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Bachelor's thesis

**RENDERING ENGLISH PHRASEOLOGICAL UNITS
IN FILM TRANSLATION**

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ABSTRACT

The relevance of this bachelor's thesis lies in the need for further research into the linguistic and cultural implications of phraseological units in translation and interpretation into Ukrainian.

This study focuses on the statistically popular and widespread comedy genre, chosen because of the many culturally significant phraseological units in Ukrainian culture. The main goal is to emphasize the contextual importance of comedy phraseology in everyday life and cinematic culture, particularly its distribution through cinema.

The study has several objectives: to describe the definitions and principles of phraseology classification, to find synonymy and antonymy in phraseology, to outline the stylistic functions of phraseology, to analyze the challenges and tactics of localizing comedy works, and to investigate translation strategies for conveying phraseology in comedies.

The research material is based on the films *Shrek*, *Madagascar*, and *Guardians of the Galaxy*. The primary attention is paid to the linguistic and cultural translation of English phraseology in Ukrainian cinema and the study of conveying English phraseology in Ukrainian film translation.

The study's theoretical aspect demonstrates that translators must comprehend the culture, content, meaning, emphasis, and specific cultural terms to maintain the context and purpose of the source text to produce a translation that aligns with the original's objectives. Furthermore, the study underscores the theoretical importance of scrutinizing the translation of phraseological units employed in the film industry into modern English and Ukrainian. Such a study aids in analyzing the structural composition, semantic characteristics, and functional use of these phraseological units in discourse.

In terms of practical implications, the study underscores that phraseological units serve as cultural mirrors, reflecting a nation's worldview and linguistic

nuances. They offer insights into the cultural concepts embedded in the language. A comprehensive study of film phraseology enhances mutual understanding between translators and linguists, enabling them to select appropriate translations in this domain. Ukrainian film translation necessitates a delicate balance between linguistic precision and cultural adaptation, highlighting the artistry and creativity in localizing comedy content. Through strategic translation techniques and a grasp of the source language and target audience, translators ensure that the humor and essence of the original material are fully conveyed, aligning it with the authors' intentions and delivering the directors' direct message to the audience.

Keywords: comedy, cinema, phraseology, translation transformations, adaptation, context.

АНОТАЦІЯ

Дослідження зосереджується на статистично популярному і поширеному жанрі комедії, обраному через велику кількість культурно резонансних фразеологізмів в українській культурі. Дослідження має на меті підкреслити контекстуальну значущість комедійних фразеологізмів у повсякденному житті та кінематографічній культурі, акцентуючи увагу на їхньому поширенні через кіно.

До завдань входило описати визначення та принципи класифікації фразеологізмів; дати визначення синонімії та антонімії у фразеологізмах; окреслити стилістичні функції фразеологізмів; проаналізувати проблеми та стратегії локалізації комедійних творів; дослідити перекладацькі стратегії передачі фразеологізмів у комедіях.

Матеріалом дослідження стали фільми "Шрек", "Мадагаскар", "Стражі Галактик". Об'єктом дослідження стали лінгвокультурний переклад англійських фразеологізмів в українському кіно. Предмет - способи передачі англійських фразеологізмів в українському кіноперекладі.

Під час написання теоретичної частини дослідження було встановлено, що для створення перекладу, який відповідає цілям оригінального тексту, перекладачу необхідно розуміти культуру, зміст, сенс, наслідки та специфічні культурологічні терміни аби зберегти контекст та мету та контекст вихідного тексту. Також було визначено, теоретична цінність дослідження полягає у вивченні особливостей перекладу фразеологізмів, що використовуються у кіноіндустрії, сучасною англійською та українською мовами. Це дослідження сприятиме аналізу структурного складу, семантичних характеристик та функціонального застосування цих фразеологізмів у дискурсі. Практична цінність дослідження полягає в його внеску в поглиблення розуміння фразеології в

українській та англійській мовах. Результати дослідження можуть бути використані при розробці теоретичних і практичних курсів із загального мовознавства та перекладознавства. Крім того, ці висновки можуть бути цінними для студентів, які працюють над курсовими, дипломними та дисертаційними роботами в суміжних галузях.

У практичній частині дослідження було визначено, що фразеологізми слугують культурними образами, що відображають світогляд нації та її мовні особливості. Вони висвітлюють унікальний мовний погляд на дійсність, даючи уявлення про культурні ідеї, втілені в мові. Детальне вивчення семантики та структури фразеологізмів у кіно сприяє глибшому розумінню перекладачами та лінгвістами, допомагаючи у виборі відповідних перекладів у цій галузі. Український кінопереклад уособлює тонкий баланс мовної точності та культурної адаптації, підкреслюючи артистизм і креативність у локалізації комедійного контенту. Завдяки стратегічному використанню технік перекладу та розумінню як мови оригіналу, так і мови цільової аудиторії, перекладачі гарантують, що гумор і суть оригінального матеріалу буде повністю висвітлений, даючи аудиторії те що задумували автори оригіналу та передадуть безпосередній посыл творців фільму.

Ключові слова: комедія, кіно, фразеологізм, перекладацькі трансформації, адаптація, контекст.

CONTENTS

| | |
|--|-----------|
| INTRODUCTION | 5 |
| SECTION 1. THEORETICAL FOUNDATION OF PHRASEOLOGICAL RESEARCH | |
| 1.1. Definition, principles of classification | 8 |
| 1.2. Synonymy and antonymy in phraseological units: implications for translation | 13 |
| 1.3. Stylistic functions of phraseological units | 16 |
| CONCLUSION TO PART 1 | 20 |
| SECTION 2. TRANSFORMATIONS OF PHRASEOLOGICAL UNITS IN UKRINIAN FILM DISCOURSE | |
| 2.1. Translating film: challenges and strategies for comedy localization.... | 21 |
| 2.2. Translation strategies in rendering phraseological units in comedies | |
| 2.2.1. Descriptive periphrases..... | 26 |
| 2.2.2. One-word equivalents..... | 30 |
| 2.2.3. Component calques..... | 33 |
| 2.2.4. Component transcriptions..... | 35 |
| CONCLUSION TO PART 2 | 39 |
| CONCLUSION | 40 |
| BIBLIOGRAPHY | 42 |

INTRODUCTION

The relevance of translating phraseology within the film and animation industry is fundamental for the dissemination of cultural values, societal issues, historical narratives, and various forms of artistic expression. Film, as a uniquely influential medium, shapes the perspectives of large audiences, conveying both accurate perspectives and potentially misleading narratives. Given the predominance of the industry in the United States, translations from English are prevalent.

Translators face the critical task of conveying information while preserving meaning, style, mood, and context, ensuring that the translation remains comprehensible and relevant across different cultural contexts. Therefore, the accurate translation of diverse phraseology is paramount, encompassing familiar catchphrases and contemporary slang that may challenge even native speakers.

This study focuses on the statistically popular and widespread genre of comedy, chosen for its abundance of culturally resonant phrases within Ukrainian culture. The research aims to underscore the contextual significance of comedic phraseology in everyday life and cinematic culture, emphasizing their dissemination through film.

Phraseological expressions serve as cultural imagery, reflecting a nation's worldview and linguistic peculiarities. They illuminate unique linguistic perspectives on reality, providing insights into cultural ideas encapsulated within language. Language serves as a fundamental tool for perception and understanding of reality, a concept that holds true across history. A detailed examination of phraseology's semantics and structure in cinema facilitates a deeper understanding among translators and linguists, aiding in the selection of appropriate translations within this domain.

The objective of research is to identify the specifics of the reproduction of phraseological units in Ukrainian film translation.

The necessary tasks:

- to describe the definition and principles of classification of phraseological units;
- to define the synonymy and antonymy in phraseological units;
- to outline the stylistic functions of phraseological units;
- to analyse challenges and strategies for comedy localization;
- to study the translation strategies for rendering phraseological units in comedies.

The subject area is the ways of rendering English phraseology in Ukrainian film translation.

The specific topic is the specific linguistic features of phraseological units.

The research material is based on the comedy movies Shrek, Guardians of the Galaxy, and Madagascar.

