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### **Lexical and grammatical peculiarities in the translation of animated films**

#### **Лексичні та граматичні особливості перекладу анімаційних стрічок**

**Summary.** *The article reveals the peculiarities of the transfer of lexical and grammatical components in the animated films, analyzes the methods used in the translation of English-language films into Ukrainian and presents ways to reproduce stylistic features. The aim is to identify lexical and grammatical features in the translation of animated films. In addition, the goal is to analyze the strategies and effective ways of conveying the content that arise in the translation process. The importance of the research lies in the need to study the components of the film's text, which serve as a leading tool in working with the plot, as well as ways to adequately translate the scripts of modern cinema. A significant factor is the emergence of a considerable amount of foreign film production, which leads to the development of Ukrainian dubbing and the improvement of various methods in reproduction of plots in the field of translation. The subject of the research is a set of ways to convey the lexical and grammatical features of the plot in the process of translation and reproduction of stylistic integrity, in particular through the use of various transformations. The theoretical significance of the study is the generalization of information about the concept of "film text" and its functions, highlighting the specifics of film translation and its difficulties, as well as studying a set of strategies that help in the localization process. The practical value of the work is that the studied theoretical material and the results of the analysis in the translation of the film text, which contains a number of transformations, can be used for further exploring and deeper study of ways in lexical and grammatical transmission of the film's text. In addition, the data obtained in the research process will be useful for teaching and further development of modern translation studies. The conclusions highlight the importance of research for future scholars,*

which is based on the establishment of new methods of working with film translation and determining the stylistic characteristics of the plot.

**Key words:** animated film, localization, grammatical converting, film text, strategies, stylistics, film translation.

**Анотація.** У статті розкрито особливості передачі лексичних та граматичних складників в анімаційних фільмах, проаналізовано методи, що застосовані для перекладу англійських фільмів українською мовою, та способи відтворення стилістичних рис. Метою є виявлення лексичних та граматичних особливостей під час перекладу анімаційних стрічок. Крім того, до мети належить аналіз стратегій та ефективних способів передачі змісту, які виникають у процесі перекладу. Важливість дослідження полягає у необхідності вивчення компонентів тексту фільму, які слугують провідним інструментом у роботі із сюжетом, а також шляхів адекватного перекладу скриптів сучасного кінематографа. Вагомою є поява значної кількості іноземної кінопродукції, що зумовлює розвиток українського дубляжу та вдосконалення різноманітних прийомів відтворення сюжетів у сфері перекладу. Предметом дослідження є набір способів передачі лексико-граматичних особливостей сюжету в процесі перекладу та відтворення стилістичної цілісності, зокрема шляхом застосування різного роду трансформацій. Теоретичною цінністю дослідження є узагальнення інформації про поняття «кінотекст» та його функції, висвітлення специфіки кіноперекладу та його труднощів, а також вивчення набору стратегій, які допомагають у процесі локалізації. Практична цінність дослідження полягає в тому, що вивчений теоретичний матеріал та результати аналізу перекладу кінотексту можуть бути використані для більшого вдосконалення та глибшого вивчення способів лексичної та граматичної передачі тексту фільму. До того ж дані, що отримані в процесі дослідження, стануть у пригоді для викладання та подальшого розвитку галузі сучасного перекладознавства. У висновках підкреслюється значущість досліджень для майбутніх науковців, які базуються на встановленні нових методик роботи з кіноперекладом та визначенні стилістичних характеристик сюжету.

**Ключові слова:** анімаційний фільм, локалізація, граматичні перетворення, кінотекст, стратегії, стилістика, кінопереклад.

**Introduction.** The dynamic development of modern cinema always seeks to overcome new heights. It is due to the significant popularity of foreign animated films that the demand for new research on their interpretation is growing. Working with the translation of animated films is extremely interesting, but no less difficult. After all, language, like everything in the modern world, does not stand still, but replenishes its stock with various authorial neologisms, constant expressions and aphorisms. This process forces translators to work on improving their skills, inspires researchers to develop new methods for conveying content, and forces lexicographers to expand the volume of dictionaries.

The topicality of this study is the emergence of a significant amount of foreign film production, which leads to the development of Ukrainian dubbing and the improvement of various methods in reproduction of plots in the field of translation. To date, many scientific papers have been written on the study of lexical and grammatical features in translation, authored by T. Nekryach, I. Korunets, T. Lukyanova, M. Cronin, Y. Gambier, L. Venuti.

