

LINGUOCULTURAL BARRIERS IN AUDIOVISUAL TRANSLATION (BASED ON “GAME OF THRONES” TV SERIES)

*Tukhtarova A.S.¹

*¹PhD student, K. Zhubanov Aktobe Regional University,
Aktobe, Kazakhstan,
e-mail: akmaral.1990@mail.ru

Abstract. The article investigates the main types of audiovisual translation and linguocultural barriers that may arise while translating audiovisual materials from English into Russian. The research is aimed to identify the nature and reasons for linguocultural deviations in the Russian translation of a popular American television series “Game of Thrones”.

In order to achieve the research aim, the authors applied an integrated approach to the analysis of linguocultural barriers while translating audiovisual materials from English into Russian. The descriptive and comparative analysis methods made it possible to determine culture-bound units in the television series “Game of Thrones” as well as to explain the nature and reasons for linguocultural discrepancies found in its Russian translation by “LostFilm” and “Fox” translation studios. All the above research methods were used along with a cognitive approach to consider the concept of audiovisual translation as an element of culture.

The practical value of the study is determined by the fact that the identification of the nature and reasons for linguocultural deviations in the Russian translation of the “Game of Thrones” television series can significantly contribute to improving the overall quality of audiovisual translation.

The authors compared traditions of film translation in different countries to establish that the main techniques of audiovisual translation are dubbing, subtitling and voice-over translation. In many European countries, including Kazakhstan, the largest part of film industry is provided in dubbing. However, due to its high cost and attendant difficulties, only limited number of professional translation studios can afford dubbing, while other translation studios can perform voice-over translation or subtitling.

The research findings prove that the successful overcoming of linguocultural barriers in the process of audiovisual translation requires the translator to apply adequate translation methods and strategies for conveying the national identity of the film.

Keywords: audiovisual translation, dubbing, subtitling, voice-over translation, linguocultural barrier, culture-bound unit, linguocultural adaptation, fantasy genre.

Basic Provisions

Different countries have developed their own traditional ways of translating foreign films and series. In many European countries, translators tend to use dubbing and subtitling as the main audiovisual translation techniques. If in Portugal, Belgium and Greece, film translation is commonly made by using subtitles, then in Spain, Italy, Germany and France, foreign films are available in dubbing. However, in some countries, foreign films and series are not dubbed into the state language. For example, in the Netherlands, films are not dubbed into Dutch since 90% of the Dutch population speaks English fluently. In Kazakhstan, foreign feature films are mainly translated by dubbing, while television series are rendered by voice-over translation. Moreover, Kazakh versions of worldwide box-office blockbusters are gaining more

and more popularity in our country. Currently, 34 films have been translated into the state language under the “Ozinen Basta” project of the “Bolashak” corporate fund, and the Kazakh language has become the seventh language in “Sony Pictures” and the thirty-ninth language in “Disney” [1]. As part of this project that started back in 2011, two film studios in our country – “Cinema Town” in Almaty and “Ary Media Group” in Astana – work directly with the “Disney” studio and have a license to dub films into the state language.

In modern Kazakh translation studies, the works by A.M. Begadilova [2], Sh.A. Nurmysheva and G.Zh. Tungatova [3], devoted to the problems of film translation, deserve particular attention. Kazakh authors note that largely due to the well-coordinated work of a team of specialists (directors, editors, dubbing actors, translators), the audience is given a wonderful opportunity to watch a high-quality film product. Danish linguist and translator Henrik Gottlieb [4, p. 245] distinguishes the following four channels for conveying the original film text in audiovisual translation: 1) verbal auditory channel; 2) non-verbal auditory channel; 3) verbal visual channel; 4) non-verbal visual channel. According to the author, the viewer will pay more attention to the “picture” that he or she sees on the screen than to the screenplay. Therefore, audiovisual translation involves the transfer of both verbal and non-verbal components of the original audio material.

