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FROM SHAKESPEARE TO SPRINGFIELD: TRANSLATING ARCHAIC ENGLISH MORPHOSYNTACTIC ELEMENTS IN 'THE SIMPSONS' INTO UKRAINIAN

Summary. The article deals with the translation of English archaic morphosyntactic elements into Ukrainian in the television sitcom "The Simpsons". Particular attention is paid to the problems and methods of their translation and the rendering of their stylistic and rhetorical functions to adequately perceive the archaisms by the Ukrainian audience and the process of their adaptation in such intercultural communication. The Simpsons series was chosen for the study because it is characterized by the use of the archaisms under study in historical, religious and parody episodes, satirical humor and the use of various stylistic devices.

The article reviews scholarly works on the translation of archaisms in fiction, notes the lack of research on the translation of archaisms in audiovisual materials, summarizes existing scientific studies on the stylistic functions and translation of archaisms in the original and translation into modern language, and emphasizes the need for creative adaptation of archaic speech in translation. Analyzed in detail is the balance between the preservation of the meanings and stylistic functions of the studied archaic linguistic elements in translation and their adaptation to modern audience practices. The identified translation strategies and techniques range from modernization and deletion of archaisms to compensation and archaization. Characterized is the role of the translator in focusing on historical authenticity and contemporary relevance.

It is concluded that it is possible to translate and convey the stylistic and rhetorical functions of English morpho-syntactic archaisms into Ukrainian, despite the objective specific challenges and pitfalls in audio-visual translation.

The study emphasizes the adaptability of the language and the preservation of the content and style of the source text in which the archaisms are used while ensuring a full understanding of the translation by the target audience. The results of the study contribute to the appreciation of the problems of translating archaisms in modern media and improving the quality of translation and intercultural communication.

Key words: audiovisual translation, morphosyntactic archaism, stylistic function, translation strategies and techniques, intercultural communication.

Introduction. Over the past decade, audiovisual translation, particularly of TV sitcoms like "The Simpsons," has become popular, crucial, and in great demand in the translation industry. "The Simpsons," the longest-running American animated sitcom series, known for its satirical depiction of a working-class family in Springfield, uses various stylistic devices like allusions, musical numbers, and archaic language, especially in historical or parodic episodes. This study investigates the challenges and creative solutions in translating such morpho-syntactic English archaisms into Ukrainian, focusing on modern interpretations of older language forms for artistic and thematic enhancement in Ukrainian media. It aims to understand the impact of these translations on Ukrainian viewers and the domestic approach to preserving the original work's essence in cross-cultural communication.

Exploring the translation of English archaisms in modern media into Ukrainian involves examining the relationship between historical language forms and contemporary adaptations. This article synthesizes scholarly research on the use, significance, and translation of archaic language in modern contexts, highlighting the creative adaptation of historical language in contemporary media. Positioned at the intersection of these scholarly explorations, the study provides an in-depth understanding of the challenges and opportunities in translating morpho-syntactic English archaisms into Ukrainian.

Literature Overview. The previous study of archaic and pseudo-archaic language in modern media has offered various useful insights. Minugh [1] focused on the use of archaic English, like "thou" and "-eth" verb endings, in newspapers, analyzing their linguistic and cultural implications. Traxel's work distinguished pseudo-archaic English from true archaic forms, highlighting its influence from Renaissance sources [2] and its presence in literature [3] and digital media, including gaming [4]. Kirner-Ludwig examined the use of archaic language in "Game of Thrones" [5] and medieval blogs [6], while Huțanu and Chirilă [7] analyzed the humorous application of 'old Romanian' on social media. Irwin [8] and Pablé [9] contributed by exploring the role of archaic language

in literature and media adaptations, with Knappe [10] emphasizing its educational potential. Sonmez [11] investigated Coleridge's strategic use of archaic elements in his poetry to evoke antiquity. Finally, Mandala [12] examined the use of archaic language in science fiction and fantasy, balancing historical authenticity with modern readability, demonstrating how these genres utilize archaic vocabulary and grammar to create pseudo-historical worlds.

