

LINGUOCULTURAL OBJECTIFICATION OF THE CONCEPT OF "AGREEMENT" IN SCIENTIFIC AND EDUCATIONAL AUDIOVISUAL DISCOURSE BASED ON THE ORIGINAL ANIMATED SERIES "THE FIXIES" AND ITS ENGLISH AND ROMANIAN TRANSLATIONS⁴

Tatiana BOGDANICI

Ph.D. Student

("Alec Russo" Balti State University, Republic of Moldova)

galandzovskayatanya@gmail.com, <https://orcid.org/0009-0002-2241-4290>

Anton ZAZULEAC

Ph.D. Student

("Ștefan cel Mare" University of Suceava, Romania)

anton.zazuleac@usm.ro, <https://orcid.org/0009-0003-6957-2015>

Abstract

This article explores the verbalization of the concept of "agreement" in the context of scientific and educational discourse, using the animated series "The Fixies". Based on a comparative analysis of Russian, English, and Romanian, it examines how abstract categories of agreement are transformed into tools for verifying scientific facts and technical readiness. Particular attention is paid to the problem of interlingual equivalence and the mismatch of linguistic worldviews when translating fixed expressions. The authors conclude that translation quality in this genre is achieved not through literal copying of lexemes, but through the adaptation of communicative strategies: pragmatism in English, logical clarity in Romanian, and emotional expressiveness in Russian. The identified types of agreement (factual, regulatory, and social) allow for a deeper understanding of the specifics of adapting educational content for a foreign audience. Particular attention is paid to pragmatic adaptation and the linguocultural characteristics of audiovisual text perception.

Keywords: audiovisual translation, the concept of "agreement", English, Romanian, Russian, the animated series "The Fixies", linguocultural studies

Rezumat

În articol, cercetăm verbalizarea conceptului de „acord” în context științific și educațional, utilizând serialul animat „Fixiki”. Folosind o analiză comparativă a limbilor rusă, engleză și română, examinăm modul în care categoriile abstracte de acord sunt transformate în instrumente pentru verificarea faptelor științifice și a pregătirii tehnice. O atenție deosebită este acordată problemei echivalenței interglotice și a nepotrivirii dintre concepțiile lingvistice despre lume atunci când se traduc expresiile fixe. Autorii concluzionează că traducerea, în acest caz, se realizează nu prin copierea literală a glosemelor, ci prin adaptarea strategiilor

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comunicative: pragmatismul în limba engleză, claritatea logică în limba română și expresivitatea emoțională în limba rusă. Tipurile de accord identificate (factual, de reglementare și social) permit o înțelegere mai profundă a specificului adaptării conținutului educațional pentru un public străin. O atenție deosebită este acordată adaptării pragmatice și caracteristicilor gloto-culturale ale percepției textului audiovizual.

Cuvinte-cheie: *traducere audiovizuală, conceptul de „acord”, engleză, română, rusă, serialul de animație „Fixiki”, studii gloto-culturale.*

Translation studies, which emerged in the middle of the 20th century, are dynamically expanding their field of research to include new objects, such as multimodal audio-visual texts. The localization and adaptation of animated films are currently the focus of attention for theorists and practitioners.

Based on L. L. Nelyubin's definition, the adequacy of an animated series localization can be defined as a synthesis of the precise conveyance of the author's intent and impeccable linguistic adaptation, in which the lexical and stylistic features of the original are harmoniously integrated with the norms of the English and Romanian languages.

The translation process is viewed as a multifaceted linguistic identification of the source and target language systems, overcoming lexical, semantic, and stylistic discrepancies. The criterion of adequacy here is the equivalence of the recipients' perception of the original and localized versions of the audiovisual text.

The scientific significance of this topic lies in the analysis of the characteristics of contemporary animated film texts through the lens of linguistic, semiotic, and interpretive approaches. This allows for a deeper study of pragmatic adaptation in translation from Russian into English and Romanian.

Despite their reputation as "entertainment products", contemporary animated series possess a complex semiotic structure. As J. Fiske and J. Hartley note, television texts operate according to the laws of language and require the application of linguistic and semiotic tools for comprehensive analysis and translation.

Modern translation studies view animated texts as complex multisemiotic systems, in which the verbal component is inextricably linked with the visual. One of the central categories of communication in scientific and educational discourse for children is the concept of "agreement". In this study, agreement is understood not simply as confirmation of information, but as a multidimensional linguocultural phenomenon that facilitates cooperation between characters and their social interaction. The relevance of the topic is determined by the need to analyze how this fundamental concept is adapted during translation (localization) for audiences with different cultural codes.

The target audience of the animated series "The Fixies" is difficult to define precisely. Although the series is officially intended for children aged 4 to 12, its appeal extends beyond this age range. The abundance of verbal,

visual, and musical intertextual references, allows viewers of different ages to tap into different cognitive levels. When children watch the together with adults who can comment on the references, the depth of perception increases.

