

УДК 80

DOI 10.33514/ВК-1694-7711-2021-2(2)-29-34

Маликова А., Мукарапова А.К.

Ж. Баласагын атындагы КУУ, англистика жана маданияттар аралык байланыш бөлүмү,
магистрант,

Филология илимдеринин кандидаты, Ж. Баласагын атындагы КУУ, англистика жана
маданияттар аралык байланыш бөлүмү, доцент

Маликова А., Мукарапова А.К.

Магистрант, кафедра англистики и межкультурной коммуникации, КНУ им.Ж.Баласагына,

Кандидат филологических наук, доцент, кафедра англистики и межкультурной
коммуникации, КНУ им.Ж.Баласагына

A. Malikova, A.K. Mukarapova

Master's student, Department of English and Intercultural Communication,

KNU named after Zh.Balasagyn,

Candidate of Philological Sciences, Associate Professor, Department of Anglistics and Intercultural

Communication, KNU named after Zh.Balasagyn

**АНГЛИС ТИЛИНДЕ ТАРТЫЛГАН КӨРКӨМ ТАСМАЛАРДЫН
АТАЛЫШТАРЫНЫН ОРУС ЖАНА КЫРГЫЗ ТИЛДЕРИНЕ КОТОРУУДАГЫ
КОТОРМО ТРАНСФОРМАЦИЯЛАРДЫН ТАЛДООСУ**

**АНАЛИЗ ПЕРЕВОДЧЕСКИХ ТРАНСФОРМАЦИЙ ПРИ ПЕРЕВОДЕ
НАЗВАНИЙ АНГЛОЯЗЫЧНЫХ ХУДОЖЕСТВЕННЫХ ФИЛЬМОВ
НА РУССКИЙ И КЫРГЫЗСКИЙ ЯЗЫКИ**

**ANALYSIS OF TRANSLATIONAL TRANSFORMATIONS IN THE PROCESS OF
TRANSLATING THE ENGLISH MOVIE TITLES INTO RUSSIAN AND KYRGYZ**

Аннотация: Макалада англис тилинде тартылган көркөм тасмалардын аталыштарынын орус жана кыргыз тилдерине которуудагы лингвомаданияттык талдоосу жүргүзүлгөн.

Аннотация: В статье рассматриваются лингво-культурологические особенности перевода названий англоязычных художественных фильмов на русский и кыргызский языки.

Annotation: The article deals with the study of lingua-cultural peculiarities of translating the English movie titles into Russian and Kyrgyz.

Негизги сөздөр: котормо трансформациялары, маданий аралык айырмачылыктар, көркөм тасмалардын аталыштары.

Ключевые слова: переводческие трансформации, соответствие, межкультурные различия, названия фильмов

Key words: translational transformations, adequacy, cross-cultural differences, film titles

Introduction. Since the advent of cinema in the late 19th century, audiovisual works have not only been a major source of entertainment for viewers around the world, but have also been used as an innovative way of communicating ideas, selling products, promoting art materials and transfer of all kinds of information. From the beginning, films and other audiovisual products (TV series, documentaries, video games, etc.) have crossed borders and traveled across countries to

reach a global audience, thereby bridging cultural and linguistic differences. Considering that not all viewers can enjoy audiovisual material as originally envisioned by its director or creator, successful communication in this regard was only possible through translation[https://en.wikipedia.org/wiki/Feature_film].

The aim of the article is to identify lingua-cultural peculiarities of translating the English movie titles into Russian and Kyrgyz.

Scholarly papers review. One of the most remarkable phenomena of our time is the increased need for dialogue between peoples and individuals, and the fulfillment of this requirement is many times greater than everything that was in the past. Development of transport, mass media and communication, raising the cultural and educational level, awareness of the need for understanding and cooperation, the search for ways and means of solving global problems of today - all this can be achieved only by the joint efforts of all peoples and all people. Without a doubt, all these factors are a powerful stimulus for the development of translational activity. In general, the modern world, as we see it today and what, according to our assumptions, it will be by 2030, gives us the opportunity to see how important translation is now in the scientific, political and cultural spheres of life of every country and world. [4].

