translation of the films under analysis. Consequently, (multimodal) stylistic analysis showed that stylistic means constitute powerful tools of translation transformations, in particular, metaphor, personification, epithets, rhetorical questions, etc.

In addition, application of cognitive poetic analysis revealed that conceptual metaphors actualized in the films' "Frozen 2" and "Little Women" Ukrainian audiovisual translation by a number of stylistic means, as well as visual and

auditory forms foster creation of multimodal imagery and make strong impact on the target audience. Another common translation transformation employed in the films' audiovisual translation into Ukrainian are the following: antonymic translation, addition, omission, substitution, and paraphrasing. Having compared a potential influence on the target audience produced by the translated version with the original, it is possible to assume that the impact made by the Ukrainian audiovisual translation is close to the original.

What is more, the analysis of strategies and tactics of the films "Frozen 2" and "Little Women" audiovisual translation showed that the choice of translation strategies and translation transformations is predetermined by such audiovisual constraints as lip-synchornization and non-verbal codes of the multimodal texts.

## РЕЗЮМЕ

У магістерській роботі окреслюються теоретичні засади дослідження англомовного кінематографічного дискурсу на матеріалі українського перекладу мультфільму "Frozen 2" (2019) та історичної драми "Little Women" (2019) у світлі аудіовізуального перекладу.

У теоретичній частині дослідження розглядається поняття аудіовізуального перекладу, його мультимодальна природа, а також типи аудіовізуального перекладу. Особливу увагу сфокусовано на дублюванні, оскільки у кваліфікаційній роботі визначаються стратегії і тактики саме цього виду аудіовізуального перекладу.

Окрім цього, у теоретичній частині роботи розкривається поняття стратегії перекладу. Не зважаючи на те, що визначення терміну "стратегія перекладу" не є однозначним та має багато інтерпретацій, вчені виділяють такі основні стратегії перекладу, а саме: доместикація та форенізація. До того ж, розглядаються типи перекладацьких трансформацій. У роботі описуються методи аналізу застосовані у дослідженні.

У практичній частині магістерської роботи встановлюються стратегії і тактики аудіовізуального перекладу кінематографічного дискурсу на матеріалі мультфільму "Frozen 2" та історичної драми "Little Women". Цей аналіз було проведено методом порівняння лінгвістичного коду мови перекладу з лінгвістичним кодом мови джерела, водночас, враховуючи невербальні коди фільму, такі як візуальний, акустичний тощо та їх вплив на лінгвістичний код. Варто зазначити, що, як показало дослідження, невербальні коди зумовлюють вибір тих чи інших стратегій перекладу та перекладацьких трансформацій.

Беручи до уваги стилістичні особливості мультимодальних текстів, що аналізуються, під час виявлення стратегій і тактик аудіовізуального перекладу мультфільму "Frozen 2" та історичної драми "Little Women", було застосовано лінгвостилістичний аналіз. Результати останнього показують, що стилістичні засоби є ефективними інструментами перекладацьких трансформацій.

Когнітивно-поетологічний аналіз застосовано для реконструкції концептуальних метафор, що реалізуються у фільмах у низці стилістичних засобів і невербальних візуальних та/або авдіальних форм.

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