

CURRENT ISSUES OF FILM TRANSLATION: LINGUOCULTURAL ASPECT (BASED ON “SHERLOCK” TELEVISION SERIES)

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Abstract. The article investigates current principles of film translation based on European practice. The research is aimed to identify the linguocultural peculiarities of translating a popular British crime TV series “Sherlock” from English into Russian.

In order to achieve the research aim, the authors applied the descriptive and comparative analysis methods to study culture-bound units in “Sherlock” TV series and its Russian translations (dubbing and subtitles) as well as to determine the appropriate methods of their translation in Russian. All the above research methods were used along with the cognitive approach to study the concept of film translation as a cultural element.

The practical value of the study is determined by the fact that the issues raised in the research paper can significantly contribute to improving overall quality of film translation. The authors compared different types and stages of film translation in different countries to confirm that the largest part of film industry is provided in dubbing, performed by a limited number of specialized translation studios.

In this research, the following professional translation competences were determined: advanced vocabulary, preservation of national characteristics of the original, adequate reproduction of the author’s intention and style, choice of the appropriate translation method. Furthermore, in order to provide a high-quality translation while dubbing or subtitling, translators should know the film language, script writing rules, recording and editing process.

In our modern world, film translation is quite a widespread activity. However, it requires a more detailed study since the perception of foreign films by the target audience will largely depend on the quality of translation.

The research findings have shown the significance of considering both linguistic and extralinguistic context required for comprehension and translation of film discourse. Film translation has been defined as one of the most relevant and difficult issues of modern translation studies.

Keywords: film translation, dubbing, subtitling, culture-bound vocabulary, linguocultural adaptation

Basic Provisions

Currently, the process of film or TV series translation tends to include several main stages: translation, editing and synchronization of translation with a film (toning and sound mixing for dubbing and technical performance for subtitling). The following pre-translation factors affect the overall quality of the final product:

tight deadlines, low wages, lack of skilled specialists, lack of required materials and customer policy.

The first stage implies the translation of a film script, which is usually made by a freelance translator. It is general practice that translators receive editorial scripts. However, they do not always have free access to the video sequence, which may be due to the film provider's desire to keep the details of the film premiere in strict confidence. In this case, the translation studio is provided by a film version, where the image is hidden, or a draft film version that differs from the final one, which is sent later. Another problem arises when the translator is given limited time to study the video material within the studio, and further corrections to translation are made without having an opportunity to watch the film again.

The second stage involves the literary editing and lip synchronization of a dubbing text, i.e., it is rewritten to create an accurate translation of film dialogues, identical to the original in all aspects (idea, style, characters' personality, etc.) and fully corresponding to the actors' articulation, gestures and behavior.

In the Soviet times, there were professional dubbing schools for editing and lip synchronization of film dialogues, but these skills were almost completely lost during the transitional period for the film industry in the 1990s. Nowadays, a translator or dubbing director is commonly assigned to carry out synchronization for cost reduction. A synchronizer is expected to be proficient in the source language, however, the intralingual transformation of the target text is often performed without analyzing the original utterances. As a result, the changes introduced at this stage can lead to semantic differences between the source and target texts [1, p. 120; 2, p. 63]. It should be pointed out that lip synchronization is considered an integral part of dubbing in Russia and Europe, whereas it is not required in Japan: the discrepancy between oral speech and lip movements is regarded as normal.

Moreover, the second stage of dubbing involves not only general correction, but the verification of the length of utterances. Thus, it is necessary to edit the text while translating from English into Russian due to the fact that pronunciation of Russian phrases is about a third longer than the original utterances.

Subtitling requires the translation to be edited in accordance with the stipulated number of lines and characters, duration and speed of text displaying as well as rules for dividing utterances into lines. Subtitles are generally shown at the bottom of the screen with an average frequency of 4.5-5 seconds and at an estimated reading speed of 12-15 letters or 2.5-3 words per second. The number of lines varies from 1 to 2. As a rule, each line contains 35 characters when using the Cyrillic alphabet (37 characters of the Latin alphabet, 34-36 characters of the Greek and Arabic alphabets, 12-14 Japanese or Korean hieroglyphics, 14-16 characters of the Chinese writing) [3, pp. 84-85]. In some cases, the process of text arrangement may involve severe limitations: for example, in Finland, where there are two official languages, the top line is used for translation into Finnish, and the bottom line is meant for translation into Swedish.