The transformations by which the transition from the original units to the translation units is carried out are called translational transformations. However, the term "transformation" cannot be taken literally: the original text itself is "not transformed" in the sense that it does not change by itself. This text, of course, was left alone, but together with them, on its basis, they create another text in another language.

Translation transformation is a special kind of paraphrasing, interlanguage, which is very different from transformations within one language. "When we talk about monolingual transformations, we mean phrases that differ from each other in grammatical structure, lexical content, have (almost) the same content and are capable of performing the same communicative function in this context." [2, p.].

Comparing the original and transforming the texts, we subconsciously notice that some parts of the original text are translated "verbatim", and some have significant deviations from literal correspondences. Particularly noticeable are the places where the translation of the text in its linguistic means completely differs from the original. In the linguistic consciousness, there are some deviations of the interlingual correspondence, from which we perceive the interlingual transformation. Depending on the nature of the units of the source language, which are considered as the initial operation, the transformation of the translation is divided into stylistic transformation, the essence of which is to change the stylistic coloring of the figurative units [4]. There are a considerable number of various types of transformations in translation. The most known of them are offered by such scholars as L.S. Barkhudarov, V. N. Komissarov and Y.I. Retsker. V. N. Komissarov classifies translation transformations into lexical and grammatical transformations including metonymic translation, calquing, transliteration, antonymic translation, explication, and compensation, replacement, additions, omissions, equivalent, analogue, stylistic substitution, stylistic amplification [1, c.107].

Y.I. Retsker wrote that although it is not always possible to classify each example of translation because of the intertwined categories, generally seven types of transformations can be identified such as specification, generalization, semantic development, antonymic translation, syntactic transformation, redistribution of content, absolute reformulation [3, стр. 61-62].

The main goal of translation is achievement of adequacy. The main objective of a translator at achieving the adequacy is the ability to make necessary translation transformations so that the target text transferred all the information of the original text as precisely as possible at the same time keeping all the norms of translation.

The realities of the modern world (globalization, cultural integration, the onrush of media digital technology) make the translator community face some fresh challenges, of which one is a fundamental study of different types of audio-visual translation, including the translation of motion pictures and video films, something that used to hang about, as it were, in the backyard of translation theory until recently, making room for the basic types of translation that have been studied for centuries now. But now that we are in the age of globalization, the reader cedes a sit, so to say, to the viewer. Our time is that of visual representation, so we communicate not only with words, but also with the body language, gestures and the voice tone. Motion pictures and video films become a dominant source of information about cultural and social peculiarities of different ethnic groups. In other words, they assume the role that literature has played throughout the entire history of the world. What with the situation, translation theorists should give the highest priority to the translation of motion pictures and video films, since this kind of translation is on the way to its rightful place in translation theory. The course of translation is known for comparing the two languages and two cultures involved [<https://journal.fledu.uz/wp-content/uploads/sites/3/2019/04/Indira-Gaziyeva.pdf>]. What a native speaker will take as something perfectly normal may prove a complete misunderstanding to the translation reader. The translator is, therefore, due to find translation equivalents to express the communicative attitudes of the addresser, and provide the recipient with the required explanations when cross-cultural differences get in the way of correct perception of the purport. The range of translation problems due to cross-cultural differences is enormous, and this is especially true of the translation of realities, historical and literary allusions, the speech ways of literary characters due to their social, local and/or role-playing dimension. Problems like this often prompt one to resort to explicative additions. The translation is identical if the reaction of a foreign recipient is essentially equivalent to that of a source language speaker. The translator may have to use initial utterance transforms to put across some points in the original text to the recipient. The effort comprises a wide range of transformations, such as substitutions of the passive voice for the active voice, a verb for a noun, an adverbial modifier for a subject etc. in other languages. The translator should therefore use other stylistic means whenever necessary. A properly conveyed expressive function, thus, proves more important than the retention of the meaning of isolated words [5]. **Film titles' translation**

The art of translation is a very complex art; this shows us that the same source code can have many translations. The difficulty for us is to use whichever one best suits the given situation. The same difficulty arises when we are dealing with movie titles, sometimes the original title is completely different from the translation we are given.