Introduction

The modern film industry is considered not only the most profitable segment of a national economy but also a powerful cultural and propaganda tool that can shape the audience mind. Professional audiovisual translation is the key to reaching success in making a film or television series available for viewing by people all over the world. Since a large part of Kazakhstan’s film industry is occupied by foreign films and series of various genres (Hollywood comedies, soap operas, action films, popular Korean, Turkish and Indian series), there is a need to provide a high-quality professional film translation.

Researchers have identified three main types of audiovisual translation: dubbing, subtitling and voice-over translation. When choosing a translation strategy, a translator should take into account the peculiarities of each of these types of audiovisual translation [5; 6]. The motivation for the study is explained by the fact that the problem of linguocultural adaptation of culture-bound vocabulary in film translation requires careful consideration since it can significantly contribute to improving the overall quality of audiovisual translation. When translating culture-bound units of the source text, the translator is faced with two main problems: the lack of an equivalent in the target language and the need to preserve the national identity of the original. Consequently, the translator has to overcome not only linguistic but also cultural barriers in the process of audiovisual translation. The research is aimed to identify the nature and reasons for linguocultural deviations in the Russian translation of a popular American television series “Game of Thrones”.

Materials and Methods

In order to achieve the research aim, the authors applied an integrated approach to the analysis of linguocultural barriers while translating the television series “Game of Thrones” from English into Russian. The descriptive and comparative analysis methods made it possible to determine culture-bound units in the television series “Game of Thrones” as well as to explain the nature and reasons for linguocultural discrepancies found in its Russian translation by “LostFilm” and “Fox” translation studios. All the above research methods were used along with a cognitive approach to consider the concept of audiovisual translation as an element of culture.

This article is based on the works of both domestic and foreign scholars who investigated the linguocultural peculiarities of audiovisual translation: Gottlieb (1998), Venuti (2008), Diaz-Cintas and Anderman (2009), Katan (2012), Nurmysheva and Tungatova (2019), Begadilova (2014), etc. The fundamental ideas and concepts found in these resources contributed to analyzing the linguocultural barriers while translating the series “Game of Thrones” from English into Russian. The authors of the research analyzed the television series “Game of Thrones” and its translation into Russian provided by “LostFilm” and “Fox” translation studios. “Game of Thrones” was chosen as the actual material for the study due to its widespread popularity around the world and the availability of free access to the scripts of the original series and its Russian translation performed by both professional and non-professional translation studios.

“Game of Thrones” is a popular American fantasy television series based on George Martin’s novel “A Song of Ice and Fire”. It is assumed to be a cult television series consisting of 8 seasons and 73 episodes. Throughout all eight seasons, the audience interest in the series continued to grow rapidly. If the seventh season of “Game of Thrones” brought together 32.8 million fans in front of the screens, then the final episode of the eighth season of the series attracted almost 43 million people. Despite the fact that the “Game of Thrones” series is oriented towards a mass audience, it includes episodes with unexpected turns of events, deaths, cruelty and numerous bed scenes.

Results and Discussion

In order to achieve an effective communicative and pragmatic impact on the target audience in the process of audiovisual translation, the translator needs to choose adequate translation methods and strategies for rendering culture-bound elements of the original film. Taking into account the norms of the target culture, the translator usually chooses between two main translation strategies: foreignization and domestication [7]. If the foreignization strategy is aimed at preserving the national peculiarities of the original, then the domestication strategy is focused on the over-adaptation of the source text to the needs of the target audience.

Linguocultural barriers may arise in the process of audiovisual translation if there are significant cultural differences between the source and target language. Furthermore, dubbing requires synchronization of the actors’ articulation with the video sequence, which inevitably involves a reduction and distortion of the source

text. Subtitling makes it possible to preserve the national peculiarities of the source text and does not require making significant changes in the target text. It is explained by the fact that subtitled films are oriented towards viewers who speak a foreign language and can watch films in the original language. However, due to the limited time for displaying subtitles on the screen, the translator has to convert an oral speech into a written text so that the subtitles can convey the sounding text in a reduced form. Unlike subtitling, voice-over translation does not require synchronization of the translated speech with the actors' articulation, however, a dubbed text should follow certain timing rules.

