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**PECULIARITIES OF ENGLISH CINEMATIC TEXT TRANSLATION**

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## АНОТАЦІЯ

Дипломна робота складається з 90 сторінок, містить 2 розділи, 7 таблиць, 1 діаграму та 93 посилання.

Метою даної дипломної роботи є дослідження поняття «кінотекст», його категорій та елементів. Вважаючи всі види кінопродукції кінотекстами, об'єднаних загальним поняттям «фільм», кінопереклад розглядається як вид аудіовізуального перекладу. Крім того, робота спрямована на комплексне дослідження англо-українського перекладу кінотексту з точки зору адаптації до цільового глядача у межах локалізації, прагматики та перекладацьких трансформацій. Об'єктом дослідження є англійські кінематографічні тексти та їхні українські переклади. Предметом дослідження є стратегії, способи та трансформації перекладу англійських кінотекстів українською мовою.

Матеріалом дослідження слугували четвертий, п'ятий та шостий сезон англійського серіалу «Корона». Для аналізу було взято 69 реплік персонажів.

Наукова новизна роботи полягає в тому, що вона є спробою комплексного дослідження особливостей перекладу кінематографічного тексту. У дослідженні виявлено широкий спектр культурних референцій та лінгвістичних тонкощів, які потребують адекватного перекладу українською мовою; визначено стратегії та прийоми адаптації кінотексту до цільової аудиторії; проаналізовано трансформації, які застосовуються для точної та змістовної передачі реплік персонажів цільовою мовою.

**Ключові слова:** кінотекст, кінопереклад, локалізація, доместикація, форенізація, прагматична адаптація, перекладацькі трансформації.

## ABSTRACT

The thesis consists of 90 pages, has 2 chapters, 7 tables, 1 diagram and 93 references.

The objective of this thesis is to examine the concept of “cinematic text”, its categories, and elements. Considering all types of cinematic products as cinematic texts, united by the general term “film”, film translation is regarded as a type of audiovisual translation. Additionally, the work aims to conduct a comprehensive study of the English-Ukrainian translation of cinematic texts in relation to adaptation to the target audience in terms of localization, pragmatics and translation transformations. The object of this study is the English cinematic texts and their Ukrainian translations. The subject of the study is the strategies, methods and transformations of English cinematic texts translation into Ukrainian.

The research material consists of the fourth, fifth and sixth seasons of the British TV series *The Crown*. The analysis is based on 69 lines of characters.

The scientific novelty of the work lies in the fact that it represents an attempt to comprehensively study the peculiarities of the English cinematic text translation. The study uncovers a wide range of cultural references and linguistic subtleties that require adequate translation into Ukrainian; the strategies and techniques for adapting a cinematic text to the target audience are revealed; the transformations employed to accurately and meaningfully convey character lines in the target language are analyzed.

**Keywords:** film text, film translation, localisation, domestication, foreignization, pragmatic adaptation, translation transformations.

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## INTRODUCTION

**Problem statement.** The global impact of the film industry has transformed it into a powerful tool for cultural expression and intercultural communication. Cinematic works, as a folk heritage, possess the unique ability to transcend geographical boundaries and connect with various audiences worldwide. A film is frequently considered to be a mirror of society, reflecting its history, values, traditions or experience.

However, the evolution of cinematography and access to a wide range of film genres has resulted in the demand for adequate translation to ensure that the richness and authenticity of the cultural and linguistic subtleties inherent in the original works are faithfully conveyed. Translation studies have already laid the foundations concerning the peculiarities of cinematic text translation, notably the strategies and approaches are described and analyzed in the works of many foreign scholars, namely Z. Bai, R. Banos Pinero, J. Diaz-Cintas, G. Anderman, E. Nida, H. Vermeer, A. Remael, A. Szarkowska, L. Venuti, F. Wang, W. Yang [50; 51; 60; 70; 73; 74; 78-79; 82-84; 85; 86].

While the significance of translation of the cinematic texts is widely acknowledged, the existing theoretical foundations within translation studies among domestic scholars often fail to provide a comprehensive and context-specific guide for practitioners and scholars in the field of film translation. Although there is an attempt to systematize certain aspects of film adaptation by representatives of the Kharkiv school of translation, particularly T. Lukyanova [27]. The examination of the cinematic text as an object of translation can be observed in the works of T. Kropinova [24] and A. Gudmanian [10], while the accurate rendering to the target audience is emphasized by N. Holubenko, V. Demetska, T. Zhuravel [8; 11; 14]. It

is the lack of a theoretical framework that explains the interest in exploring such a promising field as film translation.

**The relevance of the topic** is determined by the dynamic evolution of cinema in the modern world, especially in the context of global film production. The universal access to cinematographic works makes the translation of English cinematic texts a crucial component for the effective perception of the original

The **purpose** of the study is to examine and analyze the peculiarities of cinematic text translation in order to provide insights into how translation strategies and transformations can faithfully reproduce the unique characteristics of the content while preserving the original message of the author as well as the cultural integrity of the original content for Ukrainian viewers.

According to the purpose of the study, the following **objectives** are set:

- to study the concept of cinematic text translation and its components;
- to examine film translation as a type of audiovisual translation;
- to investigate the types of translation of the cinematic text;
- to explore strategies for adapting source cinematic texts into the target language by applying translation methods;
- to research the pragmatic adaptation of the rendition of culturally specific lexical units in the Ukrainian translation of the English cinematic text.
- to analyze the translation of the English cinematic text into Ukrainian focusing on the use of translation transformations.

**The object** of the research is English cinematic texts and their Ukrainian translations.

**The subject** of the study is the strategies, methods and transformations of English cinematic texts translation into Ukrainian.

The research **material** comprises the fourth, fifth, and sixth seasons of the British TV series *The Crown*. 69 lines of characters have been identified for the analysis.

To carry out the tasks assigned, the following research **methods** have been used: synthesis, generalization and systematization of presented materials, comparative analysis, and quantitative method to identify strategies and transformations employed in the translation of the source cinematic text.

**The theoretical value** of the study lies in its interdisciplinary nature. Based on findings from fields of film studies, cultural studies and translation theory, the research seeks to explore the translation of cinematic texts in more depth. This crossdisciplinary approach contributes to the theoretical framework, providing a better comprehension of the complex aspects of cinematic text translation.

**The practical significance of the study** lies in the thorough investigation of strategies and methods of translating English cinematic text into Ukrainian and the need to apply translation transformations to obtain an adequate translation, considering cultural and linguistic differences. The results and conclusions can be used for further research in the field of adaptation and translation of cinematic texts.

**The scientific novelty of the work** lies in the fact that it represents an attempt to comprehensively study the peculiarities of the English cinematic text translation. The study uncovers a wide range of cultural references and linguistic subtleties that require adequate translation into Ukrainian; the strategies and techniques for adapting a cinematic text to the target audience are revealed; the transformations employed to accurately and meaningfully convey character lines in the target language are analyzed.

**The structure** and volume of the study are determined by its aim and objectives. The work consists of an introduction, two chapters, conclusions and a list of references.

The introduction states the problem of the research, proves the relevance of the topic, defines the purpose and tasks of the work, outlines the object and subject

of study, presents the research material, describes the methods applied, reveals the scientific novelty of the work, its theoretical and practical value.

The first chapter examines the notion “cinematic text” as an object of translation, its categories and elements. Film translation is regarded as a type of audiovisual translation, since all types of cinematic products are treated as cinematic texts under the umbrella term “film”. The study explores the concept and types of translation transformations that contribute to the integral and accurate rendering of the source text into the target language.

The second chapter is devoted to the phenomenon of film localization and examines two opposing strategies, namely domestication and foreignization, implemented through translation methods. It deals with the pragmatic adaptation of the cinematic text, in particular the adaptation of cultural references and idiomatic expressions. The analysis of character lines is observed through the strategies, methods, and transformations applied in the process of translation of English cinematic texts into Ukrainian.

The conclusions summarize the results of the research.

The master thesis consists of 90 pages, including 75 pages of the main text and the reference list of 93 items.

## **CHAPTER 1 THEORETICAL FOUNDATIONS OF CINEMATIC TEXT TRANSLATION**

### **1.1. Cinematic text as the object of translation**

The inception of cinematography has significantly expanded the boundaries of socio-cultural exchange. In the era of silent films, the role of translation was virtually non-existent, as cinema itself was a mediator in intercultural communication. The foreign audience could easily recognize cultural markers just by the appearance of the characters or based on background knowledge about the country where the film was produced. However, as cinematography advanced and sound movies emerged, the translation of such films into foreign languages became relevant. Since cinema has been commercialized, the need arose to bring it to an increasing number of viewers [80, p. 349]. This underscores the value of adequate translation as a key factor in a film's success.

This multifaceted field requires a deep comprehension of such basic concepts as “film”, “cinematic text”, “cinematic discourse” and “cinematic dialogue” to lay the foundation for further study.

A film is a work of cinematic art created by a particular culture that expresses the traditions, beliefs, values and attitudes of a specific culture. It is composed of a sequence of events, each of which defines the character's choices, reveals their temperament, behaviour in certain situations, and their views on the life

circumstances. This polysemiotic phenomenon is able to carry meaning through images, words and music. Technically, a film is a sequence of photographic images (shots) connected by a storyline and accompanied by a soundtrack [36, p. 277].

In the world of cinema, the concept of genre is defined as a key factor in classifying and understanding films. They are categorized according to stylistic and thematic attributes, as well as form, content, similarity of plot elements and aesthetic approach [27, p. 310]. Film genres define common features that help viewers to choose a movie that matches their preferences.

There is still no consensus among scholars on a single classification into which all films can be divided. Most cinematographic works created in the last few decades often contain genre mixes, applying the rules of genre theory to produce new, unique and distinctive stories. The Yale University's film studies department conducted a research that identified more than 40 genres, styles, categories and series of films in their research catalog. The main ones are as follows: animated films, historical films, biographical films, silent movies, documentaries, action, comedy, horror, science fiction, western, romance, thriller, fantasy, sports, drama, adventure, detective and musical [64].

According to their length, films are categorized into short films (less than 35 minutes), mid-length films (up to 1 hour), feature films (from 1 to 2 hours) and series (characterized by episodes) [3, pp. 14-15].

Along with the mass media, cinema performs entertainment, informational and educational functions [45, p. 88]. Other researchers also highlight the preservation function, which finds its reflection in documentary films and fiction films, the self-cognitive function, which is expressed in an exploration of human psychology and manifestations of human life [3, p. 17; 28, p. 11].

Considering a film as an object of linguistic research it can be interpreted as a cinematic text. Translators continue to study cinematic text translation within the

paradigm of linguistics, translation studies and as a means of intercultural communication.

From a linguistic perspective, cinematic text translation involves choices related to vocabulary, syntax, and linguistic style to ensure that dialogues and scripts flow naturally in the target language. Additionally, the adaptation of cultural references, idiomatic expressions, and wordplay add layers of complexity to the process.

Translation studies provide valuable frameworks and insight into the techniques employed by translators to preserve the accuracy of the original while making it accessible to diverse audiences. These theories guide translators in navigating the fine balance between source text faithfulness and target viewers' comprehension.

Moreover, cinematic text translation serves as a powerful tool for intercultural communication, promoting cross-cultural understanding and appreciation. It allows viewers from different countries to connect with the stories, characters, and messages portrayed on screen [80, p. 350].

One definition of cinematic text is “a polycode phenomenon, the specificity of which lies in the fact that it is based on constantly interacting and genetically heterogeneous (verbal and non-verbal), but semantically related components” [42, p. 77]. As explained by the Oxford Dictionary of Film Studies, the cinematic text is “the internal structure and organization of any one film; or simply a film wherever it is conceptualized as a system of meanings” [66, p. 179]. Referring to the views of Tetiana Lukyanova, a cinematic text is a coherent, integral and complete message expressed through verbal and non-verbal signs that are structured according to the collective author's intention via cinematic codes, and which is recorded on a material medium for reproduction on the screen and audiovisual perception by the audience. It reflects facts, events of the real/ unreal world, characters of people, assessment of

situations and conditions, i.e. it expresses the conceptual image of the subject's world [30, p. 184]. Cinematic text is characterized by universal textual categories:

1. Coherence involves the semantic connection and integrity of all components, which lies in the logical and semantic interdependence of the components of the cinematic text. This means that film elements such as script, visual effects, character lines, and sound effects should be integrated into a single coherent context [32, p. 12].

Coherence is also related to the segmentation of the cinematic text into episodes that are characterized by formal or semantic autonomy and can thus be shown separately. The autonomy of episodic content is relative, as it implies reliance on the content of the film as a whole. If an episode is displayed separately, it is almost always followed by a reference to the source of the cinematic text and an indication of the reason for the quotation [13, p. 173].

2. Modality suggests the connection between the relation of the content of the reality statement, i.e., the attitude of the viewer towards the content of the statement. In the material modality, the viewer interacts with moving images on screens and sound from loudspeakers, for example, in cinemas. This provides a simultaneous audiovisual experience in the sensory modality. In the production process, however, this audiovisual experience is not necessarily simultaneous but is a complex combination of two different types of recording technologies: cameras and microphones [63, pp. 30-31].

The cinematic text is the product of the collective author's subjective perception of reality, which reveals itself at all stages of the selection of linguistic and other material, beginning with the choice of the theme and issues for the future film [13, p. 173].

3. Systematicity is a category that indicates the occurrence of certain elements and units of the text between which connections exist. All the aspects of a cinematic text, both verbal and non-verbal, help to create a coherent story and evoke

certain emotions in the viewer. Each aspect of a film text, including the script, visual content, soundtrack, performance, special effects, and other elements, interacts with each other to form an internal system that has logic and structure. This allows us to consider the cinematic text as an organic unity, in which each component plays an important role in shaping the overall semantic context and impression after watching a movie [1].

4. Locality can be an autonomous category of a cinematic text and manifests itself in the reproduction of a specific place of action in the shot, as well as in the sense of spatial atmosphere conveyed through visual and sound means. For instance, landscape scenes, architectural elements, or even the use of a particular soundtrack can be perceived by the viewer as locative elements that define the spatial context of events.

Most frequently, however, space in a film involves the presence of a character. Space is inseparable from the actual time of the action: the landscape can often indicate the time of year or day. Similar references, such as an accurate recreation of the table décor for a festive dinner, down to the last detail, could be used in the film. As an example, a thorough description of each dish and the arrangement of the dishes might be helpful when creating the atmosphere of a celebration dinner and provide the audience with a sense of celebration and comfort. These details are important for creating a vivid and realistic image, as well as conveying emotions and the ambiance of the scene [13, p. 173].

5. The informative value of a film is determined by its ability to provide viewers with a variety of content and to be perceived as a source of knowledge or entertainment. This includes the qualitative and quantitative presentation of information, and the disclosure of plot, characters and themes.

Informativeness can be expressed in the presentation of specific facts and ideas, or the emotional and artistic presentation of concepts. Successful films often

combine different elements to provide the viewer with a comprehensive and in-depth experience.