Diachronic translation studies on translating texts across different time periods within the same language involved balancing linguistic anachronism, archaic and contemporary language, and historical interpretation. Weyant [13] focused on J.R.R. Tolkien's translation principles, emphasizing the preservation of linguistic style and historical context alongside contemporary readability. Jabbari's [14] dissertation examined Old Norse and Persian legends translations using linguistic anachronism like obsolete words to bridge the temporal gap while maintaining accessibility. Karas and Shyldkrot [15] discussed translating Old French, maintaining original lexemes and adapting word order for modern French, highlighting the concept of heterolingualism which blends modern features with archaisms [16]. Bielska [17] analyzed three Polish translations of "Romeo and Juliet," showing how omitting archaic elements alters the text's reception. Washbourne [18] critically debated the pros and cons of archaizing translation, reflecting the tension between preserving historical linguistic elements and adapting to modern reading practices.

Yoon [19] examined Morris's use of archaic language in translating Homer, aligning with the Victorian medieval revival to recast Greek narratives in a medieval guise, mixing Old English, Middle English, and medieval French elements. Delabatista [20] explored archaisms across lexical, morphological, syntactic, phonetic, and graphic forms in literature, analyzing their impact on historical ambience and translation choices. Jones and Turner [21] discussed strategies for translating archaic texts, including 'hyperarchaisation' and 'updated archaisation', and the implications of choosing between archaization and modernization in translating classical authors. Féasson [22] studied the translation of archaic elements in fantasy literature like "The Lord of the Rings" and "Game of Thrones" into French, focusing on the systematic translation of rare terms and the challenges of marked terms altering diachronic imagery. Førde's thesis [23] on translating Tolkien's work into Norwegian detailed translation strategies like addition and omission. Zorčec [24] emphasized the role of style and archaic language in high fantasy translation, advocating for syntactically complex styles to maintain genre plausibility. Toda [25] and Lukas [26] addressed the translation of archaic language in historical fiction, with Toda focusing on Walter Scott and Lukas on Polish novels translated into German.

There are only very few papers on the translation of archaisms in TV shows, but no research has been done on the material of such shows as situation comedies and, specifically, the TV show "The Simpsons", especially, where such archaic language units as archaic morpho-syntactic elements – word forms used in the Early Modern English in a certainly defined syntactic position in a sentence, for example pronouns and their forms verbal forms (thou, thee, doth, shalt, wouldst, etc.) – are used not necessarily accurately and with a sole purpose of copying the historical speech, but more so to present the speech as historically inspired, at times in jest.

Research Design. Researching the translation of archaisms in TV shows, especially in comparison to literary translations, brings forth an array of hypotheses regarding the complexities

of this medium. This study hypothesizes that visual context in TV shows like "The Simpsons" might aid Ukrainian viewers' comprehension of archaic terms, a support absent in written texts. Audiovisual constraints, such as the need to match translated dialogue with actors' lip movements, may limit translators' choices with archaisms, potentially leading to more significant alterations than in literary translation. Additionally, genre-specific translation norms in sitcoms, involving various kinds of archaisms, might differ significantly from other artistic genres, balancing humoristic and other stylistic effects and historical authenticity. This may involve greater cultural adaptation and localization efforts, which could be investigated through cultural reference adaptations for the target audience.

Addressing the theoretical challenges of translating archaic morpho-syntactic elements and their functions from English to Ukrainian involves considering the lack of direct translation correspondences and the subjectivity of translators' backgrounds and interpretations. Descriptive Translation Studies (DTS) and comparative analysis, supplemented by translator interviews, are several of the practical key methods to understand these complexities.

