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INTERCULTURAL COMMUNICATION AND TRANSLATION ISSUES (ON THE EXAMPLE OF THE CARTOON “CARS”, (PART 1) TRANSLATION)

Topicality. Translation is, on the one hand, a product of inter-literary communication, and, on the other – a special cognitive mediator between two languages, an important source of cultural information, which largely determines and defines the directions of intercultural communication. According to modern scholars, translation is primarily a “process of constant mutual interpretation of signs” [1, p. 45]. Culture is a consequence of the interpretation of the system of signs, and intercultural communication represents the interconnection of the signs of different cultures. In the cognitive area, translation serves as the primary and central aspect of intercultural communication, tangent to many spheres of human life. It plays an important role in the cognitive ability of man, that is, the totality of mechanisms that provide the creation of an integrating base that associates the cognitive structures of the languages involved in the translation. It activates linguistic influences and interactions which stimulate linguistic shifts, that are especially noticeable in lexical composition, which are replenished with toponyms and anthroponyms, real-world words borrowed from other ethnic cultures. With the help of translation, the languages are in contact, they mutually enrich and change.

The **objective** of this paper is to discuss the problem of cultural differences and cultural aspects in a literary, namely cartoon, discourse as well as the ways of its translation by means of some specific strategies.

Literature review. It is worth noting that numerous foreign studies devoted to intercultural communication and translation are marked by a clear focus on communicative strategies. Such an approach reveals that a number of regularities that influence the creation of an adequate communicative situation in the translation sphere depend primarily on the specifics of the reproduced text. The translation of texts representing a particular national culture affects not only the language they are translated from, but also the recipient culture itself. The interaction of two national cultures, mediated by the translator, is always a compromise, especially for one of them, within which the first creation was born [3, p. 64]. After all, during the translation it is impossible to avoid a transformation, sometimes a radical change that changes the cultural and historical background of the material being translated. However, such a transformation must be plausible, appropriate and consistent, since inappropriateness, inconsistency of cultural shifts distorts the work, distorting the reader’s perception of the author’s image and his intentions.

Results and discussion. As an example of such kind transformation, we carried out an analysis of the translation of the American cartoon “Cars” (part 1), which was released in 2006. This is an animated film, presented by the Walt Disney Studio and made by the Pixar studio. The film takes place in a world inhabited by anthropomorphic automobiles and other vehicles. The main character here is Lightning McQueen – a young promising and highly self-assured racing car, taking part in competition for the prestigious prize, the Piston Cup. In a hurry to the final race, he gets to a small village, Radiator Springs, where accidentally spoils the main road. The angry inhabitants of Radiator Springs decide to imprison the Lightning and not let him go until he repairs the damaged road. At first, Lightning treats the inhabitants of the town with contempt, but over time he begins to understand them, finds new friends and even shows sympathy for the local pretty car Sally. He also finds out that Radiator Springs’ Mayor, Doc, used to be a famous rider and the owner of three Piston Cups. Doc gives McQueen some advice on driving techniques. Lightning arrives in California and compete with his rivals: King of Races and the eternal silver winner Chick Hicks. The cup was won by Chick, but the glitter came to McQueen. With his help life has returned to Radiator Springs.

The analysis showed that the lexical level in the cartoon revealed mostly simple, understandable for children lexical units that do not cause difficulties in perception. Lexical content of the cartoon is an important factor and should correspond the peculiarities of child development. There were no discrepancies in translation that would have had an effect on the semantic content of the text.

Particular attention should be paid to the translation of the proper names – names, geographical names, and the names of different organizations. Their interpretation was carried out in several ways. First, with the help of the transcription method: *Doc Hudson* – Док Гадсон, *Sally* – Салли, *Mac* – Мак, *Chick Hicks* – Шик Гикс, *Luigi* – Луїджі, *Guido* – Гвідо, *Ramone* – Рамон, *Flo* – Фло, *Lizzie* – Ліззі. *Harv* – Гарв. Secondly, by word-for word translation: *Lightning McQueen* – Блискавка МакКвін, *The King* – Король, *Sarge* – Сержант, *Sheriff* – Шериф, *Mrs. The King* – Пані Король, *Not Chuck* – Не Чак, *Piston Cup* – Кубок Великого Поршня.

Translations-adaptations give a special color to the interpretation. For example, the name of one of the characters, Mater. This is a towmatер vehicle, therefore, as he himself explains “it’s like a towmatер, only without tow”. In the translation – Сирник – Буксирник). Mater is a very funny character, with a lot of jokes, as if he has eaten cheese, as people say about cheerful in the target language of the translation. Another character, Fillmore (Хіпак), is a fan of Jimmy Hendrix and an expert on organic fuel practicing car yoga. The name of the main sponsor, Dinoco, was translated «Дайношось», the name, clearly defining its functions to the target audience.

