

## PROBLEMS OF TRANSLATION OF PHRASEOLOGICAL UNITS IN TEXTS OF MEDIA DISCOURSE AND CINEMATOGRAPHY

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**Abstract.** Today, the English-language press is essential in the global information space. The number of texts in English media vastly exceeds the same volume in other languages. Published works in the English media cover not only the internal problems of the country but also the field of external relations and, therefore, constantly in close relationship with other languages. *The purpose of this article* is to study the characteristics and concepts of the problems of translation of phraseological units in the texts of media discourse and film discourse, as well as to analyze the features of the functioning of phraseological units in the modern English-language press, to study the methods of translation of phraseological units in the texts of English-language media into Russian. The *comparative and discursive* analysis methods made it possible to determine cross-culture-bound units in the mass media as examples "Fahrenheit 9/11" and "Orange is the New Black" and explain the nature and reasons for the incorrectness of the Russian translation. The listed research methods are used along with the cognitive approach to consider the concept of moving, adding and deleting lexical units in the translation process. *The study's relevance* is due to insufficient knowledge of phraseological units in speech and the complexity of their translation from English in media texts and the film industry.

*The practical significance* is that the study results can be used in special courses and seminars on lexicology and phraseology of the English language, general linguistics, translation practice, the practice of oral and written speech, text interpretation and in diploma and term papers in linguistics.

Scientific significance consists of an attempt to comprehensively consider phraseological units in the English press and cinematography to determine their translation difficulties.

**Keywords:** discourse, media industry, media text equivalent, phraseological unit, culture, multimedia, cinematography, mass media.

### Basic provisions

The intensive development of phraseology over the past decades has put forward a variety of problems in the translation of phraseological units in media discourses. On the one hand, the task of phraseologists is to describe the phraseological material of individual languages with an emphasis on their specific features. On the other hand, the comparative study of phraseological systems of different languages is becoming increasingly important. At the same time, to start the analysis and translation of phraseological units in a media text, it is necessary to focus on applying the basic rules for the translation of phraseological units.

### Introduction

"The media industry is what, daily and every second creates the information space around us; it is television, film, and radio production. The Internet, books, newspapers and magazines are already acquiring a new form of multimedia today" [1].

The work studies the difficulties of translating phraseological units in media texts and the film industry on English-language media and cinematography examples. The subject area of media discourse includes concepts that form its thematic and semantic "core". So, if the political media discourse develops "around" the concepts of authority, state and obedience so does the scientific one - with respect to the concepts of truth, knowledge and cognition.

The subject area is expressed in the media discourse not as a "pure idea" but in specific sign-symbolic forms, with the help of language units, speech acts and means of expression. At the same time, texts as units of media discourse have an ambiguous status in media discourse. On the one hand, they result from discursive practice; on the other, they are its tools [2].

The discursive analysis begins with the projection of psychological, political, national cultural, pragmatic and other factors onto the elements of the content-semantic and compositional-speech organization of the text [3].

Discourse is a way of ordering reality and seeing the world deposited and fixed in the language. Discourse (from the French *discours*, speech) is a coherent text in combination with extralinguistic (pragmatic, sociocultural, psychological and other factors; a text taken in the event aspect; speech considered as a purposeful social action, as a component, that is, discourse - it is speech immersed in life.

Considering the issue of the difficulties of translation in the media industry, it should be noted that, at present, cinema is one of the most demanded areas of our life.

### **Description of material and methods**

In a practical sense, this means that the translator must first become a viewer, a recipient, while possessing certain skills and formulated principles of adequate translation as a re-creation of the original text in another language.

Many researchers consider movie translation as a particular type of translation activity since a film text is a complex message that is an element of a cinematic image.

The following translation problem occurs in cases where the translator needs to gain the necessary knowledge of the language and, therefore, cannot see the hidden meaning in the film's title since, for example, it is part of a proverb or a catchphrase. A native speaker of the original language will understand this meaning without further explanation, but the translator misses this fact, making the Russian version incomprehensible to the viewer. As an example, consider one of Michael Moore's films "Fahrenheit 9/11", which domestic translators translated as «Фаренгейт 9/11».

The title of the film contains a reference to the novel by American science fiction writer Ray Bradbury «451 градус по Фаренгейту» ("Fahrenheit 451"). The director ironically, using this kind of reference, draws an analogy between real events and the dystopian world of the writer, in which citizens are under the total

control of the state. Due to the incorrect translation, the connection between the plot and the title remained a mystery. A Russian translation of Fahrenheit 9/11 would be more organic and understandable.

Watching movies in the original helps a lot in learning a foreign language. Sometimes the title of a movie is the same as an idiom, which is valuable for vocabulary building. Moreover, in some cases, movie titles become new idioms. Such cases, of course, complicate the work of translators.