The third stage of dubbing implies that once translated and edited, then film dialogues will be played out by the actors selected with a customer's approval on

the basis of preliminary casting results. Besides, the whole process is guided by a dubbing director. This stage is considered the most important part of performing film translation, since toning contributes to the formation of the final synchronized text.

Research shows that “in general, the dubbing actors’ voices sound as convincing as the original voices”, and sometimes even “much more believable than the original” [2, p. 112]. This is due to the fact that the original film dialogue is not recorded at the filming location, but after the film has been shot and edited. However, the limited number of dubbing specialists leads to the recognition of their voices and the formation of associations with certain foreign actors. This is the so-called “radio drama effect” which can have both positive and negative impact on the aesthetic perception of a film by its viewers.

When dubbing the film discourse can be modified both at the prosodical and lexical levels which affect the semantic correspondence of the target text to the original one. Discrepancies often arise due to the peculiarities of the reproduction of a written text in the form of oral speech. Thus, the visual component of the dubbed film can be limited to only the depiction of the speaking characters. In addition, sometimes the actors do not have the opportunity to familiarize themselves fully with a film and work only on individual scenes where the film characters they voice appear. Furthermore, due to technical reasons, each performer’s replicas are recorded separately, without any interaction with their partners, as it used to be. In some cases, deviations from the source text are made in accordance with the customer requirements.

Dubbing specialists, who actually replay the film role for the second time, point out that “it is difficult to convey what the original actors wanted to play rather than to preserve their articulation” [4]. They also admit that dubbing sometimes allows them to “enrich the role” [5].

The final stage of dubbing comprises the sound mixing, i.e., rerecording the phonogram including dialogues, synchronous sounds (the ones associated with the characters’ actions), asynchronous sounds (for example, birdsong, the hum of people at the station) and music. What is more, the final version includes the translation of the graphic component of the film, prepared in the form of subtitles.

Introduction

Nowadays, the development of the Internet gives us a great opportunity to watch our favorite films and TV shows both in the original and translation. However, not everyone knows and speaks a foreign language. In Kazakhstan, foreign films are mainly available in dubbing. In this regard, there is a need for professional and high-quality film translation involving some challenges of both linguistic and cultural nature. The consideration of film translation in the linguocultural aspect contributes to more reasonable and comprehensive perception of national peculiarities of a new culture by viewers.

Film translation has always been fraught with some technical difficulties, which directly affects the degree of equivalence and adequacy of the translation to the original, as well as its technical implementation on the screen [6, p. 54]. The

preservation of national characteristics of the original, adequate reproduction of the author's intention, expressiveness of style and choice of a suitable translation equivalent are key competences that a professional film translator should possess. According to E.V. Zubkova [7], culture-bound words reflect national attitudes, stereotypes, symbols, and their rendering in the process of film translation requires a translator to have an advanced vocabulary and background knowledge. Film translators should understand not only the meaning of culture-bound units in the English and Russian languages, but also take into account the general patterns of their translation.

The most common types of film translation are dubbing, subtitling and voice-over [8, p. 13]. Nevertheless, a translator has to overcome a number of difficulties during the process of film translation. Dubbing is considered the most expensive and time-consuming type of film translation compared to subtitling and voiceover [9, p. 607].

Great Britain, Scandinavia, Belgium, the Netherlands, Greece, Portugal and many other European countries prefer subtitling to dubbing [10, p. 210]. There are a number of reasons for this: 1) the inhabitants of these countries have never experienced problems with understanding Hollywood films as they have a good command of the English language and do not need any translation; 2) the United States and Great Britain, being the leading film producers, has a smaller number of viewers, and therefore subtitling is a more suitable and economical type of translation. In Russia and Kazakhstan, the main type of film translation is dubbing, which is made by state-owned and private studios, as well as students of language departments. However, lack of skilled specialists and appropriate material can affect the overall quality of film translation.

