

LINGUOCULTURAL ASPECTS OF FILM TRANSLATION

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Abstract. This article is devoted to the study of linguistic and cultural aspects of film translation. The complexity of translation highlights the careful efforts needed to capture the essence of culturally rich historical novels in the cinematic realm. The translation of movies is more than just the transmission of dialogues. It is the art of displaying cultural contexts, expressing national character through language barriers. From the choice of vocabulary to the adaptation, each translation represents a balance between the original and the audience's understanding. Film translation is based on an interdisciplinary approach, drawing on knowledge of Linguistics, Cultural Studies and Film theory in order to achieve a comprehensive understanding of linguistic and cultural aspects in the field of film translation. Covering various genres, thematic studies effectively demonstrate the practical applicability of the results obtained in various cinematic contexts. Linguistic and cultural accuracy in preserving both the intended meaning and emotional resonance in various cultural and linguistic contexts is difficult and important for the translation of culturally marked words. The difficult task in film translation, as shown on the analysis of series "Downton Abbey" goes beyond linguistic knowledge, since culturally labeled words and express national peculiarities of British mentality. This requires in-depth knowledge of the linguistic and socio-cultural context and usage of various translation techniques.

Keywords: film translation, linguistic and cultural aspects, interdisciplinary approach, culturally marked units, cultural realities, translation adaptation, translation methods, translation adequacy

Basic provisions

The linguistic and cultural aspects of translation are an important aspect in the process of adapting series into other languages. Using the example of the series "Downton Abbey", you can consider many interesting aspects of translation that affect the perception of content by the Russian-speaking audience. One of the key aspects is the preservation of idioms and cultural references. The adaptation of names and terms also requires special attention. It is necessary to select appropriate Russian-language analogues that will be understandable and perceived by the Russian-speaking audience, while maintaining the original meaning and context. An equally important aspect is the transmission of cultural customs, traditions and social norms. The series "Downton Abbey" describes British society at the beginning of the 20th century, and translators must take into account the peculiarities of British culture and history when transmitting these elements. Thus, the linguistic and cultural aspects of translating the series "Downton Abbey" represent a complex and multifaceted task that requires translators not only to know the language, but also a deep understanding of cultural characteristics and context.

Introduction

Cultural Linguistics and film translation are closely intertwined fields, where linguistic aspect and cultural contexts play pivotal role. Film translation focuses on analysis of which linguistic and cultural factors impact the accurate conveyance of meaning, emotions and context in films across diverse cultural environments. This interconnection performs a vital function in preserving cultural authenticity and ensuring the effective impact of cinema on a broad audience.

V.A. Maslova highlights that Cultural Linguistics is designed to clarify the interaction between language and culture by revealing the content of culturally marked linguistic units, examining their associative and exploring the connotations present in the minds of native speakers [1, p. 8].

The history of studying the relationship between language and culture dates back thousands of years. Currently, Cultural Linguistics is in an active process of its development. It can be explained according to V. I. Karasik due to several factors, like the rapid globalization of world problems, the need to take into account the universal and specific characteristics of the behavior and communication of style; the objective integrative trend in the development of the humanities, the need for linguists to master the results obtained by representatives of related branches of knowledge (Psychology, Sociology, Ethnography, Cultural Studies, Political science, etc.) [2, p. 13].

Exploring various aspect of language, Cultural Linguistics deals with semantics, communicative practices, traditional culture and mentality. It serves as a connection between language communication and cultural contexts, allowing researchers to investigate language as both a mirror reflecting culture and an active agent in cultural interactions. This approach enhances understanding of how language and culture interact, influencing communication and shaping perceptions within diverse linguistic and cultural communities. E.I. Kukushkina emphasized that scrutinizing the peculiarity of language provides insights into the foundational elements of national identity within specific manifestations of spiritual culture. It enables the exploration of authentic forms through which the distinctive features of a people's culture are expressed in the development of universal values, contributing to the global cultural heritage [3, p. 35]. Islam Aybarsha, in turn, accentuate that the national linguistic personality is reflected not only at the lexical and semantic level, but also is a person who possesses national cultural values, national mentality, national psychology and to pass on to the next generation [4, p. 12].

