

**PRAGMALINGUISTIC ASPECTS OF THE TRANSLATION OF THE
SPEECH OF THE CHARACTERS OF THE ANIMATED SERIES
"GRAVITY FALLS"**

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Abstract. The article is devoted to the analysis of the translation of the speech of the characters of the animated series and, in particular, to its pragmalinguistic aspect, since it is the pragmatics that determines the influence of the original text and its translation on the recipient. The paper examines the features of audiovisual translation, the reproduction of the features of the characters' speech in the target language, the influence of linguocultural differences on the choice of the translator, etc.

Key words: translation, audiovisual translation, pragmalinguistic features, character speech, animated series.

The pragmatic function of language studies the practical function of language; language in this case serves for a person not only as a means of communication and cognition, but also as a means of practical influence on the world. The pragmatic function is closely related to its cognitive function. First, with the help of language, a person learns the world, and then transforms it. The pragmatic function in the translation of film titles is very important, because a feature film is not only a cultural phenomenon that reflects the sociocultural priorities of society, but also a way of forming a picture of the world, both as an individual and as a linguocultural society as a whole. Today, the sphere of cinema occupies a leading place in the culture and art of the modern world, and its fruits are popular mass entertainment. This is largely because movies are available for viewing not only in cinemas, but also at home, just turn on the TV and select the desired channel.

Translation of films and animated series is a very important branch of creative and commercial translation in our time. The relevance of this topic lies in the fact that in modern cinema, it is films of foreign production that have a very large influence and prevalence. It's no secret that a properly translated movie title can affect the viewer's perception of the upcoming movie or animated series.

The pragmatic factor is one of the most significant in translation, it not only determines how the translation will be carried out, but also how much information will be transmitted. Any utterance has a pragmatic potential, which is implemented in different ways in specific acts of communication. Analysis of the content and form of the text makes it possible to determine this potential, but this does not yet determine the nature of the actual effect of the text on various receptors. Any statement is based on getting some kind of communicative effect, because the pragmatic potential is the main part of the content of the statement. Therefore, it should be concluded that in the text of the translation, its pragmatics is of key

importance. Thus, the translator should try to achieve the desired effect on the receptors based on the purpose of the translation, or reproducing the pragmatic potential of the original, or modifying it.

Therefore, the study of the pragmatic aspects of translation is one of the main tasks of translation theory. It should be noted that the relationship between the pragmatics of the original and the translation may be different, and the pragmatic adequacy of the translation does not necessarily consist in preserving the pragmatics of the source text. The pragmatic orientation of the original, which has the same pragmatic interest for the readers of the translation, is conveyed as fully as possible. Pragmatic adaptation is necessary in order to achieve the correct perception of the original content, to bring the emotional influence of the source text to the translation receptor. The need for this adaptation arises from the fact that, in any language, there are names of some objects and situations with which representatives of this language group have specialized associations. If such associations are not transmitted or distorted during translation, then the pragmatic potentials of the translated texts and the original do not converge even with an equivalent reflection of the content. The desire to achieve the necessary pragmatic attitude to the text of the translation at its receptors makes it necessary to properly adapt [1].

The pragmatic aspect of speech is clearly manifested in the selection of both lexical and grammatical means. In practice, we see how different types of translation transformations are applied, due to pragmatic attitudes. These are substitutions, omissions, additions, generalization, concretization, and comments, which are the means to achieve a complete understanding or acceptance of the translated work by native speakers of the translated language.

When translating children's literature, the following lexical and semantic adaptations are traditionally used:

- a) simplification: simplifying the structure of the text so that it becomes understandable to the recipient child while preserving the semantic content;
- b) omission and addition - some elements of the text are either omitted or explicated through explanations;
- c) localization-adaptation of the original text taking into account the language and culture of the translation consumer;
- d) modernization - the desire to bring time closer to the present, changing the context to match reality;
- e) reduction (when adapting adult literature for a children's audience),
- f) distortion in translation-changes in the details of the presentation that do not affect the content of the text;
- g) metalinguistic methods - explanations within the text, brief comments or additional information about foreign terms or words, notes, explanations of cultural traditions and customs.

The ways and conditions for generating a pragmatic meaning are different. For example, a mother greets children returning from school with the words "The TV doesn't work." The same phrase she says to her husband, who returned from work. In both cases, the semantics of the sentence remain the same, but the pragmatic

meanings are different. In the first case, the woman meant the following: "You will not watch TV, sit down for lessons", in the second - "the TV needs to be fixed".

Also, when translating cartoons, we must resort to audio-visual translation. Audiovisual translation occupies a separate place in the classification of types of translation because of its uniqueness and dissimilarity from other translations. It involves text, direct and hidden meanings, visual images, and sound. All this complicates the translation, but at the same time makes it more interesting from the point of view of linguistics. The head of the school of audiovisual translation and one of the leading translators of film and television programs, A.V. Kozulyaev, says that audiovisual texts are polysemantic by its nature [2].