241 media examples from the transcripts of "The Simpsons" for this study were meticulously chosen from the extensive TV Corpus (<https://www.english-corpora.org/tv/>). This corpus, with its robust metadata linked to Internet Movie Database entries, facilitated a systematic selection process. "The Simpsons" was chosen as the primary example for its unique stylistic qualities as well as for the availability of Ukrainian translations thereof. Renowned for its stylistic and linguistic inventiveness, "The Simpsons" serves as an excellent case study for the translation and adaptation of archaic language in contemporary, everyday contexts. The show's genre, combining satire and humor, allows for an exploration of how archaic elements with their stylistic functions are integrated into modern, casual dialogue.

Analysis. In this section, we delve into the translation methods used for rendering and adapting archaic English forms into Ukrainian, specifically within the context of their usage in the chosen episodes of "The Simpsons." By examining specific examples from the show, we seek to understand how (possibly, several, of which indicative is a great difference in translating various series and episodes) translators manage to preserve the original archaism's meaning, intent, functions, tones and styles while ensuring the translated content remains culturally and linguistically relevant for a contemporary Ukrainian audience. We first turned to the translation techniques employed while handling archaic English pronouns and discovered the following approaches in Ukrainian translations discussed below. Archaic pronouns and their forms are the most frequently used element of the archaic language across the Simpsons corpus (with *ye* – 68, *thee* – 53, *thou* – 39, *thy* – 50, *thine* – 5, and *mine* – 4), which means they present the most variety in translation.

Modernization. This approach entailed replacing archaic pronouns (like "thou", "thee", etc.) with their contemporary Ukrainian counterparts. The Ukrainian pronoun system, unlike the defective English system which lacks a distinct second-person singular form, provides direct equivalents. This approach aligns well with the preferences of the modern Ukrainian audience but also tends to diminish the archaic character of the original elements and their stylistic and rhetorical functions. Additionally, unlike the historical English system, which differentiates possessive pronouns based on consonant-vowel dependencies, Ukrainian

possessive pronouns do not exhibit such differentiation. Therefore, the absence of historical equivalents in Ukrainian translations is also influenced by this linguistic characteristic:

In “I dub *thee* king of the morons” / “Я признаю *тебе* королем бовдурів” and “Prepare for the Almighty’s judgment, *thou* stinking fruit of rotted vine!” / “Тотуйся до суду Божого, *ти* смердючий плід гнилого стебла!” the translation uses modern Ukrainian second person singular to render the archaic English “thee” and “thou”; what is interesting is that modern English second-person pronouns lack objective case, however, archaic English has one, so a more elaborated pronominal paradigm can accommodate the difference.

In “Forsooth. *Mine* eyes doth rove of their own accord” / “Вибац. Але *мої* очі живуть власним життям” and “*Mine* ears are open to the pleas... of those who speak *ye* old English” / “*Мої* вуха слухають лише тих, хто вживає середньовічну мову”, the archaic English possessive pronoun is rendered through the modern Ukrainian possessive.

A more fluid modernizing translation of archaic English possessives into Ukrainian often employs the universal Ukrainian possessive ‘свій,’ as seen in “Look into *thy* starfish heart and protect our souls so we might live to go tubing on *thee* again” / “Зазирни в *своє* восьминоге серце і врятуй наші душі, щоб ми знов втішалися на *тобі* серфінгом.” Here, the combination of the second-person singular pronoun and the universal possessive ‘свій’ is used to achieve a translation that sounds natural in Ukrainian but, at the same time, fails to convey the original’s archaic fleur.

The above approaches are in the vein of formal equivalents as both lexically and grammatically the units formally match; another way to modernize, which aligns more with dynamic equivalence, is through cultural adaptation. In this approach, archaic or historical language is also updated to modern equivalents in Ukrainian but amends the meaning to ensure cultural context and comprehension for the target audiences:

“What brings *thy* merry band to Stratford’s plains” / “Що привело *вас* цієї днини на Стратфорда рівнини” and “How deep did *thou* diggest?” / “А чи глибоко *ви* зробили яму?” Here, the archaic English second-person singular possessive is updated to Ukrainian modern second-person plural, which suits the context of addressing a group in Ukrainian. Nevertheless, the stylistic historical and humorous nuances of the English archaic pronouns remain un conveyed.