The animated series "The Fixies" represents a special type of audiovisual text, dominated by instructional and cognitive discourse. The concept of "agreement" is closely linked here to the categories of correctness, functionality, and teamwork, requiring the translator to preserve not only emotion but also logical precision.

The term "agreement" encompasses approval, confirmation, reconciliation, and cooperation. The degree of expression of consent varies across cultures. While emotional particles predominate in the Russian text (*Here!, Yes, yes!*), in the English localization, agreement is often rationalized (*All right*), and in the Romanian localization, it is contextualized (*Da, așa*).

An analysis of the case study demonstrates how the concept is expressed through various linguistic means. In the "Compact Disc" series, the Russian affirmative agreement "Yes, yes" is translated into English "True," achieving the very "impeccable correctness of language" described by Nelyubin. The translator chooses the form most natural for English-language cognitive discourse, while preserving the content of the original.

No	RU	ENG	RO	Interpretation
1.	Да, да, я тоже хочу.	True.	Da.	Direct explicit agreement
2.	Вот, а ты говоришь.	All right.	Pentru asta există fixiki.	Russian: agreement-triumph. English: acceptance of a fact. Romanian: pragmatic replacement with a didactic attitude.
3.	Ура.	All right.	Da, așa.	Emotional agreement with the successful outcome of an action.

During the localization process, the concept of "agreement" undergoes transformations. For example, the use of the phrase "Pentru asta există fixiki" (That's what Fixies are for) in the Romanian translation, instead of a simple exclamation, demonstrates a deeper interpretation of the character's role as a mentor, which is characteristic of the Romanian pedagogical tradition in discourse. This is an example of how a comprehensive translation adapts the concept of "agreement" to the recipient's cultural specificity while preserving the text's socializing function.

The representation of the concept of "agreement" in the animated series "The Fixies" demonstrates varying levels of pragmatic adaptation. While the English translation tends toward universalization and simplification (low-context culture), the Romanian translation maintains a high degree of expressiveness and often introduces additional explanations, expanding the linguistic and cultural context. Adequacy of translation is achieved not only

through lexical correspondence but also by preserving the character's communicative intent within the framework of audiovisual unity.

Animation serves as a tool for socialization, facilitating the child's integration into the system of social relations. The author's intent, embodied in the script as a discursive whole, reflects current social processes through a specific selection of semiotic codes. The discursive nature of the animated product allows for the transmission of national linguistic and cultural characteristics and realities, which determines the strategy for adaptive translation and localization of this type of film text.

In the episode "The Alarm Clock" (Ceasul deșteptător), the concepts of "agreement" and "truth" are extended to the domain of physiology and biological rhythms. The plot revolves around Dim Dimych's reluctance to accept the need to wake up on time, while the Fixies present "agreement" as the adjustment of internal and external clocks.

No	RU	ENG	RO	Interpretation
1.	Ну еще пять минуточек...	<i>Just five more minutes...</i>	<i>Încă cinci minuțele...</i>	Disagreement with reality (denial). Using the diminutive form (minuțele) to soften the refusal to get up.
2.	Будильник не виноват, он просто выполняет программу!	<i>Don't blame the clock! It's just doing its job.</i>	<i>Ceasul nu e vinovat, el doar își face treaba.</i>	Coercion into compliance. In English, we often speak of a device's "job," which adds weight to the argument.
3.	Пора вставать!	<i>Time to get up!/ Rise and shine!</i>	<i>E timpul să te scoli!</i>	The alarm sound is the same in all versions, but the verbal response to it varies. The English version places more emphasis on "efficiency" (being on time), while the Russian version emphasizes overcoming laziness.

Important characteristics of discourse include the pragmatism of the presented situation, its conditions, objectives, and the specifics of the participants in the communication. In other words, discourse is shaped by the specific communicative context (in the case of animated films, it takes the form of mediated, one-way audiovisual communication).

The implementation of the concept of "agreement" in audiovisual translation requires maintaining a balance between verbal form and on-screen action. According to Nelyubin, an adequate translation must preserve "the linguistic form, taking into account all its specific features". In "The Fixies," this is manifested in the selection of formulas of consent that do not disrupt the

animation's rhythm and accurately interpret the character's psychological state (for example, DimDimych's reluctant agreement in the episode "Alarm Clock").

In the episode "The Balloon" (Balonul cu aer cald), the concepts of "agreement" and "truth" are intertwined with physical laws (Archimedes' principle) and teamwork. Here, speech acts of consent concern the verification of readiness and confirmation of scientific facts about the properties of air.

Before launching the balloon, the heroes use formulas to confirm readiness, which is typical of aviation and scientific-technical discourse.