As mentioned before, the authors of the research carried out a comparative analysis of the legendary fantasy series "Game of Thrones" and its two versions of translation. Besides, basic translation methods and strategies for rendering culture-bound vocabulary were identified in each version of Russian translation. The series is characterized by the usage of a huge amount of obscene and obsolete words, as well as realia words associated with a fantasy world. It is noteworthy that two artificial languages (Valyrian and Dothraki) were created for the series by American linguist David J. Peterson. Thus, when translating fantasy films, it is extremely difficult to deal with concepts of a fictional world and adapt them to the viewer from the real world with its own history and culture.

Having analyzed culture-bound elements of the "Game of Thrones" television series, it was possible to identify the nature and reasons for linguocultural deviations in its Russian translation by "LostFilm" and "Fox" translation studios. Let us consider the following extract from Season 1, Episode 3: Lord Snow, where after the Battle of Blackwater, Tyrion Lannister tries to figure out why his father, Tywin Lannister, wants to disinherit him (see Table 1):

Table 1. Linguocultural Deviations in Russian Translation of the "Game of Thrones" Series

Original speech fragment	
Tywin Lannister: "And I would let myself be consumed by maggots before mocking the family name and making you heir to <i>Casterly Rock</i> ." Tyrion Lannister: "It is mine by right." [8]	
Translation by "LostFilm"	Translation by "Fox"
Тайвин Ланнистер: "И я скорее дам сожрать себя червям, чем опозорю наше имя и сделаю тебя наследником <i>Умёса Кастерли</i> ." Тирион Ланнистер: "Он мой по праву." [9]	Тайвин Ланнистер: "И скорее меня съедят черви, чем я опозорю родовое имя, сделав тебя наследником <i>Бобрового Умёса</i> ." Тирион Ланнистер: "Он принадлежит мне по праву." [10]

In this example, "Fox" translation studio conveys the name of the Lannisters' ancestral stronghold "*Casterly Rock*" as "*Бобровый Умёс*" in Russian, probably confusing it with the word "castor" (бобер) [11, p. 230]. In fact, the name "*Caster*" belongs to the first owner of the castle. "LostFilm" translation studio replaces the name of the English castle "*Casterly Rock*" with its Russian equivalent "*Умёс Кастерли*", which is considered adequate and does not distort the original.

The analysis of another speech fragment from the "Game of Thrones" television series and its translations clearly illustrates how ignorance of cultural information can lead to inadequate translation. In Season 2, Episode 3: What Is Dead

May Never Die, Tyrion and Bronn break into Pycelle’s chambers, drag him out of bed with a naked serving girl, and make him confess his betrayal (see Table 2):

Table 2. Linguocultural Deviations in Russian Translation of the “Game of Thrones” Series

Original speech fragment	
Grand Maester Pycelle: “No, please, please.” Tyrion Lannister: “You disappoint me, <i>Grand Maester</i> .” [8]	
Translation by “LostFilm”	Translation by “Fox”
Великий Мейстер Пицель: “Нет, нет! Прошу!” Тирион Ланнистер: “Вы разочаровали меня, <i>Великий Мейстер</i> .” [9]	Великий Мейстер Пицель: “Нет, пожалуйста, умоляю.” Тирион Ланнистер: “Вы разочаровали меня, <i>Маэстро</i> .” [10]

First of all, it should be noted that in J. Martin’s fictional world, the Maesters (also known as the Order of Maesters) are scholars, healers, advisers and other educated people of the Seven Kingdoms. As we can see, there is a rough mistake made in the second version of translation by “Fox: the English noun “*Maester*” is transformed into the Russian word “*Маэстро*”. In fact, the Russian word “*маэстро*” (*maestro*) refers to the honorary title of outstanding artists and chess masters. “LostFilm” studio has managed to bridge the cultural barrier by applying a foreignization strategy: the original title “*Maester*” is conveyed as “*Ме́йстер*” in Russian. This translation strategy is considered adequate since it does not distort the author’s intention.