**Methodology and methods of research.** To solve the tasks and achieve the goal of the research, a set of general scientific methods is used: theoretical: analysis and synthesis in order to determine the text of the animated film in English and Ukrainian, which is the main component for analysis; empirical: the work is a set of ways to convey the lexical and grammatical features of the plot in the process of translation and reproduction of stylistic integrity, in particular through the use of various transformations. The practical value of the work is that the studied theoretical material and the results of the analysis in the translation of the film text, which contains a number of transformations, can be used in the teaching and further development of modern translation studies; adaptation: at the current stage of development the issue of adapting a specific message within the culture to different audiences has become a wide field for research. But for translation research, this phenomenon also acts as an integral part, at least because it mainly limits the transformation of elements, which leads to a complete modification of the text.

The main purpose of adaptive strategies is to reproduce the potential of the text or discourse in translation, taking into account the linguistic and cultural stereotypes of native speakers. The conscious choice of the translator in favor of this type, therefore, involves, first, the use of predominantly linguistic and cultural models of the recipient. Second, the reproduction of the potential of the original text in translation, which will lead to adequate identification of the recipient of the type of text and discourse in translation.

**Results and Discussion.** Cinema is the youngest art form that has existed for more than a hundred years and plays an incomparably important role in the life of society and is one of the most powerful means of cultural influence and mass communication. Almost simultaneously with the advent of cinema, there was a need for its distribution, and hence – the adaptation of films to the perception of representatives of different countries and cultures [5, p. 178].

One of the most pressing problems in the theory and practice of translation is the reproduction of film texts for foreign, non-cultural audiences. Animated films are no exception, because they are now popular not only among children but also among adults. With the development of the film industry, the question arises of the adequacy of the reproduction of film

texts for foreign language and foreign cultural audiences. The demand for translation is constantly growing, in particular in the translation of film and animated films, as one of the most popular arts of our time.

One of the main components of the success of films is their quality translation. Although the volume of translation has increased significantly with the development of cinema, the number of experienced specialists in the field of translation remains insignificant. Film translation is very different from the translation of a work of art, because it is usually more free. The main task of the translator is to emphasize the color of foreign culture, which is reflected in specific humor, play on words, colloquial vocabulary, slang, intonations of the characters and which reflects the ideas of the director and screenwriter of the animated film [10, p. 312].

An animated film is a socio-linguistic work that combines different semiotic systems. In modern research, the film consists of a chain of events that reflect the character, reaction to events, cultural level of the characters and is defined as a communicative socio-linguistic phenomenon. Each event of the film has an informative value, reports certain information relevant to the further development of events.

Translating animated films is an integral part of audiovisual translation and determines the specifics of this genre. Until recently, this type belonged to the peripheral branches of translation studies. The development of cinema and the globalization of the world have contributed to the rapid growth of great interest in such sphere.

Researchers also understand this kind of translation as related concepts, such as video translation or television translation, screen translation, and media translation. That is, the rendering of audiovisual products covers its main component – the translation of verbal accompaniment to the video series, which is used in the aspect of translating any video production, including movies, animated films, TV series, various genres of television programs [4, p. 37].

Audiovisual translation is the basis for research by foreign scholars. While working on the translation of an audiovisual product, the translator's work is not only to process the text, but also to take into account other concepts of media art. Film is a product of artistic creativity that is able to convey meaning through images, speech and music, which is why it is considered a polysemiotic phenomenon. It is an audiovisual work of cinematography, which consists of scenes combined with unusual ideas and visual aids, and which is the result of activities of its performers, producers and authors [12, p. 288].

From a technical point of view, the film is a collection of moving pictures, montages, related to one plot. Each frame includes a corollary of photographic or digital still images, which capture the unique phases of movement. There is also soundtrack in the film [9, p. 272].

While translating an animated film, the translator encounters many phenomena and difficulties that do not always appear in the case of translating other objects. Modern theory of translation is very vague and insufficiently covers this issue, although recently there has been a marked increase in researchers' interest in the specifics of the perception of film text and its translation. By the way, modern linguistic research on the issue of animated film as a linguistic and semiotic phenomenon uses the terms "film text", "film dialogue", "film discourse" and so on.

The film text is considered as a text of culture, the most important feature of which is constructiveness, which creates the necessary preconditions for changing the linguistic and conceptual picture of the world of the translator who perceives this text. Movie text is a connected complete message that is expressed verbally and non-verbally. Verbal expression includes: titles, captions, songs and behind-the-scenes lyrics, and non-verbal expression includes noise, music, movement, interior, landscape, props, special effects. Film text is characterized by multi-channel informativeness: on the one hand, the viewer perceives information through visual and auditory methods, on the other hand, he perceives various kinds of information, such as content-factual, content-conceptual, content-subtext. The world of film text is multidimensional, because events in it can be directed to the future, it contains the so-called "flashbacks" or "prediction of the future", namely prospecting and retrospection in the narrow sense. Film text, according to many scholars, has a complex type of modality, as it reflects the world by a collective author, that is, a group of people. It is also pragmatic, because it encourages the viewer to a certain action or reaction, for example, to change feelings, thoughts [11, p. 35].