6. The temporal attribute in a cinematic text refers to how temporal parameters are represented in the images and events of the film. This can include various techniques and components, such as the chronological sequence of events, the use of flashbacks or flashforwards, the representation of time periods through changes in the setting and character costumes, and the use of symbols associated with a particular historical or cultural context. This attribute contributes to the creation of a special temporal dimension in the cinematic text, which can influence the viewers' perception and understanding of the events unfolding on the screen [77, p. 196].

7. The pragmatic orientation of a cinematic text is determined by the film's focus on achieving specific goals of interaction with the viewers and influencing their perception. It may include cultural aspects, such as the peculiarities of humor, recreation of traditions or communication in a certain cultural environment. This is a significant aspect since effective communication through cinematic text requires comprehension and consideration of the cultural differences of the audience.

For example, films often contain humorous elements that may have a special meaning or effect within a specific culture but may not be familiar to a target audience. Also, the interaction of characters and their actions may reflect certain norms and values typical of a concrete socio-cultural environment.

In other words, the cinematic text is modified along with the linguistic, stylistic, cultural and cognitive patterns of the recipient [44, p. 97]. In light of the cinematic text, one should also consider its interrelation with the phenomenon of cinematic discourse.

The concept of discourse has been studied thoroughly by domestic and foreign scholars. In particular, K. Serazhym defined discourse as a sociolinguistic

phenomenon [41], while S. Kost [22] conducted a semantic and theoretical analysis of the functioning of the term “discourse”. However, scholars working on the topic are still dealing with unanswered questions such as the interpretation and major features of the notion.

The term “cinematic discourse”, which was introduced in linguistic film theory, has been the object of sociocultural research since the late nineteenth century, within which the film is considered a communicative event created for the viewer. It includes not only the film itself but also the texts of the screenplay and the scripts that are collateral texts. These texts supplement and specify the content of the movie and enable to determine the intention of the collective author. The film is the means of communication between its creators and the audience, in which the film acts as a medium, and, accordingly, the cinematic discourse is regarded as a “mediated discourse” [23, p. 194].

It is also significant to observe that the umbrella term “cinematic discourse” is a hyperonym for other related terms such as cinematic text, cinematic dialogue, film trailer, and film slogan. To put it another way, the concept of cinematic text concerning cinematic discourse can be seen as its fragment, since cinematic discourse is a whole text or a set of texts united by a certain attribute (various related materials or other films of the same director or genre).

Contemporary studies regard a cinematic discourse as a complex phenomenon that includes a coherent text, which is the verbal component of a film, in conjunction with non-verbal components, such as the audiovisual sequence of the film, along with other non-verbal factors that are relevant for the semantic completeness of the film [25, p. 12].

The specificity of the authorship of cinematic discourse is that the authorcreator is a collective one, that is, many people are involved in the production

of a cinematic work, including the scriptwriter, director, cameraman, composer, etc. [68, p. 3].

The issue of defining the unit of film translation is still a matter of debate. A. Halas' findings lend support to the claim that since the verbal component of a film is predominantly dialogue speech, and the cue is considered the basic unit of dialogue, the cue should be defined as the unit of translation of dialogue speech. On these grounds, it can be argued that the formation of a dialogue from several lines allows to consider the dialogical unity as a unit of translation consisting of closely related stimulus and response cues that are based on the principle of politeness and cooperation and constitute one relatively complete unit. The researcher also emphasizes that no matter how many lines compose a dialogical unity, it is still difficult to determine the meaning of a unit smaller than a line. When considering the dialogical unity as a unit of translation, it is possible to provide a faithful rendering of the meaning of the source language in the target language [7, p. 143].

Dialogue, as one of the pivotal elements of a film, has evolved significantly throughout history. As the film industry advanced from the silent era to the modern era, printed dialogues and explanatory intertitles were substituted by technological advances that gave rise to synchronized sound technology, which allowed filmmakers to capture the lines of characters, adding a new dimension to the narrative. The subtleties of language, intonation and emotion have become an integral part of cinematic storytelling, enriching both the auditory and visual components. Moreover, when it comes to translation, capturing these elements plays a key role in ensuring that the essence and emotional depth of the dialogues are accurately conveyed in the target languages [59].

In terms of linguistics, there are no scientific definitions that would clearly distinguish different semiotic systems of film, so the term "cinematic dialogue" was introduced in research to unify the entire linguistic system. While the cinematic text

is identified with the film, the cinematic dialogue is everything said in the film, which is an imitation of real communication.

Cinematic dialogue is a kind of artistic dialogue that is characterized by a certain degree of spontaneity, routine and conciseness, which is explained by its maximum similarity to the conversational style [19, p. 82]. It constitutes the verbal component of the film, and its semantic fulfillment is accomplished through the accompanying video sequence. The text of a cinematic dialogue is a dynamic whole, which involves revealing the dominants of the level or element at which the unity of the text is primarily achieved. Therefore, comprehending specific statements is more or less linked to the content of the entire text and their position within it. The predominance of the entirety over individual components allows for the permissible omission of less crucial details to effectively convey the overall content of the text, all while adhering to the principles of coherence and cohesion [78, p. 196].

Film translation is determined by the peculiarities of acting and the audiovisual environment. The translator must faithfully convey emotions, dialogues and atmosphere while maintaining compliance with the director's original intent. Such a process requires not only the accurate rendering of all lexical items but also the ability of the translator to refrain from personal interpretations and preserve the authenticity of each element of the film.

Translation of a cinematic text is a meticulous and responsible process, which is important for preserving and conveying the linguistic and cultural characteristics of the source language by means of the target language. However, this process is accompanied by numerous difficulties for translators, as they must not only reproduce the semantic context but also take into account cultural peculiarities that are unique to each language. The cinematic text, as an object of translation, becomes a challenge for researchers, as it implies a comprehensive approach to the study and

analysis of an adequate transmission. Such translation provides an opportunity for a deeper understanding between cultures through the language of the cinema.

Comparing cinematic text translation with literary works translation, M. Shevchenko views rest on the investigation that the transmission of both is similar in many ways. To begin with, a screenplay is the most commonly known type of cinematic text. A translator works with film scripts, which are dramatic works of literature that serve as the basis for films. A script is first and foremost a work of fiction with its form and structure. For this reason, when translating it, the literary translation method should be applied, since from the written text of the script, the translator creates an interpretation of the source material, taking into account the requirements and functional aspects of the lines on the screen. The primary requirement for literary translation is not only the accurate transfer of the storyline and source language but also the preservation of the author's unique style.

Despite this, there are also significant differences between the translation of cinematic texts and the translation of literary texts.

Firstly, cinematic text translation is freer than fiction translation, because the translator no longer has to reproduce the author's individual style while retaining the concept. The main task of film translation is to provide semantic and intonational support for everything that happens on the screen.

Secondly, a cinematic text is constrained by the temporal frames of sound, as it has to be synchronized with the original text. Because the pace of speech and grammatical structures differ from one language to another, translators often have to artificially adapt the text while retaining its meaning. In addition, a cinematic text is oriented towards immediate perception, so it should be as informative and understandable as possible to the viewer. Every word and phrase should convey the exact meaning and nuances of the original to ensure effective communication with the audience [45, pp. 88-89].

When it comes to the translation of fiction, the translator has to deal with the problem of a mismatch in the semantic load and stylistic expressiveness of words and phrases of different languages. In prose, the word carries primarily a semantic load and is an expression of stylistic tone, and in poetry, the word stands in the rhythmic series of a poetic composition, which leads to a certain change in its qualities. An intention to reproduce all the structural elements will inevitably lead to a loss of harmony in the work, so it is crucial to determine which elements are the most important and reproduce them with all possible accuracy, paying little or no attention to the others [47, pp. 141-142].

Thirdly, a cinematic text is supported by a video sequence that interacts with the translated text. This requires the inclusion of the connection between the image and the textual material [26, p. 71].

In the context of film translation, it is essential to acknowledge the inseparability of linguistic and extralinguistic elements.

The linguistic system is presented by written (titles, inscriptions, captions) and oral (actors' lines, voiceover text, etc.) elements. Typically, how these elements of the linguistic system interact is defined by the translation of the source cinematic text into the target languages. As an example, such written elements as captions that indicate certain key points of the film (dates, names of cities, time periods, etc.) are usually not voiced in the original film, but in the process of translation, a voice-over is added to sound out a certain text in the target language [29, p. 50-51].

To attain the desired level of adequacy, translators require more than just a strong grasp of both foreign and native languages but also a deep understanding of extralinguistic elements [80, p. 351].

Extralinguistics is a branch of linguistics that studies the set of factors associated with the development, spread, and functioning of a language [87]. Extralinguistic factors are helpful when interpreting a word or expression requires

knowledge of the specific reality, culture, event, or person to whom the character's remark refers. The data generated by F. Batsevych shows that extra-linguistic signals carry from 60% to 80% of the information, i.e. most communication is accomplished without the use of language code [2, p. 29].

The extralinguistic system includes sound and video sequences. Among the extralinguistic features that can have an impact on translation are the following: a. place of events;

b. time and period;

c. addresser and addressee of the text;

d. means or channel of communication (verbal and non-verbal);

e. reason for the production of the text;

f. situational influence on the final effect of the message;

g. context [57, p. 46].

Some linguists also complement this list with phonetic factors (intonation, tempo, pitch range, etc.) [54] along with time constraints, the length of a line, synchronization with the picture, etc. [10, p. 28].

Thus, understanding these linguistic and extralinguistic systems is very important when translating cinematic texts. The linguistic aspect is based on the translation of linguistic units from one language into another, and the extralinguistic aspect is focused on what is happening in the movie at the moment, so proceeding from these the best translation equivalents are chosen. They form the basis for the further process of pragmatic adaptation when the translation not only transfers the meaning of linguistic units from one language to another but also takes into account what is happening in the film at the moment [80, p. 351].

The study of cinematic text is a milestone in the development of film translation theory and practice, focusing on the impact of cultural and linguistic differences on communication through the images and textual elements of films. It underscores the significance of a holistic approach to film translation that recognizes

the sophisticated web of cultural and linguistic elements to faithfully convey the essence of a cinematic narrative to diverse audiences worldwide.

Furthermore, the study of cinematic text underlines the dynamic nature of translation as an art form. Ultimately, it requires translators to engage with the subtle nuances, symbolic meanings, and cultural references embedded in both the visual and textual components of a film. Translators become custodians of the filmmaker's vision, tasked with conveying not just the words spoken but also the emotions, cultural contexts, and visual aesthetics that shape the overall cinematic experience.

## 1.2. The main types of audiovisual translation

The cinematic text does not exist in isolation; it is a reflection of traditions, emotions, history and social norms. Therefore, translating it effectively goes beyond linguistic proficiency alone. It requires navigating the subtleties of character interactions, understanding cultural references, and conveying the emotional depth of scenes. Achieving this balance requires a holistic approach, considering both language and the broader context in which the film unfolds [80, p. 350]. The translator works with both a written script (literary-dramatic work on which a film is based) and visual content when translating a cinematic text [42, p. 78].

There is ample support for the claim that film translation is a type of audiovisual translation due to its complex nature, the specificity of which is the transmission of meaning through the auditory and visual channels and various types of codes in synchronization with what is depicted on the screen [33, p. 110]. On the contrary, some scholars equate film translation with audiovisual translation and consider it a special type of translation activity. It cannot be classified as either interpretation or translation, but at the same time, film translation is “between” these two types [42, p. 77].

The earliest form of audiovisual translation, according to A. Remael was the translation of titles in silent films, and the need for such translation increased significantly with the emergence of sound films in the early twentieth century [74, p. 12]. Since then, the global interest in audiovisual translation has been on a steady rise.

Yet, it remains controversial whether audiovisual translation and film translation may be considered synonymous concepts or whether film translation should be regarded as a type of audiovisual translation.

S. Radetska and T. Kalishchak define audiovisual translation as the process of making a film product understandable to a target audience who does not speak the source language [38, p. 82]. A. Melnyk treats audiovisual translation as a special type of translation, the specificity of which is the transmission of the content through visual and auditory channels synchronously with what is happening on the screen, and also considers audiovisual translation to be a common name for various types of translation in which the original text is transmitted through the audio channel (translation of radio programs), audio and visual channels (television and cinema translation), or written, audio and visual channels (multimedia translation). Each of the above-mentioned types of audiovisual translation differs in the object of translation, which in film translation refers to a film, which is an inseparable unity of verbal, non-verbal and extra-linguistic information transmitted through different semiotic systems. Introducing the views of the scholar the following common features of audiovisual translation types can be identified:

- the content of the audiovisual product is synchronously transmitted via two channels (visual and auditory);
- the translation correlates with the visual image since the audio component must correspond to the visual one;
- the translation process is not only performed by the translator, but also editors, directors, and voiceover actors are also involved;

- the technical component directly influences the result of the audiovisual translation [33, p. 111].

Besides, N. Shubenko underlines that the creation of a holistic audiovisual image is possible only if the audio component and the video sequence are combined [46, p. 146]. In our further study, we will consider film translation as one of the types of audiovisual translation after analyzing the studies of scholars.

Audiovisual translation has its own peculiarities and varieties. English researchers J. Diaz-Cintas and G. Anderman distinguish two approaches to film translation: preserving the audio component of a film or replacing it with written text. In the first case, the original audio track is replaced with a new one, and this process is called revoicing. The replacement can be either complete when the source language is not heard at all (dubbing), or partial, when the new track is overlaid on the original and the viewer can hear both the original actors' conversation and the translation (voiceover) [60, p. 85-87]. They all have their peculiarities and requirements for translators. Dubbing and subtitling are the main types [78]. They will be discussed in more detail in this paper.

Dubbing is recognized to be a technique that extensively alters the source text, and therefore most researchers consider it as a process of domestication. [79]. This method is mainly used when translating TV series, full-length and short films, and voice-over is applied when translating documentary programs, interviews, and news [15, p. 36]. The translator should not only retain the original meaning but also match the phrases to the same length. The viewer should not notice that the characters' phrases are longer or shorter than those in the target language, so the translator should adapt the target text to the characters' speech. Typically, the text should be overlaid on the characters' lip movements to achieve maximum identity and ensure a comfortable viewing experience [42, p. 77].

The whole process of film dubbing consists of several stages. When the film is 90-100% completed, the film producer sends the video material, scripts (text transcripts of the characters' lines), and the so-called Pro Tools session (a series of soundtracks containing music, sound effects, and the characters' speech) to the recording studio via a secure electronic channel [34, p. 344]. After receiving a copy of the film and the corresponding script, the TV company sends them to the translator. A translator deals simultaneously with text, i.e., a script, and video material. The scripts are prepared according to certain standards and contain guidelines for the relevant segment of the video or audio sequence (e.g. musical accompaniment), the timecode, and the intonation (notes for the actors that determine with which emotion they should express a particular phrase) [5, p. 50].

