

Rendering of Ukrainian cultural and national identity through the series translation (based on *Early Swallows* TV series)

A. Stulen, IV year student of translation department of Institute of Philology, group FPb-1-17-4.0d.

Academic adviser: A.M. Kozachuk, Senior Lecturer of the English philology and translation department, Candidate of Philological Sciences.

The article represents the results of studying the Ukrainian realia and nationally biased lexemes translation peculiarities, including the translation of surzhykisms and proper names, applied in audiovisual translation. The research is supplied with illustrative examples and based on the author's own translation executed within diploma project.

Key words: audiovisual translation; proper names; realia translation; surzhykisms; Ukrainian characters representation.

У статті розглянуто особливості аудіовізуального перекладу українськомовних реалій та лексем, що позначають національну ідентичність, в тому числі суржикізмів та власних назв. Дослідження доповнене ілюстративними прикладами і виконане на матеріалі власного перекладу в межах дипломного проекту.

Ключові слова: аудіовізуальний переклад; власні назви; переклад реалій; репрезентація українських персонажів; суржикізми.

The **topicality** of the research is defined by the necessity of the twenty-first century translators working in this particular sphere and popularizing Ukrainian product on the international area. We can assume that the demand for such content will increase in the near future.

The aim of the article is to provide a contemporary and creative translation of an internationally popular teen series and to analyse the methods used during the translation process. The main **tasks** are to explore the Ukrainian characters representation in international mass media products and to distinguish the possible ways of surzhyk and proper names translation. The body of research presents an analysis of Ukrainian cultural and national representation in Ukrainian and other countries' films and TV series. This analysis contains the discussion about teenage slang and surzhyk, which is a range of mixed the Ukrainian and Russian language sociolects used in certain regions, with the examples from the selected episodes.

The analysis of recent publications has shown that the problem of realia translation were studied in the articles by Y. Bondarenko (2018), A. Sevruk (2019), U. Doleschal and T. Reuther (2016) and others.

The main body of the article. Different kinds of multimedia, television and cinema products play an important role in building stereotypical attitudes toward national characteristics on international arena. These stereotypes contribute to the country image which is essential in international communication.

According to the Oxford English Dictionary, a stereotype is a “widely held but fixed and oversimplified image or idea of a particular type of person or thing” [9]. They are formed in certain cultural environment. Stereotypes can be divided into racial, national, political and gender ones [3, p. 1753].

These images are often used in humorous and exaggerated way, creating a strong link between language, mind and cultural beliefs. The representation of Ukrainian characters in foreign audiovisual products can be divided into two main types. Firstly, the Ukrainians are frequently confused with Russian people, as it was in TV-series *The Wire* (episode 1, season 2) (2003); alongside with films *25th Hour* (2003), *Transporter 3* (2008) and *Vamps* (2012). In this type of products they are usually non-essential characters.

The second and the most widespread type of representation is a Ukrainian character as a part of a criminal chain or “Ukrainian Mafia”. This kind of characters are present in TV-series *Alias* (episode 7, season 2) (2002), *The Simpsons* (episode 1, season 23) (2011), *Intelligence* (episode 11, season 1), (2011), *Scandal* (episode 1, season 1) (2012), *Banshee* (episode 10, season 2) (2014) etc.; alongside with films *Thoughtcrimes* (2003), *Be Cool* (2005), *Indiana Jones* (2008), *Goldfinch* (2019). In these products, the characters speak Ukrainian (sometimes disordered) or surzhyk and mention the names of Ukrainian cities and towns.

Despite the fact that the above mentioned stereotypes are not always the accurate representation of Ukrainian national and cultural peculiarities, the situation can be improved by translating TV-products of Ukrainian production to provide access for international audience. Performing audiovisual translation, a translator may face specific challenges.

Translating two episodes of “*Early Swallows*”, we have faced the following challenges concerning Ukrainian cultural and national representation: 1) the

translation of realia and idioms, 2) the translation of surzhyk, 3) the translation of proper names.

According to Venuti, there are two strategies of translation the foreign text determined by cultural, political and economic factors: domestication and foreignisation [11, p. 240-244]. Let's analyse the strategies, using the following examples:

(1) *Пятсот грн на то, хто з нас перший...* [16] — *Twenty bucks to the first one...*

To reproduce semantic and stylistic peculiarities of the source text realia we used target language analogue. This translation method is called **assimilation** and used for reproducing “everyday realia” [2, p. 126], including clothes, food, drinks and monetary items. We consider this method to be a part of domestication strategy.