So, consider a selection of films with idiomatic titles:

1. Let us start with the nearly Oscar-winning «La La Land». It is the name of Los Angeles, as well as a too-dreamy person prone to fantasizing.

2. Orange Is the New Black. The title of this series has been translated as «Оранжевый — хит сезона». Indeed, "new black" is an idiom meaning the most fashionable or popular colour at the moment.

3. Silver Linings Playbook. The idiom silver lining means optimism. Every cloud has a silver lining - native English speakers reassure themselves, implying that there is something good in every bad situation. However, the Russian translators decided not to mention the optimism in the film's title, and we know it as «Мой парень – псих» [6].

The title is a way to allow the viewer to orient at a glance whether the film should be watched. Based on this, the title should be characterized by the accuracy of expressing the meaning of the film, that is, the clarity and simplicity of the form - it should be understandable to any reader. To attract the audience's attention, any film title should be easily perceived and read without difficulty.

The header simultaneously performs the following functions:

1. signal (attracts the reader's attention);
2. informative (gives an idea of the meaning of the film);
3. substantive (conveys the central theme or idea) - determines the connection of the title with the entire content of the film;
4. thematizing (title - the main character or group of people; an event that is the centre of the action; time or place of action).
5. Emotional (sets the audience to a certain emotional tone).

There are various classifications of types of translation.

After analyzing a large amount of theoretical material on this issue, we came to the conclusion that the classification of types of translation can ultimately be reduced to three main ones:

1. Direct translation, tracing, transliteration (reproduction by letters) and transcription (reproduction by sounds) of proper names or literal translation (exact); English-language movie titles into Russian.

2. Transformation of the name, addition, omission or literary translation (paraphrase). Transformation - transformations with the help of which it is possible to carry out the transition from original units to translation units, i.e. add, omit and replace words in the title. When using this strategy, many film titles are translated by expanding information by replacing or adding lexical elements, and entering the keywords of the film compensates for the semantic or genre insufficiency of the literal translation in the title. It also reflects the promotional function of movie titles.

Along with the addition, the omission technique can also be used. (Saw – Пила: Игра на выживание, Interstate 60: Episodes of the Road – Трасса 60, American Gangster – Гангстер). An adequate (literary) translation is considered equivalent to the original. An adequate translation is a reproduction of the content and form of the original using another language, for example, «Die another day» - «Умри, но не сейчас». Thus, using a small paraphrase, the translators achieved the euphony of the name.

3. Replacement of movie titles or free translation. Despite the main requirements that the translator faces - the preservation of semantic-structural equality and equal communicative and functional properties - there are quite a lot of cases of changing the titles of films during translation (The Fast and the Furious – Форсаж, The Switch – Больше чем друг, Just Go with it – Притворись моей женой). Free translation is of the most significant interest when translating films. It is interesting in that in many cases, it differs from the original, for example, «The longest yard» (букв. Самый длинный ярд) – «Все или ничего», «The Cinderella Man» was translated as «Нокдаун». Furthermore, the past of the poor man was the reason for the appearance of his original nickname –Cinderella. However, Russian translators could not put the word Золушка in the masculine form (Золушкин, Золушкамен); therefore, they had to abandon the translation altogether and find a contextual replacement -«Нокдаун», «Lost» — «Остаться в живых», «Dark Kingdom: The Dragon King» – «Кольцо Нибелунгов» [7].

Already outdated, but very curious example of the discrepancy between the original title and its adapted translation. In 1988, an action film starring Bruce Willis called "Die Hard" was released, which can be translated as "Die Fighting." Quite logical, given how famously John McClain single-handedly cracked down on a gang of political terrorists who took two dozen people hostage, including his wife. The premiere of the film in Russia took place in 1991, a turning point for our country, so the release of a film with that name could be considered a campaign. The distributors have chosen a neutral and very characteristic - «Крепкий орешек».All subsequent parts also came out under this name, which gave Bruce Willis also a middle name.

This comedy on the brink of a foul in Russia would have been initially biased. The original name of the film "Мальчишник в Вегасе" - "The Hangover", which translates only as "Похмелье" and does not mean anything funny. "Not the most attractive name, and certainly not aspiring to the title of a movie masterpiece," the film distributors thought. This time they were right. "The Hangover" was officially watched by three times as many viewers as "My Boyfriend Is a Crazy". When the continuation of "The Hangover Part II" was released in the USA, in Russia, they decided not to change the essence much: "Мальчишник 2: Из Вегаса в Бангкок" [8].

### **Results and discussion**

When translating any text, the translator uses specific techniques that violate the formal similarity of the translation to the original but ensure the achievement of a higher level of equivalence. Komissarov V.N. highlights the most widespread techniques: moving, adding and omitting lexical units in the translation process [4].