No	RU	ENG	RO	Interpretation
1.	<i>К запуску готовы? – Готовы!</i>	<i>Ready for take off? – Ready!</i>	<i>Sunteți gata pentru lansare? – Gata!</i>	Agreement is readiness. The use of the aviation term "takeoff" lends seriousness to the game.
2.	<i>Горячий воздух стремится вверх. Понятно? – Да, он расширяется!</i>	<i>Hot air rises. Does that make sense? – Exactly! It gets lighter.</i>	<i>Aerul cald se ridică. Ai înțeles? – Da, devine mai ușor.</i>	In the original, the agreement is supplemented by a scientific explanation expanded, which is typical of The Fixies. The Romanian emphasizes the direct logical connection between temperature and weight.
3.	<i>Неужели взлетит? → (взлетает) → Работает!</i>	<i>Will it really fly? → It works!</i>	<i>Chiar o să zboare? → Ura! / Merge!</i>	Agreement through negation. Agreement with the success of an experiment is expressed through interjections: "Hurray!" (RU) – "It works!" (EN) – "Ura!" / "Merge!" (RO).

The analysis shows that translators often use elaborated expressions of agreement. Instead of simply saying "Yes", the characters add clarification ("it expands", "it becomes lighter"). This maintains the dynamics of the dialogue while simultaneously fulfilling the cartoon's educational function. The effectiveness of the translation here directly depends on situational appropriateness.

Agreement through negation ("Will it really fly?") and subsequent recognition of success through interjections demonstrate that the concept of "agreement" can be expressed implicitly, through a reaction to a physical event.

Agreement in "The Fixies" is a tool for knowledge verification. The adequacy of the translation is achieved not by literally copying words, but by preserving the learning algorithm, where confirmation of readiness leads to action, and action leads to confirmation of scientific truth.

Thus, the adequacy of translation in objectifying the concept of "agreement" lies in the translator's ability to find means in the target language that would be perceived by speakers of another culture as a natural and correct response to the situation posed by the original.

We identified three types of agreement: factual (confirmation of truth), regulatory (willingness to act), and social (recognition of norms).

It can be concluded that the analyzed type of film is characterized by a greater emphasis on the socialization function, aimed at educational, cognitive, and developmental impact, and an aesthetic function, manifested in a multifaceted and multidirectional impact on the target audience.

Localization of animated video products in host language countries (in our case, English-speaking countries), taking into account aspects of linguo-cultural studies and social experience, carried out by professional translators with the necessary translation transformations, helps overcome established stereotypes. However, within the framework of adaptive translation of animated film texts, a serious problem exists – intertextuality.

Intertextuality is present everywhere these days; it serves as a communicative marker that allows us to determine the position of the participants in communication in the archetypal opposition of "friend or foe" and the narrower oppositions of "educated or uneducated", social, gender, and even age oppositions.

An analysis of the concept of "agreement" in the animated series "The Fixies" in Russian, English, and Romanian suggests a profound connection between speech acts and national worldviews. In scientific and cognitive discourse, agreement goes beyond simple confirmation and acquires three key functions: regulatory, factual, and social. Regulatory agreement is most often encountered in situations where readiness for action is tested. For example, the use of aviation terminology in the sequence "Ready?" - "Ready!" - "Gata!" not only disciplines the viewer but also lends the game the seriousness of a scientific and technical experiment. Factual agreement in the episodes is often supplemented by scientific explanation, which is especially noticeable in the English and Romanian versions. While in the Russian version, the character may simply confirm knowledge, in the English version, "Exactly!" or "It gets lighter", and in the Romanian version "Da, devine mai ușor," verbalize a physical law (the expansion of air and loss of weight), transforming speech into a learning tool. The social aspect of agreement is expressed through approval and recognition of norms. Markers such as the Russian "Молодец" or the English "All right" capture not only the interlocutor's correctness but also their success in action. Ironic set expressions such as "Bot,

а ты говоришь" (So, you say) present particular challenges for translation, combining a statement of truth with a mild reproach. Such constructions confirm the thesis of a discrepancy between linguistic worldviews: where Russian uses expressive clichés, English and Romanian strive for greater functionality or logical clarity (for example, through phrases like "True" or "Da, așa"). Negation in the material under study acts as a reflective mechanism for knowledge correction. The shift from a straightforward "No" to an emotional "Ну уж нет" or "O, nu" demonstrates that translators strive to find a natural response to the situation in each culture. Ultimately, the adequacy of the translation is ensured not by mechanically selecting equivalents, but by preserving the communicative strategy: Russian retains emotionality and irony, English conciseness and practicality, and Romanian emphasizes the logical connection between events.

The linguistic and cultural realization of agreement in "The Fixies" confirms that translating audiovisual texts requires a balance between preserving meaning and cultural adaptation. The expression of agreement in English is more functional, while in Romanian it tends to be more detailed and explanatory, reflecting different approaches to interpreting scientific and educational content.

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