Taking into account the wide usage of the United States currency and the exchange rate, we decided to follow this strategy.

Another example: (2) *Вона хоч не кругла відмінниця...* [16] — *She's not a straight-A student...*

M. Baker distinguish five types of equivalence in translation: at word level, above word level, grammatical, textual and pragmatical ones [1, p. 10-217]. In this case we deal with the above word level equivalence as “*кругла відмінниця*” is a fixed expression. These two expressions have the same image and referent, but a different verbal expression. This type of equivalence also deals with idioms, like in the following example:

(3) *Це ж небо і земля.* [16] — It's *like chalk and cheese.*

Equivalence of the above word level deals with lexemes in which no variation in form under normal circumstances is allowed [1, p. 63]. These lexemes are semantically and pragmatically bound to a certain language or a language group.

Surzhyk is a Russian-Ukrainian mixed language hybrid, which is widespread in certain regions of Ukraine [15, p. 210]. This dialectisms can be classified by various ways. We have chosen the classification of T. Reuther and U. Doleschal to analyse source and target text examples. The scientists divide surzhyk to the

following categories: surzhykisms, archaisms, stylistic surzhykisms, authentic Ukrainian words and Ukrainian neologisms [13, p. 357]. Let's consider the examples.

(4) *Мені ж є з кого брати приєр.* [16] — *I have a good example, don't I.*

This example illustrates the category of surzhykisms as we have found a formal equivalent of the word combination in the Russian-Ukrainian fixed expression dictionary: “*братъ, взять пример с кого*” — “*брати, узяти приклад з кого*” [14]. The fixed expression is translated by the means of neutral lexis as we have decided to maintain the message of the line clear to the target audience without shifting their attention to the distorted form of the character's expression.

(5) *...коли пацан або тьолочка хочуть тїна спригнути з криши.* [16] — *...when a dude or a chick wants to, like, jump off the roof.*

In this example we can observe the illustration of stylistic surzhykisms. They are emotionally coloured which, according to I. Martínez, is a feature of teenager speech [5, с. 120-122]. Taking into account the stylistic colouring of the source text expression, we have found the stylistically coloured equivalents, using Urban Dictionary. According to it, a dude is “another term for homie or friend” [10] and a chick is “girl, woman, derivative from Spanish word *chika*” [10]. We suppose that the meaning of the terms covers the source text context and is understandable in most of the English-speaking countries.

Let's discuss another example: (6) *Всьо, валїм отсюда.* [16] — *We're outta here.*

Here we can observe the usage of the lexemes which mark colloquial functional style of speech or colloquialisms. According to Merriam-Webster dictionary, a colloquialism is “a word or phrase that is used mostly in informal speech” [6]. To create an accurate image of teenager or young adult character in series with target audience of 14+, scriptwriters include the elements of teenage sociolect (slang, subcultural lexemes etc.) into the text.

Proper nouns is a subtype of nouns that refer to a specific referent [7] and is used to distinguish one item from another. Our work deals primarily with the translation of personal names or anthroponyms. Some scientists insist that proper

names should not be translated and must be given only as a reference to a person [8], while the others suppose that proper names should be translated as anthroponyms have semantic significance [4]. We consider that translation of proper names is allowed when they are used as nicknames, metaphorically or as an antonomasia.

(7) *Знайомтесь, це Катя Щаслива, наша нова учениця.* [16] — *Meet Katia Lucky, our new student.*

Katia's surname in the contest of series is used ironically because she is a daughter of marginalized individuals with alcohol addiction and the only hearing and speaking member in a deaf-mute family. The girl is a social outcast, so the word "Щаслива" ("Lucky") represents an opposite concept. In this case the translation of an anthroponym is motivated.

Translators may also face a challenge while interpreting two or more variations of the same referent's name:

(8) *Нік, я стремаюсь, нас запалять, отвічаю.* [16] — *Nick, I'm nervous, we get in trouble, I swear.*

(9) *Мукімо, сядь.* [16] — *Sit down, Mykyta.*

(10) *Так, Нікіма, ти вчора...* [17] — *So, Nikita, yesterday you...*

The first example illustrate the usage of international nicknames in Ukraine, the second one is the character's given name, the third one is a Russian analogue of the Ukrainian name "Mykyta". All of these variants are widely used in Ukraine, but can be unclear for a target audience. A translator's goal is to make an accurate and laconic note explaining the phenomenon.