The received screenplay primarily contains comments on realities that translators may not be familiar with. It may also contain the explanation of some phrases, which may cause some confusion. Translation instructions are provided in a special document called a creative letter. It describes how the actors are expected to perform, provides a brief overview of the characters, and gives some tips on translation. As stated by film translator Oleg Kolesnikov some of the valuable instructions such as “this song cannot be translated or subtitled due to copyright restrictions”, “note humor” (*«зверніть увагу! Тут смішно»*), “are you sure the people in your country know what tiramisu is?”, or “are you sure people in your country know the meaning of a baseball bat?” [20].

The first stage of dubbing is the translation and adaptation of the cinematic text. It consists of detection, which involves identifying the peculiarities of the sound pattern (speech patterns, noises) and the video sequence, along with a decision on the degree of necessity of conveying specific elements of the linguistic system of the cinematic text.

Taking into consideration the verbal, audio and visual aspects, the translator begins their work by analyzing each of these components. Frequently, there is a

difference between what is written in the script and what is actually heard in the film. In the worst-case scenario, there is no written text and the translator has to deal only with the audiovisual content. However, translators, especially novices, often focus on the written text, ignoring the necessity to rely on the audio and video context both during detection and in the process of translation and the final stage, due to the requirement to maintain proportionality between the source and target cinematic texts [5, pp. 49-50].

Another key point is the translation of the source script line by line. This is a literal translation, which often contains clear violations of equivalence at various levels. Besides, such translation is characterized by significant errors in the syntactic and grammatical norms of the target language. This is directly related to the fact that translators often do not have a script, which creates additional difficulties for dubbing [34, p. 344]. Producers often provide cinematic text material that does not include dialogue changes that occur during filming. It is clear that only postproduction scripts (i.e. those that include all adjustments made during the filming process) are a reliable source for dubbing [53, p. 189].

Secondly, the draft translation is further refined and adapted to ensure maximum accuracy and consistency with the original. The cinematic text edited at this stage is commonly known as simultaneous. The author of the simultaneous text is the same person who created the draft text, or the dialogue director aligns the translation with the characters' lip movements and facial expressions, and chooses counterparts for words or entire lines in cases of inconsistencies [34, p. 344].

Typically, the most challenging phase for a translator is the synchronization stage, in which they must successfully ensure that the original text and translated text are in sync, while at the same time avoiding the transfer of syntactic structures of the source language into the target language. Particular difficulties arise during

the so-called “laying” process, which requires the line length to match the character’s phrase, considering open and closed syllables [5, pp. 49-50].

The Canadian translator Robert Paquin distinguishes three types of synchrony: phonetic, semantic and dramatic. Phonetic synchronism is the stacking of the lips closures. It is achieved when the movements of the actors’ lips on the screen exactly repeat the sounds uttered by the dubbing actor in the studio not only with words but also with breaths, grunts, shouts, etc. Actors do this in the studio, even if they are not visible. They gesture and get used to the role. A prerequisite is to ensure that the audio and video sequences are synchronized, which refers to the beginning and end of the lines.

Semantic synchronism implies that the dialogue translated into the target language should have the same meaning as the corresponding dialogue in the source language. He also argues that exceptions should be made in certain cases. This applies in particular to numbers, professions, etc. For instance, if the profession is not essential to the plot, it can be substituted in the target language for better phonetic synchronism [72]. Due to the difference in the number of linguistic units required to express the same sentence in Ukrainian and English, and the rhythm of speech, the translator often has to employ a variety of lexical and grammatical strategies. Semantic synchronism is established as a priority requirement during the dubbing process [35, p. 237].

The last type of synchronization identified by R. Paquin is dramatic synchronism. This is the degree of realism with which a character speaks the target language. What the dubbing actor says should not contradict what the actor is doing on screen. To exemplify, a person nodding their head should not say “yes” and vice versa, or if a character is smiling, the tone should not convey sadness or negativity.

Dramatic synchronicity is also important when it comes to the successful adaptation of lines in a film [72]. Other complicating factors include the position of

the actor in the frame (close-up, back to the camera, out of the frame, etc.) and the individual characteristics of the actors' articulation [35, p. 237].

The most notable feature of film translation is that the source cinematic text can be significantly modified due to the fact that the application of the lip-sync translation technique is required. Lip-sync translation is a dubbing process that involves matching the articulation, gestures and facial expressions of the characters on the screen, as well as the duration of the sound and accurate and complete transmission of the original content while meeting the pragmatic objectives of the translation process [55, p. 35-36].

Thirdly, the last step in the creation of the final product is the work in the dubbing studio, where the simultaneous translation is improved due to corrections of the target text by the dubbing director. Once the work has been completed, the cinematic text is submitted to the manufacturer for approval [34, p. 344].

The technique of preserving the original soundtrack and displaying the text on the screen is called subtitling. Subtitles originate from the "inscriptions" that were created in the early days of cinema as a means of transmitting actors' lines to the audience. The text was printed on cardboard, filmed and inserted between the shots of the film. Over time, the need for a more sophisticated method of presenting translated text became apparent. Instead of physical cards, subtitles are now digitally integrated into the film, appearing at the bottom of the screen to provide a translation of oral dialogues [38, p. 82].

This technique provides synchronized captions and minimizes the change in the source text, allowing the target audience to feel like a foreigner and constantly be aware of its "foreignness" [81]. Subtitling is much faster and cheaper than dubbing and voice-over. J. Diaz-Cintas and G. Anderman add that the choice of how to translate a film depends on many factors, including financial conditions, the genre of the film product, the distribution format, and the audience for which the product

is intended [60, pp. 20-21]. Among other major types of audiovisual translation, subtitling allows one to experience a source language, its atmosphere, and conveys a feeling of another culture more than any other translation tool. Even though subtitles may contain significant reductions in dialogues due to time and space constraints on the screen (researchers note that translation losses can reach 50%), most of the missing information could be compensated while listening to the original [38, p. 82].

The Slovenian researcher Irena Kovačič distinguishes a three-level hierarchy of discourse elements in subtitling. These are obligatory elements (which must be translated), partially obligatory elements (which can be shortened) and optional elements (which can be omitted) [65, p. 409].

Obligatory elements include those that are of practical value in understanding the plot. Without such details, the audience would not be able to follow the development of the story. Among these essential items are the key dialogues or monologues that reveal the essence of the story or introduce the main characters. These elements can also contain important scenes where turning points in the plot occur and indicate crucial aspects of the narrative. All of these components provide the foundation for the viewer to fully perceive and comprehend the development of events in the film.

Optional elements when translating from English are as follows: a)

repetitions;

b) names in appeal constructions;

c) international common words and phrases such as “OK”, “yes”, “no”,

“absolutely”, “of course” etc.; interjections (“oh”, “wow”, “uh” etc.);

d) wrong beginning of the statement (the speaker starts a sentence and before finishing it, reconstructs the statement with other words or grammatical constructions);

e) gestural expressions of greeting, amazement, confirmation, negation;

f) constructions without semantic load that are used only to establish the

required speed of speech (“well”, “you know”, etc.) [60, p. 27].

Professional subtitlers usually omit the above elements even when formal constraints (space and time) enable them to be included in the subtitle text [38, p. 83].

Extralinguistic elements that reveal what the speaker really meant occasionally lead subtitlers to modify translations by shifting the denotative meaning of the source text. When intonation, gestures, and other non-verbal means dramatically alter the verbal meaning, this is reflected in the subtitles. Consequently, translators adapt the original statement to the gestures and actions, simplifying the dialogue. This technique is intended to establish a stronger connection between the new dialogue and the original image.

Dubbing and subtitling are key aspects of audiovisual translation, and each of these techniques has its own characteristics and advantages. Dubbing, which involves the use of voice-over, provides viewers with the opportunity to listen to a film in their native language and considers both sound and acting. Meanwhile, subtitling, which relies on written translations on the screen, preserves the original voices of the actors and provides wide access to films for viewers of different cultures and languages.

Ultimately, the choice between dubbing and subtitling depends on the individual preferences of the audience, as well as the cultural and technical aspects of the film production. Both methods are important tools for overcoming language barriers and enhancing the audiovisual experience of viewers in the world of cinema.

### 1.3. Translation transformations as a means of achieving translation adequacy

Transformations are one of the most significant elements in the process of cinematic text translation. These technical means include different strategies and methods to substitute regular equivalents with contextual ones [37, pp. 8-9] to adequately reproduce the content and emotional depth of the original text in the target language. The study of translation transformations is of great interest to both domestic and foreign scholars since achieving an adequate translation is the primary objective of any translator.

In his work *Aspects of the Theory of Syntax*, Noam Chomsky developed the idea that all sentences in a language have two levels, namely deep structure and surface structure. The deep structure represents the semantic interpretation of the sentence. It manifests itself in the surface structure through formal models of a certain type. The models are supported by transformational grammar, which is a form of language analysis (in specific cases, sentences) that establishes a link between different elements in a sentence by segmenting them into smaller parts on the deep and surface structures. The latter is determined by the repeated use of particular formal operations known as “grammatical transformation” upon objects of a more elementary nature [56, pp. 16-17].

In the general sense transformation is defined as “an act, process, or instance of transforming or being transformed” (*The Merriam-Webster Dictionary, 1864*) [90]. More specifically, the term “translation transformation” has been examined in the works of many scholars, including M. Poluzhyn, I. Korunets, V. Karaban, O. Selivanova and JP. Vinay and J. Darbelnet. There seems to be no compelling reason to argue that in translation studies only one definition of the phenomenon is valid since each scholar defines the essential aspects of transformation and has their point of view.

Referring to the views of M. Poluzhyn, when translating non-equivalent vocabulary, in many cases, it is required to resort either to the restructuring of the sentence or to a lexical substitution with a total change in the meaning of the source word, or to both simultaneously, i.e. to so-called lexico-grammatical translation transformations [37, p. 8].

I. Korunec states that translation transformations refer to various types of major and minor alterations in the structural form of linguistic units undertaken to obtain translation faithfulness. They are performed due to the lack of compatibility of the target language's means of expression, which makes it impossible to render some units of the source language into the target language, or to preserve the style of the source language text, thus preserving the expressiveness of the semantic units of the source language [21, p. 361].

The definition presented in the linguistic encyclopedia by O. Selivanova, transformation is the foundation for most translation techniques, which consists of changing the formal (lexical or grammatical transformations) or semantic (semantic transformations) components of the source text while retaining the information intended to be transmitted [40, p. 536].

J. Darbelnet and JP. Vinay proposed several steps for the translator to follow in rendering the source text into the target text. The translation model relies on segmenting the two texts into units, then numbering the same translation units and comparing them to determine which translation method has been applied. The two theorists distinguish two general translation strategies: direct translation and oblique translation, a division that corresponds to the differentiation between literal and free translation. The Vinay and Darbelnet methodology suggests that in some translation cases it may be appropriate to translate the source language message element by element into the target language (literal translation). In the majority of cases, due to structural differences between languages and the impossibility of

transposing certain stylistic effects into the target language without disrupting its syntactic order (free translation), more complex methods have to be used.

The researchers concluded that all translation methods can be classified into seven basic categories. Literal translation, calque and borrowing belong to direct translation while transposition, modulation, equivalence and adaptation are considered oblique translation [75, p. 135].

For the purposes of further research, we have decided to combine the classifications proposed by M. Poluzhyn and V. Karaban.

Depending on the nature of the foreign language units, translation transformations are divided into lexical and grammatical.

Lexical transformations occur when it is necessary to adequately convey the elements of the source language into the target language while preserving semantic, stylistic and pragmatic characteristics, taking into account the linguistic norms and traditions of the target language. Lexical transformations are applied when the translational equivalents of a word in the source language cannot be used in the target language due to non-conformity in terms of meaning and context [16, p. 326]. Thus, all elements of the sign system of the language can be divided into two basic groups, which include: linguistic units that already have translational equivalents in the target language and linguistic units that do not have translational equivalents in the target language. Without an equivalent, the lexical item or construction undergoes some changes. These are, for example, proper names and sociocultural realities, which are common in the source culture, but completely new to the target one [37, pp. 8-9]. The following lexical transformations are frequently employed in the translation of cinematic texts:

1. Concretization is a lexical transformation in which a word or phrase of a source language with a broader subject and logical meaning by a word in the target language with a narrower meaning [16, p. 326]. Translators commonly apply

concretization to emphasize or narrow down meaning to provide a more precise and clear text.

2. Generalization is the opposite of concretization. This transformation involves replacing a word with a narrower meaning with a word or phrase with a broader meaning. Generalization is used to prevent overloading with textual realities that may be unfamiliar to the target audience, and thus somewhat simplifies the general understanding [17, p. 24].

3. Addition consists in the extension into translation of lexical elements that are missing in the original, in order to properly convey the meaning of the sentence being translated. The reasons are the peculiarities of grammatical and lexical structure of languages, as well as differences in their linguistic norms and traditions [16, p. 337]. The transformation is also commonly used to provide an explanation when translating nationally specific units.

4. Omission is a justified transformation for translation adequacy when it comes to objective differences between languages. The pleonastic and tautological lexical elements must be excluded from the target language text, which according to the norms of translation are parts of the implicit meaning of the text [16, p. 340].

5. Modulation is a substitution of a word or phrase in a foreign language that can be derived logically from the original meaning [37, p. 55]. This is a contextual substitution approach [16, p. 314]. The transformation must be applied carefully not to distort the content of the original line.

6. Antonymic translation is a special type of transformation and is used when the form of a word or phrase is replaced by the opposite (affirmative to negative and vice versa), while the meaning of the translated unit remains basically similar [16, p. 315]. A lot of phrases, clichés, and phraseological units also have their stable antonymic counterparts. They form a rather large layer of lexical equivalents that can be found in English-Ukrainian dictionaries.

There are cases when the use of antonymic translation has also become a linguistic norm. Antonymic transformation can help translators emphasize certain semantic accents and achieve communicative identity of texts in both languages [37, p. 23].

There are unique elements in Ukrainian and English languages that are reflected in their grammatical systems, which somewhat complicate the process of translation. In order to ensure that the source language text is adequately transferred by means of the target language, it is required to apply grammar transformations [37, pp. 42-43].

Ukrainian and English possess distinctive elements embedded in their grammatical systems, introducing a degree of complexity to the translation process. To provide an accurate transfer of the source text into the target language, the application of grammatical transformations becomes essential [17, p. 127]. These transformations include:

1. Replacements are the most common type of grammatical transformation. They can involve almost all kinds of linguistic units: word forms, parts of speech, sentence elements, types of sentences, types of syntactic relations, etc. Typically, this is due to differences in word usage and compatibility norms between the source and target languages, as well as, occasionally, the absence of a part of speech (e.g., article) with a corresponding meaning in the target language [31, p. 17].

- a. Replacement of a noun with an adjective.
- b. Replacement of a noun with a verb.
- c. Replacement of a noun with an adverb.
- d. Replacement of a verb with an adverb.
- e. Replacement of a verb with a noun.
- f. Replacement of an adjective with a noun.
- g. Replacement of an adverb with a noun [37, pp. 38-41].

2. Permutation is a change in the position of linguistic units in the target text compared to the source text. Permutation usually involves words, phrases, parts of complex sentences and independent clauses in the text [16, p. 344].