Examining the translation of phraseological units within the framework of comedy film translation, focusing on the comprehensive transfer of emotional and cultural elements inherent in these units **advance in research**.

The theoretical value of this study lies in investigating the intricacies involved in translating phraseology commonly used in the film industry into contemporary English and Ukrainian. This research will facilitate an analysis of the structural composition, semantic characteristics, and functional application of these phraseological units in discourse.

The practical value of this research is rooted in its contribution to advancing the understanding of phraseology within the Ukrainian and English languages. The outcomes have potential applications in shaping theoretical and practical coursework in general linguistics and translation studies. Additionally, these findings can provide valuable insights for students working on term papers, theses, and dissertations in related fields.

The description of the basic structure of the paper. The paper consists of an introduction, two chapters, conclusion and bibliography.

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SECTION 1. THEORETICAL FOUNDATION OF PHRASEOLOGICAL RESEARCH

1.1 Definition, principles of classification

In the field of linguistic science, the definition and characterization of phraseologisms remain a subject of ongoing debate and complexity, lacking a universally accepted framework. To find the meaning of a phraseological unit, it is necessary to identify differentiating features peculiar only to this type. The complexity and ambiguity of the approach to the definition of the term "phraseology" is explained by the fact that phraseology is based on the symbolic cognitive component of thinking and depends on the discourse situation.

Phraseology is evidence of the vividness and richness of the language, reflecting the historical trajectory, cultural distinctiveness, and lifestyle of a society. This connection is similarly echoed in cinema, which prominently features the linguistic elements discussed earlier. No movie is complete without legendary phraseology that directly indicates the genre, mood, and cultural circumstances of the work.

The concept of phraseologisms was first articulated by the linguist S. Balli[5], initially finding application within literary studies, particularly during the translation of literary works across languages, where certain idiomatic expressions proved untranslatable. The term "phraseology" was first used in philology in 1558 by the English literary critic Neander. When translating literary works, Neander had to use this term. Although most of the phraseological material is contained in dictionaries and other sources, scientific works on the theory of phraseology are rarely found in linguistic sources. Thus, phraseology was studied as a part of lexicology.

The inquiry into the role and significance of phraseology has been the subject of numerous scientific investigations. Scholars both domestic and foreign, including L. Arkhangelsky, S. Berlizon, L. Bulakhovsky, and O. Kunin, have undertaken the classification of phraseological units. Meanwhile, the structural and semantic attributes of these units have been scrutinized by researchers such as N. Lalayan, V. Fleischer, and N. Shcherban. Additionally, stylistic aspects of phraseological units have been explored by Y. Firsova, J. Baran, and S. Florina.

A substantial advancement in the discourse surrounding modern phraseology has been achieved through the work of L.A. Bulakhovsky, I.K. Bilodid, M.A. Zhovtobriukh, V.S. Vashchenko, L.S. Palamarchuk, A.P. Koval, V.V. Koptilov, and others, whose contributions are of immense value and difficult to overstate.

In linguistics, the term phraseology is used in two senses:

- 1) a section of linguistics, the science of phraseology and phraseological units;
- 2) a set of phrases and idioms of a language.

Phraseology is a highly complex phenomenon. Its study requires its own research method and data from other sciences: lexicology, grammar, stylistics, phonetics, language history, history, philosophy, logic, and country studies.

Phraseological units represent stable linguistic constructions distinguished by national characteristics. They possess linguistic significance and reflect the national culture inherent to speakers of the source language. This branch of linguistics scrutinizes these units' semantic and structural attributes to deepen our understanding of their nature and cultural implications.

Phraseology is a linguistic discipline that aims to comprehensively study a language's phraseological base. Essential aspects of this science study are the stability of phraseological units, the systematic nature of phraseology, and the semantic structure of phraseological units, their origin, and basic functions.

An idiom is a form of expression of a particular idea or concept with a more specific meaning than the individual translation of its components. The difference between an idiom and the latter is that if you consider each element in the phraseology, the overall meaning will be completely unclear. In established expressions, you can determine the meaning of what is said by using the primary word. Some foreign researchers refer to phraseological units as "idioms" or "idiomatic combinations."

The exploration of these concepts is critical for clarifying the nuanced relationship between phraseology and idiom, a subject underscored by researcher and linguist M.F. Alefirenko [20]. The scientist outlines specific features that differentiate

phraseological units from other linguistic constructs, namely reproducibility, semantic integrity, stability, and impenetrability. The presence of one of these features is enough to distinguish a phraseology from a phrase or idiom. However, phraseology has more distinct characteristics.

The study of phraseology involves a comprehensive classification of phraseological structures within a language, categorized based on the intrinsic properties of phraseological units and the methodologies applied in their examination. Diverse approaches exist for classifying phraseological units, with the prevalent classification framework typically organizing them into the following categories:

- Semantic Classification
- Etymological Classification
- Functional and Stylistic Classification
- Grammatical Classification
- Ideographic Classification

This taxonomy provides a structured framework for analyzing and understanding the varied dimensions and complexities inherent in phraseological units across linguistic contexts.

As previously acknowledged, Charles Bally [5] is credited as the progenitor of the theory surrounding phraseological units, as detailed in his work "French Stylistics." Within this seminal text, Bally [5] introduced a classification scheme for word combinations, delineating four distinct categories:

1. Free word combinations that do not have stability can disintegrate immediately after formation.
2. Habitual combinations are word combinations whose components have relatively loose connections, so some changes are possible.
3. Phraseological series are groups of words in which two concepts are located next to each other and merge into one.

4. Phraseological unities are word combinations in which the components have lost their inherent meaning and denote an integral concept. In such phrases, it is not allowed to regroup their components.

Later, the scientist revised his approach to classifying phrases and concluded that the usual combinations and phraseological series are links of combinations. Therefore, Charles Balli [5] identified two primary categories:

1. Free word combinations.

2. Phraseological units, the components of which have lost their independent meaning due to constant use in such combinations.

It is worth paying attention to the principle of division of phraseological units, proposed by a foreign scientist, P. Müldner-Nietzkowski [34]. According to the compatibility of components, he distinguishes

- idioms
- phrases
- compound words;
- paremia.

Kuiper K. [30,31] called idioms phraseological units with a synthetic connection between the components more potent than analytical. Therefore, the meaning of a phraseological unit cannot be understood by knowing the meaning of a single element or its combination. Thus, we can assume that the main principle of dividing phraseological units according to the semantic principle is a complete or partial reinterpretation based on the meaning of one of the components.

Based on the considerations above and the fundamental attributes of phraseology, which encompass the integrity of meaning and reproducibility in the process of communication, the use by native speakers in an established form, it becomes evident that four distinct categories of phraseological phenomena can be discerned:

- Phraseological fusions are semantically indivisible, indecomposable phraseological units whose integral meaning is not related to the meaning of the

components; they are entirely non-motivated word-groups, and the meaning of the components has no connections whatsoever, at least synchronically, with the meaning of the whole group. Idiomaticity is, as a rule, combined with the complete stability of the lexical components and the grammatical structure of the fusion. The meaning of the whole completely absorbs the meaning of the components. For example: *red tape*, *a mare's nest*, *My aunt!*

- Phraseological unities are stable phraseological expressions in which the overall meaning is, to some extent, motivated by the meaning of the constituent parts; their meaning can usually be perceived through the metaphoric meaning of the whole phraseological unit. For example: “*To show one's teeth*” (to be unfriendly), “*To stand to one's guns*” (to refuse to change one's opinion), etc. The vast and diverse composition of the categories of phraseological unities, including technical and scientific terms, catchphrases, puns, literary quotations, proverbs, and sayings, is a matter of much debate.

- Phraseological collocations are semantically divisible phraseological units. In such phraseological units, one of the components has a free lexical meaning and can be replaced by others, while the other component is phraseologically bound. These habitual collocations tend to become clichés where the sense of member words is, to some extent, dominated by the meaning of the whole group. For example: “*To meet the needs,*” “*To meet the demand,*” “*To meet the necessity,*” “*To have success,*” “*To lose success,*” etc.

