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Interventional Strategies in the Ukrainian Dubbing of *The Simpsons Movie* (2007)

Abstract

This article analyses the interventional translation strategies employed in the Ukrainian dubbing of *The Simpsons Movie* (2007). Based on a parallel corpus of the English original and the Ukrainian dubbing, this paper argues that film translation frequently requires lexical adjustments by the translator in order to maintain the original context or to establish the desired emotional connection with the audience. The interventional strategies chosen for this paper and applied to detected Ukrainian fragments are generalisation, substitution and omission, which are elements of domestication strategies; and specification, which is an element of foreignization strategies. In the process of analysing the parallel corpus for *The Simpsons Movie*, an additional type of interventional strategy was detected and added as a fifth category: lexical domestication. This strategy relates to elements that have been deliberately created with the aim of introducing foreign replicas closer to the target language.
Keywords: audio–visual translation; film translation; Ukrainian dubbing; translation strategies; domestication; creativity; *The Simpsons Movie*

1 Introduction

Movie translation is a syncretic translation genre, as it aims not only to convey the content of the original movie dialogues, but also to interpret them creatively for the viewer. Consequently, numerous factors of significant influence must be considered during the creative process of translation.

Film translation is, in many ways, similar to the translation of fiction. As in the translation of literary fiction, there is an extensive system of genres, specific discourse, and intercultural features. However, for film translation, consideration must be given to extra-linguistic factors (sound, image, etc.), as well as to technical limitations. All these components and more must be considered and actively rethought by the translator when translating a film.

Previous studies into film translation have highlighted that the addition of sound and visual images alongside language increases the need for creativity compared with the translation of written prose. In addition, translators need to adjust cultural references so that elements of the film are understandable or more easily received by a foreign audience. The study from this article argues that there are several interventional strategies that require creative interpretation when translating films. These are all parts of the main domestication strategy. Domestication occurs in order to make the film understandable for a foreign audience, for whom the translation is intended. However, the domestication of translation goes beyond merely altering cultural references so that they are understandable or culturally acceptable. This paper argues that film translation frequently requires lexical adjustment by the translator in order to maintain the original context or

to establish the desired emotional connection with the audience. As with general fiction translation, it is through these interventional strategies that film translations become creative.

The studies specific to this article utilised translations of feature films. Thus, for this article film translation refers only to feature films and no other areas of audio–visual translation. To assess film translation as a creative interpretation, analysis was conducted of the Ukrainian dubbing for the animated feature film *The Simpsons Movie*, with translation by Fedir Sydoruk. A parallel corpus of the English original and the Ukrainian dubbing version from 2007 was created to enable the scanning of the whole film translation. Excerpts have been taken from the Ukrainian film translation to demonstrate the interventional strategies that lead to the creative reinterpretation of individual words, phrases, or short dialogues in the film.

The focus of this research was to analyse interventional strategies of film translation, which involve comparing the translations to the original and then highlighting instances of non-direct translation and creative interpretation by the translator. The interventional strategies first identified for this paper were: generalisation, substitution and omission, which are elements of domestication strategy; and specification, which is an element of foreignisation strategy (Pedersen, 2005). In the process of analysing the parallel corpus for *The Simpsons Movie*, an additional type of interventional strategy, which is not listed by Pedersen, was identified and added as a fifth category, namely: lexical domestication. This fifth category relates to elements that have been deliberately created in order to introduce foreign replicas closer to the target language. The translator usually uses well-known Ukrainian spoken elements which convince an audience that a character is Ukrainian. Despite this interventional method, the detected fragments fit harmoniously into dialogues and make them easier to understand in Ukrainian.

2 Theoretical Background

The concept of film translation as a syncretic form of translation has been argued and investigated previously by I. Fodor (1976), F.V. Chaume (1998, 2004), F. Karamitrouglou (2000), M. Ulrych (2000) and many others. This concept has also been mentioned by several Ukrainian scholars. T.V. Zhuravel (Zhuravel′, 2018) believes that: "in film translation, it is extremely important to take into account the connection between image and text, and to pay equal attention to verbal and non-verbal means of expression" (Zhuravel′, 2018, p. 35). Similarly, the studies of A.P. Melnyk (Mel′nyk, 2015) see film translation as a syncretic method and as such they define film translation as a specific type: audio–visual translation. Melnyk emphasizes the importance of the image during translation: "it is the visual series that pushes the film translator to make appropriate translation decisions and allows the translator to compensate for certain information losses…" (Mel′nyk, 2015, p. 111). Both Zhuravel and Melnyk emphasize the importance of the visual series and the consideration of non-verbal information when translating a film, which creates the conditions for interpretive translation.