3. Integration is a method of translation in which the syntactic structure of a sentence in the source language is transformed into a complex one by combining simple sentences, which is justified by the necessity to ensure greater syntactic and semantic integrity of the text or its fragment, as well as by some stylistic reasons (the need to comply with the genre norms of text construction in the target language, the linguistic norms that forbid or allow to begin a sentence with a conjunction or a linking word).

4. Partitioning is a division of a complex sentence into two or more simple sentences. It can be classified into two types:

- Inner partitioning involves replacing a simple sentence with a compound one.
- Outer partitioning is the process of turning a single utterance into two or more.

As a rule, partitioning applies to English expressions that contain two subjects [9, p. 7].

These transformations serve to overcome language differences and convey meaning accurately. They are particularly valuable in multilingual contexts, where different grammatical structures and cultural subtleties require attention to detail. Furthermore, the effectiveness of transformations is underlined by their ability to provide more than just word-to-word renderings, allowing the essence of the intended message to be retained while respecting the syntactic and semantic differences between different languages. Such an approach to translation is essential for promoting intercultural understanding and effective communication in an increasingly globalized world.

## Conclusions from Chapter 1

1. A film as an object of linguistic research can be interpreted as a cinematic text. A cinematic text is the internal organization of any one film or simply a film when it is considered as a system of meanings.

2. A cinematic text is characterised by the following categories: coherence, modality, systematicity, locality, informative value, temporal attribute and pragmatic orientation. Translation of cinematic texts is a subtle balance between linguistic accuracy and extra-linguistic influences. The translator becomes a mediator, adjusting the linguistic elements with the audiovisual components to provide the viewer with a complete experience.

3. An exploration of the main types of audiovisual translation reveals a diverse range of approaches employed in bringing films to global audiences. In particular, dubbing and subtitling are key aspects, and each approach has its characteristics and advantages.

4. Dubbing, which involves the use of voiceovers, provides viewers with the opportunity to listen to a film in their native language and considers both sound and acting. Subtitling provides written translations on screen, preserving the original voices of the actors and allowing wider access to films for viewers of different cultures and languages. The decision to use dubbing or subtitling should be based on the preferences of the audience, as well as on the cultural and technical requirements of the film production.

5. Translation transformations emerge as a powerful means for achieving adequacy in cinematic texts to capture the essence of the original. The challenge is not only to find the equivalent of words in the target language but also to retain the cultural relevance that gives a film its unique identity.

6. The classification developed by M. Poluzhyn and V. Karaban is a valuable tool for analyzing the English cinematic text translation into Ukrainian.

## CHAPTER 2 CHARACTERISTICS OF TRANSLATING ENGLISH CINEMATIC TEXT INTO UKRAINIAN

It is important to note that film translation differs from regular written or oral translation as it must capture not only the words but also the atmosphere, style, intonation, and other aspects of the film. Translators need to be creative, and aware of at least the culture of the source and target languages to adapt the cinematic text and find expressive solutions to reproduce each line.

To illustrate how the categories of locality and pragmatic orientation influence the adaptation of a cinematic text, as well as the practical application of transformations to achieve translation adequacy, *The Crown* series is used as a basis for the investigation.

*The Crown* unveils the captivating world of the British royal dynasty and the history of Great Britain to its viewers. Its exquisite direction, meticulous portrayal of historical events, and remarkable performances by the cast have made it one of the greatest series of our time [80, p. 352].

### 2.1. Film localization in the context of translation studies

Translation of culturally marked vocabulary is one of the most difficult challenges for translators since these elements have a specific meaning in the language in which they exist. They contain connotations that do not always coincide in other target cultural and linguistic contexts. Translators need to be aware of such complexities to accurately convey the intended message. The tricky part is not only to find the equivalents but also to preserve the cultural characteristics related to the source language and adequately render them in the target language [52, p. 13].

This complex process requires a deep understanding of both the source and target cultures to ensure a faithful translation for the target audience [6, pp.

161-163]. When studying film translation, it is essential to consider the strategies that translators use to adapt cinematic texts to a new cultural and linguistic environment.

Film localization is the process of adapting a foreign film to the specifics of a particular country in order to make it comprehensible to the local audience through translation. Translation in this case is the production of new scripts from the source language into the target language [71].

The strategy of translation adaptation is a complex phenomenon that combines two drastically dissimilar approaches, namely the foreignization and domestication.

The credit of the first usage of these terms is given to American scholar Lawrence Venuti in his book *The Translator's Invisibility: A History of Translation*, 1995, although their essence was outlined by the German scholar Friedrich Schleiermacher in his lecture *Über die verschiedenen Methoden des Übersetzens*, 1813 [84, p. 20]. F. Schleiermacher declared, “there are only two methods of translating, either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” [69, p. 74]. He shows his respect for the original work. German philosopher believes that a translator must be loyal to the source text and not simplify it for the reader and that faithfulness should be the primary factor in translation.

Venuti has long been recognized as a proponent of Schleiermacher's theory of foreignization as against domestication. Suggesting that translation has the capacity to constitute representations of foreign cultures and to establish canons for the interpretation of those cultures, he claims for the visibility of the translator and the retention of “foreignness” as opposed to “domestication” in the work translated [83, pp. 184-185]. Along similar lines, Venuti argues that domestication deals with “an ethnocentric reduction of the foreign text to target language cultural values, bring the author back home”, while foreignization is “an ethnodeliant pressure on those

(cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” [84, p. 20].

Foreignization is defined as a translation strategy that emphasizes and reinforces the foreign identity of the source text in relation to the target culture. It highlights certain elements of the source language that are considered fundamental to the overall message of the text, the translation of which creates a sense of alienation [82, p. 242].

In his famous lecture “*Über die verschiedenen Methoden des Übersetzens*”, Schleiermacher demanded, among other things, that translations from different languages into German should read and sound different: the reader should be able to guess the Spanish behind a translation from Spanish and the Greek behind a translation from Greek. If all translations read and sound the same, the originality of the source text will be diluted in the target text. In this way, the Schleiermacher model reinforces the significance of the “foreignizing” translation. The dominant status of the target language or culture is negated [70, p. 121].

L. Venuti, a well-known defender of foreignizing translation, promoted the strategy for its ability to reveal the linguistic and cultural differences between two languages and peoples, thus highlighting the uniqueness of the original culture. In other words, translation aims to present the otherness or foreignness of the source text. He even went so far as to publicly claim that he was trying to oppose the prevailing status of the target culture and to show cultural differences [84, p. 20].

William von Humboldt, a German scholar like Schleiermacher, is in favor of the movement towards the original. From his standpoint, “a translator should have a foreign flavor to it, but only to a certain degree...as long as one does not feel the foreignness yet does feel the foreign, a translation has reached its highest goal” [62, p. 58].

Among all the ways of film translation, subtitling is considered to be a form of foreignization, as it involves the least interference in the original. That is why this technique, more than any other allows the viewer to feel the peculiarities of a foreign language and the “flavor” of a foreign culture in general. In contrast to dubbed films, original soundtracks and dialogue remain the same. Additionally, the opportunity to listen to the real voices of the actors not only facilitates the comprehension of the dialogues and the plot but also provides crucial insights into the characters and the relationships between them [69, p. 75].

Since translation is an intercultural communication activity that aims to facilitate communication between cultures of different nations, it requires demonstrating the foreign nature of the source language culture to the target language audience. Foreignization attempts to present these cultural differences in the target language. Through foreignization, the culture of the source language is introduced into the culture of the target language, which contributes to the enrichment of both the target language and the target culture.

The three most frequently used methods of translation in a foreignisation strategy are transliteration, transcription and loan translation (calque).

Let us examine the most common method for reproducing lexical items, known as transcription. This involves conveying the sound form of a word in the source language using letters of the target language [16, p. 305]. The subsequent lines of characters provide examples of transcription, which are grouped into two categories:

1. Names, surnames and titles.

1. <i>Caroline Longman.</i>	<i>Керолайн Лонгман (Episode 1, season 4, The Crown).</i>
2. <i>Walker, Heseltine, Biffen, Prior... She got most of them right.</i>	<i>Вокер, Гезелтайн, Біффен, Прайор... Вгадала більшість із них (Episode 1, season 4, The Crown).</i>

3. <i>As are the boat boy, <u>Paul Maxwell</u>, and Lord <u>Mountbatten's</u> grandson <u>Nicholas</u>.</i>	<i>Також загинули човняр <u>Пол Максвелл</u> і онук лорда <u>Маунтбеттена Ніколас</u> (Episode 1, season 4, <i>The Crown</i>).</i>
4. <i>Just to say that the prime minister and Mr. <u>Thatcher</u> are expected to arrive at around 3:00 p.m. tomorrow.</i>	<i>Нагадаю, що прем'єр-міністр і містер <u>Тетчер</u> мають приїхати завтра близько третьої години (Episode 2, season 4, <i>The Crown</i>).</i>
5. <i><u>Charles Philip Arthur George</u>, wilt thou have this woman to thy wedded wife?</i>	<i><u>Чарльз Філіп Артур Джордж</u>, чи бериш ти цю жінку собі за дружину? (Episode 3, season 4, <i>The Crown</i>).</i>
6. <i>He felt compelled to mention rumors about a Sergeant <u>Cross</u>, and the two of you...</i>	<i>Він розповів мені чутки про сержанта <u>Кросса</u>, про вас двох (Episode 4, season 4, <i>The Crown</i>).</i>
7. <i>Oh, <u>Andrew</u>!</i>	<i><u>Ендрю</u>! (Episode 4, season 4, <i>The Crown</i>).</i>
8. <i>The Prince and Princess of <u>Wales</u> and their forthcoming tour.</i>	<i>Принцу й принцесі <u>Уельським</u> під час їхнього турне (Episode 6, season 4, <i>The Crown</i>).</i>

When transcribing proper names, it is important to bear in mind the peculiarities of sounds and to ensure equivalence between the sound of the word in the source and target languages. Due to phonetic differences between English and Ukrainian, such as the “Th”, “H” and “W” sounds, several transcription options may be used in the translation to choose the most accurate representation of the original sound.

When translating a proper and common noun, it is assumed that the audience possesses the required context and can comprehend the nature of the word referred to.

## 2. Cities and places.

1. <i>On the 21st, we have lunch at the Community Enterprise Trust in <u>Hartlepool</u>, followed by a turf-cutting ceremony at <u>Hilton Colliery redevelopment site in Sunderland</u>.</i>	<i>Двадцять першого у нас обід у громадському фонді у <u>Гартлпул</u>. Потім церемонія відкриття робіт на місці відбудови Гілтонської копальні у <u>Сандерленді</u> (Episode 4, season 4, <i>The Crown</i>).</i>
2. <i>Then on to <u>Ayers Rock</u> on the 23rd.</i>	<i>Потім на <u>Айєрс-Рок</u> 23-го (Episode 6, season 4, <i>The Crown</i>).</i>
3. <i>The inner workings of <u>Whitehall, Westminster</u>, the palace.</i>	<i>Внутрішня робота <u>Вайтголлу, Вестмінстера</u>, палацу (Episode 8, season 4 <i>The Crown</i>).</i>

In most cases, when translating non-native names into the target language, there is no need for further translation transformations. Proper nouns are typically transliterated or transcribed according to their pronunciation and recognized spelling, as shown in the examples above. This ensures that the title maintains its originality and identity while being represented in the target language alphabet (Cyrillic in this example). It is crucial to maintain the authenticity and pronunciation of the word while ensuring it is legible and comprehensible to the local audience.

Transliteration involves rendering the word of one graphic system employing another graphic system. To put it more simply, the word of the source language is rendered in letters of the target language [16, p. 305]. It can be illustrated by the following examples and grouped into approximately the same way as those shown for the transliteration method:

## 1. Names and surnames.

1. <i>Now...your sister, <u>Diana</u>...</i>	<i>І ще. Ваша сестра <u>Діана</u>... (Episode 1, season 4, <i>The Crown</i>).</i>
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2. <i>I know, but <u>Mark</u> has decided to compete himself this year.</i>	<i>Знаю, але <u>Марк</u> вирішив, що теж цього року виступить (Episode 1, season 4, The Crown).</i>
3. <i>Morning, <u>Bobo</u>.</i>	<i>Доброго ранку, <u>Бобо</u> (Episode 5, season 4, The Crown).</i>
4. <i>Remember I found your bracelet, the one with your nicknames engraved on it, <u>Fred</u> and <u>Gladys</u>?</i>	<i>Пам'ятаєш, я знайшла браслет, на якому були гравіювання з іменами <u>Фред</u> і <u>Гледіс</u> (Episode 6, season 4, The Crown).</i>
5. <i>A phone call from Mrs. <u>Parker</u> Bowles.</i>	<i>Вам телефонують. Місіс <u>Паркер</u>-Боулз (Episode 6, season 4, The Crown).</i>
6. <i>Colin <u>Tennant</u> said we were the two most impossible people he knew, that we should be kept apart at all costs in the interests of public safety.</i>	<i>Колін <u>Теннант</u> сказав, ми найнестерпніші люди з усіх гірших за нас не буває. І задля громадської безпеки нам не можна бути поряд (Episode 7, season 4, The Crown).</i>

In this case, the transliteration of names and surnames is determined by two factors.

Firstly, it arises from differences in the English and Ukrainian graphic systems. However, the letters of these languages can be put into a certain correspondence with each other. This provides a foundation for the interlinguistic transmission of proper nouns, allowing for a systematic approach to the rendering of names and surnames in the target language.

Secondly, the application of transliteration as a compromise method of conveying the original spelling is necessitated here by the lack of equivalents in the target language. This absence highlights the challenges of finding linguistic

counterparts for certain names and surnames. To maintain the orthographic features of the original names, transliteration also serves as a practical solution.

## 2. Cities and places.

1. <i>Hunting Memoirs of <u>Balmoral</u> Castle. (Episode 2, season 4, The</i>	<i>Мисливські мемуари замку <u>Балморал</u> Crown).</i>
2. <i>I sent her back to <u>London</u>.</i>	<i>Поїхала у <u>Лондон</u> (Episode 3, season 4, The Crown).</i>
3. <i>Last night, our forces reached the outskirts of <u>Port Stanley</u>...</i>	<i>Минулої ночі наші війська вийшли до околиць <u>Порт-Стенлі</u> (Episode 5, season 4, The Crown).</i>
4. <i>On the actual stage in the West <u>End</u>, in costume, with all the real actors.</i>	<i>На справжній сцені у <u>Вест-Енді</u>, у костюмах, зі справжніми акторами (Episode 9, season 4, The Crown).</i>

There are no Ukrainian equivalents for this group of British toponyms. It is also impossible to translate these concepts for example in a descriptive way, as this would violate the boundaries of textual reality, which reflects the reference to the English-speaking environment. Therefore, in such instances, the method of transliteration is effective, as it is capable of rendering English geographical terms into Ukrainian by reproducing them using the Ukrainian alphabet.

