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FEATURES OF TRANSLATION OF FILMS FROM ENGLISH INTO KAZAKH

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«In the period of globalization, when social, spiritual, economic, scientific, cultural relations between peoples are intensively information, developing is exchanged through film, production takes an active part in ensuring social and cultural ties. Due to the facts that linguistic and technical problems often occur in film strikes that transmit information using audio and video series, it can be attributed to one of the still insufficiently studied types of translation. Therefore, the problem of studying audiovisual translation is still relevant today. Currently, many

North American models are being released, and even the television network actively buys feature TV shows and documentaries released abroad.

Nevertheless, scientists soon showed interest in film translation as a separate type of translation activity. Over the past 3 years, several articles and monographs have been published on the translation of cinema in general and its various aspects.

As a rule, «film translation» means the translation of animated films, cartoons and TV shows [1; 238 p].

Every year, samples of the film industry collected from different parts of the world are viewed on the screens of Kazakh TV channels. This includes a documentary in various genres, presented by the

most famous directors of the world. Since documentaries are intended for viewing by a wide audience, the process of translating them requires appropriate qualifications and professionalism. Currently, many foreign products have been translated into Kazakh with subtitles and are being released on cinema screens. Cinema is an audiovisual art with its own complex language. The original text is just one of its many components. Therefore, firstly, it is largely elliptical, and secondly, it cannot be isolated from other elements of the film language.

The most vivid and interesting filmonyms from the point of view of linguistic design and analysis are considered. In many cases, the original names differ greatly from the existing translation both in their structure and in the way they are transmitted. This is due to differences in the perception of Kazakh speaking and English speaking viewers of certain connotations embedded in the vocabulary used, structures familiar to a native speaker in each case, established images, as well as, to a certain extent, personal preferences and, importantly, professional skills of the translator.

There are a large number of translation strategies among linguists and translators. In my work, I would like to talk about 3 strategies for translating the names of English language films: calcification, transliteration and transcription, transformation. Next, I would like to analyze each of them in detail, illustrating with examples the corresponding translations of the titles of modern films of 2017-2019.

The first translation strategy is calcification. After looking at the meaning of this term in the dictionary, we learned that calcification is the borrowing of foreign words, expressions, phrases by a literal translation of the corresponding language unit, as well as the result of these borrowings: words, phrases, expressions. This strategy can be called simpler- direct or literal translation. It is based on the direct translation of English language film titles of the Russian. Literal translation is the simplest and most popular way to translate movie titles into Russian. Such film titles don't contain foreign cultural elements that make translation difficult. The second strategy is transliteration and transcription. The term transliteration means the exact transfer of signs of one script by signs of another script, in which each sign of one writing system is transmitted by the corresponding sign of another writing system. The term transcription means transmission of elements of sounding speech in writing, using some kind of sign system. After analyzing the meanings of the two terms, we came to the conclusion that the second strategy of translating the names of English language films is based on the reproduction of proper names by letters and sounds. [2; 253 p]

The third strategy is transformation. Each linguist sees the motives and reasons for using translation transformations in his own way. N.K. Garbosky's point of view seems to be the most acceptable for our work. He believes that "translation transformation is a translation process in which the system of meanings contained in the speech forms of the source text, perceived and understood by the translator due to his competence, is transformed naturally, due to interlanguage asymmetry into a more or less similar system of meanings, clothed in the forms of the translation language. Despite the fact that the opinions of scientists also differ on the issue of distinguishing the types of translation transformations, they all rely on the opinion that there are 3 types of transformation: 1-replacement, 2-addition, 3-omission. Thus, transformation is a converting that can be used to add, omit and replace a word in the title of a movie.

Life in our time is impossible to imagine without movie, television, video. In the field of film production, such terms as film text, film dialogue, and film discourse occupy a special place. According to linguists, a film text is a fully connected, integral and complete text, collectivized with the help of verbal and nonverbal signs. The vocabulary of the film text is close to the language, archaism, idiom, vulgarism, dialectisms used in everyday life. It's not easy for a translator who translates movie, not to detract from the artistry of the film text, accurately convey the author's game, preserve the quality of dialogues, the originality of speech, and convey the original character of that area. However, in some cases, direct translation is still possible, mainly due to the coincidence of figurative connotations traditionally attached to a certain vocabulary in Kazakh and English:

«Авиатор» (2004); «Гнев Титанов» (2012); «Сверхъестественное» (2005) and other. The imagery, style and their meaning are preserved in the translation of these names. The images are equally understandable to both English and Kazakh speaking viewers, thanks to which one of the most important requirements for the translated text met to evoke the same feelings and emotions as the original. Translation of a filmonym can often be accompanied by semantic adaptation, which compensates for the genre or a semantic insufficiency of direct translation by replacing, adding lexical elements related to the plot of a feature film. The names of films often use linguistic realities associated with the specifics and traditions of the country of origin, which presents a certain difficulty for the translator. In some cases, when translating such names, the translator resorts to an expansion strategy, for example,

«The Grinch» - «Гринч-Жаңа жыл ұрлаушысы» and other. In some cases, translators have to resort to replacing the names of films. Sometimes this is a forced measure, which is associated with the inability to convey the pragmatic meaning of the original name.

For a detailed analysis, we selected the names translated using lexico-grammatical transformations, omissions, additions, complete lexico-semantic substitutions, as well as some names translated using direct translation.

«Жасыл кітап» - Green book

The presented movie was translated by calque. This film received good reviews from viewers and critics, but unfortunately, the title didn't play a big role in this. It is in the title itself that the main idea that conveys the plot of the film is invested.

«Паддингтонның саяхаты»- Paddington

Transformation by adding. Initially, only the name of the main character was in the title, in translation, his adventures become the main object. Since the target audience of the film are children, in translation, the name has become more understandable and attractive. The translation strategy was chosen well, because the translation doesn't distort the content of the film. «Жансебіл»- The Revenant

Lexico-grammatical transformation. Both in the original and in the translation, the name is expressed by a substantive adjective. «Revenant» can be translated as «a native of other world», «a person returning after a long absence». The transformation is justified, it allows you to make the title of the film more concise, and also corresponds to the content.

«Айдаһарды қолға үйрету»- How to train your dragon

Lexico-grammatical transformation. The verb «train» can be translated as «асырау, қолға үйрету, жүргізу» which makes the literal translation of the name discordant. When translating the name, it was selected the word “train” is close in meaning, which allowed not only to make the name more euphonious, but also preserved the basic idea of the original name.

In conclusion, So I sorted out the practical recommendations for choosing translation strategy when translating movie titles. For the translation of names containing proper names, it is best to use direct translation, transformation by addition, or complete lexico-semantic replacement. To translate names containing grammatical constructions, or expressed by a substantive adjective, it is most correct to use direct translation or lexico grammatical translation. It is best to use direct translated transformation by adding.

A potential movie audience pays attention to what he is interested in, therefore the title is a guideline when choosing a film. The filmonym sets a certain tone, its direct function is to fulfill the intention of its creators- to make this film popular, to influence the mass audience. We paid special attention to the concept of “movie title” and its main functions- nominative, informative, advertising, separating. In articles, I have examined in detail 3 strategies for translating movie titles, identified as the main ones by many linguists. We choose the most interesting titles from a large number of titles and carried out the research according to the strategies used by the translator. At first I tried to translate the titles ourselves using an online dictionary. From the proposed translation options, we selected the

most successful one. The received filmonym was compared with the official title in the Kazakh film distributions. The strategy used by the translator was identified and the reasons his guided by were identified.

Literature

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