LANGUAGE LOCALIZATION OF UKRAINIAN OUTDATED VOCABULARY VIA AUDIOVISUAL TRANSLATION INTO ENGLISH

Sofiia Balan

student of the 1st Year of “English Studies and Two Foreign Languages”
Taras Shevchenko National University of Kyiv, Ukraine

Scientific adviser: Tetiana Biletska
Candidate of Philological Sciences (Ph.D.), Associate Professor of the Department of English Philology and Intercultural Communication
Taras Shevchenko National University of Kyiv, Ukraine

Summary. The article explores the features of language localization of Ukrainian archaic, dialectal, or rarely used lexical units in English interpretation of a series “There Will Be People” (in Ukrainian, “І будуть люди”). The study examines the implementation of outdated vocabulary in the series, its translation, usage in the past and modern-day functioning. The analysed units are divided into 5 groups representing the Ukrainian archaic vocabulary, historicisms, vernacularisms, colloquial expressions, and curse words. Apart from this, the article highlights the peculiarities concerning the Ukrainian phonetic system and cases of inaccurate translation of some semantic units. The study suggests more suitable translation variations for particular terms. It discusses the importance of language localization of obsolete and dialectal vocabulary. The results can be used for the study of Ukrainian history & language, linguacultural research, and further analysis of the Ukrainian outdated vocabulary.

Keywords: language localization, Ukrainian vocabulary, archaisms, historicisms, vernacularisms, translation equivalent

Introduction. Today’s reality increases the world’s interest in Ukraine as a sovereign state, its culture, history, society, and language. The Ukrainian language includes thousands of pages of history, however, it is common for a language to undergo slight changes over time. Some outdated language units, which seem to have got out of use nowadays, appear to be implemented in the modern historical series. It is not much enough to simply translate the lexical and semantic units mentioned in the story, such vocabulary has to go through language localization by being accepted and examined according to the model of an English-speaking audience. Therefore, it is of great importance to define the main features of the text transformation in the translation of an audiovisual product and its adjustment to the English-speaking social discourse.

“There Will Be People” (in Ukrainian, “І будуть люди”) is an epic drama series that was created in the form of a historic saga and consists of 12 episodes. The idea
of the series became the adaptation of the novel written by Anatolii Dimarov “And There Will Be People” [7]. The drama's emotional story takes place in Ukraine in the first part of the twentieth century and describes the sorrowful and heart-breaking events such as the war, revolutions, arising of the Soviet regime, repressions, deportation, collectivization, and the Great Famine. Thus, it is apparent that the series contains a huge amount of outdated or rarely used language units, which require a lot of attention in the perspective of their translation and localization in the English language. The usage of archaic vocabulary helped the creators of the particular series represent the genuine image of the hard reality of those days in Ukraine. It’s worth mentioning that this drama's vocabulary hasn't been an object of scientific research before, which makes the particular study even more relevant.

The analysis of previous research. The issues of outdated, or archaic, vocabulary, its English-Ukrainian and Ukrainian-English translations have been the main focus of multiple scientific studies. O. Panchenko and P. Horelova studied the peculiarities of the English translation of the outdated vocabulary in Vasyl Shevchuk's novel “Blood Brothers” (In Ukrainian “Побратими...”) [10]; M. Tkachivska did research on the features of translation of historically marked vocabulary in Yu. Andruhovych's novel “Lovers of Justice” [13]; O. Bartashuk and V. Philinyuk analysed the functioning and division of the grammatical archaisms based on Ivan Kotlyarevskyi's “Eneida” [5]; L. Melnyk explored the peculiarities of translation of archaisms as historically obsolete language units, their types, and stylistic functioning [9].