The evolution of language is significantly shaped by the cultural environment. Culture, encompassing lifestyle, religion, rituals, and norms of etiquette, extends its influence to language development. In the realm of Cultural Linguistics, the close interconnection of language and translation converges within the concept of mentality. This interplay reflects the cultural psychology embedded in language, playing a key role in shaping perceptions and influencing the translation. Mentality is deeper than thinking, normality of behavior, the sphere of feelings. It is structured and represents a certain predestination, the inner readiness of a person to act in a certain way, it is a kind of area of possibilities for a person, the sphere of automatic forms of consciousness and behavior [5, p. 38]. Mentality serves as a conceptual

framework capturing the internal structure, differentiation, and essence of a people's mindset and soul. Mentalities, in this context, represent psycho-linguistic intelligences [6, p. 23]. Cultural peculiarities also play a key role in successful film translation. This is because language and its subtleties are closely tied to the way of thinking and the perception of the world in each culture.

As we found out, culture and language are closely related, so the translation must correspond to the details of both the source and target cultures in order to convey the intended meaning. It is important to understand that language is not an autonomous system, but a cultural product riddled with its complex subtleties and rich semantic layers.

Yan Chang emphasizes that film translation remains as a crucial element in the contemporary media landscape, where films and series become increasingly global. With the appearance of different tools to access to the content, film translation has a new level of its significance being an integral part of cultural exchange and mutual understanding between different nations [7, p. 72].

Diaz Cintas emphasized that film translation requires interplay of linguistic artistry and cultural fidelity. This intricate process involves skillfully managing a dynamic task that harmonizes the preservation of the original essence with the necessity to connect effectively with diverse audiences. The evolution of cinematic translation reflects the ever-changing landscape of global storytelling. The inherent challenges in conveying meanings across languages continually inspire the exploration of innovative translation methodologies [8, p. 16].

Throughout the study, specific examples are carefully analyzed to illustrate the difficulties of linguistic and cultural studies and successful translation strategies used in translation of film content. It is revealed that the adaptation strategy, a type of free translation that prioritizes the overall meaning and cultural context over literal word-for-word translation, often used when translating literary texts to ensure that cultural subtleties and stylistic elements are preserved, is most often used [9]. This allows taking into account cultural differences between the source and target audiences, thereby contributing to a more adequate perception of content by viewers.

Materials and methods

The study was conducted on material from the dialogues of the British TV series "Downton Abbey," containing culturally marked words. **Linguistic-cultural analysis** included studying the meanings and contexts of these words, **while translation analysis** focused on the strategies and methods used by translators to preserve the original's cultural characteristics. A **comparative analysis** based on the Linguoculturological method made it possible to assess the accuracy and adequacy of translations by comparing the original dialogues with their translated version.

Results and Discussion

An analysis we have done shows that during the translation of the series, problems arise in preserving authenticity and transmitting the richness of cultural contexts.

The series "Downton Abbey" illustrates the influence of cultural characteristics and way of thinking on film translation and language enrichment. This series is rich in historical details, words that have evolved into relics of the past have taken on cultural significance, serving as linguistic markers, which have been lost to date reflect the complex mental landscape of 19th-century England.

The series "Downton Abbey" becomes not only a historical testament but also a mirror reflecting the mentality and values of society at that time. It is essential for film translation to capture rich mosaic, preserving unique cultural contrast and conveying the profound significance of the image.

The difficulty in translating culturally marked words in "Downton Abbey" arises from the variation meanings embedded in these phrases. Many words carry specific cultural connotations and historical references that might not have direct equivalents in the target language.

Antipov G.A noted "When translating, there's a challenge in conveying unique cultural concepts that lack direct equivalents in the target language. Some of these concepts include idioms, proverbs, and metaphors deeply rooted in a culture" [10, p. 77]. A good and correct translation must respect the original in its structure, expressions, and comprehensiveness. All of this will determine what the final product will be and what the translator's responsibilities will entail [11, p. 87]

Cultural specificities often present dilemmas, requiring a choice between a literal translation and adapting expressions to convey the intended meaning while preserving cultural authenticity. This challenge is particularly pronounced when dealing with terms specific to a particular culture.