In addition to these extra-linguistic factors, there is a general understanding that a translation should be as close as possible to the original and reflect what is being viewed on the screen. H.M. Kuzenko argues that there should be a literal translation by the translator, and this should maintain all intonational flows and patterns of the original when translating films (Kuzenko, 2017). He states that "the translation of the film is not a revision of the author's concept; it is not for a translator to play games with emphasis, but [it should be] a direct translation of meaning and the emphasis of what is happening on the screen" (Kuzenko, 2017, p. 70). It can be agreed upon that film translation must reflect what is happening on the screen, and this is particularly true when translating documentary films. Furthermore, there is a necessity to honour the original words and maintain the author's original concept and work. However, Kuzenko's argument becomes problematic when translations are made of general feature films, which do not focus on communication of specific information but the communication of a particular audience response, such as laughter or grief. In feature films, it would not be desirable, for example, if

a direct translation lost the original audience response that was intended by the filmmaker. A film with a specific joke that relies upon a cultural reference might result in laughter with the original audience but lose that response after translation for a foreign audience. It can therefore be argued that the process of direct film translation at all costs would not reflect the original film accurately to a foreign audience. It is therefore necessary to emphasize the importance of creative interpretation during the process of translating a feature film and to argue for greater freedom for translators.

Another feature of film translation is the translation of specific film language, referred to as film discourse. Viewers who watch a film are typically engaged in interpretation through their involvement in a multi-sensory discourse with the film:

> Viewers cannot interfere with the movie. Within the film discourse there is a complex 'syntax' of images and words. Film discourse has enriched the human mentality with a new type of semiotic unit that is constructed according to the laws of non-conformity (a montage). Frames of a film require finding a connection between them and creative imagination. Cinema, like theatre, knows only the present; it connects the viewer with the action. (Batsevych, 2004, p. 140)

The more complex relationship between the recipient of a translation for film and the medium itself, as compared to literary or oral translation, is fundamental to making film translation syncretic. Film translation, unlike written or oral translation, includes verbal and visual modes of discourse simultaneously: "In our [audio–visual] texts the translator faces a double mode of discourse: the visual mode and the acoustic mode" (Chaume, 1998, p. 16). This makes the analysed texts in this study unique and distinguishes them from other linguistic data. In this way, there is a need for a translator of film to approach the translation with considerations that go beyond the words in the script and inevitably to engage with any meaning or aim communicated outside of the script itself but within the visual and acoustic modes. The necessity to allow for multi-sensory discourse therefore lends legitimacy to more creative interpretations for film translations.

In the process of translating a feature film the translator is inevitably engaged in a film discourse, which is then utilised within the creative translation process. The translator aims to preserve the engaging experience of the original film for a foreign audience. Creative imagination is thus needed when translating film dialogues, as it is not only the meaning of each word or phrase, but also the translation of the film discourse (including both linguistic and non-linguistic elements) in a way that can enhance the viewer's interpretation of the film. As a syncretic method, film translation requires greater creativity and flexibility, and this leads to the use of the interventional strategies mentioned in the introduction.

3 Approaches to Film Translation

When engaged with alterations to a source text, there are two main approaches to translation. Literal translation states that the target text should be as close to the original as possible, retaining the author's grammar, vocabulary, style, and text construction. The other main approach, interpretive, allows a translator to interpret the source text and build the target text according to the rules and preferences of the translator's language.

P. Newmark divided translations into semantic and communicative, which are close in meaning to the idea of literal and interpretative translation (Newmark, 1981, p. 47).

Newmark's idea *of semantic* translation, whereby the precise "flavour and tone" of the source language are maintained, can be seen in film translation. It can be argued that films are translated as close as possible to the style of the original, reproducing a similar manner of expression, and thus a similar vocabulary and syntax to the original language wherever possible. Furthermore, it might be suggested that a translator would be more inclined to a more semantic translation for films that are subtitled or sounded because the original language is still present during the screening of the translated film.