The principle of consonance is also used in the translation of the names of the commentators of the competition – Боб Картер and Дарел Кардан (originally Bob Cutlass and Darrel Cartrip). The literal translation of “cutlass” is a spade, and “cartrip” is a car journey. But such a literal translation of names would hardly fit into the commentators, and would be uncomfortable when uttered.

The name of the town where McQueen unexpectedly finds himself is translated as Радіаторний Рай (Radiator Springs). Repetition of the sound “p” in the target language for three times contributes to the effect of the sound of the name, as well as it is associated with the sounds vehicles make. And the very name of the cartoon in translation has been adapted. The original title “Cars” is changed into «Тачки». *Cars* in its usage and emotional coloring is a more neutral word than *мачки*, which is more conversational.

The cartoon is also abundant in terminology and professional jargonisms of racing and auto mechanics. Used literally, they help to create the auto-environment effect. For example:

While everyone else heads into the pits, McQueen stays out to take the lead. – Усі роблять технічні зупинки, а МакКвін тим часом виходить у лідери.

Don't take me out, coach. I can still race! – Не знімайте мене з траси – я у нормі!

He's not pitting. – МакКвін їде без зупинки.

Three cars are tied for the season points lead heading into the final race of the season. – Три учасники вийшли з однаковими очками на цей фінальний заїзд.

And the winner of the race will win the season title and The Piston Cup. – І переможець цього сезону здобуде титул чемпіона та Кубок Великого Поршня.

Used in figurative meaning, this terminology helps to create a humorous effect. For example:

Get your antenna balls here! – Смажені антени! Солідол!

Bob, my oil pressure's through the roof right now. If this gets more exciting, they're gonna have to tow me outta the booth. – Боб, у мене аж тиск оливи зашкалює. Ще трохи і доведеться тягти мене з будки коментатора буксиром.

Rust-eze Medicated Bumper Ointment – бамперна мазь «Іржопхан»

Three cars – one champion! – Велика трійка – за кубок бійка!

The film has even got a humorous translation of a verse:

<i>Winter is a grand old time</i>	<i>Зима – пора для волі</i>
<i>Of this there are no ifs or buts.</i>	<i>Шинами кригу ялозити</i>
<i>But remember all that salt & grime<...></i>	<i>Та повно на трасах солі</i>
<i>Can rust your bolt and freeze your guts.</i>	<i>І можна болта приморозити.</i>

There is a large number of pragmatic idioms in “Cars”. Actually, pragmatic idioms – full or elliptic state expressions that are used in certain situations of communication, the meanings of which are sometimes not deduced directly from the content of the sentence – are typical of most of languages. They are used in direct speech acts, the propositional and illocutionary content of which does not coincide. Translators need to know such pragmatic idioms for their exact identification, in order not to take them in their direct meaning. So, as in the case of other idioms, the main difficulty of translating pragmatic idioms is the correct identification of them as pragmatic idioms. Like ordinary idioms, pragmatic idioms in different languages may or may not coincide in content. Particular difficulty in translating is with the latter, since the sentences expressed in different languages are completely or substantially different in the lexical composition and structure [1, p. 127]. Below we present the most commonly used pragmatic idioms from the cartoon:

Holy shoot! – Ідіть-калатить!

Whoa, whoa, whoa! – Гей, гей, гей!

Morning! – Підійом!

Cool! – Кльово!

To not to – Ну шоб не той

Dad-gum! – Давай!

Shoot! – Е, тю.

Ignore him – Та ну його.

Well – Ну

Okay-dokey – Окей-хокей!

Yeah! – Так, ага, авжеж, еге.

No, no, no, no, no. – Ойойойойой!

Oh man, that's just great! – Ох, а хай же ж тобі грець!

Honey, please. – Годі, цить.

Tropes of the original text are rendered in several ways. We have found cases where the metaphor was rendered with the help of the same, literal metaphor. For example:

Chick thought this was his year, Bob, his chance to finally emerge from the King's shadow. – Цього року Шук мав надію стати першим і прагнув нарешті вийти з тіні Короля.

In other cases, which are the majority, the original idiom of the target language which corresponds to the situation was used. For example:

That's a short-term gain, long-term loss, but it's sure working for him. – Кажуть, на старій шині далеко не заїдеш, однак МакКвіна це ніби й не стосується.

Oh he's got it in the bag. Call in the dogs and put out the fire! We're gonna crown us a new champion. – Це повна перемога. Ховай магнітоли і гаси фарю. Маємо нового чемпіона.

Dinoco's golden boy – зірка Дайношось.

What in the blue blazes? – Що за вихляси?