It must be emphasized that the translation of a specific vocabulary doesn't signify its language localization. Localization is often referred to a “high-level translation”, however, it doesn't reflect the full importance and complexity of the particular process. The notion of language localization is sometimes considered to be a broader concept of translation. Alongside the interpretation of the text part of an audiovisual work, language localization includes the study of the socio-cultural peculiarities of the target audience and, as a consequence, the implementation of cultural adaptation. The concepts of “localization” and “translation” can also exist separately from each other. All these changes are carried out in order to identify significant differences and avoid feasible misunderstandings or confusion in the local culture and society [3].

The aim of the particular scientific research is the exploration of the outdated Ukrainian lexical and semantic units as well as the peculiarities of their language localization in the English translation of the series “There Will Be People” (in Ukrainian, “І будуть люди”), and the analysis of the Ukrainian-English vocabulary mentioned both in the original series track and its translation in English.

The aim of the research requires the completion of the following tasks: to classify the outdated vocabulary discovered in the series into separate groups considering their etymology, functioning, and usage frequency; to identify whether some part of the Ukrainian vocabulary undergoes the inaccurate translation and to find a better English equivalent for these language units; to study the importance of language localization of such a specific type of vocabulary.

In order to complete the previously mentioned tasks, we find it essential to apply the following methods: descriptive, which is used for the description of a certain language unit, its functioning, structure, and semantic meaning; explanatory, which is applied for denoting specific or unknown vocabulary (in this case – Ukrainian
archaic and dialectal ones) by giving a full definition to the lexical unit; and comparative, which is used for the analysis of a certain vocabulary or translation equivalents in both the source language and the target language.

As a result of the research, 128 cases of applying outdated, vernacular, or rarely used vocabulary are revealed and examined through the prism of their linguacultural adaptation. The language units are divided into 5 lexical groups according to their lexical meaning and practical functioning in the series “There Will Be People”: 1) “Archaisms and archaic vocabulary” (19%); 2) “Ukrainian historicisms” (16%); 3) “Ukrainian vernacularisms” (23%); 4) “Ukrainian fixed expressions and colloquial phrases” (25%); 5) “Ukrainian curse words” (17%). Moreover, the research explores separate cases of phonetic alterations in the Ukrainian language, which were applied in the series, and outlines individual cases of completely inaccurate translation of some semantic units with regard to their genuine cultural importance.

Archaic vocabulary is an integral part of the passive vocabulary in any language, i.e. words that exist and function in the language, however, are rarely used due to some historical, cultural, and social changes or adaptations.

Outdated language elements of a certain period of time (namely words, expressions, word forms and affixes) that have got out of active use are called archaisms [8]. They apply expressive colouring and sophistication to any text, and they also serve as specific “context markers”, which indicate the remoteness in time of the events that the particular text is about. However, one of the features of this segment of the vocabulary is a lacking amount of recognition as well as the low level of being clearly distinguished and perceived by the speakers.

As a consequence, most of the lexical definitions of the specific vocabulary, which the research explores, are obtained from the e-version of the academic explanatory dictionary of the Ukrainian language that is partially based on the Dictionary of the Ukrainian Language in 11 volumes (in Ukrainian, СУМ-11) [4].