Contrary to this, the analysis of a dubbed film conducted for this paper suggests that film translators sometimes move away from more literal translation and favour more creative interpretations. In this way, film translation appears to be more communicative as, according to Newmark, communicative translation is creative and interpretative by its definition:

> In communicative translation the translator is trying in his own language to write a little better than the original… one has the right to correct or improve the logic; to replace clumsy with elegant, or at least functional, syntactic structures; to remove obscurities; to eliminate repetition and tautology; to exclude the less likely interpretations of an ambiguity; to modify and clarify jargon and to normalize bizzarries of idiolect… (Newmark, 1981, p. 42)

This communicative approach allows modification of the target text, which requires creativity in the translation process. From the analysis later in this paper, the translator uses specific vocabulary and phraseology to add well-known references identifiable for the target culture, such as quotes from fiction, songs, or politics. This approach of translation is often seen in dubbed films when the original sound is removed from the film. In his book *The Translator's Invisibility*, L. Venuti states that this is the most popular approach to translation in contemporary Anglo–American culture:

> A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable (…). when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not, in fact, a translation, but the "original". (Venuti, 2008, p. 1)

These two contrasting approaches therefore highlight the level of interference made by a translator to the source text. Whilst a semantic approach tends to be literal and retains the style and vocabulary of the original, a communicative approach allows the translator to creatively adapt the original so the target text is perceived as 'original' to the audience. Both approaches can be found in most film translations; indeed, they are both essential, to varying degrees, for a translated film to appear adequate and to be well-received by the target audience.

4 Key Strategies in the Communicative Approach

The strategies of foreignisation and domestication within translation were analysed in detail in L. Venuti's *The Translator's Invisibility* (2008). The aim of the book, according to the author, is to "reflect on the ethnocentric violence of translation" (Venuti, 2008, p. 41). The author advocates foreignisation as a way to keep "the linguistic and cultural difference of foreign texts" (Venuti, 2008, p. 41). With foreignisation, the aim is to preserve cultural concepts and translate them without substituting a name, label or metaphor for a replacement in the target language. Conversely, domestication is a way of deleting differences between two cultures and "invisibly inscribing" (Venuti, 2008, p. 130) the cultural codes and lexis of the target language.

The process of domesticating a text has been occurring since ancient Rome, as Venuti states (Venuti, 1998, p. 241). There is a famous example in Ukrainian literature. Ivan Kotlyarevsky in 1798 wrote the poem *Eneyida*, which is a parody of Virgil's *Aeneid*. Kotlyarevsky replaced the Trojan heroes with Ukrainian Cossacks, adding Ukrainian cultural and ethnological details into this story. The domestication translation strategy from that poem aimed to tell the ancient Roman story with modern (for that time) cultural peculiarities, so that readers could recognise themselves or their local heroes.

In film translation, the concept of domestication is one of the tools by which a translator identifies elements which are potentially difficult to understand and replaces them with alternatives in the target language. The translator is not motivated to erase or alter cultural differences due

to ulterior reasons, but merely has the aim of invisibly replacing the misunderstandable element with something that will be not only understood, but also accepted within the context of the film.

The aim of a film translator is key to why domestication might be seen as an appropriate tool. Andrienko states that domesticated translations are easier for an audience to perceive. When a translator uses domestication as a translation strategy, information is presented through the known prism of the target language, thereby facilitating perception and requiring minimal cognitive effort on the part of the target audience (Andriienko, 2012, p. 6).

For translators, it is often challenging to make an original text understandable within a different culture. Thus, any attempt to make a source text more accessible to the audience requires the communication of a foreign culture within a local context or with local points of reference, for the text to be understood and accepted by the target audience. The latter point, of acceptance, is particularly important for film translation, in which a translator is communicating an entirely immersive experience aimed at entertaining an audience. The successful translation of a film, therefore, requires a translation that is both accessible to and identifiable by the target audience. A translator desires to create familiarity for a target audience, which increases the likelihood of domestication: "The aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text" (Venuti, 2008, p. 18).