British English is rich in words that carry cultural connotations, historical references, and specific social contexts. Furthermore, British English is known for its colorful idiomatic expressions and colloquialisms. Translating such expressions can prove challenging due to the absence of direct equivalents in other languages. These idioms often carry cultural and historical allusions that may not be immediately understood by speakers of different languages. Consequently, finding alternative solutions to convey the essence of the expression while preserving its cultural significance becomes necessary.

Let's explore some of the culturally marked words in the series "Downton Abbey".

Eng: Andy: Morning.

Postman: Special one today.

Andy: **Blimey!**

Rus: Энди: Доброе утро

Постман: Сегодня особенная

Энди: **Вот это да!**

The word *Blimey* is a British lexeme, originated in the late 19th century from the expression "God, blind me!", that is, "Господи, чтоб я ослеп!" is rarely used nowadays and serves as an emotional way of expressing approving surprise, often at the sight of something that impresses in a positive way. The translators in this case used the **Specification**, and tried to convey the same emotional shade of surprise or

amazement in Russian in this context, "Вот это да!" is a close analogue trying to convey a similar feeling of surprise or admiration.

The names of meals are actually cultural realia, since they exist in other countries and cultures. Some of these nominations reflect national and cultural identity due to the special traditions associated with them.

Eng: Robert: I'm going to have another cup, if no one's coming up to serve.

Cora: This is nice. Princess Mary wants us for **tea** tomorrow at Harewood.

Rus: Роберт: Я возьму ещё чашку, если никто не собирается подойти и подать.

Кора: Это замечательно. Принцесса Мэри пригласила нас завтра на **чай** в Хэрвуде.

In this situation, Cora notes that Princess Mary invited them to tea, but does not specify exactly what time. According to custom, the British drink tea six times a day. The first and second time a drink is drunk in the morning this is the so-called "English Breakfast" - English Breakfast Tea. The first cup is drunk at 6-7 in the morning to wake up and cheer up. The second one is drunk around eight – at the first breakfast, adding milk to tea. Lunch, coming around noon, is also accompanied by a tea party. At this time, it is customary to drink "English Tea No. 1". Lunch is accompanied by a variety of snacks – biscuits, bread, butter, toast, jam, jelly. The fourth tea party "tea break" is held at the end of the working day. The fifth, traditional English tea party "five-o'clock" comes, despite any, even unforeseen circumstances, at five o'clock. Millions of Englishmen drink English Afternoon Tea or "English Afternoon Tea" at this time. For the sixth time, the British drink tea after work, at 19-20 o'clock. During such a tea party - "high tea" - many snacks are served. In our case, it's "five o'clock tea". Therefore, the word that is usually used at first glance bears the imprint of national and cultural identity. However, the word was translated with the equivalent. We believe that it would be more correct to translate using the **Addition**, specifying that this is evening tea.

Eng: Mrs Patmore: A Royal **luncheon**, a parade and a **dinner**? I'm going to have to sit down. What about Mr. Branson?

Rus: Миссис Патмор: Королевский **обед**, парад и **ужин**? Мне, кажется, придется присесть. А что насчет мистера Брэнсона?

This example mentions two meals at once, typical of the British reality. Firstly, luncheon is a formal token for the nomination of lunch – second breakfast in the UK. Secondly, dinner is lunch for many other countries, but dinner is, in fact, for the British, since in this country lunch time usually approaches late evening. To clarify, in the early morning from 7 to 8 o'clock – breakfast; from 13 to 14 – second breakfast, or luncheon; at 17 o'clock it is a tradition to drink tea, which can be replaced with a light snack; 19-00 – time for a hearty dinner. For Russian-speaking viewers, the word “luncheon” was translated as "обед" using the **Compensation**.