In the examples “And I will make *thee* a hat from construction paper” / “А я змайструю *Вам* капелюх з паперу” and “Perhaps *thou* wouldst make a good father” / “З *Вас* вийшов би непоганий чоловік” the archaic English second person singular pronouns are used to address a single individual. However, in their Ukrainian translations, these are updated to the second person plural form, reflecting a formal mode of address in Ukrainian. Since modern English does not make this formal distinction, the translator’s choice to use the formal Ukrainian pronoun form may be an intentional compensation for the absence of an archaic equivalent, or, less likely, a misunderstanding of the historical English pronoun system.

Similarly, in “Oh, Princess fair, whilst *thou* grant me *thine* dainty hoof in marriage” is translated as “О моя прекрасна принцесо, прошу *Вашої* ратиці, щоб ми одружилися,” the archaic English second person singular possessive is rendered into a respectful and slightly formal Ukrainian address, striving to retain some

of the archaic essence. As the Ukrainian pronoun usage does not necessitate frequent repetition, the translation includes only one pronoun, which contextually implies the other, ensuring clarity and fluidity in Ukrainian.

In some instances, though, not only a pronoun is modernized as in “Log Cabin, full of taste, my stomach is with *thee*” / “Отче, мій шлунок вдячний *тобі* за допомогу”, but a more flexible syntactic pattern typical of historical English is modernized. Although Ukrainian has a more flexible word order than modern English, an appropriate wording might be used that could be interpreted as archaic in Ukrainian, but, instead, it is simply modernized, which leads us to the next observed choice in translation, rather undesirable, albeit sometimes unavoidable.

Omission. Another archaic morphosyntactic element that is heavily relied upon to produce medievalized speech is obsolete verbal ending, including second person singular which is lost in modern English and an archaic version of third person singular. As the Ukrainian language does not practically have an extensive system of auxiliary verbs, rather an exception than the rule, so archaic auxiliary verbs will most likely go without an equivalent. The unhappy alternative is not whether to use a modern or archaic form but rather to simply omit or compensate for the archaic.

The periphrastic *do* is a signature innovation of English in the Renaissance appearing to be a default historical register across fiction, movies and TV shows. As Ukrainian does not employ auxiliary support in positive statements, the examples “Mine eyes *doth rove* of their own accord” / “Але мої очі *живуть* власним життям” and “Forsooth, a myst’ry *doth confound*... / Бо є секрет, що нас *бентежить*...” demonstrate that Ukrainian translations normally render just the notional verb and, in the process, the loss of archaic overtones carried in the Renaissance version of the English auxiliary.

A portion of archaisms is used in a poetic context, where it is difficult to ascertain if the archaic word was not addressed to for its own complexity or simply fell victim to the constraint of poetic form, as in “How *doth* the hero... strong and brave, a celestial path in the heavens *pave*” / “Герой мій сильний і сміливий, *лету* у небо на коні грайливім”.

Compensation. Complex verbal forms that contain only one archaic element are likely to be rendered into Ukrainian via a notional verb only, which more likely than not is going to be a modern one or compensated by a modal auxiliary in Ukrainian, partially if it is still in its modern form as in “Who *hath summoned* me” / Хто *смів* мене *викликати*?

An interesting device observed in compensating archaic endings in a religious context, the third person singular ending, so heavily associated with King James’ Bible in English, is rendered by an imperative verb form in Ukrainian, for being so heavily used in a religious context. The example “And I *sayeth* unto you, slay every tall boy in town!” / “*Слухай* волю мою, поріши усіх високих хлопчиків у місті!” shows how effectively the elevated biblical overtones can be found in Ukrainian. Within the same utterance, we can witness another compensatory mechanism: the archaic use of *unto* after *say* is compensated with archaic word order after the imperative, where a possessive determiner succeeds the noun, rather than in typical modern preposition to the noun: “And I *sayeth unto you*, slay every tall boy in town!” / “*Слухай волю мою*, поріши усіх високих хлопчиків у місті!”