Thus, the issues raised in this research can play a facilitating role in improving the quality of film translation. The purpose of the article is to identify the linguocultural peculiarities of translating a popular British crime TV series "Sherlock" from English into Russian.

Material and Methods

In order to achieve the research aim, the authors applied a comprehensive approach to film translation. The descriptive method was used to define culture-bound units found in "Sherlock" TV series. The comparative analysis of the original TV series and its Russian translations (dubbing and subtitles) made it possible to determine the most suitable correspondences to the original culture-bound elements. All the above research methods were used along with the cognitive approach to study the concept of film translation as a cultural element.

Film discourse is a relatively new area of research. When dubbing the film discourse can be modified both at the prosodical and lexical levels which affect the semantic correspondence of the target text to the original one. Discrepancies often arise due to the peculiarities of the reproduction of a written text in the form of oral speech, as well as technical reasons and customer requirements.

This article is based on the works developed by Buckland (2004), Remael (2010), Chaume (2007), Danan (1991), Komissarov (2002), Whitman-Linsen

(1992), etc. The ideas and concepts, found in these resources, turned to be crucial for analyzing the linguocultural peculiarities of translating “Sherlock” TV series from English into Russian. The choice of research material was due to its great popularity as well as the availability of audio and video tracks of high-quality translation performed by different studios.

The authors of the article analyzed two versions of Russian translation of a British youth TV series “Sherlock” produced by the British media company “BBC”. It was released in 2010-2017 and became extremely popular with people around the world. “Sherlock” is a British crime TV series based on Sir Arthur Conan Doyle’s stories about Detective Sherlock Holmes and Dr. John Watson, but it is set in the present day. The main features of the series are modern spoken language, a large number of different characters, British humor, the wide use of various modern technologies, as well as an emphasis on deduction and a special mnemonic technique called the “mind palace”. “Sherlock” has won a number of prestigious awards (Emmys, BAFTAs, etc.) for the quality of its writing, acting, and directing. Moreover, it has become the UK’s most watched TV series since 2010.

Results and Discussion

Having identified general types and stages of film translation, the authors analyzed various translation transformations used to convey culture-bound vocabulary in both subtitling and dubbing.

This study is based on the classification proposed by V.N. Komissarov [11]:

1. Lexical transformations (translation transcription, transliteration, loan translation);
2. Lexico-semantic transformations (additions, omissions, concretization, generalization, modulation);
3. Grammatical transformations (zero translation, integration of sentences, partitioning of sentences, grammatical substitutions);
4. Lexico-grammatical transformations (antonymous translation, explication or descriptive translation, compensation).

The authors examined professional dubbing of “Sherlock” TV series presented by “Channel One” studio and its subtitling provided by “Fox” translation studio. Although subtitling and dubbing are different types of translation, they were chosen based on their pragmatic impact on the viewer. The authors carried out a comparative analysis of the original and its translation and identified the main techniques used in each version of translation. Besides, three groups of realia – ethnographic, sociopolitical and geographical – were found in “Sherlock” TV series and thoroughly analyzed in its Russian translations.

Let us consider the following extract from Season 3, Episode 1: The Empty Hearse, which contains the name of a traditional British holiday, representing ethnographic realia (see Table 1):

Table 1. Linguocultural adaptation of realia in “Sherlock” TV series translation

Original speech fragment

“Penny for the <i>guy</i> ? Penny for the <i>guy</i> ?” [12]	
Dubbing by “Channel One”	Subtitles by “Fox”
“Пенни для <i>Гая</i> ! <i>Завтра сжигаем чучело Гая Фокса!</i> ” [13]	“Пенни на <i>фейерверк</i> ? Пенни на <i>фейерверк</i> ?” [14]

In this example, one can reveal ethnographic realia: “Guy Fawkes Night”, also known as “Bonfire Night” and “Fireworks Night”, is the name of a traditional British holiday celebrated on the 5th of November. “Channel One” studio uses word-for-word translation: “*Penny for the guy*” – “Пенни для *Гая*”, then they introduce additions to remind viewers about the holiday: “*Penny for the guy*” is transformed into “*Завтра сжигаем чучело Гая Фокса*” in dubbing. “Fox” translation studio applies modulation technique as children asked money for fireworks: “*Penny for the guy*” is transformed into “Пенни на *фейерверк*” in subtitles.