Calque is a special kind of borrowing in which the expression or structure of the source language is transferred to the target language in a literal way. This is only possible if it does not violate the linguistic norms of the target language. Calque is commonly used to convey both non-equivalent and equivalent terms and involves the translation of phrases while retaining the structure of the source word [16, p. 309; 18, p. 89]. To exemplify let us consider the following examples:

1. <i>He has the opportunity to put questions to her in the <u>House of Commons</u> twice a week.</i>	<i>Він може поставити їй запитання двічі на тиждень у <u>Палаті громад</u> (Episode 5, season 4, The Crown).</i>
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2. <i>It's a sheep station in <u>New South Wales</u>.</i>	<i>Це ранчо у <u>Новому Уельсі</u> (Episode 6, season 4, <i>The Crown</i>).</i>
3. <i>Those of you who know me will be aware that the <u>Commonwealth of Nations</u> is a second family to me... <u>Ті з вас, що знають мене, знають і те, що Співдружність націй</u> для мене – друга сім'я (Episode 8, season 4, <i>The Crown</i>).</i>	

The choice of the calque method, as can be seen from the above examples, replaces the components of the English words with their direct lexical equivalents in the Ukrainian language.

As an advocate of the foreignization strategy, L. Venutti believes that the “violence” against culture lies in the very purpose and activity of domestication [84, p. 20]. Schuttleworth and Cowie have defined domestication as a term adopted by Venuti to describe the translation strategy of using a clear, fluent style to minimize the foreignness of the source text for foreigners [76, pp. 43-44].

Domestication strategies have been practiced at least since ancient Rome, when, as Nietzsche noted, “translation was a form of conquest” and Latin poets such as Horace and Propertius translated Greek texts “into the Roman present”: “they had no time for all those very personal things and names and whatever might be considered the costume and mask of a city, a coast or a century” [82, p. 241].

The idea is that since translation is intended to be a means of communication between the source language author and the target language recipient, the greatest effort should be made for the benefit of the recipient, who is likely to be repelled by a text that is perceived as “foreign”. To make the target text more familiar to the reader, the “foreignness” should be removed by substituting domestic cultural equivalents. In other words, a domestication strategy is a type of translation that aims to convey the contextual meaning of the source text accurately. The language and content are presented in a way that is easily understandable and acceptable to the audience.

The American linguist Eugene A. Nida is commonly recognized as the most influential proponent of domestication. Being one who developed the dynamic equivalence of Bible-translation theory, he proposed the term “the closest natural equivalent”. By “closest” he suggests that the target text should be faithful to the source text. “Natural” means that the language of the target text should be fluent and idiomatic. He argues that “equivalent” refers to the same impact of the translated text on the target recipient as the impact of the source text on the recipient of the source language [70, p. 121].

Domestication provides the audience with a taste of the similarities between different cultures, while at the same time making the translated texts smooth, clear and coherent, to correspond to the reading and expression habits of the target language viewers. At the same time, domesticated translations can obscure the unique characteristics of nations and peoples, thus inevitably distorting the original texts [85, p. 2423].

Domestication occurs at all stages of cinematic text translation, from the selection of the film to its translation and perception. Translators commonly employ linguistic elements to adapt foreign films to their national film industry. The strategy is applied to socio-political realities, national idioms, national proper names, vivid words, etc. [4, p. 4].

Domestication in audiovisual translation is exemplified by dubbing, a process that involves replacing the original language soundtrack with a translated version. This strategy is employed to minimize the sense of alienation for the audience, making the film more relatable and immersive in the target cultural and linguistic context. However, it is essential to note that while dubbing enhances accessibility, it may also entail certain compromises in preserving the authenticity and nuances of the original performance. Domestication generally involves a descriptive method of translation and analogue translation.

Descriptive translation involves using a word or phrase in the target language that accurately conveys the meaning of a lexical unit of the source language [16, p. 223]. Thus, the cinematic text often deals with realities that are unfamiliar to the target language viewer. The example of the practical application of descriptive translation can be seen in the following lines:

1. <i>The <u>IRA</u> has, I'm afraid, already claimed responsibility.</i>	<i>Відповідальність взяла на себе Ірландська республіканська армія (Episode 1, season 4, The Crown).</i>
2. <i>An <u>RAF Vulcan</u> and accompanying support plane have successfully carried out bombing raids near the capital.</i>	<i>Бомбардувальник Vulcan і літак підтримки успішно відпрацювали бомбовий удар неподалік столиці (Episode 5, season 4, The Crown).</i>
3. <i>It's outrageous that I, an <u>HRH</u>, should travel to see her.</i>	<i>Це обурливо, що я, <u>принцеса</u>, маю їхати до когось, а не навпаки (Episode 7, season 4, The Crown).</i>
4. <i>To deflect blame from you and to put these flames out <u>ASAP</u>.</i>	<i>Щоб відвести вогонь від Вас і загасити його <u>якнайшвидше</u> (Episode 8, season 4, The Crown).</i>

As demonstrated above, abbreviations are shortened forms of a word or phrase that may be unique to a particular culture or field. When translating from English to Ukrainian, the descriptive method is applied to explain or reveal their meaning and provide full understanding to the viewer.

Ambiguous words have multiple translation equivalents corresponding to the number of their meanings (lexical and semantic variants). These equivalents are referred to as variant equivalents and are one of the possible translations of a word (term). Usually, a variant correspondence expresses a single meaning in the source language, namely the translational analog of a single lexical and semantic variant of an ambiguous word. Therefore, each of these lexical and semantic variants possesses its corresponding translation equivalent [16, pp. 301-302]. This can be shown by the following lines:

<p>1. <i>All the characters have such wonderful names. <u>Flute</u>, <u>Snout</u>, <u>Goodfellow</u>...</i></p>	<p><i>У персонажів такі чудові імена: <u>Дудка</u>, <u>Носик</u>, <u>Надій</u>... (Episode 1, season 4, <i>The Crown</i>).</i></p>
<p>2. <i>It was how I spent some happy times with my father, King <u>George</u>.</i></p>	<p><i>Це мої найкращі спогади з батьком, королем <u>Георгом</u>. (Episode 2, season 4, <i>The Crown</i>).</i></p>

The attempt to find similar Ukrainian names for the characters in the play helps to provide the audience with an authentic and recognizable representation of the original context. The use of the Ukrainian analogs *Дудка*, *Носик*, and *Надій* helps to preserve the personality of the characters and is consistent with the cultural context of the Ukrainian audience.

In the second example, the replacement of the name of the British King *George VI* by the Ukrainian variant *Георг* is explained by the fact that the translator is guided by tradition, as this name has already been translated and there is a need to follow this pattern. This is why the search for analogue to reproduce the original

contributes to the adaptation to the target audience rather than to preserve the historical background and the British atmosphere.

Hence, to ensure successful communication, translators should do their best to adapt the source text to the target text and overcome the cultural barrier, which can be accomplished better through domestication. There is no doubt that the downside of the domestication strategy is the elimination of source languagespecific elements. The audience does not experience a foreign cinematic text and culture, but rather a domesticating retelling of a story that was originally film ed in another language. As viewers become more culturally aware, domestication is likely to lose its leading position in translation and give way to foreignization. The choice between subtitling and dubbing as a strategy for cinematic text translation is influenced by a preference for domestication or foreignization. Subtitling is the predominant method of film translation in English-speaking countries, suggesting that they are more receptive to the influence and presence of foreign cultures [81, p. 131].

Although many prominent European translation scholars support domestication and American scholars promote foreignization, they share the general postulate of the linguocultural tendency that “for a truly successful translation, biculturalism is considered more important than bilingualism, because words have meaning only in relation to the culture in which they function” [58, p. 80]. Viewers will perceive the cinematic text as an original if the film is properly realized and the domestication is effective. The audience may believe that the linguistic adaptation is a replica of the original film, just as the visual and non-verbal elements remain unchanged.

As a result, both domestication and foreignization can positively influence the translation process if a balance between source culture and target culture is achieved and an authentic target cinematic text is presented, which is simultaneously faithful to the source cinematic text content and overall effect. The awareness that a glass

screen can be misleading should not necessarily distract from the enjoyment of the film for the target audience [86, p. 77].

## 2.2. Pragmatic adaptation of cinematic texts

The art of cinematic text translation takes a significant and unique place within the broader field of translation studies. As the global entertainment industry continues to thrive, the demand for faithful and adequate translations of films has never been greater. This dynamic field requires translators to navigate the intricate nuances of not only language but also culture, visual storytelling, and sound elements, all while preserving the authenticity and artistic intent of the original work.

As translation deals with at least two languages, the translator should work carefully to express the culture of the source language in the target language in such a way that the viewer or reader will comprehend the pragmatics of the original [42, p. 78].

Pragmatic adaptation in cinematic text translation embodies a complex process that extends beyond the mere conversion of words and phrases. It encompasses the meticulous craft of overcoming linguistic and cultural gaps to ensure that the translated content is fully understood by the target audience. This involves comprehension of the subtle details of peculiarities of language, mentality, cultural environment, and background knowledge of the viewer while staying true to the original intent [80, p. 351].

The German translator A. Neubert has paid particular attention to pragmatics in his research. In the work *Pragmatische Aspekte der Übersetzung*, he argued that every speech act contains a pragmatic aspect. The linguist believes that the translation process from a pragmatic perspective is about expanding the audience and establishing possible connections between speakers of the source and target languages, not the languages themselves. A. Neubert also notes that translation is

autonomous and not limited to the grammar and semantics of the original. At the same time, its pragmatics is always based on the primary source, which makes it a version of the source text in the new conditions of the target language and for a different audience. However, the pragmatic effect on the recipient is always the same as in the original [14, p. 185].

A. Schweitzer develops the claim that pragmatic adaptation is the transformation of the original statement given the transmission of its pragmatic meaning, i.e. the specific perception of the information contained in the statement by different recipients [43, p. 52]. Due to this, considering the pragmatic relations of the source text is extremely important in the target text as it seeks to elicit the same reaction from the target audience as the original.

The primary characteristic of the pragmatic component of translation is the focus on the receiver. To produce a communicative effect on the recipients of the target cinematic text that is equivalent to the original, the translator applies a variety of strategies and transformations. Before that, a pragmatic analysis is conducted to determine what information can be modified in the target text [61, p. 93].

Since the receiver of the source cinematic text and the receiver of the target cinematic text generally have different linguistic backgrounds and ethnic mentality, background knowledge, achieving the communicative goal in translation requires pragmatic adaptation to the specifics of the target audience's language, mentality, and background knowledge [43, p. 52]. Then in the process of translation, a specialist resorts to additional clarifying details or, on the contrary, may omit unnecessary and redundant elements of the statement. This involves interpreting the original utterance in a way that effectively conveys the emotional impact of the source text.

V. Demetska in the monograph *Теорія адаптації: крос-культурні та перекладознавчі проблеми* determines an adequate translation of a pragmatically

oriented text as one that is adapted to the linguistic and cultural stereotypes of the addressee [12, p. 272].

On the other hand, excessive adaptation or holistic transformation has been frequently criticized by scholars since it does not provide the recipient with a holistic view of the culture of the source language. Holistic transformation is a method of translating lexical items of a source language by units of the target language that do not coincide in meaning with the original ones but can be derived logically. A title or phrase that is expressed in a single word or sentence is translated not by elements, but as a whole, which leads to the loss of a clear connection between the meanings of words in source and target [37, pp. 60-61].

In this regard, the opinion of a well-known Ukrainian researcher, V. Radchuk, is worth mentioning, as he evaluates adaptation rather negatively, comparing it to a black-and-white graphic miniature from a large artistic painting, which, although recognizable, is still only a copy and even cheap. Although he admits that translation and adaptation is a double process, and that adaptation can be gradual [39, p. 255].

Concerning the pragmatics of translation and the pursuit of communicative balance between the source and target texts, the fundamental criteria are adequacy and equivalence. The term “adequate translation” refers to the correspondence with the pragmatic objectives of the translation act at the highest possible level of equivalence for achieving this aim, while meeting the genre and stylistic requirements for texts of this type and adhering to the socially recognized conventional norms of translation.

On the contrary, an equivalent translation reproduces the content of a foreignlanguage original at one of the levels of equivalence. Every adequate translation must be equivalent, but not every equivalent translation may be adequate [48, p.

250].

In the process of translation of a cinematic text, the aim is not only to ensure that the film is comprehensible to the viewer, but also to retain the intention of the authors of the original, to portray the characters in the stylistic sense chosen by the director, and to reproduce in the target language the integrity of the cinematic work without violating its impact [11, p. 242].

One of the main difficulties for a translator is to reproduce the pragmatic integrity of a cinematic text, for instance the translation of English-language jokes, puns or wordplay. This is not always an easy task to cope with. In other words, the audience may find the humor of the characters in a movie or TV series unfunny and strange, although the problem is mostly the translator's inability to reproduce all the shades of humor as a linguistic and cultural component of a cinematic text.

In this case, the translator should remember that conveying the source text does not require a complete and accurate transfer of the content to achieve an adequate translation of the film. The cinematic text can be modified, sometimes even completely, but the main requirement is to evoke an immediate reaction from the audience (laughter) in conjunction with what is happening on screen. In some cases, to effectively convey the content, there is a need to use specific terminology and slang that is typical for a certain group of people. For instance, translating dialogues of scientists, IT specialists or military personnel requires a high level of understanding and the application of technical vocabulary to maintain comic effect and comprehension for the target audience. This aspect of translation requires not only linguistic accuracy but also cultural and contextual competence to fully reproduce a pragmatic sense [35, p. 238].

After analyzing the characters' lines, the below examples can be considered successful pragmatic adaptations:

1. *Every awkward silence and stilted conversation between bride and groom glaringly obvious to each and every one of the 200 crew. – Всі ті недомовки, вдавані діалоги між приреченими явно помітні для всього екіпажу з 200 людей (Episode 1, season 5, The Crown).*

The transmission of the English line into Ukrainian reveals a meticulous and subtle approach to pragmatic adaptation, skillfully employing wordplay and introducing extralinguistic elements for adequate translation.

In the target sentence, the translator renders this wordplay by using the word «приреченими» (doomed or fated), resorting to a pragmatic adaptation that corresponds to the comedic undertone. This transformation is an example of modulation, as it preserves the humor while ensuring semantic equivalence in the target language.

An extralinguistic factor is introduced by the emphasis on the word «приреченими», coupled with a hyperlink reference to «наречені» (fiancées). It serves as a cultural bridge that allows Ukrainian viewers to connect through the translated idiom with the specific cultural concept of original meaning. Providing a layer of meaning that may resonate with the Ukrainian audience, it adds some depth to the pun.

The target sentence demonstrates a nuanced and culturally sensitive pragmatic adaptation of the original phrase. The translator's skillful handling of wordplay, the incorporation of extralinguistic elements and translation transformations contribute to an effective and humorous rendering of the source text in Ukrainian.

2. *Charles barely looked at me...I felt like a fish out of water. – Чарльз на мене не дивився... я була не у своїй тарілці (Episode 2, season 5, The Crown).*

Regarding “a fish out of water”, the Ukrainian translation «не у своїй тарілці» is used to convey a similar expression without a literal translation of the English idiom. This adaptation is made to ensure that the Ukrainian translation effectively captures the essence of the idiom and is more natural for the target

language viewer. A word-to-word translation of «вийнята з води риба» would be inappropriate, as it could distort the intended meaning and be would be irrelevant according to the linguistic norms of the target language. Instead, the translator employs a culturally and contextually relevant Ukrainian idiom, applying a holistic transformation to convey the same concept of feeling unhappy or uncomfortable in a particular situation [80, p. 354].