The study reveals 23 language units, which have become part of the passive vocabulary and are rarely or never used nowadays. Among them there are some defined archaisms like бусурман ‘a person of a different faith; used as a swear word’ [4], офірувати ‘to give money or any objects in favor of someone, something voluntarily’ [4], дядина ‘an uncle’s wife’ [4], ночви ‘an oblong vessel with walls extended to the top for home use: making dough, washing clothes, bathing, etc’ [4]. The series “There Will Be People” is filled with the outdated vocabulary that has got out of use nowadays and has been replaced by new definitions and notions. The range of these archaic semantic units includes such language units as плюгавий ‘causing contempt, disgust; inconspicuous, sleazy (about a person)’ [4], годящий ‘good for anything that meets certain requirements’ [4], живомиму ‘to live in difficult conditions, lacking in everything, not feeling the meaning of life’ [4], душпастир ‘the same thing as a priest’ [1], осоружний ‘disgusting, abominable, nasty’ [4], зашпор ‘sharp pain from frost, cold’ [4], купча ‘a notarial deed on the purchase and sale of real estate, on the right to own it’ [4], ожяти ‘to get very weak, lose weight from malnutrition; to be exhausted’ [4], etc. What is more, another peculiar feature of this kind of vocabulary, which was applied in the series, in fact, may function in today’s active vocabulary; however, it is not implemented or comprehended in the same way as it was in the first part of the 20th century. The examples of such a phenomenon are language units пазурі, наймит, вечорниці, etc. The word пазурі can function in active vocabulary of Ukrainian with the meaning
‘sharp curved horn formations on the ends of the fingers of many animals and birds; claws’ [4], nevertheless, in the series the unit was used to denote a human being’s fingers or toes, which is relatively unusual, and that is why in the English translation на зуи is interpreted as nails; the word наймит, translated as ‘farm hand’, is defined as ‘a worker employed by a private owner, entrepreneur; cotereł’ [4], however, this term was used long time ago, наймит as a notion has already disappeared, thus it doesn’t function anymore except some rare cases in modern colloquial Ukrainian where the expressions бути на ймитом/на ймічкою and some similar collocations are used to explain the hard work or exhausting labour; the language unit вечорниці is defined as ‘evening gatherings of young people in the Ukrainian pre-revolutionary village, at which on weekdays people get entertained alongside with doing some work, and on holidays there was partying’ [4] whereas in the series’ translation it was simply represented by party. The word вечорниці wasn’t used so commonly, but now its popularity is revived again, for instance, in modern Ukrainian music and media discourse. These examples attest to the previously mentioned changes a language encounters, as well as difficulties in the acceptance of lexical units, the meaning of which gets deformed with time. In addition, during the research, it was found that some archaic lexical units used in the series were smartly adapted in the translation version even without having a precise definition in dictionaries. For example, обноситися has a few different definitions such as ‘to fence off, to spread out, to slander, to treat bypassing everyone, etc.’ [4], however, in the context of the particular scene, it has a meaning of being neglected, worn-out and untidy, and therefore, in English translation обноситися is interpreted as to look shabby. Moreover, the word селянявеітер, which is used for insulting someone and doesn’t have any clear definitions, is correctly translated into English as vagabond.

Historicisms are lexical semantic units that denote an item, concept, person, group, etc., the meaning of which is not clear or relevant today, because it has disappeared through the years and now the particular object doesn’t exist as a notion itself. “There Will Be People” depicts events that were happening in the 20th century, and therefore, it is evident that the series contains a variety of historically marked lexical units, the semantic meaning of which doesn’t function anymore. The range of the explored language units includes 20 historical terms, among which there are Центральна Рада ‘an all-Ukrainian public and political organization, after the proclamation of the Ukrainian People’s Republic – the highest legislative body of the state’ [2], універсал ‘an administrative-political act that has the character of a manifesto – in the most recent period of history, Universals were revived by the Ukrainian Central Council (Rada)’ [2], УНР ‘the first Ukrainian state in the 20th century created on Ukrainian lands, which was formed as a result of the national liberation movement of the Ukrainian people in 1917’ [2], середняк ‘a single peasant, who had a small plot of land, cultivated it with his own efforts and occupied an intermediate position between a poor and a rich man’ [2], Українська партія соціалістів-самостійників ‘a political party whose main program demand was the independence of Ukraine; representatives of this party spread independent ideas among the society’ [2], etc. Most of the historicisms that were explored in the study were translated in accordance with the semantic explanation of these terms in Ukrainian and the reflection of the identified lexical definition in the English language. Therefore, Українська військова організація (УВО), ‘political organization of military personnel of various Ukrainian armies, which aimed to continue
the armed struggle for the independence and unity of Ukraine, formed in 1920’ [2] was translated with the direct equivalent Ukrainian Military Organization; неп (which stands for нова економічна політика, the period of the Soviet policy in the 1920s) was translated as new economic policy, and непман, ‘private entrepreneur, merchant of the неп period’ [4], was translated as пермен; хлібозаготівлі ‘planned (mostly, forced) harvesting / provision of bread in grain by the state’ [4] was interpreted as grain collection in the series; тозівці (also possible as тозівці – ТСОЗ stands for Товариство спільного обробітку землі, which means Association of the Joint Cultivation of Land), members of ‘the main organizational form of agricultural collective production in Ukraine in the 1920s – at the beginning of the 1930s’ [2], was translated as association people, which is quite a generalized and unspecified notion of the particular group of people; and колгосп ‘an enterprise created in the course of socio-economic transformations carried out by the Soviet regime, through the forcible collectivization of individual villages’ [2] was translated as collective farming. Nevertheless, it was discovered that some historically marked language units were interpreted with the use of the inaccurate translation variation in the perspective of linguacultural importance. One of the brightest examples is the semantic unit куркуль, ‘a rich peasant-owner, for whom hirelings and poor people work (in Ukraine in the Soviet times)’ [4], which is a specific Ukrainian realia that doesn’t function as a notion anymore, and that is represented in English translation as kulak. However, it is essential to put emphasis on the genuine nature of the Ukrainian куркуль, because the only functioning lexical meaning the unit кулак can have in Ukrainian is ‘a hand with fingers bent and pressed to the palm; a fist; a handful’ [4]. As a result, the implementation of translating куркуль into the transliterated kurkul’ would be much more expedient in the context of localization of Ukrainian outdated vocabulary. Such an example also concerns some other translation cases like підкуркульниця ‘a peasant who acted in the interests of the kurkul’ [4], which could be interpreted as kurkul’s supporter/backer, instead of kulak’s supporter, proposed in the series’ translation.