In film translation, the extent to which domestication might occur is influenced by how the translation is presented. The use of subtitles, with the original sound still fully audible, is less likely to lead to translation with domestication. As the audience listens to the original language whilst reading the subtitles, any changes in the source text must be minimal and according to Ulrich "subtitling may be considered an extreme form of foreignization" (Ulrych, 2000, p. 132). The approach of foreignisation is less prevalent, however, when dubbing films. In contrast to subtitling, dubbing substitutes or hides the original text and the translations thus tend to be received as if they were original. Leszczyńska and Szarkowska, who explore examples of domestication in Polish film translations, state that: "characters in Polish dubbing often have Polish names and frequently speak a very colloquial variety of the Polish language" (Leszczyńska & Szarkowska, 2018). In this way, dubbing creates the need for interference into the source text and dubbing often displays many examples of domestication. Film translators, therefore, choose the approaches that best suit their aims and enable them to create the most appropriate experience for an audience; in this way, the approaches of domestication and foreignisation are more prevalent in different forms of film translation.

The key strategies of domestication and foreignisation can be broken down further into more specific translation strategies. J. Pedersen created a classification of culture-bound reference translation strategies. He divided these strategies into "source text-oriented" and "target text-oriented". The former contains such strategies as retention, specification, direct translation; while the latter group is represented by generalization, substitution and omission (Pedersen, 2005, p. 4). In Pedersen's classifications, "source text-oriented" strategies are largely concerned with foreignization, whereas "target text-oriented" strategies refer to domestication strategies.

Pedersen analyses film translations according to the depth of interference and divides the strategies mentioned above into "minimum change strategies", such as retention, official equivalent and direct translation, and "interventional strategies" – specification, generalization, substitution, and omission (Pedersen, 2005, p. 9). The research for this article studied the Ukrainian dubbing of *The Simpsons Movie* (2007), with a focus on the interventional strategies identified by Pedersen. The subject matter was selected because Pedersen's strategies are more likely to appear in dubbed films rather than in subtitled ones. Subtitling has certain limitations, such as the number of characters in a line, condensed sentences, the omission of extra information etc. When dubbing, the translator must create an illusion of native speech narration, which is why translators sometimes make creative changes to the original.

5 Interventional Strategies in the Ukrainian Dubbing of *The Simpsons Movie* (2007)

Ukrainian dubbing tends to interfere in the original text of the film and to create domesticated versions of translation. This tendency in Ukrainian dubbing has been noted by Melnyk (Mel′nyk, 2012), Sofienko (Sofiienko, 2013), and Zhuravel (Zhuravel′, 2019).

The strategy of domestication is commonly found in Ukrainian film translation, especially that of animated films. In Ukraine, dubbing is the main method for presenting translations of animated films. Animated films usually contain humour, which requires a communicative approach to translation in order to maintain the desired audience reaction, at the expense of losing the precise wording of the original. Similar examples of such communicative approaches are evident not only when translating humour, but also in the translation of common phrases that cannot be translated exactly in Ukrainian. Another reason for domesticating translations is audience expectations and demand: "The principle of domestication has recently been increasingly used in film comedy translation, as it has received overwhelming approval from Ukrainian audiences." (Sofiienko, 2013, p. 3)

The tendency towards domestication has been present from the first dubbing into Ukrainian of the 2002 Swedish animated feature film *Karlsson På Taket*, directed by Vibeke Idsøe. The Ukrainian dubbed version was released on March 10 2006 in Kyiv. The Ukrainian translation of this film contains such examples of domestication as *Я козак у повному розквіті сил!* (direct English translation: "I am a Cossack in full bloom"), *Я красень, легінь, шо дуб у небі, сокіл у полі* (direct English translation: "I am handsome, young fellow, as an oak in the sky, as a falcon in the field") (*Karlson hovorytyme holosom Oleha Skrypky*, 2006). Since then, the strategy of domestication in film dubbing (especially animated comedy films) remains an important part of adaptation and is a form of promotion of Ukrainian language, realities and culture, at a time when there is an increasing the number of foreign films at the Ukrainian box office.

Below there are some examples of interventional strategies that have been detected in the analysed corpus from *The Simpsons Movie*.

5.1 Generalization

According to Pedersen "this strategy means replacing an ECR (Extralinguistic Culture-bound Reference) referring to something specific by something more general" (Pedersen, 2005, p. 6). In this study, generalization is taken to be the strategy of replacing nouns with specific meaning with nouns or pronouns of a more general meaning. In example 1, the proper name Harvard Business School was translated as Harvard. This simplification in meaning might be important because of the time needed to pronounce the translated phrase in dubbing. The English language has shorter words and a quicker language pace. Therefore, there is a necessity to shorten the Ukrainian phrase to fit it in the time–space in which the original English phrase existed.