3. *Yes, I, uh, I can be a tough old nut, but I've always had a soft spot for you.* – *Я суворий дідуган, але тебе я завжди любив* (Episode 2, season 5, *The Crown*).

In the Ukrainian translation, the idiomatic expression “*a tough old nut*” is holistically transformed into «*суворий дідуган*». Here, «*суворий*» captures the essence of being stern or strict, while «*дідуган*» introduces a colloquial style. The decision to generalize the word “*old*” adds a layer of familiarity, maintaining the balance between the original intent and cultural relevance [88].

The idiomatic expression “*have a soft spot for*” is handily translated with the application of holistic transformation as «*завжди любив*». This phrase captures the sense of having a sentimental weakness or a strong liking for someone or something. Emphasizing the permanent nature of this feeling, the word «*завжди*» provides a connotation to the relationship described in the original sentence [90].

4. *A match made in heaven.* – *Вони ідеальна пара* (Episode 3, season 5, *The Crown*).

The translation of the idiomatic expression “*A match made in heaven*” into Ukrainian, as «*ідеальна пара*» involves a comprehensive method known as holistic transformation, metaphorically capturing the essence of two individuals being perfectly suited to each other. While maintaining a sense of harmony, suggesting that the couple is not just a casual pairing, but rather their union is destined [90].

5. *Prince Harming...* – *Злощасний принц* (Episode 4, season 5, *The Crown*).

Translating an English sentence into Ukrainian involves applying transformations that reflect the structural and semantic differences between the two languages.

The pragmatic adaptation employed in the translation of the phrase “*Prince Harming*” to “*Злощасний принц*” involves a creative approach to convey the wordplay present in the original. In the English version, “*Prince Harming*” is a clever reference on “*Prince Charming*” suggesting a character who does the opposite of what a typical prince would do, causing harm instead of happiness.

This pragmatic adaptation relies on the idea that the word “*злочасний*” in the target language emphasizes the concept of misfortune, in line with the irony in the original phrase. Such translation showcases the translator’s creativity and skills in adequately conveying the original wordplay in a new cultural and linguistic environment [80, p. 355].

6. *But then the wind changed.* – *Але все змінилося* (Episode 9, season 5, *The Crown*).

Analyzing the translation of the source text, it can be seen that an effort has been made to preserve the semantic essence of the original while rendering it to the Ukrainian language.

Applying a holistic transformation to the source text, the Ukrainian sentence «*Але все змінилося*» expresses the basic essence of the English line, pointing to a significant shift or change in circumstances. The choice of statement provides the original meaning while being in harmony with the linguistic features of the target language.

7. *A monarch should never attend celebrations when a colony cuts ties.* – *Монарх ніколи не відвідує святкування, коли колонія відділяється* (Episode 10, season 5, *The Crown*).

The idiom “*cuts ties*” undergoes a holistic transformation in the Ukrainian translation, being rendered as «*відділяється*». Such an approach goes beyond a

literal translation to include the broader semantic and contextual meaning of the expression. «Відділяється» accurately captures the essence of separation or detachment, offering a linguistically fitting equivalent in Ukrainian that aligns with the intended meaning of “cuts ties” in the source text.

8. *Yes, it never ends. – Так, справи (Episode 1, season 6, The Crown).*

In the context of the provided sentence, a holistic transformation unfolds, prioritizing both semantic and linguistic correspondence. This purposeful substitution seeks to seamlessly convey the intended meaning of the original English expression within the framework of the Ukrainian language. It involves a modification, leading to the appearance of the Ukrainian phrase «Так, справи» as an interpretation that renders the nature implied in the English line.

The intentional choice of this phrase conveys the intended meaning, ensuring a seamless integration into the linguistic context of the Ukrainian audience.

9. *Thank you for having us. – Дякую, що запросили (Episode 1, season 6, The Crown).*

The Ukrainian sentence «дякую, що запросили» captures the meaning of the English idiom, expressing gratitude for the invitation and admitting the hospitality of the host. The choice of «запросили» (invited) ensures a faithful representation of the original meaning while aligning with the linguistic background of Ukrainian [92].

A crucial aspect to note is that a literal translation such as «дякую, що мали нас» would distort the intended meaning. Therefore, such a word-to-word rendering is deemed inappropriate and is not employed in the translation. This underscores the significance of a thoughtful substitution that preserves both the semantic content and the cultural peculiarities inherent in the original expression.

10. *You’ve been going back and forth? – То Ви розриваєтеся? (Episode 1, season 6, The Crown).*

The translation of an English expression into Ukrainian necessitates a holistic transformation to accurately interpret and convey idiomatic elements in the target language. In particular, in the context of the idiom “*back and forth*”, the Ukrainian translation employs the verb «розривається» to convey a similar meaning. This substitution is applied by the translator with the primary objective of ensuring the faithful rendition of the fundamental content of the English idiom, making it more accessible and relatable to the target audience.

The choice to avoid a word-to-word translation, such as «ходити тудисюди» is based on the recognition that such an approach might compromise the integrity of the intended meaning [89]. This decision underscores the translator’s awareness of the potential distortion that a literal rendering could introduce, emphasizing the importance of maintaining accuracy and clarity in conveying the idiom across languages.

11. *We’ve all been spoilt rotten, and you’re wonderful hosts. – Ми примхливі гості, та ви чудові господарі (Episode 1, season 6, The Crown).*

When translating the source cinematic text into the target language it is necessary to apply linguistic transformation, demonstrating careful consideration of both idiomatic and cultural elements.

The idiomatic expression “*spoilt rotten*” describes a person who is difficult to impress and who has certain preferences, which is accurately rendered in Ukrainian as «примхливі» [88]. The deliberate avoidance of a literal translation like «зіпсовані гнилі» in favour of a holistic transformation showcases a keen understanding of the cultural nuances and colloquial usage, ensuring a more accurate conveyance of the intended meaning.

12. *Everything else is just...window dressing, frankly. – А речка... мо лише оказамілювання (Episode 1, season 6, The Crown).*

The translation of the given sentence involves the application of holistic transformation, considering the nuances of the meaning of “*window dressing*” in this

context as an idiom rather than its literal interpretation. The translator skilfully conveys the essence of the expression in a culturally relevant manner.

The idiom “*window dressing*” is rendered as «*окозамилування*» in the Ukrainian translation, demonstrating the translator’s acute awareness of the figurative meaning. In this context, «*окозамилування*» is an appropriate counterpart, capturing the idea that the other elements are minor, and created to be visually appealing. This transformation represents an approach that ensures the semantic equivalence of the idiom in the target language.

The translator skilfully takes into consideration the linguistic and stylistic aspects of the English message, ensuring that the translated phrase retains its genuineness and impact.

13. *Watch the red mist coming.* – *Дивіться, хтось сердиться* (Episode 2, season 6, *The Crown*).

The translation of the English idiom is achieved through a holistic transformation. The idiomatic expression “*red mist*” [88], in informal contexts, conveys a sense of severe anger that temporarily clouds one’s judgment.

The translator, being aware of the linguistic differences, employs a comprehensive substitution to convey the intended meaning effectively within the Ukrainian context. Such a rendition of «*дивіться, хтось сердиться*» in the target language captures the essence of the English idiom by signaling the onset of someone’s anger. Also, the choice of «*сердиться*» (to get angry) guarantees a faithful rendering of the original meaning, while remaining in line with the unique characteristics of the Ukrainian language.

14. *Little Pa Peep has lost his sheep and can’t tell where to find them.* – *Малий тато Пець розгубив овець, отакий він чабанець* (Episode 2, season 6, *The Crown*).

Translation of the English line into Ukrainian involves a meticulous process of transformation, including various linguistic and cultural elements to ensure a pragmatic adaptation that extends further than literal equivalence.

This multifaceted approach is crucial for maintaining the poetic essence of the original English verse while making it culturally relevant for the Ukrainian audience. To preserve the rhyme, a pragmatic adaptation is employed by choosing «*Малюй тато Пець*» as the Ukrainian equivalent for “*Little Pa Peep*”. This selection not only mirrors the rhyming structure of the English verse but also introduces a playful tone in Ukrainian, capturing the poetic quality inherent in the source text.

The introduction of a cultural reference to shepherdess *Bo-Peep* serves a dual purpose. Firstly, it maintains a connection with the familiar character from the English nursery rhyme “*Little Bo-Peep*” [49], allowing Ukrainian viewers to recognize the source material. This deliberate reference to a famous character not only bridges the cultural gap but also evokes a sense of nostalgia and cultural inclusivity, especially for viewers familiar with English literature, cartoons or international nursery rhymes.

Secondly, the inclusion of “*Bo Peep*” adds a layer of cultural richness to the Ukrainian adaptation. By incorporating a reference to an English folkloric figure, the translator subtly underscores the universality of children’s literary works. It emphasizes that children’s literary themes, like nursery rhymes, are universal.

The pragmatic adaptation of the phrase “*can’t tell where to find them*” to «*отакій він чабанець*» is a masterful stroke. Beyond the holistic transformation, this transformation introduces a humorous twist through the use of «*отакій він чабанець*», which can be interpreted as a pun. The phrase not only maintains the rhyme but injects a delightful element of wit, emphasizing the challenges and idiosyncrasies associated with the shepherd’s quest to locate the lost sheep.

The result of this complex approach is a Ukrainian adaptation that goes beyond mere linguistic equivalence to express the essence and message of the original English nursery rhyme. The translated text emerges as a harmonious blend of linguistic elements, enhancing both form and content for a culturally enriched experience.

15. *Nothing to do with timber, Granny.* – *Це не буквально, бабуся (Episode 2, season 6, The Crown).*

Translation of the English sentence into Ukrainian requires a holistic transformation that excludes the possibility of literal translation to preserve the wordplay.

The phrase “*Nothing to do with timber*” serves as a response to Granny’s question about what is meant by “logging on”. In addition, to its modern sense of computer system access, also carries the meaning of working with wood.

In the context of source cinematic text, the word “logging” has a dual meaning, capturing both computer-related activities and timber-related activities.

The holistic approach to translation recognizes and addresses this ambiguity and attempts to convey it effectively in the target language. A literal translation of “logging on” as «вхід в систему» fails to fully capture the wordplay in the source cinematic text. Here, the choice of Ukrainian adaptation reveals the translator’s deliberate decision to focus on the transmission of wordplay rather than a direct word-for-word rendering.

The phrase “*Nothing to do with timber*” is masterfully substituted with a humorous interpretation «*Це не буквально*», maintaining a balance between cultural relevance and linguistic peculiarities.

This example highlights the translator’s ability to handle the complexities of wordplay and ambiguity in a culturally appropriate way. This pragmatic adaptation, ensures a contextually appropriate translation, demonstrating the translator’s efforts

to preserve the essence of the source text while simultaneously ensuring that the target audience will appreciate the wit and wordplay within their cultural environment.

16. *Might be just a ticket.* – *Можє це і на країце* (Episode 3, season 6, *The Crown*).

The translation of the English phrase “*just the ticket*” into Ukrainian as «*на країце*» [88] involves a holistic transformation that captures the metaphorical essence of the expression. The idiom denotes something highly suitable and precisely meets the required criteria.

In the target cinematic text, the expression successfully conveys the idiomatic meaning, suggesting that the situation or proposal might be just what is needed or beneficial right at this moment. The choice of «*на країце*» (for the best) adds a layer of positivity, implying that the alternative could lead to an improvement or favorable outcome.

This transformation follows the principles of adaptation of idiomatic expressions to preserve their intended meaning while providing cultural relevance in the target language. Idiomatic expressions enrich language with cultural references, while the translator succeeds in capturing the idiomatic meaning of the English expression.

Since every line is created to achieve a certain communicative effect, pragmatic adaptation is perhaps the most important part of a message’s content. In the target text, the translator must be careful to ensure the required effect on the viewer, depending on the purpose of the cinematic text and the director's intention.

### 2.3. Peculiarities of applying translation transformations in cinematic text translation

A cinematic text can evoke different emotions and reactions in the audience depending on how the characters express their thoughts and feelings. Studying the speech of individual characters helps to identify how successfully the translator can convey the message and ensure the authenticity of the target text.

The analysis of translation transformations is conducted based on the lines of the main characters of the series, namely Queen Elizabeth II; Diana, Princess of Wales; Charles, Prince of Wales; Prince Philip, Duke of Edinburgh; Anne, Princess Royal; Princess Margaret, Countess of Snowdon and Prince William.

### ***Queen Elizabeth II***

1. *In terms of diet and behavior, I've not changed a thing.* – *Мій раціон і спосіб життя такі самі* (Episode 1, season 5, *The Crown*).

In the given sentence translation transformations are employed, which can be described as concretization, generalization, modulation and omission.

Particularly, the concretization refers to the rendering of the abstract phrase “*In terms of*” into a possessive pronoun «*Мій*» in Ukrainian. In this way, translation narrows the meaning, shifting from a more general concept to a specific one. It concentrates the utterance on the speaker’s diet and behavior, eliminating any additional contextual exposition present in the English version.

The rationale behind this transformation is to improve clarity, align the translation with the linguistic structure and expression of the Ukrainian language, and provide a more concise and unambiguous rendition of the original English sentence.

The English phrase “*diet and behavior*” is more specific, whereas the Ukrainian translation «*раціон і спосіб життя*» uses broader terms, emphasizing ration and lifestyle. The transformation of generalization is applied here, which broadens the scope of the concepts in the Ukrainian language compared to the original English phrase. It switches the focus from these particular elements to more

general categories, encompassing a wider range of factors related to lifestyle and dietary choices. The translator opts to convey the basic idea of maintaining the same lifestyle and dietary habits without providing an intricate breakdown of specific aspects. This approach aims to ensure the translation's universal applicability and comprehensibility to a broader audience, considering that the specifics of one's "*diet and behavior*" may vary across individuals and cultures. By using «*раціон і способ життя*» the translation becomes less restrictive and more inclusive, permitting a broader interpretation dependent on context and individual perspective.

The transformation of "*I've not changed a thing*" into «*такі самі*» can be characterized as a modulation. The literal translation would be «*нічого не змінилося*». However, in the Ukrainian translation, the cause is replaced by the result «*такі самі*».

Additionally, a notable transformation occurs due to the omission of the phrase "*I have*". The English phrase contains "*I have*", while the Ukrainian version omits it. This omission is applied for brevity and to avoid redundancy, as the context already implies the presence of a possessive pronoun («*Мій*») in the Ukrainian sentence [80, pp. 352-353].

2. *One can end up undoing more than doing.* – *Можна більше програму, ніж виграти (Episode 5, season 5, The Crown).*

The translation requires a transformation of concretization to convey the intended meaning within the target language and cultural environment.