Apart from archaisms and historicisms, the research also reveals another integral element of the vocabulary of “There Will Be People” series, namely vernacularisms. These are lexical semantic units in colloquial Ukrainian that serve as a representation of a certain language dialect, which is inherent in a certain area or even for a certain stratum of the society. Dialects give an opportunity to emphasize peculiarities of the territorial origin of the characters, their disposition, individual characteristics, development, education, humour, wit, and mood; they are used for creating a distinct figure of the depicted area, with the purpose of language stylization [12]. The historical series contains a great number of dialectal language units, which were widely spread in Ukraine in the first half of the 20th century. However, the main difference between them and the previously researched archaisms is the presence of the particular vernacularisms in the active vocabulary of Ukrainian; they are still used as a means of the colloquial language and are easily perceived by the speakers today. The group of the vernacularisms used in the series includes 28 lexical units, among which there are чавкати ‘to seep in, to be absorbed under the pressure of something, making characteristic sounds of smacking’ [4]; шкандибати ‘to have a shortened or aching leg, to walk barely’ [4]; цуратися ‘to stay away, to avoid someone or something’ [4]; вбогий ‘living in deprivation, poverty; being
poor; being inexpensive, of a low-quality, or made of bad material, etc.’ [4]; *порватися* ‘to do some housework, household chores, to work in the household’ [4]; *підрихтувати* ‘to prepare additionally, to direct, to make suitable for something’ [4]. Nevertheless, there are cases concerning some semantic units, the translation of which required a peculiar approach, but instead, they were interpreted with generalized translation variations as in the examples of *чубитися* ‘to fight, grabbing each other by the forehead / forelock’ [4], which is a more emotionally coloured term for *бутися*, and which was simply translated as *to fight*; *посидзяму* ‘to walk quickly, hastily, to move in different directions’ [4] was represented as *to check*, and even though it nicely fitted in the context of the sentence, it wasn’t localized, so the meaning of the verb *to check* didn’t fully correlate with the unit *посидзяму* in relation to its dialectal nature; the same thing happens to *баламутити* ‘to make restless, muddy (water, etc.); to worry someone, to sow unrest among people’ [4] that was translated as *to corrupt*, which, as a result, lowered the level of its emotional and expressive colouring; additionally, there was another case found where a language unit *підрихтувати*, which has a few official definitions like ‘to set off, to move, to leave, etc.’ [4], had a specific meaning in the series, namely ‘to lose weight, to waste health and appearance, to decline in health’ [4], however, was translated a bit wrong with an imprecise variation to *look older*.