In another passage from Season 3, Episode 1: The Empty Hearse, where Sherlock Holmes meets his brother Mycroft Holmes at The Diogenes Club, one can also find ethnographic realia (see Table 2):

Table 2. Linguocultural adaptation of realia in “Sherlock” TV series translation

Original speech fragment	
“- And what about <i>John Watson</i> ? - John? - Mm. Have you seen him? - Oh, yes, we meet up every Friday for <i>fish and chips</i> !” [12]	
Dubbing by “Channel One”	Subtitles by “Fox”
“- А как <i>Джон Ватсон</i> ? - Джон? - Вы видите? - О да, каждую пятницу в <i>Макдональдс</i> вместе ходим.” [13]	“- А как там <i>Джон Уотсон</i> ? - Джон? - Видишься с ним? - О да! Встречаемся по пятницам <i>за тарелкой фиш энд чипс</i> .” [14]

The name of a popular British take-away dish “*fish and chips*” is rendered in Russian as “*Макдональдс*” by “Channel One” studio. It is obvious that translators tried to preserve the national food preferences of the British who like visiting McDonald’s restaurants to have their favorite fish in crispy batter served with chips. Therefore, the original phrase is translated using the method of compensation to avoid confusing the uninformed viewers.

As for the translation made by “Fox” studio, they made a mistake while translating the character’s name “*John Watson*”. Traditionally, the character of Arthur Conan Doyle’s novels “*John Watson*” is translated into Russian as “*Джон Ватсон*”. The name of the dish “*fish and chips*” is conveyed in Russian as “*за тарелкой фиш энд чипс*” using additions and transcription.

Let us analyze the following extract from the same Season and Episode of “Sherlock” TV series, where the news reporter talks about the suicide committed by Sherlock Holmes. Here, one can reveal the sociopolitical realia, i.e., the name of hospital (see Table 3):

Table 3. Linguocultural adaptation of realia in “Sherlock” TV series translation

Original speech fragment	
“Sherlock Holmes fell to his death from the top of <i>London’s Bart’s Hospital</i> .” [12]	
Dubbing by “Channel One”	Subtitles by “Fox”
“Шерлок Холмс покончил с собой, прыгнув с крыши <i>лондонской больницы Святого Варфоломея</i> .” [13]	“Шерлок Холмс покончил с собой, прыгнув с крыши <i>лондонского госпиталя Бартса</i> .” [14]

St Bartholomew’s Hospital or simply Barts is a hospital located in the City of London. This is the place where Sherlock Holmes and Dr. Watson first met. Sherlock regularly visits the hospital to conduct his experiments. Here, on the top of the hospital, a duel between Sherlock and Moriarty took place.

The original name of the British hospital “*London’s Bart’s Hospital*” is transformed into the Russian phrase “*Лондонская больница Святого Варфоломея*” in dubbing, while it is conveyed as “*Лондонский госпиталь Бартса*” in subtitles. In the first case, the name of the English sociopolitical object is rendered in Russian by using additions since the hospital has its formal and informal names. In the second variant, it is transformed by applying word-for-word translation.

In the following extract from Season 1, Episode 2: The Blind Banker, where Mr. Sherlock and Dr. Watson investigate the mysterious murder of a bank trader Wang Kun, sociopolitical and geographical realia are used (see Table 4):

Table 4. Linguocultural adaptation of realia in “Sherlock” TV series translation

Original speech fragment	
“ <i>Harrow, Oxford</i> ... very bright guy.” [12]	
Dubbing by “Channel One”	Subtitles by “Fox”
“ <i>Частная школа, Оксфорд</i> ... способный парень.” [13]	“ <i>Харроу, Оксфорд</i> ... УМНЫЙ БЫЛ парень.” [14]

In the first variant of translation, generalization and transliteration are used, since the Russian viewer knows only a few of the most prestigious educational institutions in Great Britain: “*Harrow*” – “*Частная школа*”, “*Oxford*” – “*Оксфорд*”.