In general, there are the following types of translation of film titles: Translation of the euphemism, which we know as a typical translation of the past. Some examples have become classic: "Some like it hot" is known in Russian as "В джазе только девушки" However, in modern names we can find both names with a euphemism and translations into euphemism. For example, these opposite functions are realized by transliteration and transcription: "Meet the Fockers" - "Знакомство с фокерами"; "Знакомство с факерами" [<https://www.bibliofond.ru/view.aspx?id=134230>].

Genre translation can be considered one of the most extensive types of adaptation, in which language units are equipped when translating the title of a film. They relate the translated title to a specific genre. The detective title "City by the Sea" in the Russian translation was transformed into "Последнее дело Ля-Марки", and the title of the horror film "She is a creature" in the Russian translation corresponds to the "terrible" genre: "Ужас из бездны" [<https://www.bibliofond.ru/view.aspx?id=134230>].

Semantic translation is an adaptation that, by changing or adding lexical elements and introducing film keywords, expands the semantic field of a genre film. For example, the title of the drama "Get Out of the Cold" in Russian is far from the original title: "Танцуй со мной!" This version of the title has greatly shifted the focus of the plot: the main character of the film is an American tap dancer who has lived in Russia for 20 years. The comedy about the youngest son of evil "Little Nicky" has been translated with the addition of the lexical element - "Ники, Дьявол-младший." A comedy with a title that reflects only the name of the protagonist - "Bowfinger" is translated into Russian as "клевый парень" or "Безумный Боуфингер", so such a translation will not allow identifying this film, for example, as a detective or biographical drama [<https://www.bibliofond.ru/view.aspx?id=134230>].

The translation of the names of the screen versions is a specific object of analysis; because in this case we have to monitor the adequacy of some titles (original - original title - translated title and transformations resulting from this or that translation). The type of translation adaptation - return to the first source - is usually used when the title of the screen version does not match the title of the spelling that served as the source of the plot. For example, "Sleep Hallow" - in the Russian translation of "Сонная Лощина" (but the subtitles offer another version, closer to the literal source - "Легенда о всаднике без головы"). Thus, an analysis of the titles of films translated into Russian showed a rather multi-colored picture. The titles of foreign films translated into Russian have different versions. Moreover, analysis has shown that title translations often follow fixed adaptation strategies [6]. **The analysis of film titles' translation**

We believe that analyzing the translations of the English movie titles into Russian and Kyrgyz will be even more challenging due to the facts that these languages belong to different family groups, moreover, due to the belonging of these people to different cultures.

To begin with, let us analyze the following film title:

- "Rise of the guardians".

If to take the dictionary, it will give us the following translations into Russian:

- Rise: рост, повышение, восстание, подъем, поднятие, движение
- Of: из, от, о, об, для
- Guardian: опекун, страж, попечитель, блюститель

And the translations into Kyrgyz:

- Rise: көтөрүлүү, көтөрүлүш, көтөрүү, өөрчүү кыймыл
- Of: - нын
- Guardian: камкорчу, коргоочу, сакчы

If to unite them, it can be translated as "Восстание стражей" or in Kyrgyz "Сакчылардын көтөрүлүшү" or "Сакчылардын өөрчүүсү". Sometimes one and the same title may have several accepted versions, but anyway, only one will be official. The official name in Russian is "Хранители снов" and in Kyrgyz is "Сакчылардын өөрчүүсү". The difficulty with this movie title is that that Russian version was absolutely changed, that sometimes may happen. The Russian

version of the title was taken based on the plot, that is, several childhood heroes - Santa Claus, Easter Bunny, Tooth Fairy and Sandman are the Keepers of dreams, protecting children, their dreams and hopes. The type of film titles translation, used in this case is called euphemism translation. And Kyrgyz version was translated verbatim.

- The next film is “The climb”. The dictionary gives us the following translations:

- climb: подъем, восхождение, набор высоты, вьюнок

- climb: чыгуу, өйдө көтөрүлүү

The official title in Russian is “Восхождение”, it was translated verbatim, but in Kyrgyz, it is “Бийиктикте багындыруу”, here the title has changed, it comes out from the plot of the film. The type of movie titles translation used in this case is called genre translation, because the original version has the aim that people, by this title, could identify this film as drama and adventure film.

- The next film “Rush hour” is a 1998 American action comedy film directed by Brett Ratner. It stars Jackie Chan and Chris Tucker as mismatched police officers.