The archaic inflection (-th) to imperative compensation technique probably stems from Biblical parallel texts. We can see such reference even within the Simpsons contexts, as in "I'm afraid your son broke the 11 th Commandment: Thou *shalt not* steal" / "На жаль, ваш син порушив одинадцятую заповідь: *Не вкради*". This, however, is not consistent in the translations, as the same commandment is rendered alternatively in two other examples: by using an equivalent devoid of biblical connotations as in "Thou *shalt not steal*" / "*Ніколи не кради*" and by modernizing through

a Ukrainian modal as in "Well, thou *shalt not* steal" / "Але *красти не можна*".

Other than the previous example, religious context triggers the compensation of archaic verbal endings through imperative as in "As the Bible says... "Thou *shalt not horn in* on thy husband's... racket" / "Як сказано в Біблії, *не лізь* жінко у справи... чоловічі" or "Thou *shalt not* take... moochers into thy... hut"? / "*Не пускай* до свого дому ледарів", "Thou *shalt not* commit adultery" / "*Не чини* перелюбу". Even in poetic language this still stands true:

"I was a sinner A real bad kid What thou <i>shalt not</i> I shalt did"	"Я грішником був, неслухняним, мені казали <i>не роби</i> , я не тямив".
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Another compensatory technique is converting the archaic nature of an English pronominal form to an archaic word order in Ukrainian as in "Zounds! I did *thee* mightily smitely" / "Леле. Могутнім ударом поклав я *їого*", where instrumental object precedes subject and verb, while the archaic second-person singular pronoun itself is rendered with a third-person masculine in Ukrainian.

Archaizing. The archaic English verb form – present subjunctive, though still present in minor instances and restricted to cliches and mandatory use exclusively was the only form to have actually

been rendered into Ukrainian with an archaic Ukrainian verb form in "I *be* Tom Turkey!" / "*Аз єсьм* індик Том"; moreover, the Ukrainian pronoun was also archaized as this phrase is more recognizable to Ukrainian speakers than its elements alone.

Loss. Although technically this strategy can be unified under the umbrella of omission, its unavoidable nature justifies categorizing it as a separate translation outcome, when it comes to poetic translation, where the balance of form and content is so precarious, that the loss of archaic morphosyntactic elements seems inevitable, which is the case in most observed instances.

Partial loss:

"twixt <i>thy</i> stones glimpsed I the truth All things must pass, <i>thy</i> face, my youth"	"Та разом з <i>тобою</i> пішли в небуття Зв'язок із минулим і юність моя"
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or total loss:

"Taint of mute and scum of pond, <i>thou shalt</i> become the guise <i>thou</i> donned"	"Все, що було і було, перетвориться на зло".
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Translation Error. Archaic language poses a difficult challenge in a sense that unfamiliar forms also hinder the grammatical meaning comprehension, resulting in the change of the grammatical meaning in the target text, to a degree distorting the message.

Only in one instance, we observed how an archaic plural personal pronoun was rendered with a singular personal pronoun – "If the plant ye wish to flee... go to Sector 7-B." / "Якщо хочеш утекти, для цього сектор 7 бі", where the change, although minor, does not serve a specific purpose and misrepresents original message.

In another instance, the verbal ending in the past auxiliary in 'Didst thou hear that, Isaac?' / "Ти чуєш, Ісаку?" threw the translator off: while the pronoun is addressed to the correct person, the assumption that the verbal ending changed the tense form affected the transformation of the past meaning into the present.

Another common misinterpretation of archaic English verbal endings is the second-person present simple form for the past simple, as in "Thou *sayest* it" / "Ти це *сказав*." Probably, because of the interference of the archaic meaning associated with the historical past form in the ST comes to the surface as a grammatical past in Ukrainian.