Film dialogue is a unit of translation, it is a verbal component of the film, the semantic completion of which is completed by a video. The text of the film dialogue is a dynamic whole, which entails the identification of the dominant level or element at which the unity of the text is achieved. The general orientation of the feature film to the aesthetic impact on the viewer, as well as its communicative socio-linguistic phenomenon allow us to classify the film dialogue as a literary text, considering it as part of a whole. Therefore, the understanding of individual statements to a greater or lesser extent depends on the content of the whole text and the place they occupy in the text. The predominance of the whole over the part means the admissibility of sacrificing less important details for the successful transmission of the global content of the text, taking into account the requirements of coherence and cohesion. The film text is identified with the film, while the film dialogue is everything said in the film, which is an imitation of real communication [15, p. 45].

The concept of film discourse emerged in the process of expanding the subject of film text linguistics. According to modern research, film discourse is explained as a complex phenomenon that includes coherent text, which is a verbal component of the film, combined with non-verbal components, which are also combined with other significant non-verbal factors for the semantic completion of the film.

Thus, according to preliminary theoretical data, at first glance the otherness between “film text”, “film discourse” and “film dialogue” for a non-professional person may not be noticeable, but linguists consider these terms quite deeply and distinguish a number of differences. Film text is a discrete unit because its structure is separate and it is identified with the film. The term “film dialogue” refers to speech that occurs at the phonetic, lexical and syntactic level, modified according to the author’s intention. And film discourse provides an opportunity to see the interests of society, to trace changes in the mentality of people in different periods, that is, it is considered a credible tool that reveals what exactly the viewer tends to [1; 3].

Analyzing the texts of animated films, it is noticeable that they include linguistic and non-linguistic systems. These features of the film text are of particular importance in the context of the translation of animated films. The linguistic system is represented by oral and written components, which include all types of titles, various inscriptions, as well as the language of the actors. The non-linguistic system of film text consists of indexal and iconic signs. This also includes the sound part – it’s natural noise (rain, wind, etc.), technical noise and music, people, animals, objects and more [8, p. 97].

For the adequacy of the translation there is not enough information transmitted by the linguistic sign – it is necessary to have extralinguistic information, namely you need to know the situation of the speech act and the situation described in the text, for example, a phrase from the animated film “Anastasia”: “*Please, follow me! There are two in the aisle*”. In the target language it will sound like: “*Прошу, слідуйте за мною! Ось два місця ближче до проходу*”. Such a phrase is unlikely to make sense, if translator do not know that the conversation takes place in the theater in the hall. Extralinguistic methods are used in cases when understanding a word or expression requires knowledge of the relevant reality or acquaintance with the historical fact or literary work to which there is a reference in the replica of the character.

Often the way the written and oral components of the linguistic system of cinematography interact is due to the translation of the original text of the animated film into another language. In particular, the captions, as elements of the written component of the film text, indicate certain key moments of the film, it can be dates, names of cities, time intervals, etc.

In the original film text, these linguistic elements are usually not voiced, but during the translation there is an addition of a voice-over, which voices these inscriptions in the language of translation.

There are multi-series animated films based on fairy tales, and each new series has a text inscription, which is a kind of landmark and indicates what exactly will be discussed in a particular series. While translating, this text is sounded in the target language, but its absence in translation would significantly affect the viewer's perception of the film text and intertextual connections with well-known fairy tales would be lost [2, p. 100].

This also applies to the various textual materials shown in the animated films according to the story lines. These include various letters, calendars, notes, murals and more. However, there are cases when the translation and dubbing of written components is not carried out, which leaves the viewer in guesswork, or even ignores the artistic details of the conceptual picture of the film, which is formed in the mind of the viewer. Such inaccuracies in translation can interfere with the viewer's understanding of the film text, and the translator must be responsible for such errors independently.

During the translation of the film there is a kind of acquisition of values of another culture of film text, as the work takes place in the plane of linguistic and non-linguistic systems, and the task of the translator is not to break the original unity of both systems. Thus, the elements of the linguistic system, for example, the language of the actors, the song, the inscriptions must coincide with the elements of the non-linguistic system: the movements of the actors, the location of objects in the frame and so on. This phenomenon is called creolization of the text. After all, the key link in the creolized text is the connection of two main components: verbal and nonverbal, which function in inseparable unity [11, p. 53].