Cases of generalisation in the analysed corpus were often not connected with extralinguistic culture-bound reference but with the way the translator paraphrased the original, maintaining the general meaning. In examples 2 and 3, the original was translated with a word or phrase of more general meaning.

Example 4 displays another situation in which the translator shortens the Ukrainian phrase. The English sentence in the original video was pronounced too quickly for a dubbing actor to say the equivalent Ukrainian phrase in such a short amount of time.

Example 5 replaces the English "pollution", which is забруднення in Ukrainian, with the colloquial meaning of the word *хімія* – something full of synthetic, chemical elements that are harmful to people.

Table 1. Examples of generalisation.

	English original *The Simpsons Movie*, 2007	**Ukrainian dubbing** "Сімпсони у кіно", переклад Федір Сидорук	**Literal back-translation into English**
1	There are two things they don't teach you at **Harvard Business School**.	Деяких важливих речей не вчать навіть у **Гарварді**.	Some important things not even taught at **Harvard**.
2	Sign: **Not my boyfriend**.	Напис: **Я не з ним**.	Sign: I'm not with him.
3	Milhouse, you don't care about the **environment**.	Мілгаузе, тобі начхати на **природу**.	Milhouse, you don't care about **nature**.
4	So is your name as pretty as your **face**?	Твоє ім'я таке ж красиве, як **ти**?	So is your name as pretty as **you**?
5	But the **pollution** in your lake, it's dissolving our barge.	**Хімія** у цьому озері плавить нашу баржу.	**Chemicals** in this lake, it's dissolving our barge.

5.2 Substitution

Substitution in translation is a process of replacing one concept with another with the aim of being more understandable for the receiving culture. "This strategy involves removing the ST ECR and replacing it with something else, either a different ECR or some sort of paraphrase, which does not necessarily involve an ECR" (Pedersen, 2005, p. 6). Substitution is often used together with omission to reduce the number of words in the Ukrainian translation, as in example 7. The English phrase of politeness "it's been an honour" is translated into Ukrainian with the general polite word *дякую* ("thank you") and the specification of time "tonight" was omitted in the translation (example 7).

Table 2. Examples of substitution.

	English original *The Simpsons Movie*, 2007	**Ukrainian dubbing** "Сімпсони у кіно", переклад Федір Сидорук	**Literal back-translation into English**
7	Gentlemen, **it's been an honour** playing with you tonight.	Джентельмени, **дякую**, що пограли зі мною.	Gentlemen, **thank you** for playing with me.
8	**How are you doing?** Peace be with you. Praise **Jebus**.	**Добрий день!** Мир вам. Слава індусу.	**Good afternoon!** Peace be with you. Praise **Indian**.
9	Okay, who wants **waffles**?	Ну, хто на **морозиво**?	Well, who is going for **ice-cream**?
10	I want bananas on my **waffles**.	Мені банановe **морозиво**.	I want banana **ice-cream**.
11	I believe it's the sound the **Green Lantern** made … when **Sinestro** threw him into a vat of acid.	Це був останній звук, який видав **Джокер** Коли **Бетмен** відправив його на той світ.	It was the last sound **Joker** made When **Batman** sent him to the other world.
12	– I dare you to skateboard to Crusty Burger and back … naked. – **How naked**? – **Fourth base**.	– На спір, що ти не проїдеш до Красті Бургера і назад голим. – **До поясу**? – **Повністю**.	– I dare you to skateboard to Crusty Burger and back … naked. – **To the belt**? – **Fully**.
13	Shirt, socks, everything you need. You didn't bring my pants. Who am I, **Tommy Bahama**?	– Футболка і шкарпетки. – Я ж без штанів. – Ти ж мене **не попередив**.	– T-shirt and socks. – I'm without pants. – You **did not warn** me.
14	– Hey, **what's with you**? – You really wanna know?	– Ти чого **вбитий**? – А тебе це що, хвилює?	– Why are you **dead**? – As if you really care?
15	– Who are you? – **Environmental Protection Agency**.	– Ви хто? – Ми з **Міністерства екології**.	– Who are you? – We are from the **Ministry of ecology**.