- Phraseological expressions are stable, semantically indivisible turns of phrase, which include words with free meaning that are reproduced in the course of speech as stable linguistic units. These are proverbs, sayings, and catchphrases.

A proverb is a short and precise folk saying with an instructive meaning. It is usually written in the form of a sentence, for example: “*A stitch in time saves nine,*” “*Even a worm will come back,*” “*Actions speak louder than words,*” etc.

A saying is an eloquent figurative expression that defines a phenomenon, confirms an idea, or generalizes it, for example: "*Many hands do light work,*" "*Strike while the iron is hot,*" "*Honesty is the best policy,*" etc.

An aphorism is a statement that concisely expresses a profound thought: "*A penny saved is a penny earned,*" "*Actions speak louder than words,*" "*An ounce of prevention is worth a pound of cure,*" "*Don't judge a book by its cover,*" etc.

Catchphrases are stable verbal formulas often repeated in speech and expressive sayings of prominent and famous people - writers, scientists, politicians, for example: "*I know nothing,*" "*Are you 'avin' a laugh?*" "*Make America Great Again,*" etc.

In summary, the exploration of phraseology within linguistic science remains a complex and evolving subject marked by ongoing debates and varied perspectives on definition and characterization. The multifaceted nature of phraseology necessitates identifying unique features specific to this linguistic domain to ascertain the meaning of phraseological units. This complexity arises from phraseology's deep-seated connection to symbolic cognitive processes, influenced by discourse contexts and cultural nuances. Moreover, the presence of phraseology in language underscores its role as a repository of historical, cultural, and societal richness, evident not only in spoken discourse but also prominently featured in cinematic expressions. The continued research and classification efforts by scholars worldwide underscore the significance of phraseology in deepening our understanding of language and its cultural implications.

1.2. Synonymy and antonymy in phraseological units: implications for translation

The research is pertinent due to the phenomenon of combinability observed among phraseological units, wherein they may interact as synonyms or antonyms. The Ukrainian language displays a notable abundance of synonymous phraseology, characterized by numerous phraseological units sharing standard or closely aligned

meanings yet exhibiting distinct figurative structures. As mentioned by Cotta P. [26] this aspect underscores the complexity and richness of phraseological usage within the language.

Phraseological synonyms are independent phrases adapted to denote the same concept; they are close in meaning but not identical, have different figurative structures, different lexical compositions, and sometimes are very different stylistically. If the grammatical structure of a phraseology has not changed, and only one or two components have changed, then a phraseological variant is formed. Phraseological units can be synonymous with both individual words and each other. They are used in film translations to convey the meaning without repeating specific phrases. Often, there may not be a literal or at least an approximate translation in Ukrainian, in which case synonymous phraseological units are used to convey the meaning of the phrase in a way that is understandable for our context without losing the idea of the scene.

Synonymy in phraseological units occurs when different expressions convey similar meanings or are interchangeable alternatives within a specific context. Translators encounter challenges preserving synonymic relationships between phraseological units across languages while maintaining clarity and accuracy. For example, the English phrases "spill the beans" and "let the cat out of the bag" share a similar idiomatic meaning of revealing a secret. Translators must identify equivalent phraseological units in the target language that convey the intended meaning while accounting for linguistic and cultural variations when translating synonymic expressions.

However, complete synonymy is rare, as subtle differences in connotation, register, or cultural significance may exist between seemingly synonymous phraseological units. Translators must navigate these nuances to select the most appropriate equivalent that captures the essence of the original expression without distorting its meaning.

Phraseological antonyms are phraseological units with the opposite meaning to a neutral word or other stable expressions. Unlike synonyms, there are much fewer of them. They are less widely used, but they are used to preserve the pattern if the translator decides to change the structure of the text to a negative one. Phraseological antonyms are phraseological units with the opposite meaning to a neutral word or other stable expressions. As mentioned by Meunier F.[33] unlike synonyms, there are much fewer of them. They are not as widely used, but they can be used to preserve the pattern if you decide to change the text structure to a negative one.

Antonymy in phraseological units arises when expressions convey contrasting or opposite meanings, presenting challenges for translators in maintaining semantic opposition in translation. Antonymous phraseological units often involve binary concepts such as good vs. evil, hot vs. cold, or success vs. failure. For instance, the English phrase "out of sight, out of mind" contrasts with its antonymous counterpart, "absence makes the heart grow fonder," highlighting the different perspectives on absence and its effects.

Referring to Fiedler S. «Phraseology – a mirror of culture» [29]. Translating antonymous phraseological units requires careful consideration of the cultural and linguistic context to preserve contrastive meanings. Translators must select equivalent expressions in the target language that capture the antonymous relationship while resonating with the intended message and cultural nuances.

Phraseological units frequently exhibit multiple meanings stemming from their cultural, historical, and contextual backgrounds. These meanings may be literal, figurative, idiomatic, or context-dependent, posing difficulties for translators in determining the appropriate interpretation. Consider the English phrase "*kick the bucket*," which can signify a literal act of kicking a bucket and a euphemistic expression for death. When translating such expressions, translators must discern the intended meaning based on the context and cultural nuances of the target language.

Moreover, ambiguity in phraseological units arises from polysemy, where a single unit possesses several related but distinct meanings. For instance, the

Ukrainian phrase *"товкми воды в смьни"* can mean both *"to beat the water in a mortar"* literally and *"to waste time on pointless activities"* metaphorically. Translating polysemous phraseological units requires careful consideration of the context to select the most appropriate interpretation that aligns with the intended message.

In conclusion, examining phraseological units, particularly their combinability as synonyms or antonyms, underscores the intricate nature of language and translation. The abundance of synonymous phraseology in Ukrainian, characterized by nuanced variations in structure and style while maintaining similar meanings highlights linguistic expression's complexity and richness. Translators face significant challenges in preserving synonymic and antonymous relationships across languages, navigating subtle differences in connotation and cultural significance. Furthermore, the multifaceted nature of phraseological units, often exhibiting polysemy and ambiguity, requires translators to discern the most fitting interpretations. Ultimately, this research illuminates the dynamic interplay of language and culture embedded within phraseological usage, underscoring the importance of linguistic precision and cultural sensitivity in translation endeavors.

1.3. Stylistic functions of phraseological units

Phraseological units serve as tools for text stylization. They possess expressive qualities that enhance and emphasize speech or written discourse.

Researchers identify distinct functional and stylistic categories of phraseological units, including colloquial, vernacular, folklore, and literary units. A phraseological unit's greatest stylistic impact stems from its expressiveness, emotional resonance, and evaluative nature. Moreover, phraseological units fulfill various stylistic functions within language usage.

In the publication titled "Stylistics of the Modern Ukrainian Language," the Ukrainian linguist O. Ponomariv [18] delineates the stylistic functions exhibited by phraseological units as follows:

1) The evaluative function conveys the author's subjective, positive, or negative attitude to objective reality – approval, affection, sympathy, condemnation, disapproval, admiration or criticism, or contempt. Most phraseology expresses a specific evaluation even outside the text. On the contrary, the phrase "*neither fish nor meat*" evokes disapproval, condemnation, disgust, or contempt. An essential role in creating the evaluative effect is played by phraseological units that perform both an emotional and expressive function and a pragmatic one: they influence thoughts and beliefs and cause a specific psychological and practical reaction.

2) The comparison function accurately assesses two or more people, objects, phenomena, etc. Comparative phraseology based on the incompatibility of the combined concepts shows a clear negative assessment. Examples: "*You listen like a deaf man,*" "*I need you like a fish needs a bicycle,*" "*You have as many rights as that dog,*" etc.

3) The emotional and expressive functions characterize the speaker's mental state, conveys their attitude to what is being said through emotions, expresses positive or negative feelings, and creates additional stylistic flavor. Expressive language units are based on sociopsychological and linguistic criteria for evaluating expressive means. The expression appears where there is a possibility of comparison and strengthening of certain features based on the opposition. Even individual phraseologies of various types are often used as one of the most important means of emotional depiction and refreshment of expression. Usually, films are dominated by phraseological units with a tangible emotional and expressive evaluative meaning. Therefore, the whole environment, the context of a particular sentence or period, provides a background for expressiveness. The saturation of a short phrase with many phraseological units creates the impression of a continuous state of emotional excitement: "*I'll tell you everything in one breath.*" The emotional-expressive

function is easily realized when identifying a word and a synonymous phrase, for example, if "*to hit*" is replaced by "*to taste my fist*."