Let us further consider the peculiarities of translating proper names. Having analyzed another extract from Season 1, Episode 4: Cripples, Bastards, and Broken Things, where Jon Snow and a young recruit of the Night’s Watch, Samwell Tarly, meet for the first time during their duty at Castle Black, we can observe that the choice of an inappropriate translation strategy leads to a distortion of the characters’ names (see Table 3):

Table 3. Linguocultural Deviations in Russian Translation of the “Game of Thrones” Series

Original speech fragment	
Jon Snow: “What’s my name?” Samwell Tarly: “ <i>Jon Snow</i> ?” Jon Snow: “And why is my surname <i>Snow</i> ?” Samwell Tarly: “Because... You’re a <i>bastard</i> from the north.” [8]	
Translation by “LostFilm”	Translation by “Fox”
Джон Сноу: “Как меня зовут?” Сэмвелл Тарли: “ <i>Джон Сноу</i> ?” Джон Сноу: “А почему моя фамилия – <i>Сноу</i> ?” Сэмвелл Тарли: “Как у всех ... <i>бастардов</i> на Севере.” [9]	Джон Сноу: “Как меня зовут?” Сэмвелл Тарли: “ <i>Джон Снег</i> ?” Джон Сноу: “А почему меня зовут <i>Снегом</i> ?” Сэмвелл Тарли: “Потому что ... Ты <i>бастард</i> с Севера.” [10]

According to the plot of the “Game of Thrones” series, Jon Snow is depicted as an honorable character who always cares about people. He is also known as the bastard son of Lord Eddard Stark. In the world of “Game of Thrones, the illegitimate children or bastards have no legal rights to inherit anything from their parents, and even bear their last names. Depending on which part of the Seven Kingdoms they were born in, bastards receive one of the standard last names – Snow or Sand. These last names reflect the natural features of the region. For example, the illegitimate children born in the cold North are given the “Snow” last name, while bastards in the hot Dorne are called “Sand”. In the first variant of translation by “LostFilm”

studio, the last name of the main character “*Jon Snow*” is rendered in Russian by using the translation transcription “*Джон Сноу*”. This way of translating proper names from English into Russian is considered adequate and sounds quite harmonious. In the second variant of translation by “Fox” studio, the English last name is conveyed in Russian by using calquing “*Jon Snow*” – “*Джон Снег*”, which is considered inappropriate and sounds odd to our ear since “fantasy” atmosphere is lost here.

Finally, let us examine another speech fragment from the “Game of Thrones” television series and its translations. In one of the scenes from Season 1, Episode 1: Winter Is Coming, Tyrion Lannister meets Jon Snow for the first time during the king’s arrival feast at Winterfell and advises him to ignore people who want to offend him because of his origin. The analysis of this example shows that the choice of an inappropriate translation technique may cause linguocultural deviations (see Table 4):

Table 4. Linguocultural Deviations in Russian Translation of the “Game of Thrones” Series

Original speech fragment	
Jon Snow: “Lord Eddard Stark is my father.” Tyrion Lannister: “And Lady Stark is not your mother. Making you a <i>bastard</i> . Let me give you some advice, <i>bastard</i> . Never forget what you are. The rest of the world will not. Wear it like armor. Then it can never be used to hurt you.” [8]	
Translation by “LostFilm”	Translation by “Fox”
Джон Сноу: “Лорд Эддард Старк – мой отец.” Тирион Ланнистер: “Но леди Старк тебе не мать, и значит, ты – <i>бастард</i> . Позволь мне дать тебе совет, <i>бастард</i> : никогда не забывай, кто ты. Ведь другие не забудут. Носи это как броню, и тогда они не смогут тебя ранить.” [9]	Джон Сноу: “Лорд Эддард Старк – мой отец.” Тирион Ланнистер: “Но леди Старк – не твоя мать, значит, ты <i>ублюдок</i> . Позволь дать тебе совет, <i>ублюдок</i> : никогда не забывай об этом. Потому что остальные не забудут. Используй это как броню, и никто не сможет причинить тебе боль.” [10]

