MEANS OF REPRODUCING STYLE OF DIALOGUES IN TRANSLATION
OF “THE BIG BAND THEORY” SERIES

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The article deals with means of reproducing text style during the translation process and different approaches to establishing transformation types. The article provides the examples from Ukrainian translation of “The big bang theory” series.

Keywords: text; style; translation; transformation; stylemarkers.

The topicality and practical significance of the research. Ukrainian cinematography does not differ much in originality, while the popularity of American comedy series is constantly growing among the Ukrainians. That is why the need for their translation of high quality is obvious. The need for faithful translation and full transfer of the original text style also determines the topicality of the article.

The aim of the article is the overview of the means of reproducing the dialogue text style in Ukrainian and Polish translation of “The big bang theory” series.

The analysis of previous research on the matter. When trying to well translate a text, one should understand that it is necessary to be fluent in both source and target languages as well as be creative in transferring stylistic and lexical features of the original text style. Some Ukrainian and foreign scholars have already considered such issues: I. Galperin, R. Jakobson, V. Komissarov, A. Kozachuk, J. Linch, E. Nida, O. Semyonov and others.

The research overview. R. Jakobson in his work “On Linguistic Aspects of Translation” claims that “where the style of a text is particularly important, translation in the strict sense must give way to “creative transposition” [2, p. 239]. What sort of transformation is most appropriate, how creative it can be, how translation may affect the style of the text – these are the questions which translators and scholars were concentrating on long before Jakobson made his research.
J. Lynch gives us more or less objective meaning of style in our days. He says that at its grandest, it means everything about your way of presenting yourself in words, including grace, clarity, and a thousand undefinable qualities that separate good writing from bad [3]. Thus, only a person who knows what a style is, how to work with it and which translation tools are needed will be able to make a good translation.

Speaking about style of dialogues in “The big bang theory” series it is quite important to emphasize a large number of style markers (terminology, slang, metaphor, idioms, phrases and proper names) in dialogs. Thus, the necessity of special attention to means of its reproducing is obvious.

E. Nida defines translation as “reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style” [4, p. 12]. And the greatest challenge for every translator or interpreter is to transfer the style into the target language and save all its markers. However, the translation cannot be an absolute analogue of the original text. It is here that the translator should apply translation transformations.

O. Semyonov defines transformation as “inter-language conveying in order to achieve the equivalence of original and translation texts (in order to maintain the functional effect of the message)” [6, p. 68-69]. V. Komissarlov believes that “the relation between the segment of the original text and the corresponding segment of translation can be presented as conversion (transformation) of the first to the second according to certain rules” [5, p. 164].

We share the scholars’ opinion, that the implementation of translation transformations is a creative process associated with deep understanding of the meaning of the text of the source language and free possession of expressive means of the target language.

The sample of 200 units has shown that the text of the “The big bang theory” series contains such stylistic markers as terminology, slang, metaphor, idioms, phrases and proper names. The most numerous stylistic markers are those of slang (119), idioms (44), metaphors (17), terms (16) and proper names (7). Several cues from the series and their analysis from the philological perspective are following.
In episode two, season ten, we have the term “central axis centrifuge” [12, 3:20] that was translated as “маховик на центральній осі” [13] in Ukrainian variant and “osi wirówki” [9] in Polish one. As we can see, this terminological expression consists of few components. In the first case, the translator used almost exact Ukrainian equivalent of the term, though in many English-Ukrainian dictionaries the word “centrifuge” is translated as “центрифуга” but not “маховик”. Polish variant of translation is a great example of omission (one of the most common grammatical transformations and the most popular strategy in subtitling): phrase “osi wirówki” means “axis of centrifuge”, the word “central” is omitted. Thus, we can assume Ukrainian variant is more faithful.

In the fragment taken from the first episode, season ten, we have the metaphor “water under the bridge” [10, 19:54]. According to Cambridge dictionary, this idiom means “something that happened in the past and can not now be changed”. In Ukrainian variant we have “Що було, то заглу” [13] – that is an excellent alternative to original phrase. Nevertheless, the Polish translator also chooses great idiom “Było, minęło” [8]. In this case, both Ukrainian and Polish variants are acceptable.

The next fragment to be analyzed is a slang phrase “Aw, nuts” [12, 10:00] from episode two, season ten. The Ukrainian translator used typical for the Ukrainians “От дідько” [13] that is definitely a reasonable variant. In Polish variant we have not less interesting counterpart “kurka wodna” [9], which is a kind of euphemized substitute to an obscene lexical unit and thus it causes no stylistic deviation. Thus, both variants of translation are equally good.

Another example is the cue “she smelled like an ashtray” [11, 12:25] (season nine, episode one). As stated in Oxford Dictionary, the ashtray is “a small receptacle for tobacco ash and cigarette ends” [1]. In Ukrainian version of series, it is translated as “вона пахла сигаретами” [14]. It is an example of generalization (translation into a broader and more general term in the target text). In Polish variant, the word-by-word translation is used: “a ona śmierdziała jak popielniczka” [7]. In this situation, the Polish translation is considered more faithful, than Ukrainian.
Conclusion and further research promise. The system of means of reproducing text style in translation is quite extensive. To translate the dialogue from TV-series and transfer its style completely, the translator must take into account all the peculiarities of the functional styles and can apply translation transformations.

The further research is to deal with the more detailed consideration of “The Big Bang Theory” series translation.

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SOURCES OF ILLUSTRATIVE MATERIAL

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