Linguistic and extra-linguistic features of the text of each animated film have a very significant impact on the translator and on the translation process itself. These terms have a unique character and message, which is not always possible to deal with a non-professional translator. Each word, phrase or remark in combination with the color of the film, soundtracks, natural sounds is interpreted differently depending on the area of operation. That is why aspects of linguistic and extralinguistic features are an important basis for the study and mastery of each translator, because without unique knowledge and skills it will not be able to achieve accuracy [6, p. 78].

In the process of translation, it can often be seen traces of localization. Experts and directors say that this phenomenon requires hard work and dedication. Localization is essentially designed to do something native, local. If something is international, it is necessary to localize it, namely to make it local, for the full perception of the locals. So, this way makes

foreign cinema more understandable linguistically and culturally, so that it is accessible to other people through translation.

At first glance, the concept of localization is not hard to understand, but its task is not simple. Working with it demands an experienced language specialist who is not only fluent in the target language, but also well versed in the cultural and moral sensitivity of the intended audience or even government or regulatory guidelines that may exist and be followed. Localization involves a significant deepening of the content, a review that often involves choosing a dialogue, evaluating the subject, and carefully evaluating each scene of a television program or movie. Replacements of dialogic and visual materials must be seamlessly integrated into the original content and support the director's unique creative vision [7, p. 5].

For effective localization, a needful condition is the competent transfer of all the acquired knowledge that takes place in the original text. In order to adequately convey the author's opinion in another language, the translator should take into account all important factors in the operation, because the text cannot be perceived in isolation from his era, culture and conditions in which he was created. It is also necessary to have a ground-work context to create in the foreign language recipient an adequate idea of the cultural and linguistic content of the unit, which is designed to ensure the maximum possible degree of adequate transmission of elements for other cultures [16, p. 81].

**Conclusions.** Film translation is the most popular in modern science. Cinema, as well as innovative technologies, is dynamically developing and introducing various latest ideas into its field, which improve its existence. No film, in particular animated, will do without the professional skills of a translator, which give the opportunity to all film productions to bring their creations to the world.

The translation of animated films is currently the basis for research by foreign scholars. Working on the rendering of films, the translator's work is not only to process the text, but also takes into account other concepts of media art.

The article revealed questions about the concept of "film text" and its main functions. The components contained in the text of the plot have their main functions, which are responsible for the relationship between linguistic and cultural components. Also, each film text is based on linguistic and non-linguistic aspects. As a rule, according to the fact that the work is done with films, linguistic features are divided into sound and visual. The sound includes the language of the characters, voice-over, songs, poems and more. Visuals include captions, names, inscriptions, which are depicted on the details and interior elements. If we talk about the non-linguistic aspects of the film, they include all kinds of noise, technical or natural, music, images of characters, props and special effects.

The article highlights the ways that no animated film can do without – localization. These include strategies such as: standardization, which consists in the usual transfer of the plot, taking into account all the features of the original; adaptation, which partially but not deeply adjusts the plot to another culture; foreignization, which preserves all the color of the original script, and domestication, which completely modifies the image of the film to the culture of another nation.

Therefore, the translation of animated films requires good knowledge and skills. Successful plot transfer depends on the transformations applied by the translator and on the stylistic approach. Maximum immersion in the atmosphere of the film, acquaintance with written and visual products, a sense of color is the key to the successful emergence of foreign film production in Ukraine.

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**«Нейтральність vs експресивність»  
як стильова риса англомовної новели**

**“Neutrality vs Expressiveness” as a Style Feature  
of the English-language Short Story**

***Анотація.** Сучасне мовознавство характеризується посиленням інтересом науковців до вивчення людського фактора в мові. Зокрема, актуальним є дослідження комунікативного процесу, що має на меті прагматичний вплив на реципієнта. З цієї точки зору особливої ваги набуває всебічний аналіз засобів вираження експресивності, оскільки саме експресивні лексичні одиниці володіють прагматичним потенціалом. Проте важливо розуміти, що у комунікації експресивна лексика не може існувати ізольовано, вона взаємодіє з контекстом, у межах якого функціонують стилістично нейтральні слова. Наше дослідження присвячене вивченню взаємозв'язків нейтральної та експресивної лексики на матеріалі англомовної новели. У результаті проведеного аналізу встановлено, що основний лексичний склад англомовної новели містить здебільшого нейтральну лексику, на тлі якої вживаються експресивні лексичні одиниці. Це створює опозицію «нейтральність – експресивність».*