4) The function of conveying external and internal qualities. It is necessary for the most accurate and expressive characterization of persons, objects, phenomena, etc. Depending on the context, the same phraseology can denote opposite qualities of a character, positive or negative. A person's appearance is depicted by a pervasive range of expressions, verbalizing an objective observation or a subjective attitude. Phraseological means characterize both the internal qualities of a character: *a walking encyclopedia, a soft heart, a big heart*, and external ones: *wide as a wardrobe, thin as a stick, pretty as a bird, all skin and bones, in one's birthday suit, to look like a million bucks*.

5) Reproduction of the internal state most eloquently conveys the thoughts, feelings, and experiences of the people in question. Phraseologisms that perform this function express a person's mental state, moods, experiences, and emotions. For example, *to keep a stiff upper lip, to have a soft spot, to strike a raw nerve*.

6) Creating humor, irony, or satire becomes an effective way to give the statement a humorous tone, ridiculing certain reality features. This is often achieved by hyperbolizing the characteristics of persons, objects, or phenomena. Considering its popularity in movies and cartoons, we will focus mainly on this type. Colloquial phraseology serves as a predominant method for delineating comedic situations and replicating the spoken discourse of characters. Within textual contexts, two distinct categories of phraseological units are employed to convey humor:

- Units that define character traits;
- Units that illustrate interactions and relationships among characters.

Phraseology can become ironic when it expresses a person's vices, status, lifestyle, and character appearance. The mock-ironic function of phraseology is more often performed in statements addressed to a comic character. These statements contain condemnation and disdainful assessment. *South Park*, *The Simpsons*, and

Family Guy are modern examples of satire, irony, and humor, represented through phraseologies.

Phraseologisms serve various functions within the film industry:

- contribute to the creation of humor and satire.
- aid in conveying the intrinsic qualities of characters.
- reproduce the internal emotional states of characters.
- assist in portraying the physical appearance of individuals.
- help characterize the speech patterns of characters.
- serve as foundational elements of the plot.
- contribute to the establishment of the film's concluding tone.

In conclusion, phraseological units play a vital role in text stylization by imbuing speech or written discourse with expressive qualities. These units are categorized into distinct functional and stylistic types such as colloquial, vernacular, folklore, and literary, each possessing varying degrees of evaluative impact. The evaluative function of phraseological units allows authors to convey subjective attitudes toward reality. In contrast, comparison, emotional-expressive, and characterizing functions contribute to precise and vivid portrayals of individuals, phenomena, and emotions. Moreover, in filmmaking, phraseologies fulfill diverse functions, including humor creation, character development, emotional depiction, speech characterization, plot structuring, and establishment of narrative tone, thereby enriching cinematic storytelling and enhancing audience engagement.

CONCLUSION TO PART 1

In conclusion, the study of phraseological units emphasizes the intricate nature of language and translation, mainly through their combinability as synonyms or antonyms. The rich abundance of synonymous phraseology in Ukrainian, characterized by subtle variations in structure and style while maintaining similar meanings underscores the complexity and depth of linguistic expression. Translators are challenged with preserving synonymic and antonymous relationships across languages, navigating nuanced differences in connotation and cultural significance.

Additionally, the multifaceted nature of phraseological units, often exhibiting polysemy and ambiguity, demands that translators discern the most appropriate interpretations. This research sheds light on the dynamic interplay between language and culture embedded within phraseological usage, emphasizing the importance of linguistic precision and cultural sensitivity in translation endeavors.

Furthermore, phraseological units are essential in text stylization, enriching speech or written discourse with expressive qualities. Categorized into distinct functional and stylistic types such as colloquial, vernacular, folklore, and literary, these units possess varying degrees of evaluative impact. The evaluative function of phraseological units allows authors to convey subjective attitudes toward reality. In contrast, comparison, emotional-expressive, and characterizing functions contribute to precise and vivid portrayals of individuals, phenomena, and emotions.

In filmmaking, phraseologies serve diverse functions, including creating humor, character development, emotional depiction, speech characterization, plot structuring, and the establishment of narrative tone. Ultimately, phraseological units enrich cinematic storytelling and enhance audience engagement through their multifaceted contributions to narrative expression.

SECTION 2. TRANSFORMATIONS OF PHRASEOLOGICAL UNITS IN UKRAINIAN FILM DISCOURSE

In my research, I will incorporate excerpts from both original films and films that have been translated into Ukrainian. The films referenced in this study include:

- "Shrek" is a 2001 American feature-length comedy animated film directed by Eddie Adamson and Vicki Vernon. It is based on the children's book "Shrek!" by William Steig and produced by DreamWorks. Ukrainian dubbing and translation of the first version by Pteroduction Sound were commissioned by the ICTV channel in 2006. Ukrainian dubbing and translation of the second version, "Postmodern Postproduction," were commissioned by the TET channel in 2017. [26]
- Three parts of the movie "Guardians of the Galaxy" were produced by Marvel Studios and directed by James Gunn in 2014. The film was dubbed into Ukrainian by "Le Doyen" studio on request of Disney Character Voices International. The author of the Ukrainian translation is Serhiy SKA Kovalchuk. [23,24,25]
- "Madagascar" is a 2005 live-action animated film by Dreamworks. Based on the original story, it was directed by Eric Darnell and Tom McGrath. I chose the newest translation of the cartoon, which was dubbed by "Так Треба Продакшн" studio at the request of the national online cinema Sweet.tv in 2020.[27]

Despite the many pirated dubs and translations made by amateur studios, I chose only official translations.

2.1. Translating film: challenges and strategies for comedy localization

A movie is a product of artistic creativity that can convey ideas through images, dialogue, and music. It is an influential medium for communicating information. A movie is a collection of montages linked by a single story. Each montage frame consists of a sequence of photographic or digital still images that convey the original

idea. That is why a film is an audiovisual work consisting of frames connected by a creative idea and visuals and usually contains linguistic and communicative features.

The genre of a film is the division of films into certain types based on their style, form, or content. The main genres are distinguished: tragedy, comedy, tragicomedy, drama, melodrama, epic, romance, short story, novel, detective, adventure film, fantasy film, fairy tale, horror film, musical film, etc. [10]. Researchers note that there is no transparent system of genre cinema today, as they are becoming less defined and often overlap. I will talk directly about comedy films because of their popularity among the general public. After all, the Ukrainian language is rich in various kinds of phraseology related to comedic, humorous, mocking, sarcastic, and ironic situations. They are the ones that most clearly convey the spirit and unfading beauty of the language that the people have created over the centuries and are still developing for communication in oral and written forms. After all, what else but a successful phraseology can convey all the comedy and wit of the situation in which the characters are?

The importance of the connotation of phraseological units in the film industry should not be underestimated, as they best convey the worldview, attitude to the environment, natural and social phenomena, oneself, and other people, which we, as translators, need to transfer to the target language. Similarly, some movie translations create new and stable phraseology (the practical section provides such examples) or spread already-known or forgotten archaic phraseology, making it more widespread. This helps to spread our cultural heritage to the public.

The linguistic system of cinema includes:

- 1) Titles and inscriptions, which are an integral part of the film's world of things;
- 2) The oral component, such as dialogues or speeches of actors, voiceover, song, etc.

Often, the way the written and spoken components of the linguistic system of a film text interact is determined by the translation of the original film text into another language. For example, such elements of the written component as captions indicate

certain critical moments of the film, such as dates, names of cities, periods, newspaper headlines, letters, and other details that may be present in the frame and play a significant role in the plot. Such information is usually not voiced in the original language of the film. Still, during the translation work, they are added: voiceover, subtitles, or graphics are added over the original inscription (unfortunately, the latter is not often used due to the small budget of translation studios), which gives a specific inscription or idea in the target language.