So, as we found out earlier, translation, as a form of both creative and scholarly endeavor, is intricately intertwined with linguistic proficiency and necessitates a deep interplay between two languages. It involves immersing oneself in the culture of a foreign-speaking community and interpreting their spiritual ethos from the perspective of an outsider. Moreover, the translation of historical sources represents

a distinct category within translation practice, serving as a cornerstone for historical inquiry. Its ultimate aim is to engender a newly created text in relation to the original, striving to faithfully convey the entirety of its content, because the translation of historical films requires the preservation of historicity

Leslie White cultural critic formulated a historical framework for analyzing ethnic cultures, integrating considerations of text translation. The inquiry is approached from dual perspectives: "language - culture - author" and "language - culture - author - translator." White identifies critical aspects, encompassing the sociohistorical context of the source, ethnographic discrepancy, and narrative elements like myths and legends. Accounting for these factors is imperative in historical translation, facilitating comprehension of the cognitive, axiological, and cultural dimensions within a particular epoch. It is paramount to refrain from incorporating extraneous concepts alien to the cultural environment under study, thereby preserving the essence of the source material [12, p. 204].

The personality of the monarch plays a big role in British culture, as does the monarchy itself. Consequently, the background and connotative vocabulary reflecting his personality also contains the national and cultural identity of the British English language.

Eng: Merton: Will the Princess beat the parade?

Robert: They both will.

Isobel: I always find her rather sad, Princess Mary.

Violet: She is Royal. **Royal women** are not meant to grin like **Cheshire cats**.

Rus: Мертон: Справится ли принцесса с парадом?

Роберт: Обе справятся.

Изобель: Мне всегда кажется, что принцесса Мэри выглядит довольно грустной.

Вайолет: Она **королевская особа**. Женщины королевской крови не должны ухмыляться, как **Чеширские кошки**.

One of the characteristic features of the British monarch is not showing emotion. This trait is a necessary "attribute" of any British monarch, but it is also inherent in the British nation as a whole. In England of the XIX century, there was a certain ideal of female behavior, the canon of a true lady, which girls had to follow from an early age: keep themselves clean, be refined, elegant, quiet and calm. In the above dialogue, this national-cultural feature is manifested in Isobel's remark stating that Princess Mary is always sad. However, she is told that all royals do not show emotions and especially should not smile too widely (like the Cheshire cat). The "Calque" transformation was used in the translation. Thus, "She is Royal" is literally translated as "Она королевская особа", where the structural correspondence is preserved and a form of expression close to the original is used. We also wanted to note that the translators were able not only to convey the literal meaning, but also to add additional shades and brightness to the expression. They chose the form "Она королевская особа", which gives a more elegant and noble shade. This choice enriches the translation and makes it more expressive, which can be interpreted as a successful addition to the original, emphasizing the peculiarities of cultural and linguistic nuances.

We would also like to highlight the translation of the expression “*grin like Cheshire cats*”. Various explanations are offered. One thing is that in Cheshire they sold cheese that looked like the head of a smiling cat. The second is that even the cats “laughed at the high rank of the small county of Cheshire.” Another thing is that during the reign of Richard III, there lived in Cheshire a Caterling forester who, when catching poachers, grinned maliciously. In the story “Alice in Wonderland”, published in 1865, Lewis Carroll gives the Cheshire cat the ability to gradually disappear until only one smile remains from him — without a mouth and without teeth. However, the phrase was translated avoiding the Russian equivalent of “улыбаться как кот, который объелся сметаны!” which would spoil the overall aesthetics of the British dialogue, the original association with “Cheshire cats” was preserved and disclosed in detail in the translation. Nevertheless, we believe that it was also possible to translate the phrase as “улыбаться широко и хитро” revealing the meaning of the phrase and better conveys the idea of a wide and cunning smile, not necessarily associated with a specific literary character. This translation preserves the semantic meaning of the phrase, but at the same time leaves room for interpretation without reference to a specific work.

The series events include news of the sinking of the Titanic; the outbreak of the First World War, the Spanish influenza pandemic, and the Marconi scandal; the Irish War of Independence leading to the formation of the Irish Free State; the Teapot Dome scandal; and the British general election of 1923 and the Beer Hall Putsch. The sixth and final series introduces the rise of the working class during the interwar period and hints at the eventual decline of the British aristocracy.