The archaic forms of *be* are varied and seem to be of a special challenge to Ukrainian translators. In "*Blessed art thou* among syrups. And bless..." / "*Благослови* сироп і...", the mistake results in the loss of the verb directionality: instead of the state of being blessed an imperative of blessing emerges. Another mistake is in the translation of "Oh, Lord, I see thou *art working* through thy imperfect

vessel, Marge... for *thou art* most *wise*..." "Боже, не звертай уваги на мою нерозумну дружину, *їй* дуже *бракує мудрості*...", where the first verb is abandoned for unnecessary addition in the first clause, and the second archaic verb changes the meaning and directionality of the verb in translation; if in the original the God is wise, in the translation Marge is not wise.

While the translation of second-person singular possessives does not seem to be problematic in general, it can contribute to incorrect interpretation by the translator when it is used in a context with archaic or other low-frequency vocabulary. For example, in "Cooper, *thy staves* are not flush" / "Чому діжа повна лише на половину", the archaic plural of *staff* (*staves*), paired with an archaic possessive throws the translator in for a loop as they distort the meaning completely: while in the original, the staves not being flush explain why the barrel is broken immediately, the Ukrainian translation of the barrel being half empty is completely irrelevant to what is happening in the scene.

Normalizing. Just like Ukrainian translators are not too comfortable or familiar with archaic English, the original medievalized speech is not taken too seriously as it contains plenty of inaccuracies, such as the auxiliary verb in the example below not taking the second-person ending and, instead, the notional verb realizing it in "How deep *did* thou *diggest*?" or the past verb form receives a redundant third-person ending in "Our car... *broketh* down". In such instances, the mistakes are normalized and rendered respectively through grammatically correct past verb form: "А чи глибоку

ви зробили яму?” and “Наше авто... роздвалося”. This phenomenon is not restricted just to the past tense form but also to present personal endings, as in “I *toileth* not on ye Sabbath, woman” / “Як можна працювати на Боже свято”, where the ending is neutralized and the mood form in “*Chooseth* Homer Simpson, and he shalt rock thy world” / “Обирайте Гомера Сімпсона, він у сто разів кращий”, where a standard plural imperative is used in translation.

There is also ungrammaticality in the original where both the auxiliary and the present-tense second-person endings of the notional verb in “Noah, thou *shalt build'st* thyself an ark... measuring 300 cubits in length” / “Нюю, ти *побудуєш* ковчег завдовжки триста ліктів” and “And thou *shalt takest* two of every creature” / “Ти *взьмеш* на нього по парі кожної тварини” are transformed into a simple future tense form in Ukrainian and, unlike is the case with other biblical allusions, the translator does not compensate for the archaic English verb form with biblical imperative in Ukrainian.

Sometimes, such ungrammatical forms are not mistakes but deliberate puns as in “Hop on in before you become a couple *runneth* over”; however, in the Ukrainian translation, puns are not tackled at all, and the verb form is normalized: “Стрибайте в машинку, поки вас ніхто не збив.”

The incorrect form in the original is not just a bane of the verb, here we can see that a group of people is addressed through the use of *friends*, however, it is accompanied by an archaic singular second-person pronoun; again, the translator normalizes it by removing the pronoun altogether: “How may I help *thee, friends?*” / Чим можу служити, друзі?

Another mainstay of medievalized English is *Ye* as the pseudo-archaic spelling of the definite article; while linguistically and historically inaccurate, it has become ingrained in English pop culture as an element of historical English. It is also normalized in Ukrainian, as in “*Ye* old town crier proclaimed crappy by all.” / “Міський крикун нікуди не годний” or “I *toileth* not on *ye* Sabbath, woman!” / “Як можна працювати на Боже свято” or “Mine ears are open to the pleas... of those who speak *ye* old English.” / “Мої вуха слухають лише тих, хто вживає середньовічну мову.”