1. Various grammatical substitutions can often accompany the movement of a word in a sentence. The technique of moving lexical units in a statement allows using the closest match of the words of the original in another place of the statement if, for some reason, it cannot be used where it is in the original. An example of a movement technique is the advertising slogan for the film «Сладкий Ноябрь» *Sweet November (2001)*: "She just needed a month to change his life forever". The Russian version of this slogan - It only took her a month to change his life forever. In the sentence, the adverb refers to the verb. In Russian, such a ratio is impossible, so the translator replaced the components of the phrase, and it turned out - just a month, which is correct in Russian both grammatically and in meaning.
2. The reception of lexical additions finds wide application in the process of translation. Many elements of meaning that remain unexpressed, implied in the original, must be expressed in translation with the help of additional lexical units. The translation receptor does not know the semantic features of texts in a foreign language, and the translator must reveal the implied meaning.
3. *Forget everything you know, and open your eyes* (the slogan for the film *Vanilla Sky (2001)*). When translating this slogan into Russian, the translator clarified with the help of a lexical addition: Forget everything you knew about life and just open your eyes. In the English version of the words "life" and "just" no, when translating, they appear for a more accurate and complete understanding of the meaning of the slogan and, accordingly, the film [5].

The technique of omission is directly opposite to addition and involves the refusal to transfer semantically redundant words in the translation, the meanings of which turn out to be irrelevant or are easily restored in the context.

Only now, translations of English-language films have been considered one of the sections of literary translation that is relatively easy and does not require any thoughtful study. This approach seems fundamentally wrong because mass cinematography successfully competes with the press and fiction. Nevertheless, there needs to be more literature on film translation, including scientific works.

In the vast majority of cases, the translation of a film is a translation of the speech, which means that such factors as prosody, time (timing) and, of course, the pragmatics of the statement begin to influence. Also, in the script of the film, there are always realities (or references to them) about which the domestic viewer either has no idea or has a superficial one, for example, linguistic realities (biblicisms, slang, poetic quotations, statements of famous people), as well as various cultural and social phenomena: the US social security system, the witness protection program, presidential elections, characters in popular culture, the status and prestige of a lawyer and dentist, country music, counterculture and its leaders. For an adequate translation, the translator must first understand what, why and for whom he is translating.

So, the translation versions differ from the originals semantically, syntactically or stylistically. Nevertheless, despite this, they can all exist, and even sometimes, one of them is more appropriate than the official English title of the film.

Thus, the translation must be equivalent; as entirely as possible, the text must convey all the information encoded in the source text, strictly observing the norms of the target language.

Table 1. Translation options for English-language film titles:

Film title	Russian version	Suggested version
Project X	Проект X: Дорвались	Проект X: Дорвались
Ted	Третий лишний	Третий лишний
LOL	Лето. Одноклассники. Любовь	ЛОЛ
21 Jump Street	Мачо и ботан	Мачо и ботан

## Conclusion

It should be noted that, forming an integral part of media linguistics, *media discourse* is defined as a speech-thinking activity in the mass media space that forms a global picture of the world. A mixture of different styles characterizes the language of media discourse. It, therefore, is of considerable interest for stylistic analysis since it creates precise linguistic images that reflect political, economic and sociocultural realities.

We also showed the difficulties of transferring movie titles:

- Difficulty in choosing a convenient translation between many synonymous options;
- Difficulty that the Russian version is completely changed to make it closer to potential clients;
- The difficulty that the official translation is not suitable as one of the possible translation options;
- The difficulty that the official translation differs in language style from the original translation;
- Difficulty that the rendering of the titles of the works does not match the genre of the original title, and this must be adapted to this specific genre by some modifications.
- The difficulty that the translation is adapted to the audience with language expressions that are more understandable to people.

The theoretical significance of the work lies in the fact that the conclusions expand knowledge in linguistics, lexicology, and text interpretation.

The practical significance is due to the fact that the results of the study can be used in special courses and special seminars on lexicology and phraseology of the English language, general linguistics, translation practice, the practice of oral and written speech, text interpretation and in diploma and term papers in linguistics.