The process of translating nicknames can be illustrated by the following example: (11) *Cyril: Наташика-давалка?* [16] — *Cyril: Nata-the-Tramp?*

Nicknames are considered to be social and semantic labels which identify or distinguish person among the others [12, p. 10]. They can be neutral (Scout), positive (Pumpkin, Sugar, Sweetie etc.) or derogatory, which is shown in the example. As the nicknames possess a semantic value, they should be translated for the international audience.

Conclusions and further perspectives for the research. With the development of translating technologies new methods of audiovisual translation appear every year. Cultural globalization makes it possible for viewers to get multimedia information without national or ethnic limits, hereupon translators are challenged to perform fast and accurate target language translated scripts.

The Ukrainian audiovisual products translation (including TV-series, films and TV-shows etc.) can help to popularize Ukrainian culture and get rid off stereotypical attitudes toward national characteristics on international arena. These stereotypes may influence not only the representation of Ukrainian characters in media products (for example, the image of “Ukrainian mafia”), but also the international viewers attitude to the Ukrainian national and cultural peculiarities.

The investigation of different stylistic and semantic means in series translation suggests further research, as people are interested in getting familiar with international television products. This research will be topical because of continuing cultural intervention, which cause the need of multimedia translation. We see prospects for further research in this area.

REFERENCES

1. Baker M. In *Other Words: A Coursebook on Translation*. London: Routledge, 1995. 332 p.
2. Bondarenko Y. Adaptive strategies for translating cultural-specific components of film texts into Ukrainian. // *Вісник Запорізького національного університету*, №2, 2018. С. 124-130.
3. Bordalo P., Coffman K., Gennaioli N., Shleifer A. Stereotypes. // *Quarterly Journal of Economics*, 2016. P. 1752-1794.
4. Butler J. *Name, Place, and Emotional Space: Themed Semantics in Literary Onomastic Research* : Masters Thesis. 2013. 243 p.
5. Martínez I. The Language of British Teenagers. A Preliminary Study of its Main Grammatical Features. // *ATLANTIS. Journal of the Spanish Association of Anglo-American Studies*, 33.1, 2011, June. P. 105-126.
6. Merriam-Webster dictionary, 2020. URL: <https://www.merriam-webster.com/> (date of access: 10.03.2021).

7. Pour B. How to Translate Personal Names. // Translation Journal, 13 (4), October 2009.
URL : <https://translationjournal.net/journal/50proper.htm> (date of access: 25.03.2021).

8. Pym A. The moving text: localization, translation, and distribution. Amsterdam/Philadelphia: John Benjamins, 2004. 223 p.

9. The Oxford English Dictionary. 2020. URL : <https://www.oed.com/> (date of access: 10.03.2021).

10. Urban Dictionary. 2020. URL: <https://www.urbandictionary.com/> (date of access: 10.03.2021).

11. Venuti L Strategies of Translation. // Routledge Encyclopedia of Translation Studies. London & New York: Routledge, 2001. P. 240-244.

12. Watzlawik M. First Names as Signs of Personal Identity: An Intercultural Comparison. // Proceedings of the 10th World Congress of the International Association for Semiotic Studies (IASS/AIS), 2012. P. 1159-1176.

13. Долешалъ У., Дубічинський В., Ройтер Т. Суржик: лексичний аспект (на матеріалі телепередачі "Ключовий момент", лексикографічних джерел XIX–XXI ст. і результатів анкетування. // *Linguistica sorernicana*, 13, 2016. С. 335-363.

14. Російсько-український словник-довідник: Близько 102 тис. слів і сполучень. 2-е від. / Упоряд. О. Скопненко, Т. Цимбалюк; За ред. В. Бріцина. Київ : Довіра, 2008. 942 с.

15. Севрук О. Літературизований суржик: Можливості аналізу. // *Annual of Sofia University "St. Kliment Ohridski" Faculty of Slavic Studies*, 104, 2019. С. 209-220.

Multimedia materials

16. *Перші Ластівки*, Україна, 2019. 1 серія. URL: <https://teleportal.ua/serials/novy-y-kanal/pershi-lastivky/sezon-1/seriya-1> (date of access: 10.03.2021)

17. *Перші Ластівки*, Україна, 2019. 2 серія. URL: <https://teleportal.ua/serials/novy-y-kanal/pershi-lastivky/sezon-1/seriya-2> (date of access: 10.03.2021)