Another characteristic feature that has to be explored from the perspective of language localization is the English translation of Ukrainian fixed expressions, idioms, and phrases that arise in the constant flow of a vernacular language. Phraseological units in their semantic, structural, genetic, and stylistic varieties form the basis of modern Ukrainian literary language as well as its spiritual, cultural, and stylistic essence. Even now, Ukrainian writers and publicists widely use such phrases in their works, using a huge potential of their visualization and expressiveness, prudence, and aesthetic excellence [11]. The vocabulary of “There Will Be People” contains 30 expressions, elements of Ukrainian phraseology, which represent the cultural distinctness of the Ukrainian language, and the significance of which had to be accurately translated for the English-speaking audience. In this way, some of the expressions were analysed and divided into separate semantic units, which, as a consequence, were translated into direct translation equivalents in English – for example, *Бога за бороду вхопити* (which means ‘to achieve something special, unusual, something that one dreams of’) [1] was translated as *to catch God by His beard*; the phrase *гадюка під колодою* (which is mostly used with an offensive shade) was translated as *a viper under a log*; an expletive expression *щоб пір’я поросло в роті* (that is used to scold someone for saying something hideous, provocative, or humiliating) was not interpreted though translated word by word as *let the feathers grow in one’s mouth*. However, a lot of idioms and fixed expressions were adapted with the use of generalized notions that conveyed the overall concept and lexical meaning of the phraseological units. Therefore, the expression *зі світу звести* (‘to bring someone to death’ [1]) is simply interpreted as *to kill*; *загребти у буцегарню* (‘a place (a room) for temporary detention that is cold and dark’) [4] was translated with the general term *to arrest*; *десята вода на кисе* (a fixed expression that is used to call one’s relatives who are so distant that one can hardly feel any kinship) was translated as *distant relatives*, which is a much easier version to understand for English speakers; a vernacular fixed expression *Богу душу віддати* was simply interpreted as *to die*; a colloquial phrase *наївсь стиду по вуха* was
translated as *almost died of embarrassment*, which is a more formal interpretation of the used expression; the construction *щоб мені з місця не зійти якщо брешу* was humbly translated as *I swear*, which removed the emphasis on the speaker’s remarks. As a result of such transformations, the particular phraseological units were translated and adapted to the context where they were used, although they weren’t localized; the expressions that were translated into English didn’t contain the same cultural and stylistic meaning as the ones which were used in Ukrainian. However, the study also reveals some cases of translation where fixed expressions of Ukrainian were localized with the help of some appropriate phrases-equivalents, or word collocations, which don’t simply denote the overall meaning but also convey the cultural spirit alongside the use of the vernacular language. Thus, the saying *усе бур'яном поросло* was translated into an indirect expression *it’s all dead and gone* that is easily perceived by English speakers; *вітра в полі шукати* (*to strive for something impossible, unattainable, to search for someone, something without any result* [1]) was represented with an idiomatic expression *wild-goose chase*; a construction *нашкодити і в кущі* (*to hide, to go) away from a responsibility, direct participation in a case* [1] was interpreted as the proverb *a bully is always a coward*; a vernacular expression *щоб дім як повна чаша* was translated as *a chicken in every pot*, which clearly reflected the meaning of welfare at home, an affluent family and prosperous living.