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## **МЕДИАДИСКУРС ЖӘНЕ КИНЕМАТОГРАФИЯ МӘТІНДЕРІНДЕГІ ФРАЗЕОЛОГИЯЛЫҚ БІРЛІКТЕРДІ АУДАРУ МӘСЕЛЕЛЕРІ**

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**Аңдатпа.** Бүгінгі таңда ағылшын тілді баспасөз әлемдік ақпарат кеңістігінде елеулі орын алады. Ағылшын тіліндегі бұқаралық ақпарат құралдарындағы мәтіндердің саны басқа тілдердегі ұқсас көлемнен едәуір асып түседі. Ағылшын бұқаралық ақпарат құралдарында жарияланған еңбектер елдің ішкі мәселелерін ғана емес, сонымен қатар сыртқы байланыстар саласын да қамтиды, сондықтан басқа тілдермен үнемі тығыз байланыста болады. Бұл мақаланың мақсаты медиадискурс және кинодискурс мәтіндеріндегі фразеологиялық бірліктерді аудару мәселелерінің сипаттамалары мен тұжырымдамаларын зерттеу, сонымен қатар қазіргі ағылшын тілді баспасөздегі фразеологиялық бірліктердің қызмет ету ерекшеліктерін талдау болып табылады, ағылшынтілді БАҚ мәтіндеріндегі фразеологиялық бірліктерді орыс тіліне аудару әдістерін зерттеу. Зерттеу әдістері: салыстырмалы талдау. Салыстырмалы және дискурсивті талдау әдістері «Фаренгейт 9/11» және «Маусымның қызғылт сары хиті» мысалдары ретінде бұқаралық ақпарат құралдарында мәдениетаралық байланысқан бірліктерді анықтауға, сондай-ақ қателік сипаты мен себептерін түсіндіруге мүмкіндік береді, сонымен қатар орыс тіліндегі аударманың қателігінің сипаты мен себептерін түсіндіріледі. Аталған зерттеу әдістері аударма процесінде лексикалық бірліктерді ауыстыру, үстемелеу түсінігін қарастыру үшін когнитивтік тәсілмен қатар қолданылады.

Зерттеудің өзектілігі сөйлеудегі фразеологиялық бірліктер тақырыбын білмеумен және медиамәтіндердегі және киноиндустриядағы олардың ағылшын тілінен аудармасының күрделілігімен түсіндіріледі.

Практикалық маңыздылығы зерттеу нәтижелерін ағылшын тілінің лексикологиясы мен фразеологиясы, жалпы тіл білімі, аударма практикасы, ауызша және жазбаша сөйлеу практикасы, мәтіндерді түсіндіру, сондай-ақ тіл білімі бойынша дипломдық және курстық жұмыстарда арнайы курстар мен арнайы семинарларда қолдануға болатындығына байланысты.

Ғылыми маңыздылық ағылшын тіліндегі баспасөзде, кинематографияда фразеологизмдерді аударудың қиындықтарын анықтау мақсатында жан-жақты қарастыруға тырысады.

**Тірек сөздер:** дискурс, медиаиндустрия, медиамәтін баламасы, фразеологиялық бірлік, мәдениет, мультимедиа, кинематография, БАҚ.

## ПРОБЛЕМЫ ПЕРЕВОДА ФРАЗЕОЛОГИЗМОВ В ТЕКСТАХ МЕДИАДИСКУРСА И КИНЕМАТОГРАФИИ

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**Аннотация.** Сегодня англоязычная пресса занимает значительное место в мировом информационном пространстве. Количество текстов в англоязычных СМИ значительно превышает аналогичный объем на других языках. Публикуемые в англоязычных СМИ работы охватывают не только внутренние проблемы страны, но и сферу внешних связей, поэтому постоянно находятся в тесной связи с другими языками. Целью данной статьи является изучение характеристик и концепций проблем перевода фразеологизмов в текстах медиадискурса и кинодискурса, а также анализ особенностей функционирования фразеологизмов в современной англоязычной прессе, изучение приемов перевода фразеологизмов в текстах англоязычных СМИ на русский язык. Методы исследования: сравнительный анализ, а также компаративистский и дискурсивный анализы, которые позволили выявить кросс-культурные единицы в средствах массовой информации на примере «Фаренгейт 9/11» и «Оранжевый — хит сезона», а также объяснить природу и причины некорректности русского перевода. Перечисленные методы исследования используются наряду с когнитивным подходом для рассмотрения понятия перемещения, добавления и удаления лексических единиц в процессе перевода. Актуальность исследования обусловлена недостаточной изученностью тематики фразеологических единиц в речи и сложностью их перевода с английского языка в медиатекстах и киноиндустрии.

Практическая значимость заключается в том, что результаты исследования могут быть использованы на элективных курсах и специальных семинарах по лексикологии и фразеологии английского языка, общему языкознанию, в переводческой практике, в практике устной и письменной речи, интерпретации текстов, а также в дипломных и курсовых работах по языкознанию.

Научная значимость заключается в попытке всесторонне рассмотреть фразеологизмы в англоязычной прессе, кинематографии с целью определения трудностей их перевода.

**Ключевые слова:** дискурс, медиаиндустрия, медиатекстовый эквивалент, фразеологизм, культура, мультимедиа, кинематограф, средства массовой информации.

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