In film translation, a phenomenon akin to linguistic creolization occurs, wherein the translator is tasked with preserving the fundamental unity between two distinct language systems. Consequently, aspects such as actors' dialogue, musical compositions (typically rendered via subtitles to retain the original essence and vocal delivery), and textual inscriptions must align seamlessly with components of the nonverbal system, including actors' gestures, spatial arrangements of objects within the scene, contextual cues, and narrative coherence, among others.

Film translation exhibits a higher degree of liberty compared to translating literary fiction, occasionally verging on a state of "freedom." A translation may be deemed sufficiently effective if it adheres to established norms and retains the essential meaning of the original with minimal loss. Within film translation, techniques like nationalization, localization, modernization, and ideological adaptation are frequently indispensable for accurately conveying a film's content. The challenge of achieving precise Lip Sync, which refers to the complete synchronization of visual imagery with audio, poses a significant obstacle. This task is particularly demanding for translators involved in dubbing, as it necessitates a specific level of synchronization between actors' lip movements and the translated dialogue. Consequently, translators must often condense the original text, adapting it to match the video sequence precisely. The predominant translation technique employed is "syntactic equivalence" or zero transformation to achieve this synchronization. This approach is utilized when parallel syntactic structures exist in

the source and target languages, allowing for direct correspondence in linguistic units and their sequential order.

However, when translating a film text, there are usually significant losses in sentence structure, and the use of zero transformation is accompanied by some changes in the structure of components. Often, the need to "adjust" the Ukrainian text to the English articulation leads to a significant reduction in the length of phrases and, thus, to a distortion of the original text. Such reductions are divided into omissions, additions, or erroneous substitutions of information presented in the original.

However, there is a significant loss of semantic components. Suppose we translate the same sentence, taking into account the semantic components. In that case, we will get a phrase of 13 syllables, which means that phonetic correspondence is broken, as well as the requirements of lip-sync translation and synchronization of the sentence and the speaker's facial expressions in the frame. Therefore, this translation solution to the problem is successful. It is also worth noting that a single transformation is almost never used when translating a film text.

We will delve into these methodologies extensively with illustrative examples in the applied section.

Film translation methods include dubbing, subtitling, and voice-over. Voice-over, often termed "whispering," is less favored due to its lower effectiveness and professional appeal than dubbing and subtitling. Voice-over involves overlaying translated speech onto the original soundtrack, leading to confusion between speakers and potential misalignment of phrases. In Ukraine, dubbing is preferred due to limited resources for translation, with amateurs often handling dubbing and voice-over for pirated sites. Non-theatrical films in Ukraine are typically dubbed in Ukrainian or acquired with Russian dubbing, frequently lacking Ukrainian subtitles. Major TV channels like 1+1, STB, and Novy Kanal provide subtitled content, while online platforms primarily offer Russian-dubbed or Ukrainian-voiced films. Recently, amid increased patriotism during the conflict, more Ukrainians seek Ukrainian-dubbed content, prompting a rise in high-quality Ukrainian-dubbed films.

Therefore, the use of translation transformations in the translation of film texts is associated with the need to change the sentence structure of the source language following the norms of the target language to make a particular translation unit understandable to a Ukrainian-speaking viewer. Omission is most often used to transform a translation. The translator should remember that the most essential task is to convey the meaning of a particular element of the film text, so the result should be a translation that conveys the meaning as accurately as possible. Complete preservation of the structure of the translation unit in the source language is impossible due to the differences in grammatical and ionic structures of the source and target languages.

Finally, it's time to talk about comedy, what it is, and how it is translated.

A comedy is a dramatic work that uses humor and satire to expose negative social and everyday phenomena to reveal the ridiculousness in the reality of a person, animal, or even object.

English jokes reflect national characteristics, realities, and traditions. Identifying and translating them accurately, mainly when humor relies on cultural nuances, poses a significant challenge for translators. Each nation has its unique humor, requiring experienced translators with artistic insight, creativity, and the ability to evoke the intended emotions in the target language.

Translating jokes, puns, and comedic situations often involves techniques like holistic transformation, semantic substitution, and compensation due to differences in language structures and, more significantly, cultural contexts. As defined by B. Labinska [13], pragmatic adaptation involves transforming original statements to convey their intended meaning effectively in the target culture, particularly crucial in comedy films where humor can be culture-specific and not universally understood.

Localization, which fully adapts translated texts to local jokes and expressions, is typical in comedy film translations. Techniques like compensation (replacing lost elements of meaning), holistic transformation (rephrasing expressions entirely), and

semantic substitution (replacing literal with contextual equivalents) are employed to preserve comedic intent.

The primary objective of translating comedies is to ensure viewers laugh while honoring the original author's intentions. This task is especially pertinent in Ukraine, where comedy is the most popular film genre. Success is measured by ensuring audiences respond positively to the translated and adapted jokes in Ukrainian versions of these films.

2.2. Translation strategies in rendering phraseological units in comedies

2.2.1 Descriptive periphrases

A periphrasis is a stylistic device characterized by substituting a direct name of an object with an indirect descriptive phrase that highlights specific aspects or features of the object. This technique often includes evaluative characteristics, aiming to enhance expressiveness, effectiveness, and emotional impact within the text. E. S. Regushevsky [17] emphasizes that periphrases are figurative and representational names used to intensify the expressive and emotional qualities of the subject matter. L.V. Pidkamina [16] further underscores that periphrasis relies on indirect, descriptive designations of objects, persons, or phenomena, which are emotionally charged and serve to assess, enhance brightness, and emphasize particular features essential within a specific context. Periphrasis functions as a stylistic device by substituting the name of a phenomenon or object with a descriptive expression to enrich the overall stylistic effect.

For example, let's compare two official Ukrainian translations of the comedy cartoon Shrek. In the scene after the rescue of the princess, Fiona asks Shrek to show her his face, to which he replies, "*I have helmet hair,*" which in dubbing №1 was paraphrased as "*Я не чесаний*" and in dubbing №2 as "*Я зачіску зіпсував.*" In this case, the translator did not change the type of phraseology, so it stays as phraseological collocations in both languages. This phenomenon is prevalent in film

industries, but there are some exceptions in translating other phraseologies; I will demonstrate this later with different examples. The phrase in the source language is derived from the phrase "*hat hair*," which means a ruffled hairstyle after wearing a hat. There is no such phrase in the context of Ukrainian culture, so it is necessary to consider this when considering the context of the target language. Therefore, a descriptive periphrase will be the most effective in this context. You must also consider how the phrase will look in the frame and how the character will say it.

In the Ukrainian translation of the movie "Guardians of the Galaxy," a specific translation approach was employed for the line "*How am I supposed to fight without my stuff?*". The translated line, "*Я що, голою дуною тепер їх лякатиму?*" incorporates additional expressiveness, intensifying the scene with vivid language. Furthermore, a well-known Ukrainian phraseology was integrated, enhancing the overall context of the film. This example highlights the possibility of integrating culturally specific phraseology into translations while effectively conveying the original idea within the film's context. The use of phraseological collocations is evident in the original and translated languages, demonstrating a nuanced approach to localization and adaptation.

The film incorporates additional humorous phraseology that is not present in the source. This augmentation is attributed to the comedic tone of the film and the translators' intention to infuse Ukrainian cultural references into the dialogue. The original movie already contains numerous references to American pop culture, which sometimes needed simplification for viewer comprehension. However, translators endeavored to compensate for this lack of context by introducing appropriate references in other phrases. As a result, viewers may encounter phrases like "*Фініта ля комедія*" instead of "*Relax, bad boy*" within the context of a scene depicting Peter Quill's character being apprehended by local law enforcement.