As mentioned before, Jon Snow is the bastard of Lord Eddard Stark. However, despite the fact that he truly loved his stepbrothers and sisters and was always ready to protect them, the bare mention of the word “bastard” made him feel sad. The fact is that in the Middle Ages the illegitimate children of noblemen were called bastards, but in modern English speech this word is used as an offensive term (“creep – сволочь”, “geek – ублюдок”, “black sheep – выродок”) [12, p. 109]. “LostFilm” studio replaces the English word “*bastard*” with its Russian equivalent “*бастард*”, which makes the translation adequate and sounds quite harmonious for the target audience. “Fox” studio transforms the English word “*bastard*” into the Russian word “*ублюдок*”, which sounds quite rude. In fact, Tyrion Lannister never called Jon Snow a creep or geek, but on the contrary, he sympathized with him and advised him not to pay attention to the rumors about his origin. After all, being a dwarf, Tyrion Lannister had to stand humiliation and trolling caused not only by strange people but also by his close relatives. In his opinion, “all dwarfs are bastards in the eyes of their fathers” [8].

According to the survey results, millions of Russian viewers consider the translation of the “Game of Thrones” television series made by “Lostfilm” studio as the best one. In their opinion, “Lostfilm” translation studio managed to create a high-

quality translation using sufficient censorship, which allows both adults and children to watch the series.

Conclusion

Having analyzed the linguocultural aspects of translating the television series “Game of Thrones” from English into Russian, we came to the conclusion that significant differences between the English-speaking and Russian-speaking linguocultural communities are likely to cause translation errors and misunderstanding of the original film by the target audience.

The reasons for linguocultural deviations in the Russian translation of the television series “Game of Thrones” are as follows:

1. misinterpretation or ignorance of cultural elements of the original;
2. insufficient linguocultural adaptation of the source text or its over-adaptation;
3. inadequate methods of translating culture-bound elements of the original film.

Thus, the successful overcoming of linguocultural barriers in the process of audiovisual translation requires the translator to apply adequate translation methods and strategies for conveying the national identity of the film.

It should be pointed out that the identification of the nature and reasons for linguocultural deviations in the translation of foreign film products can significantly contribute to improving the overall quality of audiovisual translation. Consequently, attempts to translate the same film by different translation studios lead to the emergence of unique film works due to the use of different audiovisual translation techniques that meet the requirements of translation quality and contribute to the full-fledged perception of the original film by the target audience.

It is important to note that largely due to the well-coordinated work of a team of specialists such as directors, editors, dubbing actors, translators, the audience is given a wonderful opportunity to watch a high-quality film product.

In our investigation, we have proved that the film translator, whose main task is to provide the translation of a film script, does not take part in the process of synchronizing the text with audio and video sequence. That’s why the degree of adequacy may decrease even if the translator provides a high-quality translation. However, we should not forget that the translator takes little part in the process of audiovisual translation. Therefore, despite the low degree of equivalence to the original, a film or TV series shall have recreational and special effects to attract the viewers’ attention.

REFERENCES

[1] Lubinaite M., Ashim A. Trudnosti perevoda: V chem problema dublyazha filmov na kazahskij yazyk? (Difficulties in translation: What is the problem of dubbing films into Kazakh?) Retrieved from: URL: <https://elorda.info/novosti-stolicy/7191-cd0354cb-1144-4de9-a3c8-7fa08937c4ae-15979/>. Date of application 24.05.2021. [In Rus.]