Certain lexical items serve as manifestations of the national and cultural heritage of the British Isles, encapsulating historical narratives and sociocultural contexts. For instance:

Eng: Robert: Tom, you're keeping your enthusiasm under control. **Is this the Irish patriot making a reappearance?**

Rus: Роберт: Том, ты держишь свой энтузиазм под контролем. **Ирландский патриот возвращается?**

In this example, the national and cultural identity is manifested in the background word **Irish patriot**. Irish patriotism is a characteristic feature of the Irish, known throughout the history of this people. The origins of such a violent patriotism of the Irish nation were English colonialism: English rulers have always used Irish territory as a reward for their followers, providing Irish lands to their possessions. In this regard, the Irish often protested, staged revolutions and wars.

In the translation “Ирландский патриот возвращается?” the focus is on Irish patriotism, which is a characteristic feature of Irish culture and history. There is a slight difference in the original wording, where “Irish patriot” is used humorously or ironically to refer to the character Tom, who shows enthusiasm. In this context, “Irish patriot” rather denotes a certain style of behavior than just nationality. We believe the translation could have been enhanced by using a more ironic and contextual expression to convey the shade of sarcasm or irony present in the original. For example: “Роберт: Том, ты держишь свой энтузиазм под контролем. Видимо, ирландский патриот снова проявляет себя?”. Thus, the added question mark and

the word "*Видимо*" helps to convey the sarcastic tone and adding irony that is present in the original context.

It is also important to note that the word in its context reflects the peculiarities of the national character of the Englishman:

Eng: Mary: It's so strange. **He seemed so English.**

Branson: And so he was. A pillar of the establishment until the notion of Irish independence took him over to the other side. That's where I came in. He'd heard my sympathies lay with Ireland and the republic.

Rus: Мэри: Это так странно. **Он казался настоящим англичанином.**

Брэнсон: Таким он и был. Опора установленного порядка, пока идея ирландской независимости не привела его на другую сторону. Вот тогда я вступил в игру. Он узнал, что моя симпатия на стороне Ирландии и республики.

In this dialogue, the word "English" is used not merely to denote nationality, but rather to characterize someone who embodies the quintessential traits associated with Englishness: reserve, adherence to established norms, and perhaps a sense of loyalty to the monarchy. However, it's important to note that in this context, the character's allegiance shifts with the emergence of the idea of Irish independence, illustrating the complexities of identity and allegiance.

The translation by using the specification effectively captures the essence of the original dialogue, emphasizing the transformation in the character's beliefs and affiliations, reveals the image of the hero. Also, a small clarification creates the flavor of the whole situation. It maintains the subtle nuances of the English language version, particularly in conveying the notion of the character's transition from being a stalwart of the English establishment to aligning with the cause of Irish independence.

Conclusion

In conclusion, the exploration of cultural linguistic aspects in the translation of the TV series "Downton Abbey" unveils the interrelation of language, culture and cinematic storytelling. Through meticulous translation choices, the translator takes into account the uniqueness of British culture, historical contexts, and social dynamics depicted in the series, ensuring that the essence and authenticity of the original narrative resonate with diverse audiences worldwide.

Translation requires the ability to preserve the basic ideas of the original, while adapting to the linguistic and cultural norms of the target audience. From the peculiarities of aristocratic etiquette to the subtleties of class distinctions, each linguistic transformation serves to bridge the gap between cultures while preserving the integrity of the narrative.

Furthermore, the linguistic landscape of "Downton Abbey" provides a rich information for exploring historical events, societal norms, and cultural identities. The translations use the linguistic markers of Britishness, such as everyday expressions, customs, references to famous legends, and historical references, to convey the intricacies of the characters' interactions and the broader societal context.

This adjustment ensures consistency in the structure of the list by matching "grammatical" with "lexical semantics."

Ultimately, the linguistic and cultural aspects of translating the film "Downton Abbey" highlight the significant role of language in shaping our understanding of historical events, societal norms, and the human experience. By immersing ourselves in the linguistic and cultural awareness of the series, we gain a deeper appreciation for the tapestry of the human experience across different epochs and societies.