It is apparent that the usage of the colloquial form of a language, particularly in an audiovisual product, often involves the usage of an obscene vocabulary. Consequently, the series “There Will Be People” contains a great amount of swear words and curse words, some of which belong to the cultural historical heritage of the Ukrainian vocabulary, and which were popular back in those times and can still be used nowadays. The group of such a type of vulgar vocabulary of the Ukrainian language consists of 21 lexical units such as *нечупара* (*a sloppy, untidy person*) [4], which was translated into *slob* in the series; *свинопас* (*someone who grazes pigs*) [4] that was interpreted into *hog-rubber, glibby person* [4] that was translated into *pushover*. In addition, there were some rare cases of swear words usage, the lexical definition of which is not stated, however, they were translated with a great choice of equivalents in English. For example, the semantic unit *засранець* was represented as *a scum*; *голодранець* was translated as both *a pauper and a brat* in different scenes; the offensive expression like *наволоч голоштанна* was translated into *a ragamuffin*, and *сучий кіт* was interpreted into *a son of a gun*. Another prominent feature of the obscene vocabulary in the series that the study reveals is a wide range of language units in the source language, i.e. Ukrainian, which were adapted in the translated version of the series with the semantic unit *bastard*. According to its official lexical definition, *a bastard* is *a person whose parents were not married to each other at the time that he or she was born*; however, this term is much more frequently used as *an insulting (rude, offensive) word which some people use about a person who has behaved very badly* [6]. Therefore, in the series *a bastard* serves as a translation variation for a multitude of Ukrainian language units such as *падло, гад, бреух, байдрюк, бісове поріддя, сучий син, засранець, виродок, нечисть, ірод, пес паршивий*, etc. This demonstrates that the vocabulary variability
in the original series track is relatively high in comparison with variability of the vocabulary proposed in the series translation. Most of the previously mentioned curse words were interpreted by a general term so that the English-speaking audience would perceive the overall spirit and meaning of the context where it was used. Nevertheless, in terms of language localization, the particular units could have been interpreted with the use of translation equivalents with more precise semantic meaning that could correlate with the meaning of Ukrainian vulgar vocabulary units, since it is clear that such examples require the emphasis on the emotional colouring and richness of the obscene vocabulary of the Ukrainian language.

The creators of “There Will Be people” series managed to capture genuine reality by giving a lot of attention to the details, such as Ukrainian authentic clothing, representation of traditions, songs, decorations inside and outside Ukrainian dwellings, and certainly, a unique vocabulary that helped to highlight the ambience of Ukrainian way of living in the first part of the 20th century. Besides the exploration of the enriched archaic, historically marked, and dialectal vocabulary, the research also discovers a distinct feature observed in the series, however, which was relatively impossible to be translated or accepted the same way in English. This peculiarity concerns Ukrainian phonetics. As the vocabulary used in “There Will Be People” turned out to be a little bit different from the one people use today, the series also outlined a slightly different spelling of certain words that now can be considered as obsolete. Thus, there are some examples of phonetic alterations of the modern-day Ukrainian phoneme [φ], a sound that many years ago was perceived as an artificial one in the Ukrainian language, and therefore, in some cases, it was replaced by the digraph phoneme [xa], which sounded much more natural in archaic Ukrainian. That is why the series depicted such a peculiar detail by using, for example, the word alteration шкале (instead of the standard Ukrainian’s шафа ‘a type of large furniture with the form of a high box and a door, which is used for storage of clothes, linen, books, dishes, etc.’ [4]), which was translated into a wardrobe in the series and, as a result, removed the stress on the peculiar detail of the archaic language; or the word alteration патиахон (which is a version of the standard Ukrainian’s патефон ‘a portable musical device that reproduces specifically recorded sounds’ [4]), which was interpreted as a phonograph, and the particular phenomenon, as an element of Ukrainian archaic phonetics, disappeared through translation as well.