Within the Ukrainian context, the term «*програму*» is employed to express the connotations of the English term "*undoing*". The word is selected for its semantic similarity, in particular, to ensure a faithful reflection of the negative connotations associated with the concept of setbacks, losses or reversing progress.

Simultaneously, the usage of «*виграти*» in Ukrainian precisely corresponds to the English word "*doing*", which signifies achievement or gain. The translator's

choice is intended to underscore the contrast between potential defeat and victory, contributing to an accurate and relevant expression within the Ukrainian language.

Thus, the Ukrainian translation of the above English line follows a thorough linguistic approach, including careful vocabulary choice and structural arrangement. This ensures an accurate representation of the intended meaning within the paradigm of the Ukrainian language.

3. *The youngest prime minister since Lord Liverpool in 1812.* –

*Наймолодший з часів лорда Ліверпуля у 1812 (Episode 10, season 5, The Crown).*

The omission of the word “*prime minister*” in the target language sentence is strategically implemented to enhance the clarity and conciseness of the translation. Given the contextual cues, such as the mention of Lord Liverpool and the year 1812, it is evident that the discussion pertains to the age of the prime minister. Removing the term “*prime minister*” simplifies the translation, making it more laconic and straightforward in Ukrainian. This transformation is twofold: it maintains the accuracy of the translation while simultaneously improving its understandability in the target language. The omission minimizes redundancy and ensures that the Ukrainian viewer easily grasps the intended meaning without unnecessary elaboration [80, p. 353].

4. *It seems like another lifetime.* – *Це було так давно (Episode 1, season 6, The Crown).*

The original English expression combines subjective temporal perception with metaphorical expression. The use of the verb “*seems*” introduces a temporal lens, implying a cognitive interpretation of time that may differ from the actual time reality. The conscious choice of the term “*lifetime*” transcends mere chronological duration, suggesting a significant and memorable time span. The general tone of the sentence bears a shade of nostalgia, depicting the speaker’s contemplation of a bygone period, which evokes a sense of distance.

The Ukrainian translation aptly captures the core meaning of the source text. The subsequent phrase «так давно» conveys the sense of a remote past, harmonizing with the emotional depth of the English statement. To preserve the temporal dimension and convey the same sense of the distant past, the translator applies a lexical transformation of modulation. The decision to move from a metaphorical expression in the source language to a straightforward timeline in the target language is a conscious choice aimed at improving clarity. This shift provides accuracy and eliminates potential ambiguity in the message conveyed.

5. *So, you'll have a house full of other 50-year-old youngsters.* – *То ж, у вас буде базамо зосмеї вауого віку (Episode 1, season 6, The Crown).*

The original expression “a house full of” has been briefly translated as «базамо». This transformation of generalization simplifies the phrase, substituting a more complex structure with a single word. This brings clarity to the situation, providing a better comprehension of the cultural context.

The translation of “50-year-old youngsters” to «вауого віку» also involves generalization. In Ukrainian culture, such details are often inferred from contextual cues or non-verbal communication. Omitting the specific term aligns with this cultural nuance, allowing Ukrainian viewers to draw age-related implications from other elements in the narrative. The assumption underlying this choice is that Ukrainian audiences can infer the age of the individuals through extralinguistic factors such as appearance and situational context.

6. *No danger of that.* – *У жодному разі (Episode 2, season 6, The Crown).*

The translation of the English line into Ukrainian exemplifies a transformation of modulation. This lexical transformation was purposefully implemented to maintain the semantic essence of the source text while considering the peculiarities of the target language.

The choice of «*У жодному разі*» introduces an emphasis on categorical denial. This transformation is based on semantic substitution, allowing Ukrainian viewers to comprehend the statement in a manner consistent with the English audience.

7. *Did you hear the latest? – Знаєш останні чутки? (Episode 2, season 5, The Crown)*

The translation of the original sentence involves transformations to convey the intended meaning within the linguistic context of Ukrainian.

The omission of the pronoun “*you*” in the Ukrainian translation is a deliberate adjustment guided by the grammatical features of the target language. In Ukrainian, verb conjugations inherently indicate the person, and in this instance, the verb «*Знаєш*» (know) distinctly conveys the second person singular. Consequently, the explicit use of the pronoun becomes unnecessary for clarity, aligning with the linguistic norms of the Ukrainian language.

A noteworthy transformation is the addition of the word «*чутки*» (rumors), serving as a supplement to the English term “*the latest*”. The inclusion is a translator’s choice that explains the information being referred to. While the original English sentence implies “*the latest*” without specifying its content, the introduction of «*чутки*» brings clarity by emphasizing the concept of rumors.

8. *May those who died rest in peace, and may we, each and every one of us, thank God for someone who made many, many people happy. – Нехай померлі спочивають із миром, а ми всі, я закликаю кожного з вас, помолімося за людину, яка багатьох зробила щасливими (Episode 4, season 6, The Crown).*

The translation of the above passage involves several translation transformations to ensure an adequate rendering of the original cinematic text in the target language.

The addition of the pronoun «*всі*» in the Ukrainian line «а ми всі» serves to underscore the shared sense of liability among the people. This promotes a mutual commitment to further action, highlighting a united response.

The omission of the word “*everyone*” in the Ukrainian translation, along with the addition of the word «*я закликаю*» streamlines the statement. This change is in keeping with the preference for personal and direct address, encouraging individual engagement and participation.

The generalization of “*thank God*” to «*помолімося*» in the Ukrainian translation seamlessly integrates the expression of gratitude into a communal and prayerful context. This transformation seamlessly integrates the expression of gratitude into a communal and prayerful context and reflects a shared spiritual sentiment, modifying the tone of the message.

The concretization of “*someone*” as «*людину*» in the Ukrainian translation contributes to precision and clarity. This linguistic choice aligns with a more concrete reference and emphasizes the impact on a specific individual who made many lives happier.

The omission of “*many*” in the Ukrainian translation «*багатьох*» not only streamlines the linguistic expression but also contributes to a preference for brevity and avoidance of tautological expressions.

### ***Diana, Princess of Wales***

#### ***1. Can I have a squash? – Обіймеш? (Episode 1, season 5, The Crown)***

The sentence structure in the target language is slightly different from the English original.

In English dictionaries, the verb “*squash*” is interpreted as “*to push yourself, a person, or thing into a small space*” (*Cambridge dictionary, 1999*) to compress or squeeze something and as a noun is a situation when there is not much room [88; 91]. When translating from English into Ukrainian, modulation was applied. This

translation transformation in this case arose from the need to transform the English question “*Can I have a squash?*” into Ukrainian form that would express the semantics of a firm hug. This change in structure helped to achieve the most accurate expression of the meaning, adapt it to the Ukrainian language and avoid possible misunderstandings in the context of cultural differences between the languages. Such a transformation helps to preserve the integrity of the communicative purpose of the original expression during rendering into the target language.

Moreover, the character’s non-verbal expressions, namely gestures, provide better comprehension. These cues convey that the request is for a hug, and not, for example, the vegetable, thus playing a pivotal role in the overall communicative intent. This extralinguistic factor not only improves the target viewer’s understanding but also serves as a tip, which helps to reduce the risk of potential misunderstandings in different cultural contexts [80, p. 353].

2. *Hi, I don’t have long. – Ало, я на секунду (Episode 2, season 6, The Crown).*

Translating a sentence involves the application of a transformation, and in this case, it is recognized as a modulation which is a deliberate adjustment of linguistic elements. The original English phrase, conveying a sense of temporal constraint, undergoes several changes when translated into Ukrainian. The purpose of modulation is to preserve the basic meaning while at the same time matching the colloquial style to the target language.

The replacement of the source phrase with the target phrase «*я на секунду*» not only ensures linguistic accuracy in Ukrainian but also introduces a contextually relevant expression. This transformation is used to effectively convey the original meaning in the target language while preserving the peculiarities of both language structures.

3. *You're the best hugger.* – *Найкращі обійми (Episode 2, season 6, The Crown).*

To achieve an adequate rendering of an English sentence in Ukrainian, the translator applies modulation.

The English noun “*hugger*” in the source sentence describes a person who is characterized by the ability to give warm and comforting hugs. In contrast, a more direct term, «обійми» (hugs), is employed in the Ukrainian sentence, thereby adjusting the word to correspond to the lexical characteristics of the target language. This lexical transformation emphasizes the lack of a direct equivalent to the English noun in Ukrainian. As a result, the choice of the «обійми» emerges as the most accurate one, capturing the essence of the English word and preserving its connotation of cuddling.

This translation represents a careful consideration of linguistic and cultural realities. It enables the original meaning to be retained while respecting the norms of the Ukrainian language and its expressive possibilities.

### ***Charles, Prince of Wales***

1. *What an old fogey.* – *Який зашкарублий (Episode 1, season 5, The Crown).*

To adequately translate the sentence into Ukrainian, the omission transformation was used. It involves the removal of the word “*old*” from the Ukrainian version while effectively conveying the essence of the original term “*old fogey*”.

In the source phrase “*old fogey*” is a colloquial term used to describe a person who is overly conservative, traditional, or old-fashioned in their views and habits [88]. The adjective “*old*” emphasizes the person’s traditional ways of doing things and the adherence to old-fashioned customs. In the target sentence, the omission of this adjective simplifies the expression while still capturing the core meaning of

someone who is outdated and somewhat too conservative in their beliefs and behavior.

This omission transformation streamlines the translation, making it more concise and natural in Ukrainian, aligning with the principles of adaptation between languages while preserving the essential meaning and tone of the original expression. It involves effectively conveying the essence of the original term with the target language word «зашикарублий», which retains the negative connotation of being marked by ancient and long-term habits [80, p. 354].

2. *Yes, I do know the drill. – Я знаю порядок (Episode 1, season 6, The Crown).*

In the translation provided, the term “*drill*” undergoes a concretization transformation in which the translator selects a specific meaning of the word that best matches the context and preserves the intended message.

A drill has several meanings, including an instrument for making holes, a training of soldiers in marching, a physical or mental exercise to perfect a skill, and a routine or prescribed procedure. In the target sentence, the connotation chosen revolves around routine, specifically “the approved, correct or usual procedure for accomplishing something” (*The Merriam-Webster Dictionary, 1864*) [90]. This emphasizes the speaker’s familiarity with a particular set of actions or a prescribed sequence, seamlessly connecting with the routine-related meaning in the Ukrainian language.

Such a lexical transformation increases the precision and clarity of conveying the intended message, given the diverse semantic range of the term “*drill*”, and also guarantees that the Ukrainian audience will find the translated sentence appropriate.

3. *It’s from Persuasion, and it’s Capt. Wentworth’s letter. – Уривок з листа капітана Вентворта з роману «Переконання» (Episode 1, season 6, The Crown).*

The rendering of the sentence in the target language involves several transformations contributing to the adequate translation of the source sentence.

The occurrence of “*it’s*” is intentionally omitted in the translation. This transformation conforms to the principles of conciseness in the Ukrainian language while maintaining grammatical accuracy. It simplifies the sentence without sacrificing clarity or coherence.

Recognizing that the novel “*Persuasion*” may not be widely known among Ukrainian viewers, a transformation of the addition takes place. The term «роман» (novel) is chosen as a more general and accessible equivalent. This ensures that the Ukrainian audience understands that the text is an excerpt from a literary work, without the need for specific familiarity with Jane Austen’s novel.

The addition of the word «Уривок» (excerpt) to the phrase «з листа капітана Вентворта» serves as an addition. This transformation makes it clear that the text presented is an excerpt specifically from Captain Wentworth’s letter, providing a more detailed context for the Ukrainian audience.

The transformation of word order, known as permutation, is evident in the rearrangement of the phrase «Уривок з листа капітана Вентворта». This change in the positioning of lexical units is a translation transformation intended to achieve a natural and coherent expression in Ukrainian, providing grammatical correctness while maintaining semantic fidelity.

***Prince Philip, Duke of Edinburgh***

*1. She never stops. She never complains. She never puts a foot wrong. – Вона працює. Не бідкається. Все робить ідеально (Episode 1, season 5, The Crown).*

A number of transformations are applied to translate this line into Ukrainian. The application of omission is evident in the translation from English into Ukrainian in the repetition of the subject “*she*” in each clause. In the source language, sentences begin with the pronoun and this repetition is common in English, but in

Ukrainian, the subject in the following sentences can be inferred from the previous one, making the translation more concise and usual.

Antonymic transformation is applied to the phrase “*never stops*”. In the original line, it conveys the idea of continuous action (she never stops working), while the Ukrainian translation «*працює*» denotes active work without the negative connotation of «*ніколи не зупиняється*». This transformation simplifies the sentence in the target language without distorting the author’s main message [80, pp. 355-356].

2. *Then I think that’s the wisest thing I’ve ever heard come out of your mouth.*  
– *Це наймудріші слова, які я від тебе чув (Episode 2, season 5, The Crown).*

The translation of the English sentence involves several transformations contributing to the adaptation of the original expression to the Ukrainian language.

The introductory phrase “*Then I think*” is omitted, which simplifies the structure of the sentence and corresponds to the Ukrainian preference for conveying the main idea more straightforwardly.

Concretization in this context is applied to enhance precision and emphasize the nature of the expression. By translating “*thing*” as «*слова*», the focus is narrowed down to verbal elements, aligning with the specific linguistic context of the sentence. This transformation ensures that the Ukrainian counterpart captures the essence of the source phrase without introducing unnecessary ambiguity.

To simplify the expression and retain the main meaning, the phrase “*come out of your mouth*” is omitted. In the target sentence, the emphasis is on the content of the words spoken, rather than their actual appearance.

The emerging sentence skilfully summarises the core meaning of the source text and harmonizes with the linguistic subtleties and cultural context inherent in the Ukrainian language.

***Anne, Princess Royal***

1. *So many other riveting things to read too. – Скільки ще цікавинок чекає nonperedy (Episode 4, season 5, The Crown).*

In the target language line the English phrase “*riveting things*” is translated as «*цікавинок*», retaining the same meaning as in the original, but using a different word that is more common to the Ukrainian audience. This suggests that the translator applied generalization.

The Ukrainian translation employs the phrase «*чекає nonperedy*» to convey the meaning of “*too*” and “*things to read*”, which constitutes a form of modulation. This translation transformation is carried out to emphasize the general idea that there are numerous intriguing things yet to come while still maintaining the essential structure of the original expression “*to read too*”. This transformation effectively facilitates the communication of the intended content in the target language 80, p. 356].

2. *We close ranks behind the sovereign, not criticize her. – Ми підтримуємо королеву, а не критикуємо її (Episode 5, season 5, The Crown).*

The translation of the English sentence into Ukrainian involves concretization, exemplifying the nuanced adaptability necessary for cross-linguistic communication of cinematic texts.

The English term “*sovereign*”, which refers to both kings and queens, experiences concretization in the target language text. The translator chooses the specific term «*королева*» (queen) to provide a gender-specific equivalent. However, choosing this method makes it more precise in expressing the intended meaning and is consistent with established linguistic conventions in Ukrainian, where genderspecific terms are commonly used.