[2] Begadilova K. Kinomatindi audaru erekshelikteri (Features of translating a film text) // L.N. Gumilev atyndagy Euraziya ulttuk universitetinin habarshysy. Filologiya seriyasy. 2014. №3 (100). B. 299. [In Kaz.]

[3] Nurmysheva Sh.A., Tungatova G.Zh. Diskurstyn kino tilindegi korinisi men kinoaudarmadagy manyzy (Expression of discourse in film language and its significance in film translation) // Abylaj han atyndagy KazKHK zhane ATU habarshysy. Filologiya gylymdary seriyasy. 2019. №1 (52). B. 106–113. [In Kaz.]

[4] Gottlieb H. Subtitling // Routledge Encyclopedia of Translation Studies. London: Routledge, 1998. P. 244–248.

[5] Diaz-Cintas J., Anderman G. Audiovisual Translation: Language Transfer on Screen. London: Palgrave Macmillan, 2009. 256 p.

[6] Katan D. Translating cultures: An introduction for translators, interpreters and mediators. London: Routledge, 2014. 392 p.

[7] Venuti L. The translator's invisibility: A history of translation. London, UK: Routledge, 2018. 344 p.

[8] “Game of Thrones” television series. Retrieved from: URL: <https://www.hbo.com/game-of-thrones>. Date of application 17.08.2022.

[9] “Game of Thrones” television series. Voiced by “LostFilm”. Retrieved from: URL: <https://all-episodes.org/thegameofthronesj>. Date of application 20.07.2022.

[10] “Game of Thrones” television series. Voiced by “Fox”. Retrieved from: URL: <https://www.kinopoisk.ru/series/464963/>. Date of application 20.07.2022.

[11] Mueller V.K. English-Russian and Russian-English Dictionary. Moscow: Eksmo, 2019. 1120 p.

[12] Summers D. Longman dictionary of contemporary English. Harlow: Pearson Longman, 2006. 1968 p.

АУДИОВИЗУАЛДЫ АУДАРМАДАҒЫ ЛИНГВОМӘДЕНИ КЕДЕРГІЛЕР («ТАҚТАР ТАЛАСЫ» ТЕЛЕХИКАЯСЫ НЕГІЗІНДЕ)

*Тухтарова А.С.¹

*¹Докторант, Қ. Жұбанов атындағы Ақтөбе өңірлік университеті,
Ақтөбе, Қазақстан,
e-mail: akmaral.1990@mail.ru

Аңдатпа. Мақала аудиовизуалды аударманың негізгі түрлерін және аудиовизуалды материалдарды ағылшын тілінен орыс тіліне аудару кезінде туындайтын лингвомәдени кедергілерді зерттеуге арналған. Зерттеу мақсаты – танымал америкалық «Тақтар таласы» атты телехикаяны ағылшын тілінен орыс тіліне аудару барысындағы лингвомәдени ауытқудың сипаты мен себептерін анықтау.

Зерттеу мақсатына жету үшін аудиовизуалды материалдарды ағылшын тілінен орыс тіліне аудару кезінде туындайтын лингвомәдени кедергілерді талдауда кешенді тәсіл қолданылған. Зерттеу барысында аталмыш телехикаяда кездесетін ұлттық-мәдени бірліктерді анықтау үшін сипаттамалық әдіс қолданылған. «Тақтар таласы» телехикаясы және оның «LostFilm» және «Fox» атты аударма студиялары орыс тіліне жасаған аудармасына салыстырмалы талдау жүргізіп, лингвомәдени айырмашылықтардың табиғаты мен себептері анықталған. Жоғарыда аталған зерттеу әдістерімен қатар қазіргі мәдениеттің бір бөлігі ретінде аудиовизуалды аударма тұжырымдамасын зерттеу үшін когнитивті тәсіл қолданылған.

Зерттеудің практикалық маңыздылығы: «Тақтар таласы» атты телехикаяны ағылшын тілінен орыс тіліне аудару барысындағы лингвомәдени ауытқудың сипаты мен себептерін анықтай отырып, аудиовизуалды аударманың жалпы сапасын жақсартуға айтарлықтай әсер етуі мүмкін.