Discussion. Researching the translation of archaisms in audiovisual media is a relatively new field of study, but it has the potential to make a significant contribution to our understanding of how language changes over time and how it can be used to communicate effectively with different national audiences. One of the key challenges in translating archaisms is that they are often no longer in common use, which can make it difficult for translators to find appropriate equivalents in the target language. However, by carefully studying the context in which archaisms are used and by drawing on a variety of linguistic resources, translators can often find methods to convey their meanings and stylistic functions in a way that is both accurate and accessible to the target audience.

Another important aspect of researching the translation of archaisms in audiovisual media is the need to consider the cultural and historical context in which the source text was produced. This can help translators to understand the intentions of the original author or speaker and to make informed decisions about how to adapt the text for a different audience.

In “The Simpsons,” the archaic morpho-syntactic elements under study are not mere throwbacks, for they serve a variety of stylistic and rhetorical functions that pose unique challenges for translation into Ukrainian. Archaisms often create humor or satire

through incongruity, juxtaposing outdated language with the show's modern setting; for example, Mr. Burns's frequent use of “egregious” or Bart's proclamation of “hark!” injects a sense of the absurd into everyday situations. Translating such archaisms literally might not achieve the same humorous effect, requiring translators to find Ukrainian equivalents that retain incongruity and comedic timing. The characters in “The Simpsons” utilize distinct linguistic quirks. For example, Grampa Simpson sprinkles archaic expressions like “gadzooks” into his speech, reflecting his generational disconnect. Lisa's occasional “forsooth” or “methinks” showcases her intellectualism. Translating these archaisms requires not only finding appropriate vocabulary but also ensuring it aligns with each character's personality and social standing in the Ukrainian context.

Certain archaisms in “The Simpsons” carry specific cultural connotations, often used for satirical purposes. References to Shakespeare or antiquated proverbs might critique contemporary life or poke fun at social norms. Translating these requires an understanding of both the original cultural reference and its potential Ukrainian equivalent, ensuring the satiric intent remains clear. Archaisms can be used to establish a specific tone or atmosphere. In “The Simpsons,” phrases like “huzzah” or “hark, the herald angels sing” might introduce fantasy sequences or evoke a sense of medieval whimsy. Translating these requires finding Ukrainian equivalents that retain the desired atmosphere and, if relevant, tap into shared cultural nostalgia. “The Simpsons” delights in linguistic wordplay and allusions. Archaisms often participate in puns, rhymes, or ironic juxtapositions. For example, Bart's “What in tarnation?” plays on the outdated “tarnation” while rhyming with “nation.” Translating such wordplay demands creativity and linguistic flexibility to replicate the humor and intertextual references in Ukrainian.

The above translation examples testify to the fact that it is very difficult in “The Simpsons” to render the discussed stylistic and rhetorical functions of morpho-syntactic archaisms: only rarely this was done in the cases of archaizing translation and compensation in translation, while in all other cases, the translation failed to convey the above functions largely for some objective and subjective reasons like the absence of the corresponding archaic linguistic means in Ukrainian, the specifics of dubbing (although, it can be accompanied by somewhat helpful subtitling), the translators' lack of competence, zeal or diligence in trying hard to use compensation and approximation (using related archaic lexis or syntax or elevated or noble emotive words and phrases for rendering such archaisms' stylistic and rhetorical functions). Therefore, one cannot argue that English morpho-syntactic archaisms are not translatable or, at least, renderable.

By taking into account these and other factors, researchers can help to develop new and innovative approaches to the translation of archaisms in audiovisual media, which can in turn contribute to a greater understanding of translation, language change, and interlingual communication.

Conclusion. This rather detailed study on the translation of archaic morpho-syntactic elements in “The Simpsons” into the Ukrainian language has revealed the inherent flexibility and adaptability of the source language in translation. The varied strategies used, such as modernization, omission, compensation, archaizing, loss, error, and normalizing, highlight the translator's role in creatively navigating between the preservation of the source text's historical and stylistic elements and the need to make the content accessible and relevant to the target audience. This balancing act is particularly crucial in translating humor and satire, where

the preservation of tone, register, stylistic functions, and cultural references in the TT is essential for the intended impact.