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ФИЛЬМ АУДАРМАСЫНЫҢ ЛИНГВОМӘДЕНИ АСПЕКТИЛЕРІ

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Аңдатпа. Бұл ғылыми зерттеу кинематография форматындағы мәдени бай тарихи романдардың мазмұнын барабар аудару қажет болған кезде туындайтын қиындықтарға назар аударып, киноаударманың лингвистикалық-елтанымдық аспектілерін жан-жақты талдауға арналған. Киноаударма мәдени және ұлттық танымды жаңғыртуды, сондай-ақ тілдік кедергілер арқылы ұлттық танымдық сипатты анық көрсетуді қамтитын көп

деңгейлі процеске сүйене отырып, диалог мазмұнын қарапайым түрде жеткізу шекарасынан асып түседі.

Аударма жұмысы барабар лексиканы таңдаудан бастап мәтінді терең бейімдеуге дейінгі көптеген міндеттерді қамтиды, олардың әрқайсысы түпнұсқаға адалдық пен мақсатты аудиторияны түсінуге қол жетімділік арасындағы мұқият тепе-теңдікті қажет етеді. Лингвистика, мәдениеттану және киноаударма теориясынан алынған білімді қамтитын аударма процесінде пәнаралық тәсілді қолдану тілдік және мәдени ерекшеліктерді терең түсінудің кілті болып табылады, бұл әртүрлі кинематографиялық жанрлардағы хабарламаларды сәтті бейімдеу және беру үшін өте маңызды.

Тақырыптық зерттеулер семантикалық мазмұнды да, эмоционалдық қанықтылықты да сақтауда лингвистикалық және мәдени дәлдікті көрсете отырып, әртүрлі кинематографиялық мәнмәтінде әзірленген әдістердің практикалық маңыздылығын растайды. «Даунтон аббаттығы» көркем сериялының ерекшеліктеріне аудармалық талдау жүргізу мәдени маркерленген сөздерді аударудың күрделілігі тек терең лингвистикалық білімді ғана емес, сонымен қатар әлеуметтік-мәдени мәнмәтінді жан-жақты түсінуді қажет ететіндігін көрсетеді. Осы тұрғыда әртүрлі аударма әдістерін қолдану британдық ұлттық менталитеттің сипаттамаларын дәл жеткізу үшін қажет.

Тірек сөздер: киноаударма, лингвистикалық және мәдени аспектілер, пәнаралық тәсіл, мәдени маркерленген бірліктер, мәдени реалийлер, аударманың бейімділігі, аударма әдістері, аударманың барабарлығы

ЛИНГВОКУЛЬТУРНЫЕ АСПЕКТЫ ПЕРЕВОДА ФИЛЬМОВ

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Аннотация. Данное научное исследование посвящено всестороннему анализу лингвострановедческих аспектов киноперевода, акцентируя внимание на тех сложностях, которые возникают при необходимости адекватной передачи содержания культурно насыщенных исторических романов в формате кинематографа. Киноперевод выходит за границы простой передачи содержания диалогов, обращаясь к многоуровневому процессу, который включает в себя воспроизведение как культурного, так и национального контекстов, а также отображение национальных характеристик через языковые барьеры. Переводческая работа охватывает широкий спектр задач — от выбора адекватной лексики до глубокой адаптации текста, каждая из которых требует тщательного баланса между верностью оригиналу и доступностью для понимания целевой аудитории. Применение междисциплинарного подхода в процессе киноперевода, включающего знания из лингвистики, культурологии и теории кино, является ключом к глубокому пониманию языковых и культурных особенностей, что крайне важно для успешной адаптации и передачи сообщений в различных кинематографических жанрах. Тематические исследования подтверждают практическую значимость разработанных методов в разнообразных кинематографических контекстах, демонстрируя лингвистическую и культурную точность в сохранении как смыслового содержания, так и эмоциональной насыщенности. Переводческий анализ особенностей художественного сериала «Аббатство Даунтон» иллюстрирует, как сложность перевода культурно маркированных слов требует не только глубоких лингвистических знаний, но и всестороннего понимания социокультурного контекста. Использование разнообразных переводческих приемов в этом

контексте оказывается необходимым для точной передачи характерных особенностей национального британского менталитета.

Ключевые слова: киноперевод, лингвистические и культурные аспекты, междисциплинарный подход, культурно-маркированные единицы, культурные реалии, переводческая адаптация, переводческие методы, адекватность перевода

Статья поступила 16.04.2024