In the second variant of translation, sociopolitical realia are conveyed using transliteration: “*Harrow, Oxford*” – “*Харроу, Оксфорд*”. It should be noted that “Fox” studio adds the past tense “*был*” in Russian translation, since the person being spoken of (Wang Kun) was killed, and this phrase reveals the speaker’s (Sherlock’s) personality.

In the final passage from “Sherlock” TV series, one can observe the presence of geographical realia, i.e., the names of a city and street:

Table 5. Linguocultural adaptation of realia in “Sherlock” TV series translation

Original speech fragment	
“Now listen to me. There’s an underground terrorist network active in <i>London</i> and a massive attack is imminent. Sorry, but the holiday is over, brother dear. Back to <i>Baker Street</i> , Sherlock Holmes.” [12]	
Dubbing by “Channel One”	Subtitles by “Fox”
“А теперь слушай. В <i>Лондоне</i> активизировалась подпольная террористическая сеть. Они готовят массовый удар. Прости. Боюсь, каникулам конец, дорогой братишка. Пора на <i>Бейкер-стрит</i> ... Шерлок Холмс.” [13]	“Послушай теперь меня. В <i>Лондоне</i> активизировалась подпольная террористическая сеть. Они готовят массовый удар. Прости. Боюсь, каникулам конец, дорогой братишка. Время вернуться на <i>Бейкер-стрит</i> ... Шерлок Холмс.” [14]

It should be pointed out that geographical realia are widely used in the original. They are mainly translated by transliteration or transcription into Russian. The name of a city “*London*” is rendered in both variants of translation as “*Лондон*”, the applied method of translation is transliteration. Another geographical name “*Baker Street*” is transformed into “*Бейкер-стрит*” by “Channel One” and “Fox” translation studios, they applied transcription.

According to the analysis, there are mainly three groups of realia found in the first and third seasons of “Sherlock” TV series: ethnographic, sociopolitical and geographical. “Channel One” and “Fox” studios use different ways of translating them into Russian. The translator chooses the appropriate technique as to whether or not the culture-bound word is widely known in target culture.

Conclusion

Having analyzed professional dubbing of “Sherlock” TV series and its subtitling from English into Russian, the authors came to the conclusion that considering both linguistic and extralinguistic context significantly contributes to the comprehension and adequate translation of film discourse. The largest part of film industry is provided in dubbing, performed by a limited number of specialized translation studios. Thus, the translator should know the basics of filming, film language, script writing, recording process, types of film genres and programs to be able to perform dubbing and subtitling. These words are another confirmation that the film translator is a key figure in the film translation process.

In this research, the authors described the main principles of film translation based on European practice. Film translation has been defined as one of the most relevant and difficult issues of modern translation studies, since it may involve challenges of linguocultural nature. In this regard, a film translator is required to possess the following competences:

- advanced vocabulary and background knowledge;
- preservation of national characteristics of the original;
- adequate reproduction of the author’s intention and style;

- choice of the appropriate translation method.

Finally, linguocultural adaptation of films should be oriented towards their potential audience and be aimed at capturing their attention. The choice of the suitable way of film adaptation will largely depend on peculiarities of the original audiovisual text (actors' speech intonation, gestures, facial expressions, etc.).

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СОВРЕМЕННАЯ ПРАКТИКА КИНОПЕРЕВОДА: ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЙ АСПЕКТ (НА МАТЕРИАЛЕ ТЕЛЕСЕРИАЛА «ШЕРЛОК»)

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Аннотация. В данной статье рассматриваются современные принципы киноперевода с учетом европейской практики. Целью исследования является определение основных приемов лингвокультурной адаптации при переводе популярного британского детективного сериала «Шерлок» с английского языка на русский.

Для достижения цели исследования авторы использовали методы описательного и сравнительного анализа, с помощью которых удалось установить культурно-обусловленные единицы анализируемого материала и способы их передачи на русский язык в дубляже и субтитрах. Наряду с вышеперечисленными методами исследования был использован когнитивный подход к изучению основных принципов киноперевода как части современной культуры.

Практическая значимость исследования заключается в том, что выявление реалий в сериале «Шерлок» и способов их передачи на русский язык могут оказать значительное влияние на улучшение общего качества киноперевода. Сравнив основные этапы и виды киноперевода в разных странах, авторам удалось установить, что большая часть кинопродукции приходится на дублирование, выполняемое ограниченным количеством специализированных переводческих студий.