Nowadays the importance of the Ukrainian language is outlined in a multitude of discourses. Consequently, it is crucial to translate Ukrainian lexical units that are characterized by their authentic nature. These are language local (or vernacular) words or terms that may not function as a language realia, but still, they are intended to represent the genuine essence that is inherent only in Ukrainian. From the linguacultural perspective, the study finds it extremely necessary to translate such word alterations that are officially regarded as truly Ukrainian language units and hence, unique in their use. This is the reason why the study defines the significance of translating such peculiar language units with the help of such translation transformations as transliteration or transcription instead of applying some inaccurate or irrelevant translation variations. Therefore, the research reveals the interpretation cases of the lexical units, most of which are related to genuine Ukrainian cuisine, such as вареники (‘a small boiled (Ukrainian) dish that is made of unleavened dough and filled with cottage cheese, berries, cabbage, etc.’ [4]) which was
reflected in the series translation as *pierogi*, however, it would be much more culturally expedient if one used the transliterated version *varenky* instead (*pierogi* as a notion is specific for the cultural niche of Poland; *горілка* (*a strong (which means distilled) alcoholic drink, which is a mixture of alcohol and water in a certain ratio* [4]) was translated as *vodka*, however, such language unit hadn’t been known in Ukraine before the Soviet regime came. The particular translation in the series implies the complete inconsistency with Ukrainian cultural realia; the only Ukrainian variations of this term are *горілка* and *оковита*. Furthermore, the word *відк* is not recognized as a unit of the Ukrainian vocabulary, its definition can’t even be found in various Ukrainian dictionaries. The lexical unit *калач* (*white bread of a special shape, baked from the twisted and interlaced dough.* [4]) was interpreted in the series into *kolach*, which the study defines as a mistake in the translation because of the fact that *калач* is an authentic Ukrainian term, and in the translation variant, it must be transliterated particularly into *kalach*; nevertheless, there were some cases of the correct translation of such specific vocabulary as *кутя*, a truly Ukrainian dish (*ceremonial porridge made of barley or wheat grains, served with sweet gravy on the eve of Christmas or Epiphany* [4]) was justly transliterated as *kutia*. Today, it is apparent that the prominence and distinction of the unique Ukrainian realia is a pivotal element to consider while translating it into English and other languages. It is vital not to confuse Ukrainian local vocabulary, since it is considered to be a part of the cultural heritage of Ukraine and the language picture of the world. That is why the translators should represent the particular inheritance in a proper and unique way.

In conclusion, language localization is a valuable part in audiovisual translation of the cinema produce, which contains a specific vocabulary that creates some hurdles in comprehension by the target language speakers. The series “There Will Be People” consists of 12 episodes, every of which is filled with the outdated and dialectal vocabulary of the Ukrainian language. It helped the creators of the series represent the authentic environment in Ukraine in the first half of the 20th century and maintain the importance of Ukrainian culture throughout the centuries. As a result, the research explores 128 cases of applying archaic, historically marked, dialectal, or rarely used lexical and semantic units that had to go through profound language localization. The vocabulary is analysed and classified into 5 lexical groups according to their definition and functioning in the series. Additionally, the study reveals certain cases concerning the Ukrainian phonetic system. The vocabulary used in the series was intended to be localized properly, however, there was sometimes a basic translation equivalent given instead. Furthermore, it is also emphasized that some of the semantic units of such a peculiar vocabulary were translated completely incorrect from the perspective of their national cultural significance. Therefore, the best strategies for translating specific, particularly outdated and rarely used, vocabulary are looking into the clear definitions of a language unit and its meaning in the source language; defining the most suitable way of reflecting the particular unit (e.g. with the help of translation modulation, translation generalization, or even translation omission); adapting the unit to the context with possible usage of the outdated, dialectal, or emotionally coloured terms in the target language so that the meaning is represented much more vividly; however, sometimes it is efficient to keep transliterated, or transcripted, translation variation due to the importance of maintaining its cultural value. Language
Localization is a complex translating system, which requires a peculiar approach to each and every lexical semantic unit that becomes a part of an audiovisual, literary or any other form of a work, or turns into an object of a scientific study. The results, which are obtained in the article, can be implemented for research on the Ukrainian language and the history of Ukraine in English, for socio- and linguacultural studies, for translation of audiovisual produce on a similar or closely related topic, and for further exploration of the Ukrainian outdated vocabulary.

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