16	Look at those angry eyes and giant teeth. It's **like Christmas at the Kennedy compound**.	Які сердиті очі і великі зуби. Точно **як наші всі політики**.	Look at those angry eyes and giant teeth. Looks **like all our politicians**.
17	– Let's discuss "**Tuesdays with Morrie**". – Again?	– Добре, обговорімо романи **Андруховича**. – Знов?	– OK? let's discuss **Andrukhovych** novels. – Again?
18	– I was tricked by an idiot. – Hey, I know how you feel. I was beaten in ticktacktoe by **a chicken**.	– Мене обдурив ідіот. – Я програв у хрестики-нулікі собакі. **Шаріку**.	– I was tricked by an idiot. – I was beat in ticktacktoe by **a dog**. **Sharick**.
19	Assistant manager isn't all it's cracked up to be. Four years **of film school** for this?	Важко нам, юним помічникам менеджера. Заради цього я вчився **у Поплавського**!	It is difficult for us, young assistant managers. For this, I studied **at Poplavsky**!

In example 8, the neologism Jebus is used in the original English version of the movie. Jebus is "a version of the word Jesus created by Homer Simpson when he became a missionary. Used for comical purposes instead of using Jesus" ("Jebus", 2020). In the Ukrainian translation, it was substituted to *індус*, which is similar in pronunciation to Ісус (Jesus).

When translating, it is important to implement changes in the text consistently. The analysed corpus shows this consistency in substituting the English "waffles" to the Ukrainian *морозиво* ("ice-cream") all through the scene in which the Simpson family decide to have a rest after hard times at the church (examples 9, 10).

Cultural concepts are often substitutes in film translations, especially if these concepts belong to subcultural codes. In example 11, the names of the American comic characters Green Lantern and Sinestro are replaced with a much more recognizable pair of good and evil characters, namely *Джокер* (Joker) and *Бетмен* (Batman).

Another example of this tendency is in example 13, in which the name "Tommy Bahama", a producer of casual sportswear, is substituted by a sentence without a proper name. This sentence is part of the common communicative situation of apology. In the Ukrainian translation, this dialogue was invented.

To increase some peculiarities of a character, a translator may use substitution with more emotional words or phrases. In example 14, there is a scene in a burger restaurant where Homer Simpson and his son Bart are staying after an embarrassing situation. Homer is chewing very impolitely and the screen shows his mouth full of food. The next phrase are his words to Bart, "Hey, what's with you?", which in the Ukrainian translation were substituted with the slang phrase *Ти чого вбитий?* ("Why are you like a dead person?"), which underlines his indiscretion.

The names of official organisation are usually substituted in the translation. For example, "Environmental Protection Agency" is translated as *Міністерство екології* (Ministry of Ecology), as it is the official name of the Governmental unit in Ukraine (example 15).

In example 16, the comparison that refers to the Kennedy family ("It's like Christmas at the Kennedy compound") was substituted and domesticated within a Ukrainian phrase: *Точно як наші всі політики* (Looks like all our politicians).

The title of a book can also be an extralinguistic culture-bound reference. In the scene in the Springfield book club the original female character says: "Let's discuss 'Tuesdays with Morrie'". This is substituted with a Ukrainian culture-bound element, the name of the famous modern writer Yuriy Andrukhovych.

In order to portray a minor character as uneducated, the translator uses Surzhyk, a mixed Ukrainian–Russian language. In one scene, he says that he "was beaten in ticktacktoe by a chicken", which was substituted by the Surzhyk form of the noun *собака*, adding the name *Шарік*. "*Я програв у хрестики-нулікі собакі. Шаріку*" (example 18).

Another substitution of an official organisation name is in example 19. The original "film school" is replaced with the colloquial name of the Kyiv National University of Culture and Arts, *Поплавського*, which derives from the surname of the rector.

Substituted elements can create allusions in the source text. For example, the phrase on the noticeboard in front of the church says: "Thou shalt turn off thy cell phone". In the Ukrainian text this phrase is translated as "*Забудь про мобілку той, хто зайде сюди*", which makes reference to the words on the gates of hell from Dante Alighieri's *Divine Comedy*, "Abandon all hope, ye who enter here" ("*Залиште сподівання всі, хто сюди входить*").