Өртүрлі елдердегі шетелдік фильмдерді аудару дәстүрлерін салыстыра отырып, авторлар аудиовизуалды аударманың негізгі әдістері дубляж, субтитрлеу және кадр сыртынан түсінік беру екенін анықтай алды. Көптеген Еуропа елдерінде, соның ішінде

Қазақстанда, аудиовизуалды аударманың ең қолайлы түрі дубляж болып табылады, алайда оның қымбаттығы мен күрделілігіне байланысты оны тек ірі кәсіби аударма студиялары ғана орындай алады, ал әуесқой студиялар көбінесе кадр сыртынан түсінік беру немесе субтитр арқылы аударуды жүзеге асырады.

Зерттеу нәтижелері көрсеткендей, аудиовизуалды аударма барысында лингвомәдени кедергілерді сәтті еңсеру аудармашыдан онтайлы аударма стратегиясын және түпнұсқа фильмнің ұлттық-мәдени бірліктерін аударудың қолайлы әдісін таңдауды талап етеді.

Тірек сөздер: аудиовизуалды аударма, дубляж, субтитрлеу, кадр сыртынан түсінік беру, лингвомәдени кедергі, ұлттық-мәдени бірлік, лингвомәдени бейімделу, фэнтези жанры.

ЛИНГВОКУЛЬТУРНЫЕ БАРЬЕРЫ В АУДИОВИЗУАЛЬНОМ ПЕРЕВОДЕ (НА ПРИМЕРЕ СЕРИАЛА «ИГРА ПРЕСТОЛОВ»)

*Тухтарова А.С.¹

*¹Докторант, Актюбинский региональный университет им. К. Жубанова, Ақтобе, Қазақстан,
e-mail: akmaral.1990@mail.ru

Аннотация. В данной статье рассматриваются основные виды аудиовизуального перевода и лингвокультурные барьеры, возникающие при переводе аудиовизуальных материалов с английского языка на русский. Цель исследования заключается в выявлении характера и причин лингвокультурных отклонений в русском переводе популярного американского сериала «Игра Престолов».

Для достижения цели исследования был применен комплексный подход к анализу лингвокультурных барьеров при переводе аудиовизуальных материалов с английского языка на русский. С помощью описательного метода удалось определить культурно-обусловленные единицы исходной киноленты. Сравнительный анализ сериала «Игра Престолов» и его перевода на русский, выполненный двумя студиями перевода – “LostFilm” и “Fox”, позволил выявить характер и причины лингвокультурных расхождений. Наряду с вышеперечисленными методами исследования был применен когнитивный подход к изучению концепции аудиовизуального перевода как элемента культуры.

Практическая значимость исследования заключается в том, что выявление характера и причин лингвокультурных отклонений в русском переводе сериала «Игра Престолов» может оказать существенное влияние на улучшение общего качества аудиовизуального перевода.

Сравнив традиции перевода зарубежных фильмов в разных странах, авторам удалось установить, что основными техниками аудиовизуального перевода являются дублирование, субтитрование и закадровый перевод. Во многих европейских странах, а также и в Казахстане, наиболее предпочтительным видом аудиовизуального перевода является дубляж, однако, в силу его дороговизны и относительной сложности, его могут позволить себе только крупные профессиональные студии перевода, в то время как любительские студии могут осуществить закадровый перевод или перевод с использованием субтитров.

Результаты исследований показывают, что успешное преодоление лингвокультурных барьеров в процессе аудиовизуального перевода предполагает выбор переводчиком оптимальной переводческой стратегии и подходящего способа перевода культурно-обусловленных единиц исходной киноленты.

Ключевые слова: аудиовизуальный перевод, дублирование, субтитрование, закадровый перевод, лингвокультурный барьер, культурно-обусловленная единица, лингвокультурная адаптация, жанр фэнтези.

Статья поступила 02.11.2022