The sixties weren't good to you, were they? – А ти мабуть окурився, хінак.

Colloquiality in different languages is rendered in different ways. In the English version, this is a distortion of grammatical constructions, in Ukrainian – the addition of particles and exclamations.

Boy, I was wondering when you was gonna wake up. – Тю, а я оце думав, ну коли ж ти прокинешся?

In the discourse under investigation, cases of antonymic translation were often encountered. Within the context of antonymic translation, the unit of the original language may be replaced not only by the exact opposite unit of the language of translation, but also by other words and phrases expressing the opposite opinion [2, p. 328]. Antonymic translation is not compulsory and the choice of its use depends on the interpreter's desire, but there are situations where the antonymic translation sounds more natural.

No, I know your name. Is your name Mater too? – Ну, я знаю хто ти. Ти теж Сурник, еге?

No, I know his type. Racecar. That's the last thing this town needs. – Знаю я таких Гонциків. Ні до чого він не здатний.

I am so not taking you to dinner. – Про здибанку можеш забути.

While translating parallel structures, simplification is used to make speech more natural.

You start there where the road begins, you finish down there where the road ends. – Старт там, де початок дороги, кінець – де вона закінчується.

One of the important aspects of the translation was the adaptation of the original to the realias of the language of translation. Here are some examples.

I met this car from Swampscott, he was so rusty, he didn't even cast a shadow. – Я знав колись одну Ладу, таку іржаву, що й тіні не кидала.

Boy, you should heard me on Giddy-up, Oom Papa Mow Mow. – Ой, як я колись висвистував: «Ой чорна я си чорна, чорнявая циганка».

Boy, I tell you what, I bet even the roads on the moon ain't this smooth. – Пождіть, я скажу. У самому Києві нема таких доріг.

It was folklore adaptations that brought the movie to popularity in Ukraine.

Conclusions. Translation is often regarded with suspicion because it inevitably domesticates foreign texts, inscribing them with linguistic and cultural values that are intelligible to specific domestic constituencies [4, p. 67]. This process of inscription moderates every step of the production, circulation, and reception of the translation. It is initiated by the very choice of a foreign text to translate, always an exclusion of other foreign texts and literatures, which answers to particular nationally-biased interests. It continues most forcefully in the development of a translation strategy that rewrites the foreign text in domestic dialects and discourses, always a choice of certain domestic values to the exclusion of others. And it is even more complicated because of the diverse forms in which the translation is rendered, producing cultural and political effects that may vary with different institutional contexts and social positions.

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Summary

N. ZHORNIAK. INTERCULTURAL COMMUNICATION AND TRANSLATION ISSUES (ON THE EXAMPLE OF THE CARTOON “CARS”, (PART 1) TRANSLATION)

The article deals with the issue of intercultural communication and translation on the example of the cartoon “Cars”, part 1. The focus is on strategies used to reproduce cultural peculiarities through translation. The analysis showed that lexical units were reproduced through a specific approach to the proper names, adaptation and antonymic translation.

Key words: translation, intercultural communication, translation transformations, antonymic translation, translation realias.

Анотація

**Н. ЖОРНЯК. МІЖКУЛЬТУРНА КОМУНІКАЦІЯ І ПРОБЛЕМИ ПЕРЕКЛАДУ
(НА ПРИКЛАДІ ПЕРЕКЛАДУ МУЛЬТФІЛЬМУ «ТАЧКИ», Ч. 1)**

У статті розглядається питання міжкультурного спілкування та перекладу на прикладі мультфільму «Тачки», ч. 1. Основна увага зосереджена на стратегіях, які використовуються для відтворення культурних особливостей шляхом перекладу. Аналіз показав, що лексичні одиниці відтворювалися за допомогою своєрідного підходу до власних імен, адаптації та антонімічного перекладу.

Ключові слова: переклад, міжкультурна комунікація, перекладацькі трансформації, антонімічний переклад, перекладацькі реалії.

Аннотация

**Н. ЖОРНЯК. МЕЖКУЛЬТУРНАЯ КОММУНИКАЦИЯ И ПРОБЛЕМЫ ПЕРЕВОДА
(НА ПРИМЕРЕ ПЕРЕВОДА МУЛЬТФИЛЬМА «ТАЧКИ», Ч. 1)**

В статье рассматривается вопрос межкультурного общения и перевода на примере мультфильма «Тачки», ч. 1. Основное внимание сосредоточено на стратегиях, используемых для воспроизведения культурных особенностей путем перевода. Анализ показал, что лексические единицы воспроизводились с помощью своеобразного подхода к собственным именам, адаптации и антонимического перевода.

Ключевые слова: перевод, межкультурная коммуникация, переводческие трансформации, антонимический перевод, реалии перевода.