5.3 Omission

According to Pedersen, omission "means replacing the ST ECR with nothing" (Pedersen, 2005, p. 9). This translation strategy can be used under two conditions: firstly, when the translator needs to shorten English text and represent it in Ukrainian with fewer words (this is especially necessary in dubbing and sounding); secondly, when the omitted element is meaningless in the target language and culture. In her research of translation allusions, R. Leppihalme mentioned that "a translator may, for example, choose omission responsibly, after rejecting all alternative strategies, or irresponsibly, to save him/herself the trouble of looking up something s/he does not know" (Leppihalme, 1997, p. 25).

Table 3. Examples of omission.

	English original *The Simpsons Movie*, 2007	**Ukrainian dubbing** "Сімпсони у кіно", переклад Федір Сидорук	**Literal back-translation into English**
20	– Why can't I worship the Lord **in my own way** by praying **like hell** on my deathbed? – Homer, they can hear you **inside**. – Relax. Those pious morons are **too busy talking** to their phonybaloney God.	– Чому не можна помолитися один раз в житті перед самою смертю. – Гомере, тебе всі чують. – Розслабся, ті набожні кретини моляться своєму неіснуючому Богові.	– Why can't you pray once in your life before death. – Homer, everybody can hear you. – Relax, those pious morons pray to their non-existent God.
21	– Do you play? – Just piano, guitar, **trumpet**, drums and bass.	– Ти граєш? – На піаніно, гітарі, ударних і басі.	– Do you play? – Just piano, guitar, drums and bass.
22	– Thanks for **giving me your** pregnancy pants. – Never known comfort like this.	– Дякую за штани для вагітних. – Комфорт понад усе.	– Thanks for pregnancy pants. – Comfort is first.
23	Rough day, huh, **son**?	Що, важкий день?	What, have a rough day?

An example of omission as a strategy for shortening the target text is to be seen in example 20. This is the dialogue between Marge and Homer Simpsons near the church. The speed of the speech in English original is fast, which is why the Ukrainian text contains fewer details of the conversation.

Making sentences shorter is the main reason for the omission strategy in the analysed film translation. This can be observed in examples 21, 22 and 23.

5.4 Specification

According to Pedersen, "Specification means leaving the ECR in its untranslated form but adding information that is not present in the ST, making the TT ECR more specific than the ST ECR. This is done in one of two ways: either through explication or addition" (Pedersen, 2005, p. 4). Therefore, specification can be provided in two ways: by adding explicit information that is hidden in the text or by adding information that is contained in the text. Examples from the corpus show this strategy in detail.

Table 4. Examples of specification.

	English original *The Simpsons Movie*, 2007	**Ukrainian dubbing** "Сімпсони у кіно", переклад Федір Сидорук	**Literal back-translation into English**
24	– We need a **new one of those things**. All in favour of a new scissor lift, say "aye".	– Треба новий **підйомник**. Хто за те, щоб придбати новий підйомник.	– We need a new **lift**. – Who vote to buy a new lift?
25	Fine. I will put my yard trimmings in a car compactor.	Гаразд. Тоді я своє сміття забетонную, сер. **Скузі**.	Fine. Then I have my trash sweep up, sir. *Scusi*.
26	For the latest rock band to die in our town.	**Помолімося** за душі останніх рок музикантів загинувших в нашому місті.	Let's pray for the souls of recent rock musicians dying in our city.
27	– Hey, what's with you? – You really wanna know? – Of course, I do.	– Ти чого вбитий? – А тебе це що, хвилює? – А як же, синку.	– Hey, what's with you? – You really want to know? – Of course, son.

In the sentence "We need a new one of those things", the translator decided to specify the pronoun phrase with a noun that has been hidden, "We need a new lift". The main reason for this is to save time pronouncing words while dubbing. Paradoxically, translators tend to use fewer words even when using specification strategies (example 24).

In the scene in which an Italian-looking man tries to leave his garbage in a lake and has an argument with the police about it, the translator added the Italian "*scusa*" – *скузі* to emphasise his character and make a connection with the Italian mafia (example 25).

When the priest in church says "For the latest rock band to die in our town", the translator added the word *помолімося* ("let's pray") which was an important detail and made the sentence in Ukrainian complete (example 26).

In one of the dialogues between Homer and Bart, the translator added the word *синку* after Homer's answer, which is more common in Ukrainian language and underlines his interest in the son's business. The scene itself shows his careless attitude as a father, which creates a comical effect (example 27).