The transformation of the phrase "*То хто на неї зубу розкатує*" to "*Now who again is this buyer of yours*" exemplifies a shift from a straightforward line to a phraseology while maintaining the same underlying meaning. This alteration,

observed in the film "Guardians of the Galaxy" among other instances, contributes to the perception that the Ukrainian translation is more vibrant than the original script. Significantly, this adaptation does not compromise the narrative conclusion or the core message of the source material; instead, it integrates the film's context into the Ukrainian cultural framework, fostering a sense of direct connection between the audience and the characters. Furthermore, this linguistic adaptation enhances the movie's comedic elements, which is predominantly a comedy genre. The richness of Ukrainian phrases employed in such translations further underscores this phenomenon. As illustrated in this scenario, the utilization of analogous phraseological transformations underscores the creative depth and cultural alignment achieved through the translation process.

In the movie "Guardians of the Galaxy," a phrase in Ukrainian, "*У тебе вавка в голові,*" is translated into English as "*You got issues Quill.*" This translation maintains the satirical expression while adapting it to fit the character's lip movements, excluding the name "Quill." This adaptation involves a shift in phraseology similar to the previous example, where synonymous expressions are employed to convey the intended meaning in a manner suited to the character's speech timing and delivery.

In this scene from the cartoon "Madagascar," a dialogue unfolds between zebra and lion friends. Following a dispute with his friend, Marty the zebra vows to procure meat from the zoo for the lion, who has never hunted. The phrase used, "*Even if it kills me,*" in the English dialogue is translated into Ukrainian as "*Навіть якщо воно мене вб'є,*" carrying an ironic undertone given the potential risk Marty faces from the predatory lion. This phraseology reflects determination and loyalty, which is evident in Marty's commitment despite the peril. In Ukrainian, a paraphrase akin to "*Кітьми ляжу*" or the well-known expression "*Помру, але...*" is used to convey similar sentiments. In this context, "*Помру, але дістану*" is deemed more fitting, capturing the irony of Marty's predicament.

Marty: - "Lets go wild"

Marty: - "Дамо собі волю"

Alex: - "Now you're talking"

Alex: - "Оце по нашому"

Two phraseological units are used in the dialogue from the animated film "Madagascar" between characters Alex and Marty. The context centers around Alex, a predatory lion, feeling hungry, while Marty, a zebra, misinterprets this and expresses support for his friend. The phrase *"Let's go wild"* conveys the idea of abandoning inhibitions or constraints and acting freely, which suggests attacking and consuming a friend in this context. Their wild animal nature heightens the irony, inherently embodying the concept of being *"wild."* The phrase carries a dual meaning: Marty interprets it as an invitation to escape, whereas the viewer understands Alex's true intentions. In the Ukrainian translation, the phraseological equivalent *"Дати собі волю"* was used to convey the context and duality of the phrase. This translation captures the idea of letting oneself go, whether for relaxation or, in the context of Alex, the lion, for predatory behavior towards a friend. However, the translation did not retain the pun in the original phrase, thus failing to achieve the intended humorous effect.

The second phrase, *"Оце по нашому,"* is significant in conveying a sense of things being as they should be or aligning with necessary expectations. This phrase is prevalent in Russian culture and is also present in the Russian translation of the cartoon, suggesting an emotionally charged expression similar to the original English phrase, albeit with a different contextual meaning. The Ukrainian counterparts, *"Це інша справа"* or *"Оце я розумію,"* may more accurately convey the intended context without borrowing from Russian dubbing.

The phrase *"Оце по нашому"* is distinctly Russian and reflects the encroaching nature of Russian cultural influence even through a single expression. Moreover, this phrase fails to clarify the meaning of *"Оце по нашому"* and how it signifies a shift from a previous state of *"не по нашому"* (not our way), unlike the suggested alternatives.

The majority of the examples observed consist of phraseological collocations. This phenomenon is attributable to the nature of these expressions as free phrases that allow partial or complete replacement. These expressions are constructed around

certain clichés and conceptual ideas rather than a rigid word structure. Consequently, translators within the film industry prioritize this type of translation, as it permits adjustments to the number of syllables while preserving the original meaning by replacing specific words within the dialogue. This type of translation is prevalent due to the abundance of phraseological units in the Ukrainian language, where the collective meaning can differ from that of individual phrases, unlike the proposed alternatives.

2.2.2 One-word equivalents

The Ukrainian language is very rich in one-word equivalents. Movies often avoid this technique because of the mismatch in syllables in the original language. As we know, it is necessary for the character's lips to move along with the text. But sometimes, if the contextually correct equivalent is too long to fit into a phrase, you have to use one-word equivalents to convey the phrase's essence without unnecessary text fully. Sometimes, translators add onomatopoeia or empty phrases to fill the scene and not leave the scene silent when the actors' lips move. Also, in some cases, such correspondences can be very useful to avoid repetition and duplication (if not intended by the author).

A pertinent illustration of such phraseological translation can be found in a line from the movie "Guardians of the Galaxy" spoken by the character Gamora: "*Hell no*," "*Дзуськи*." Both expressions carry a negative connotation and reflect the character's disposition towards the circumstances. Furthermore, the Ukrainian rendition aligns well in terms of syllabic structure. The original phrase in English and its translation are idiomatic expressions with explicit meanings commonly employed in everyday discourse within their respective cultural contexts. This phrase is ubiquitous and appears in numerous translations of American films. One might even assert that "*Дзуськи*" serves as the Ukrainian equivalent of "*Hell no*" in movies, denoting the rejection of a particular situation.

An additional instance from the film "Guardians of the Galaxy" involves the phrase *"I'm a lone wolf"* spoken by a character named Rocket, a raccoon. In this instance, the phrase about wolves was substituted with the idiomatic term *"одинак,"* which seamlessly integrates into the sentence structure while conveying all essential information. The only aspect not expressed in the Ukrainian translation is the irony of a raccoon identifying as a wolf, though this nuance does not disrupt the film's context and narrative. Rather than opting for a literal translation like *"Я одинокий вовк,"* which is a valid Ukrainian phrase but lacks the appropriate syllabic fit and contextual relevance, the chosen translation was crucial for maintaining the synchrony of actors' gestures and dialogue within the scene.

Monolexemic expressions are less prevalent than multi-word phrases, primarily due to their inherent specificity. Indeed, single-word phrases are more susceptible to varying interpretations. As previously noted, Ukrainian boasts a wealth of multi-word expressions, whereas English tends to exhibit parsimony in syllabic density within phrases. This attribute proves advantageous in film translation, where meticulous attention is paid to each syllable. Although infrequent, these expressions are highly favored and deemed indispensable by film translators.

The uttered expressions *"Damn"* and *"Щоб я змерз"* in a scene from the cartoon Madagascar, where the protagonist, a zebra, converses with penguins, encapsulate a concept of contemplating escape to the North Pole. This particular translation exemplifies a form of reverse one-word translation. Here, an entire phrase is employed to capture the essence of a single word. The word *"Damn,"* a commonly used expression denoting surprise in English-speaking cultures, is effectively conveyed by the Ukrainian phrase *"Щоб я змерз,"* derived from the popular expression *"Щоб я здох."* This substitution is frequent in cinema to replace surprise expletives, although it may not always align perfectly with translation principles. Nonetheless, it adeptly conveys the emotional essence of the original phrase. Variations in structure and context can occur while preserving the emotional impact of surprise and unexpectedness, as seen in phrases like *"Щоб я здох,"* *"Вкуси мене"*

бджола," "*Щоб мене на молекули розірвало,*" "*Та що б мене,*" "*Цур мене,*" "*Ай на його,*" "*Тряся,*" and others.

These expressions are commonly used to translate the single expletive "*Damn*," yet their appropriate usage depends significantly on context, which can vary widely. Such interjections and their translation are prevalent in cinema, with their rendering often contingent upon nuanced connotations. Typically, these translations are employed during scenes where the character's face may not be visible to avoid mismatched lip movements. However, conveying the entire contextual essence of "*Damn*" with a single exclamation is challenging in Ukrainian. This issue is also present with various obscenities; however, Ukrainian offers alternative expressions like "*Тряся*" or "*Бляха*," which, although not idiomatic phrases, are suitable for cinematic translation. More frequently, our translators opt for more elaborate translations, as English words often carry multiple meanings, particularly those with emotive implications, including profanity, for which creative phrases like "*Тряся його матері*" or "*Йдіть до біса*" are fashionably used.