Modernization, the predominant strategy, involves translating archaic elements like pronouns into their contemporary Ukrainian equivalents. This approach, while enhancing audience comprehension, often dilutes the archaic essence of the source material. Omission, another significant tactic, is particularly evident in handling obsolete verbal endings, reflecting the linguistic constraints of Ukrainian. Compensation effectively substitutes archaic elements with culturally resonant or stylistically appropriate Ukrainian equivalents, maintaining the narrative's tone and style. Archaizing, albeit less frequent, showcases the translator's skill in injecting historical authenticity into the translation.

This study also reveals the challenges faced in translating archaisms, including the loss of archaic elements in poetic contexts and errors in translation, stemming from unfamiliarity with archaic forms or their grammatical implications. The normalization of ungrammatical or historically inaccurate forms in the original text further illustrates the complexity of translating medievalized English into Ukrainian. The lack of adaptation of archaic pronouns and syntactic patterns to the contemporary Ukrainian context illustrates the translator's lack of linguistic and cultural awareness, which prevents translations from maintaining the subtleties of the original text.

Based on the conducted research we can conclude that the translation of archaic elements requires a deep understanding of both the source and target languages' historical and contemporary word forms and as such translators must possess a keen sense of the target audience's cultural and linguistic background to effectively adapt and convey the original content. The choice of translation strategy is influenced by the genre and context of the source material, with different approaches needed for humorous, satirical, or elevated content and its mimicking while the translation process is inherently subjective, with each translator bringing their unique interpretation to the source material, the goal of translation in this context is not just fidelity to the source text but also the creation of a new, stand-alone work that resonates with the target audience.

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Карабан В., Карабан А., Верба Л. Від Шекспіра до Спрінгфілда: переклад англійських архаїчних морфосинтаксичних елементів в ситкомі «Сімпсони» українською мовою

Анотація. У статті розглядається переклад англійських архаїчних морфосинтаксичних елементів українською мовою в телевізійному ситкомі «Сімпсони». Особливу увагу приділено проблемам та способам їх перекладу та передавання їхніх стилістичних і риторичних функцій з метою адекватного їх сприйняття українським глядачем та процесу їх адаптації в такій міжкультурній комунікації. Обрання для дослідження серіалу «Сімпсони» зумовлене тим, що він характеризується вживанням досліджуваних архаїзмів в історичних, релігійних та пародійних епізодах і сатиричним гумором та використанням різноманітних стилістичних прийомів.

У статті зроблено огляд наукових праць з перекладу архаїзмів у художній літературі, зазначено брак досліджень перекладу архаїзмів в аудіовізуальних матеріа-

лах та узагальнено наявні наукові дослідження щодо функцій та перекладу архаїзмів в оригіналі та перекладі сучасною мовою, а також підкреслено необхідність творчої адаптації архаїчного мовлення у перекладі. Докладно аналізується баланс між збереженням значень та стилістичних функцій досліджуваних архаїчних мовних елементів у перекладі та їх адаптацією до сучасних глядацьких практик. Виявлені перекладацькі стратегії та прийоми варіюються від модернізації та вилучення архаїзмів до компенсації та архаїзації і характеризується роль перекладача в орієнтації на історичну автентичність та сучасну актуальність.

Робиться висновок про можливість перекладу та передачі у перекладі стилістичних та риторичних функцій англійських морфосинтаксичних архаїзмів українською мовою, незважаючи на об'єктивні специфічні труднощі в аудіовізуальному перекладі.

Проведене дослідження підкреслює адаптивність мови та збереження суті вихідного тексту за забезпечення повного розуміння перекладу цільовою аудиторією. Результати дослідження сприяють осмисленню проблем перекладу архаїзмів у сучасних медіа та покращенню якості перекладу і міжкультурної комунікації.

Ключові слова: аудіовізуальний переклад, морфосинтаксичний архаїзм, стилістична функція, перекладацькі стратегії та прийоми, міжкультурна комунікація.