5.5 Lexical domestications

In translation, the term "domestication" is used to describe the strategy of interpretative translation (or communicative, according to P. Newmark) when the target text is perceived as the original. Venuti states that the translator "works to make his or her work 'invisible', producing the illusory effect of transparency that simultaneously masks its status as an illusion: the translated text seems 'natural', i.e., not translated" (Venuti, 2008, p. 5).

In the study material, a few linguistic phenomena were found that were not translate closely from the original text or were even invented, bringing in foreign replicas closer to the translation language. Nevertheless, these fragments fit harmoniously into the linguistic dimension of the film and only make it easier to understand in Ukrainian. Such elements of translation are called "lexical domestications".

By lexical domestication we mean the use of specific Ukrainian vocabulary in the translation to replace common or informal English vocabulary. By specific vocabulary we mean dialects, spoken forms, slang, Surzhyk (a mixture of Ukrainian and Russian), occasionalism etc. These lexical elements create an illusion of colloquial usage of the Ukrainian language by the film's characters.

Table 5. Examples of lexical domestications.

	English original *The Simpsons Movie*, 2007	**Ukrainian dubbing** "Сімпсони у кіно", переклад Федір Сидорук	**Literal back-translation into English**
28	I can't believe we're paying to see something we get on **TV** for free.	Чого ми повинні платити за те, що по **ящику** показують безплатно.	Why should we pay for something that shows on the **box** for free?
29	A certain someone had a senior moment. But that's okay, because we love him and we got **a free** rug out of it.	Хтось тут у нас дуже старенький. Але це нічого. Бо ми його дуже любимо, і прихопили **на шару** килим.	Someone here is very old. But it's OK. Because we love him very much, and took a rug **for free**.
30	– I dare you to… climb the TV antenna! – **Piece of cake**.	– На спір, що… ти не вилізеш на антену. – **Фігня**.	– I dare you to… climb the TV antenna! – **Easy**.
31	I'm happy here. **Screw** Springfield!	Я щасливий тут. **Дулю** Спрінгфілду.	I'm happy here. **Nothing to** Springfield!
32	– Howdillydoodilly. – Howdillydoodilly.	– Привітульки. – Привітульки.	– Hello. – Hello.

To translate common English words, the Ukrainian spoken forms *ящик*, *на шару* were used (example 28, 29). Here the translator used his right to creativity and added emotional connotations into the dialogue with spoken informal phrases that characterise the speaker (Homer Simpson).

The informal English phrase "piece of cake" was translated with the informal Ukrainian *фігня* (example 30). The verb "screw", which was used to express anger, was replaced with the informal Ukrainian noun *дуля* (example 31). The occasionalism "Howdillydoodilly" was translated with an informal and childish way of greeting – *привітульки* (example 32).

6 Conclusions

Film translation is a creative activity based on the interpretation of the original regarding linguistic and non-linguistic factors. In addition to text, film-specific (cinematic), non-linguistic factors (sound, image), and intercultural features are also important when translating a film. Film translation frequently requires lexical adjustment by the translator to maintain the original context or to establish the desired emotional connection with the audience. This study examined some of the features of Fedir Sydoruk's translation of *The Simpsons Movie* animated feature film, focusing on different types of domestications that often require a creative rethinking of the original.

On the basis of a parallel corpus of the English-language original and the Ukrainian dubbing version of *The Simpsons Movie*, different types of interventional strategies were detected and analysed. As with general fiction translation, it is through these interventional strategies that film translations become creative. The interventional strategies chosen for this paper and applied to the detected Ukrainian fragments are generalisation, substitution, and omission, which are elements of domestication strategies; and specification, which is an element of foreignisation. In the process of analysing the parallel corpus for *The Simpsons Movie*, an additional type of interventional strategy was detected and added as a fifth category: lexical domestication. This fifth category relates to elements that have been deliberately created to introduce foreign replicas closer to the target language. Examples of Ukrainian vocabulary, well-known quotations from Ukrainian literature, and occasionalism, modelled on English words or expressions, were considered among the lexical domestications.

The prospects of further study involve the analysis of more film translations in order to identify different types of lexical domestication and to elucidate the main manifestations of creativity in film translation. This aspect is an important and unexplored phenomenon of modern linguistics that demonstrates intercultural interaction.

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