In this study, we examine a linguistic phenomenon illustrated in the movie "Guardians of the Galaxy Vol. 2," specifically when a raccoon character encounters a setback, triggering a response described succinctly by a single word, "*Торба*" ("*Torba*"). This word serves as a one-word translation of profanity. Our analysis extends beyond mere translation tendencies to explore the nuanced meanings inherent in certain words, like "*торба*," which not only signifies a bag but also conveys a sense of oppression or disappointment within a particular context. Thus, this single word encapsulates complex English-language expressions that align with the situational and structural nuances of the source language, transforming a phraseology into an idiomatic representation.

The rendered phrase surpasses literal translation equivalents such as "От чорт" in its expressive quality. The source language employs the idiomatic expression "Here we go," denoting entry into an unfavorable circumstance requiring acceptance

or management. Thus, the translation should effectively communicate the sardonic irony in this context.

In conclusion, Ukrainian film translation often navigates syllabic challenges by employing one-word equivalents to convey nuanced meanings and maintain synchrony with actors' lip movements. This approach showcases the linguistic richness of Ukrainian, adapting idiomatic expressions to preserve the essence of original dialogues while accommodating cinematic demands.

2.1.3 Component calques

A calque refers to a linguistic unit formed by borrowing the structural elements of a word or phrase from a foreign language and substituting them with equivalents in the native language. Depending on the nature of the linguistic element being borrowed, calques can be categorized into word formation, phraseological, and semantic types. This form of borrowing involves adopting a specific syntagm from a foreign language and translating its constituent elements literally. In film translations, calques are often utilized to convey information, mainly when viewers are familiar with the events or when the calque is well-established and widely understood in the target language's culture. Calques are typically considered optimal because they faithfully replicate the structure of the original phrase.

In this example from “Shrek,” we can see how two synonymous commonly used phrases from both cultural contexts are essentially taken and directly translated into equivalents, which repeat the structure of the original text but remain a native phraseology for the target language. “*Better out than in,*” “*He мрумаї в собі.*” In this case, the most common type will be phraseological unities. This type is characterized by understanding the entire phrase and its inseparable structure. This type of phraseology can usually be replaced by some fixed phrases of the target language if there is a literal equivalent or by the exact fixed phrases with a different structure but with the same meaning as in the original.

The phrases *"Заруби собі на пагінях"* and *"Mark my words"* are synonymous expressions that convey the idea of remembering or heeding someone's words. The original phrase is a commonly used idiom meaning *"remember my words"* and lacks specificity regarding cultural nuances or situational characteristics. However, in the Ukrainian dubbing of a scene where a raccoon character instructs a tree alien named Groot to handle a bomb, emphasis was placed on the unique characteristics of the characters involved. In this scene, to ensure Groot understands which button to press on the bomb, the raccoon character emphasizes the correct button to prevent a catastrophic mistake. Given that Groot lacks a nose and the original Ukrainian phrase *"зарубай собі на носі"* (literally *"carve it on your nose"*) would not be contextually appropriate, the translators creatively adapted the phrase to suit Groot's tree-like appearance. By altering the phrase to *"заруби собі на пагінях"* (literally *"carve it on your shoots"*), the translators highlighted Groot's arboreal characteristics, adding an intriguing cultural and contextual layer to the dialogue while effectively conveying the intended meaning within the scene.

In *Guardians of the Galaxy*, a particular phrase fulfills a similar function, albeit with added emotional intensity compared to the original version. Specifically, the phrase *"Мені це до лампатури"* (translated as *"That's not my problem"*) substitutes *"лампочка"* (meaning *"light bulb"*) with *"лампатура"* to reflect the unsophisticated and less educated nature of the raccoon character. This exemplifies how phraseological units can vary in structure while retaining identical meanings.

The phrase *"І загасити всіх, хто нам завадить"* from the third installment of *"Guardians of the Galaxy"* is spoken by the character Drax before infiltrating a targeted location. The term *"загасити"* is a commonly utilized Ukrainian translation equivalent to *"kill,"* particularly prevalent in contexts such as movies, literature, and video games depicting criminal activities and armed conflicts. In the Ukrainian rendition, the choice to employ *"загасити"* emotionally imbues the word *"kill"* with a criminal connotation, enhancing its impact within the narrative. While a more straightforward translation using *"kill"* would have sufficed without altering the

context, the decision to use *"загасити"* adds a heightened emotional dimension to the phrase. The expression *"всіх, хто нам завадить"* corresponds to the English equivalent *"anyone who gets in our way,"* representing a stable and commonly used phrase structure. Despite appearing as a literal translation, both phrases are idiomatic and effectively mirror each other in structure, conveying the intended meaning within the cinematic context.

"Він аж побіліє, коли дізнається, що я наколов його зі сферою," "He's gonna be so pissed when he realizes I switched out the orb." In this example from *Guardians of the Galaxy*, a synonym for the phrase *"to be pissed off"* is demonstrated. In Ukrainian, a literal translation could be made without losing the meaning. Still, the translators decided not to lose the structure of the phrase in this line, and to demonstrate comic relief and a better understanding of our viewer, they substituted *"побіліти від злості."* In this case, we see the translation of phraseological unities. This example shows how the translation was done by changing the type of phraseology. It goes from a phraseological phrase to a phraseological unity. This is because the translators used a stable phraseology that is understandable for the Ukrainian audience, plus it saves the number of syllables.

In conclusion, calques serve as an effective tool in translation, faithfully preserving the structure of foreign expressions while adapting them to resonate with the cultural and linguistic nuances of the target audience. This strategy not only maintains the integrity of the original text but also enriches the translated work with added depth and relevance.

2.1.4 Component transcriptions

Transcription is a linguistic process whereby an original lexical unit is rendered into the target language using its corresponding letters. The purpose of transcription is to represent the sound structure of a word from a foreign language, distinct from transliteration, which focuses on capturing the visual representation of a word or

phrase. In English-Ukrainian translation, transcription primarily involves transliterating certain unpronounceable consonants and abbreviated vowels. This method is commonly employed in films and animated works to convey titles, names, and familiar phrases within the Ukrainian context, ensuring clarity and consistency, particularly in recognized phraseology.

In the film "Guardians of the Galaxy," there is an instance involving the sarcastic raccoon character known as "*Відкрити душу*" or "*To open up.*" This particular quote is employed sarcastically to illustrate the level of trust the raccoon character, "*Відкрити душу,*" has for the character Peter Quill. This translation approach highlights the existence of partially literal translations of idiomatic expressions, wherein the English original can be discerned if one understands the cultural context of the source language. This translation method does not entail a complete word-for-word transcription, as the primary objective is to convey the essence of the original by adhering to a specific syllable count. Both the source and target languages utilize the word "*open*" or "*відкрити.*" However, in the Ukrainian version, we opted to include the word "*душа*" (*soul*) to ensure completeness of syllables within the sentence. Had there been a one-word equivalent, we would have retained "*відкритись*" (*to open up*) with no alteration in meaning. The phrase in its original language should remain unchanged, as it constitutes a fixed construction that could potentially convey an entirely different meaning if certain words were omitted.

Shrek's renowned expression, consistently employed across all four films when interacting with Donkey, is "*That'll do.*" Shrek employs this somewhat patronizing yet encouraging remark whenever Donkey demonstrates bravery. Despite Donkey's notable anxiety, he confronts his fears sufficiently even to earn the admiration of the typically reserved Shrek. The transcribed phrase captures only the initial segment. Unlike other instances, there is no sarcasm or comedic context present.

Moreover, the translators substituted the wording with a more standard contextual phrase. This alteration does not disrupt the narrative but underscores Shrek's benevolent demeanor towards Donkey during pivotal scenes. The chosen

phrase is apt because both expressions contain three syllables and effectively convey the intended meaning and context. While phrases like *"задостатньо"* or *"більш ніж достатньо"* could have been used to maintain the structure of the phrase, time constraints and textual constraints within cinema prompted the translators to select a more suitable option.