***Princess Margaret, Countess of Snowdon***

1. *Out of the acorn of a simple kindness an oak tree of happiness will grow. –*

*Із зернятка простої доброти виросте дерево щастя (Episode 3, season 5, The Crown).*

Translation of the sentence involves several transformations aimed at the faithful rendering of the original expression in the target language. The word “*acorn*” is presented in the Ukrainian version by applying the generalization «*зернятко*». While “*acorn*” refers specifically to the seed of an oak tree, the translator decided to use a more general term in Ukrainian that conveys the idea of a small seed rather than defining its type. Although the Ukrainian word «*зернятко*» is a common word for a small seed, this transformation is employed rather for clarity and versatility. The translator intends to retain the essence of the metaphor while adapting it to the linguistic and cultural context of the target audience.

The notion “*oak tree*” is generalized to «*дерево*» in the Ukrainian translation for reasons similar to the generalization of “*acorn*”.

Also, a grammatical transformation of the permutation takes place. This transposition assures a natural and coherent expression in Ukrainian while maintaining grammatical accuracy and semantic fidelity.

Thus, the translation of the English sentence effectively conveys the metaphorical idea that a small act of kindness can lead to the growth of significant happiness while remaining true to the essence of the original English expression.

*2. You don't think I have reason to burn down my sister's home? – Ти задаєш, у мене не має причин спалити дім моєї сестри? (Episode 4, season 5, The Crown).*

The primary transformation in this sentence is antonymic translation.

- “*You don't think*” is transformed into «*Ти задаєш*» in Ukrainian. The shift from negative to affirmative semantics is typical of antonymic translation and reflects the contrasting linguistic approach.

- “*I have reason*” undergoes antonymic translation as well, becoming «*у мене не має причин*». The transformation replaces the affirmative “have” with the negation «не має», effectively conveying the opposite sense of possessing or lacking reasons.

In this context, antonymic translation is utilized to highlight the transition from the absence of reasons or disbelief (“*You don’t think*”) to the presence of grounds or convictions («*Ти задаєш*»). It mirrors the nuanced differences between the two languages while preserving the essential meaning of the sentence. The antonymic translation highlights the skillful adaptation of the original English expression into Ukrainian, conveying the subtleties of the speaker’s doubt and belief 80, p. 356].

3. *Without sun and water crops fail.* – *Без сонця і води нічого не росте* (Episode 4, season 5, *The Crown*).

In the given sentence a transformation is employed, which can be described as an antonymic translation. The phrase “*crops fail*”, expressed as «*нічого не росте*» employs antonyms to introduce a semantic divergence.

In the sentence, the negative connotation associated with the English word “fail” is replaced by the positive Ukrainian verb «*росте*», combined with the negative particle «*не*». The emerging Ukrainian phrase not only underlines the immediate context of the harvest but also emphasizes a broader notion: without sunlight and water, nothing can thrive or develop. The usage of antonyms serves a dual purpose.

Firstly, it preserves the fundamental meaning of the original message by underlining the impact of environmental factors on crop growth. Secondly, it adds a positive perspective by focusing on progression rather than failure, demonstrating resilience in the face of adversity.

Such antonymic translation transformation not only overcome linguistic gaps but also address the cultural specificities of the Ukrainian audience, offering a more optimistic interpretation while remaining faithful to the essence of the source text.

4. *Next they'll want his grinning face on the side with a big red rosette. – А моді захочуть на кормі його усміхнене обличчя у червоній рамці (Episode 10, season 5, The Crown).*

Rendering the English sentence in Ukrainian requires translation transformations aimed at achieving linguistic precision and aligning with the cultural context.

The omission of the pronoun “*they*” is in accordance with Ukrainian grammatical norms, as the verb ending in Ukrainian typically indicates the person or group responsible. In the context of translation, this linguistic feature is used to maintain conciseness and conformity with Ukrainian syntactic structures and grammar.

A permutation is observed in the rearrangement of the word “*side*”, which is translated as «*корма*» (stern) in Ukrainian. This transformation follows the common word order in Ukrainian and ensures a smooth flow of expression.

The concretization of “*side*” as “*корма*” serves a dual purpose by providing a more concrete term and aligning with the maritime context, thus enhancing comprehension and preserving the intended meaning.

Moreover, the modulation of the English phrase “*big red rosette*” to the Ukrainian phrase «*у червоній рамці*» (in a red frame) is a thoughtful substitution. Considering that “*rosette*” in the source text refers to a circular decoration often awarded as a prize, the Ukrainian equivalent «*рамка*» captures the essence of the decoration while maintaining cultural relevance. This transformation ensures that the Ukrainian audience comprehends the nature of the decoration and its significance [89].

### ***Prince William***

1. *Please tell me you have no idea what I'm talking about. – Будь ласка, скажи, що чуєш про це вперше (Episode 8, season 5, The Crown).*

The translation of the English sentence into Ukrainian involves translation transformations aimed at enhancing its adaptation to the target language. Specifically, two key strategies are employed.

In the Ukrainian language, the pronoun “you” is dropped, which is based on the possibility of identifying the person through verb conjugation. The omission enhances conciseness and follows the grammatical patterns of the Ukrainian language, where explicit subject pronouns are often unnecessary for clarity.

Additionally, the translation incorporates an antonymic approach, transforming the English phrase “no idea what I’m talking about” into the Ukrainian counterpart «чуєш про це вперше» (hearing about it for the first time). This lexical transformation introduces a positive connotation by replacing the formally expressed negative sense in the original phrase with an expression that lacks a formally expressed negative component in the target language.

These translation transformations ensure a culturally appropriate and contextually relevant rendering of the original phrase in Ukrainian, taking into account the linguistic norms and expectations of the target audience.

### TRANSLATION TRANSFORMATIONS

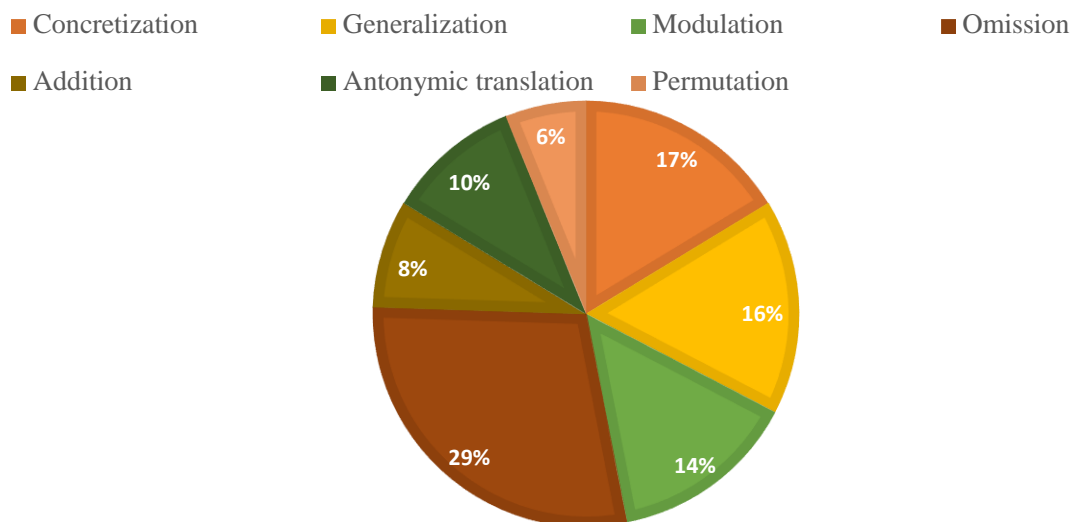


Fig. 2.3 Frequency of specific translation transformations

The quantitative results of the research are presented in Figure 2.3.1. The total number of examples representing the application of lexical and grammatical transformations is 23.

The material analysis reveals that the most frequent lexical transformations are omission (29%), concretization (17%), generalization (16%), and modulation (14%). The examined examples do not show a large number of grammatical transformations, although there are grammatical differences between English and Ukrainian. However, a translation transformation did occur, specifically permutation (6%).

### Conclusions from Chapter 2

1. At the heart of film localization lies the necessity to maintain precise awareness of cultural subtleties. Translators must be aware not only of linguistic specificities but also of cultural references, social norms and contextual appropriateness. The process of localization involves the adaptation of the film for different audiences while preserving the authenticity of its cultural origins via two fundamentally opposite strategies: domestication and foreignization.

2. The strategy of foreignization, which includes transliteration, transcription and calque methods, is dominant, comprising 24 out of 30 examples analyzed. The translator employed the strategy of domestication, which includes descriptive and analog translation, the least, specifically only in 6 of the 30 lines examined.

3. Pragmatic adaptation of cinematic texts involves a process of adjusting the translation to the cultural and communicative context of the target audience. This

involves careful consideration of linguistic expressions, taking into account not only their lexical meaning but also their cultural connotations.

4. The analysis revealed that 16 sentences were translated from English into Ukrainian with the use of pragmatic adaptation.

5. Character speech can create a range of emotions and feelings in the viewer, depending on how the actors express their thoughts and emotions. Studying the individual lines of characters provides a guide to how effectively the translator will be able to render the message and maintain the integrity required for the target audience.

6. The analysis indicates that in the vast majority of cases the translator applied lexical transformations to adequately render English lines into Ukrainian (94%). Despite the distinctive features of the source and target grammars, only permutation was employed among all grammatical transformations (6%).

## **GENERAL CONCLUSIONS**

The world of cinematography stands as a testimony to the ability of people to create stories that overcome both geographical and cultural barriers. In the era of global interconnectedness, where films act as a medium of communication, the role of their rendering is increasingly relevant. The comprehensive study of film translation within the broader spectrum of translation studies has provided valuable findings on the complex relations between language and cultural characteristics.

The attention of the thesis has been drawn to the nature and elements of cinematic text translation, the peculiarities of its rendering and adaptation to the target language and viewers, as well as their adequate translation. As a result, the study has achieved its objectives and fulfilled the tasks formulated in the introduction. The research revealed that the peculiarities of cinematic text translation

require a full comprehension of the source material to convey the essence of the original work.

The unique combination of visual and auditory elements in films requires a holistic approach recognising that translation goes beyond the simple transmission of words. The cinematic text emerges as a complex unity that demands a consideration of both verbal and non-verbal components which are structured according to the collective author's intention via cinematic codes. Furthermore, the linguistic and extralinguistic components add layers of complexity to the translation process.

A detailed examination of audiovisual translation has revealed two main techniques: dubbing and subtitling. Each of them has its advantages and limitations. Dubbing can be a complication in maintaining lip-sync accuracy, especially when languages differ in rhythm, duration, pauses, syllable counts or speech patterns. On the contrary, subtitling can be less intrusive but can be confusing for viewers, who may find themselves concentrating on the text rather than the film plot. Ultimately, the choice between dubbing and subtitling depends on the individual preferences of the audience, as well as the cultural and technical aspects of the film production.

Film localization operates within a globalized context, enabling films to cross linguistic and cultural boundaries to reach foreign audiences. Translators must be aware of the expectations and preferences of the target viewers, adapting not only the language but also the visual and auditory elements to regional conventions. Domestication and foreignization strategies are important in this regard, as translators walk a fine line between making the content familiar to the audience (domestication) or preserving the cultural authenticity of the source material (foreignization).

The British historical biographical series *The Crown* was taken as a basis for research on the application of translation strategies, methods and transformations.

Out of the 69 lines investigated, the localization can be determined in 30 cases. The study of translation strategies has shown that the rendering of English cinematic texts is predominantly conducted employing foreignization. It covers transcription, transliteration and loan translation methods. Transcription, transliteration, and calque are observed in the translation of proper nouns in order to convey the norms and values of British culture. The final aim of such a transmission is to enrich national culture through interaction with foreign culture. Specifically, transcription is the most common method, followed by transliteration and loan translation in 11, 10 and 3 sentences respectively. Due to the popularity and widespread use of these proper nouns, as well as the knowledge and awareness of the target audience of certain subjects, including political, economic, geographical, etc., it is quite justified for the translator to resort to the strategy of foreignization.

Regarding domestication, the research showed that the translator rarely used this strategy. In particular, only 4 and 2 sentences were translated with the help of descriptive and analog translation respectively.

After analysis of the lines, it can be concluded that since the translator's primary objective was to provide the target audience with traditional British names and to preserve the original style, the strategy of foreignization proved to be more appropriate than that of domestication.

To produce qualitative translation for Ukrainian viewers, it is essential to recognize the unique interaction between cultural and visual expression as well as linguistic distinctions between languages. The focus on pragmatic adaptation as a translation modification of cinematic texts highlights its significance in the attempt to overcome cultural differences. Within film translation, pragmatic adaptation emerges as a cornerstone, firmly dedicated to upholding the authenticity of the source cinematic text while seamlessly adapting it to new cultural and linguistic peculiarities. The analysis revealed that 16 sentences were translated into Ukrainian applying pragmatic adaptation.

The investigation of translation transformations as a tool for achieving translation adequacy demonstrates the choices made by translators to faithfully convey the essence of the source text. Each transformation serves as a deliberate choice to enhance the viewer's comprehension and engagement, emphasizing the adaptability required in the field of film translation. In essence, the application of lexical and grammatical transformations contributes to the creation of a culturally appropriate viewing experience for the audience. The pursuit of adequacy in cinematic text translation requires a deep comprehension of the source material, linguistic creativity, and an absolute commitment to preserving the intended impact on the viewer.

The comparative analysis of the English cinematic text and its Ukrainian translation shows that the primary objective is not only to find equivalents in the target language, but also to preserve the cultural specificities that make the film unique. The investigation of the translation of the British series *The Crown* is based on the classification of M. Poluzhyn and V. Karaban. The lines are divided according to the characters of the Royal Family.

The results revealed that the translator primarily applied lexical transformations rather than grammatical ones. In percentage terms, it looks like this: omission (29%), concretization (17%), generalization (16%), modulation (14%), antonymic translation (10%), addition (8%). Due to differences in the grammar systems of Ukrainian and English languages, the translator resorted to such a grammatical transformation as permutation (6%).

The frequent use of omission is explained by the fact that the lines have been translated following the norms of the target language, which tends to avoid and minimize redundancy so that the Ukrainian viewer can easily comprehend the meaning without unnecessary clarification. Although there are grammatical differences between English and Ukrainian, the translator used the transformation of

permutation in only 3 sentences out of 23 analyzed, which is 6% of all transformations.

The study found that the translator often had to use not one, but several transformations to achieve a faithful and adequate rendering from the source language to the target language.

The strategies, methods and transformations analyzed above allow us to conclude that the process of comprehension of cinematic text translation is based on the simple awareness of the fact of existing cultural diversities between different peoples. Therefore, the main purpose of translators is to overcome intercultural differences and thus provide adequate communication between audiences of various cultures.

The analysis opens many prospects for further investigations. The obtained results outline a new comprehensive research in the translation of cinematic texts. Promising directions include the localization of cinematic texts through domestication and foreignization strategies, the analysis of pragmatic adaptation for specific cultural terms and idiomatic expressions, as well as the systematization and comparative analysis of translation transformations on the cinematic material of both English and Ukrainian languages.

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