В ходе исследования были определены следующие профессиональные переводческие компетенции, реализуемые в кинопереводе: расширенный словарный запас, сохранение национальной специфики оригинала, адекватное воспроизведение авторского замысла и стиля, выбор подходящего способа перевода. Наряду с этим, для качественного перевода в дубляже или субтитрах требуется хорошее знание языка кино, правил построения сценария, процесса записи и монтажа.

В современном мире киноперевод является весьма распространённым видом деятельности, однако он требует подробного изучения ввиду того, что от качества перевода зависит восприятие переводных зарубежных фильмов зрительской аудиторией.

Результаты исследований показывают, что осмысление и перевод кинодискурса предполагает важность учета лингвистического и экстралингвистического контекста. В ходе исследования установлено, что киноперевод является одним из актуальных и в то же время сложных вопросов современного переводоведения.

Ключевые слова: киноперевод, дубляж, субтитр, культурно-обусловленная лексика, лингвокультурная адаптация

ЗАМАНАУИ КИНОАУДАРМА ТӘЖІРИБЕСІ: ЛИНГВОМӘДЕНИ АСПЕКТ («ШЕРЛОК» ТЕЛЕХИКАЯСЫ НЕГІЗІНДЕ)

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Аңдатпа. Мақала киноаударманың заманауи принциптерін еуропалық тәжірибеге сүйене отырып зерттеуге арналған. Зерттеу мақсаты – «Шерлок» атты танымал британдық детективтік телехикаяны ағылшын тілінен орыс тіліне аудару барысындағы лингвомәдени бейімдеудің негізгі тәсілдерін анықтау.

Зерттеу мақсатына жету үшін авторлар сипаттамалық және салыстырмалы талдау әдістерін қолданып, аталмыш телехикаяда кездесетін ұлттық-мәдени бірліктерді және оларды дубляж мен субтитрде орыс тіліне аудару тәсілдерін анықтаған. Жоғарыда аталған зерттеу әдістерімен қатар қазіргі мәдениеттің бір бөлігі ретінде киноаударманың негізгі принциптерін зерттеу үшін когнитивті тәсіл қолданылған.

Зерттеудің практикалық маңыздылығы: «Шерлок» телехикаясындағы ұлттық-мәдени сөздерді тауып және оларды орыс тіліне аудару тәсілдерін анықтай отырып, киноаудармасының жалпы сапасын жақсартуға айтарлықтай әсер етуі мүмкін. Әр түрлі елдердегі киноаударманың негізгі кезеңдері мен түрлерін салыстыра отырып, авторлар фильм өндірісінің көп бөлігі шектеулі мамандандырылған аударма студияларымен орындалатын дубляж екенін анықтай алды.

Тақырып бойынша зерттеу барысында киноаудармасындағы жүзеге асырылатын сөздік қорының кеңейтілуі, түпнұсқада берілген ұлттық ерекшеліктерінің сақталуы, авторлық ой мен стилінің жаңғыртуы және аударманың қолайлы әдісін таңдау секілді аудармашының кәсіби құзыреттіліктері анықталды. Аудармашыға, сонымен қатар, дубляжда немесе субтитрлерде сапалы аударма жасау үшін кино тілін, сценарий құру ережелерін, жазу және монтаждау процесстерін жақсы біліп түсіну қажет.

Қазіргі әлемде кино аударылуы кеңінен таралған істердің бірі болып табылады, бірақ ол аударылған шетелдік фильмдерін көрермендер аудиториясының қабылдауы аударма сапасынан толық қанағаттандыруын қажет етеді.

Зерттеу нәтижелері көрсеткендей, кинодискурсты түсіну және аудару лингвистикалық және экстралингвистикалық контексті ескерудің маңыздылығын білдіреді. Зерттеу барысында киноаудармасы қазіргі аударматану ғылымының өзекті, сонымен қатар күрделі мәселелерінің бірі болып табылады.

Тірек сөздер: киноаударма, дубляж, субтитр, мәдени-шартты лексика, лингвомәдени бейімделу

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