In the encounter between the raccoon character Rocket and the blue-skinned alien Yondu Udonta, Rocket's less-than-enthusiastic greeting, *"Як ся маєш синюшній"* (literally *"How's it going blue idiot"*), reflects a dismissive attitude. The Ukrainian phrase *"як ся маєш"* corresponds directly to the English slang *"how's it going,"* both being shortened forms derived from longer expressions. The term *"синюшній"* translates as *"blue"* in reference to Yondu's complexion, drawing a comedic association that emphasizes the characters' relationship. This adaptation maintains the original structure while employing culturally relevant phraseology to convey the intended tone and humor.

The subsequent illustration involves transforming the Donkey character from "Shrek" through the application of magical dust, prompting the Donkey to exclaim, *"Now I am a flying, talking Donkey. You might see a housefly, maybe even a superfly."* In the Ukrainian translation, this phrase was adapted to *"Я летючий балакучий Вісюк. Можете ти бачив летючий килим, чи Пітера Пена,"* wherein a synonym was employed to align with the social context of the target audience, mainly reflecting prevailing interests among American teenagers during that period. This adaptation was aimed at enhancing comprehension for viewers, given the dominance of superhero narratives in American culture at the time, akin to the popularity of characters like Superman in comic books, which contrasted with the emerging appeal of Disney cartoons in the Ukrainian market circa 2001, coinciding with the initial release of the "Shrek" animated film. Thus, this adaptation catered to the respective audiences' thematic preferences and cultural landscape.

Component transcription frequently occurs in translation, offering the benefit of preserving some aspects of phraseology verbatim from the source language while

substituting unclear or contextually inappropriate elements. Typically, this process involves seeking equivalents that maintain the essential characteristics of the original translation type; however, translators occasionally exercise creativity by replacing unfamiliar realities for the Ukrainian audience, enhancing viewer comfort and audience appeal.

CONCLUSION TO PART 2

In conclusion, the localization of comedy film translations, particularly in Ukraine, where comedy reigns as the most popular genre, showcases a sophisticated approach that balances linguistic adaptability with cultural resonance. By leveraging techniques such as compensation, holistic transformation, and semantic substitution, translators deftly preserve comedic intent while ensuring viewers laugh and connect with the original author's vision.

The prevalence of phraseological collocations underscores the unique challenges and opportunities translators face, who deftly navigate the nuances of the Ukrainian language and cultural context. This process involves the strategic use of one-word equivalents to maintain synchrony with actors' lip movements and adapt idiomatic expressions, highlighting the linguistic richness of Ukrainian while satisfying cinematic demands.

Calques and component transcription emerge as invaluable tools in this endeavor, faithfully preserving foreign structures and phraseology while adapting them to resonate with local sensibilities. This approach not only maintains the integrity of the original text but also enriches the translated work with depth and relevance, ultimately enhancing viewer comfort and audience appeal.

In summary, Ukrainian film translation exemplifies a delicate balance of linguistic precision and cultural adaptation, underscoring the artistry and creativity inherent in the localization of comedic content. Through strategic use of translation techniques and a nuanced understanding of both source and target languages, translators ensure that the humor and essence of the original material shine through, delighting audiences and honoring the filmmakers' intentions.

CONCLUSION

To conclude, exploring phraseological units highlights the intricate essence of language and translation, particularly in their role as synonymous or antonymous combinations. The ubiquitous presence of synonymous phraseology in Ukrainian, characterized by nuanced structural and stylistic variations while preserving similar meanings underscores linguistic expression's complexity and richness. Translators struggle to maintain these synonymic and antonymous relationships across languages, navigating subtle connotations and cultural nuances.

Moreover, the multifaceted nature of phraseological units, often exhibiting polysemy and ambiguity, requires translators to discern the most fitting interpretations. This research illuminates the dynamic interaction between language and culture inherent in phraseological usage, emphasizing the necessity of linguistic precision and cultural awareness in translation efforts.

Phraseological units also play a crucial role in text stylization, enhancing oral or written discourse with expressive qualities. Categorized into functional and stylistic types such as colloquial, vernacular, folklore, and literary, these units vary in their evaluative impact. The evaluative role of phraseological units allows authors to convey subjective attitudes toward reality. At the same time, functions like comparison, emotional-expressive elements, and characterization contribute to vivid and precise portrayals of individuals, phenomena, and emotions.

In filmmaking, phraseologies serve diverse purposes, including creating humor, character development, emotional portrayal, speech characterization, structuring plots, and establishing narrative tones. Ultimately, phraseological units enrich cinematic storytelling, enhancing audience engagement through their multifaceted contributions to narrative expression.

The localization of comedy film translations, particularly in Ukraine, where comedy is the dominant genre, reflects a sophisticated approach that balances linguistic adaptability with cultural resonance. By employing compensation, holistic transformation, and semantic substitution techniques, translators adeptly preserve comedic intent, ensuring that viewers connect with the original author's vision while enjoying a good laugh.

The prevalence of phraseological collocations highlights the unique challenges and opportunities translators face as they navigate the intricacies of the Ukrainian language and cultural milieu. This process involves strategically using one-word equivalents to synchronize with actors' lip movements and adapt idiomatic expressions, showcasing the linguistic richness of Ukrainian while meeting cinematic requirements.

Calques and component transcription emerge as invaluable tools in this endeavor. They faithfully preserve foreign structures and phraseology while adapting them to resonate with local sensibilities. This approach not only upholds the integrity of the original text but also enriches the translated work with depth and relevance, ultimately enhancing viewer comfort and appeal.

In summary, Ukrainian film translation epitomizes a delicate balance of linguistic precision and cultural adaptation, highlighting the artistry and creativity in localizing comedic content. Through the strategic use of translation techniques and a nuanced understanding of both source and target languages, translators ensure that the humor and essence of the original material shine through, delighting audiences and honoring the filmmakers' intentions.

SUMMARY

The relevance of this bachelor's thesis lies in the need for further study of the linguistic and cultural significance of phraseological units in duplication and translation into Ukrainian.

This study focuses on the statistically popular and widespread genre of comedy, it was chosen because of the large number of culturally resonant phraseological units in Ukrainian culture. The study aims to highlight the contextual significance of comedy phraseology in everyday life and cinematic culture, focusing on its popularization through cinema.

The objectives of the study is to describe the definitions and principles of phraseology classification; to define synonymy and antonymy in phraseology; to outline the stylistic functions of phraseology; to analyze the problems and strategies of localization of comedy works; to study translation strategies for conveying phraseology in comedies.

The research material was based on the films Shrek, Madagascar and Guardians of the Galaxy. The object of the study is the linguistic and cultural translation of English phraseology in Ukrainian cinema. The subject of the study is the ways to convey English phraseology in Ukrainian film translation.

As a result of the theoretical part of the study, it was found that in order to create a translation that fulfills the purposes of the original text, the translator needs to understand the culture, content, meaning, insistence, and specific cultural terms in order to preserve the context, purpose, and context of the source text. It was also stated that the theoretical value of the study lies in the study of the peculiarities of translating phraseological units used in the film industry into modern English and Ukrainian. This study will assist in analyzing the structural composition, semantic characteristics and functional use of these phraseological units in discourse. The practical value of the study lies in the fact that it is a contribution to deepening the understanding of phraseology in Ukrainian and English. The results of the study can be used in the development

of theoretical and practical courses in general linguistics and translation studies. In addition, these findings may be valuable for students working on term papers, diploma and dissertation papers in related fields.

In the practical part of the study, it was defined that phraseological units serve as cultural images that reflect the worldview of a nation and its linguistic features. They highlight a unique linguistic view of reality, giving an insight into the cultural concepts embodied in the language. A detailed study of the semantics and structure of film phraseology contributes to a deeper understanding by translators and linguists, helping them to choose adequate translations in this field. Ukrainian film translation embodies a delicate balance of linguistic accuracy and cultural adaptation, emphasizing artistry and creativity in localizing comedy content. Through the strategic use of translation techniques and an understanding of the source language and target audience, translators ensure that the humor and essence of the original material is fully conveyed, giving the audience what the original authors intended and delivering the direct message of the film's creators.

Keywords: comedy, cinema, phraseology, translation transformations, adaptation, context.

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