Kozulyaev highlights the system of priorities that a translator must adhere to when performing an audiovisual translation:

- contextual meaning prevails over verbatim accuracy;
- the dynamic equivalent prevails over the formal one;
- the norms of oral speech prevail over the norms of written speech;
- the needs of a specific audience-over the forms of the language.

"Gravity falls" is one of the most original cartoons that children and adults love. It tells the story of the incredible adventures of the twins Dipper and Mabel Pines in the unusual City of Gravity Falls during the summer holidays. They spend their summer holidays with Stan's cousin in a fictional American city called Gravity falls. Many children, teenagers, adults and the elderly love this animated series. When translating the words of the characters of the animated series "Gravity falls", pragmalinguistic tools perform 3 functions [3]:

- provide additional information (for example, positive oral text → a negative relationship with a background characteristic that has a value, etc.
- verbal component sent to replace;
- combining with verbal means, giving the same meaning;

When analyzing the translation of this cartoons, a characteristic feature in terms of grammar should be noted. Any phrase that is not typical of Russian or English speech immediately attracts the attention of the audience. In this regard, translation into Russian is characterized by the use of constructions characteristic of the Russian language, and for translation into English - the corresponding English-language constructions (И не жалко тебе зверюшек стрелять? - "And don't you have pity for animals to shoot?") [4]. Relevant when translating is the use of such transformations as combining and dividing sentences (а бросайте вашу шапку. Сейчас от нее ничего не останется. Одни дырочки. - "Well, through it up, nothing but holes will remain".)

Thus, based on the analysis of the studied theoretical material, we conclude that the translation of films is a subspecies of literary translation (translation of artistic dialogue), and should be performed, taking into account the specifics of literary translation [5]. On the basis of the basic concepts and concepts of the theory of translation, the pragmatic aspects of translation were studied and the following conclusions were made:

- in the process of working on the translation of films, the main task of the translator is to preserve the ideological and artistic value of the work, i.e., to achieve the maximum degree of adequacy;
- pragmatic adaptation of film translation is a significant part of the translation process. When working with the translation of films, two types of adaptation are used: adaptation taking into account the background knowledge of the recipient and adaptation to convey an adequate emotional impact on the recipient.
- when translating, it is important to take into account the difference between the cultures and pictures of the world of the filmmakers and the audience. Achieving the maximum level of adequacy mainly depends on the accuracy of the transmission of ideas and author's thoughts reflected in the speech of the characters.

The analysis and generalization of existing classifications of pragmalinguistic tools carried out in the work on multivariate translation made it possible to regulate their ideas and expand philological competence. In the paper, an attempt was made to illustrate the theory with examples of various mixed texts, i.e. pragmalinguistically active texts.

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“GRAVITY FALLS” МУЛЬТСЕРИАЛЫНЫҢ КЕЙІПКЕРЛЕРІНІҢ СӨЗДЕРІН АУДАРУДЫҢ ПРАГМАЛИНГВИСТИКАЛЫҚ ҚЫРЛАРЫ

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Аңдатпа. Мақала анимациялық сериал кейіпкерлерінің сөйлеу тілінің аудармасын талдауға және, атап айтқанда, оның прагмалингвистикалық қырларын саралауға арналған, өйткені түпнұсқа мәтін мен оның аудармасының қабылдаушы реципиентке тигізетін әсерін анықтайтын прагматика болып табылады. Жұмыста аудиовизуалды аударманың ерекшеліктері, кейіпкерлердің сөйлеу ерекшеліктерін аударма тілінде жаңғырту,

аудармашының таңдауына ықпал етуші фактор ретінде лингвомәдени ерекшеліктердің әсері қарастырылған.

Тірек сөздер: аударма, аудиовизуалды аударма, прагмалингвистикалық ерекшеліктер, кейіпкерлер сөйлеуі, анимациялық серия.

ПРАГМАЛИНГВИСТИЧЕСКИЕ АСПЕКТЫ ПЕРЕВОДА РЕЧИ ГЕРОЕВ МУЛЬТСЕРИАЛА «ГРАВИТИ ФОЛЗ»

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Аннотация. Статья посвящена анализу перевода речи персонажей мультсериала и, в частности, ее прагмалингвистическому аспекту, поскольку именно прагматика определяет влияние оригинального текста и его перевода на реципиента. В работе рассматриваются особенности аудиовизуального перевода, воспроизведение особенностей речи героев на языке перевода, влияние лингвокультурологических различий на выбор переводчика и др.

Ключевые слова: перевод, аудиовизуальный перевод, прагмалингвистические особенности, речь персонажа, мультсериал.

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