If to take the dictionary, it will give us the following translations into Russian and Kyrgyz:

Rush - стремительное движение, напор, спешка

Hour – час, период, время.

Rush – шашылыш убакыт, шашылуу

Hour - саат

If to translate it word for word, it would be “час спешки”, “время спешки” but the Russian translation sounds “час пик”, we believe it is the best version of translation, because the time when the traffic is at its heaviest is called in Russian “час пик”. And the Kyrgyz translation sounds “кычаган маалда”. This is an example of semantic translation because the translators tried to convey the content of the plot rather than providing a direct translation. The translation of titles of both Russian and Kyrgyz versions were replaced to words which are more understandable to the audience and reflect the plot.

- Such movie title as "Devil's Advocate" - "Адвокат дьявола", "Шайтандын жактоочусу" has been translated into Russian using calquing. Calquing is a way of translation of a lexical unit of the original when there occurs the replacement of its compound parts - morphemes or words- by their lexical correspondences in the target language. In our case, this is a direct translation of the titles of the films. In such titles there is no conflict of content and form, and all the elements are clear to the viewer: "Devil's Advocate" - "Адвокат дьявола", “Шайтандын жактоочусу”, In such cases, translating the titles of films is not difficult.

- The next film is a film that everyone loves to watch, not only children but adults too, “Home alone”:

- Home: дом

- Alone: в одиночестве, наедине, один, одиноко

- Home: үй

- Alone: жалгыз

Both Russian and Kyrgyz titles were translated word for word: “Один дома”, “Үйдө жалгыз”

The difficulty of this film title translation is that interpreters had to choose between several synonymic versions. They had to find the most convenient translation, which at the same time would be close to Russian and Kyrgyz audiences. It has also been translated using calquing.

- One more translation transliteration used while translating movie title into Russian and Kyrgyz is transliteration. Translations of movie titles are sometimes reproduced by letter or sound.

As a rule, this is done with proper names and geographical names. For example, "Maleficent" - "Малифисента", "Avatar" – "Аватар".

Conclusion. The relationship between movies and culture involves a complicated dynamic. They are a reflection of prevailing concerns, attitudes, and beliefs of different peoples. Movie titles are the eyes of films; they have a double effect on artistic appreciation and commercial advertising. The article has discussed the process of translation of English feature film titles into Russian and Kyrgyz and the ways of their translation. As a result of the analysis, we have drawn the conclusion that English movie titles have been translated into Russian and Kyrgyz using the main types of translation of film titles, such as translation of euphemism, genre translation, and semantic translation. And the main types of translation transformations used in the analyzed examples were calquing and transliteration.

References:

1. Komissarov V.N. General theory of translation. 1990, p.107.
2. Petrova O. V. Introduction to the theory and practice of translation. 2002, p.94] [1, p.]
3. Retsker Ya. I. Theory of translation and translation practice. 1974. pp. 61-62.
4. <http://refleader.ru/jgeujgmerujgug.html> .
5. <https://journal.fledu.uz/wp-content/uploads/sites/3/2019/04/Indira-Gaziyeva.pdf>.
6. <https://www.bibliofond.ru/view.aspx?id=134230>.

УДК 811.512.101

DOI 10.33514/BK-1694-7711-2021-2(2)-34-39

Серкебаева Г.И., Боранбаев С.Р., Халикова Н.С.

докторант, М.Ауэзов атындагы Түштүк-Казакстан мамлекеттик университети,
М.Ауэзов атындагы Түштүк-Казакстан мамлекеттик университети, филология илимдеринин
доктору, доцент,
М.Ауэзов атындагы Түштүк Казакстан мамлекеттик университети, филология илимдеринин
кандидаты., Шымкент, Казакстан

Serkebaeva G.I., Boranbaev S.R., Khalikova N.S.

докторант, Южно-Казахстанский государственный университет им. М. Ауэзова,
доктор филологических наук, доцент, Южно-Казахстанский государственный университет
им. М. Ауэзова,
кандидат филологических наук, Южно-Казахстанский государственный университет
им. М. Ауэзова, Шымкент, Казахстан

Serkebaeva G.I., Boranbaev S.R., Khalikova N.S.

doctoral student, South-Kazakhstan State University. M. Auevov,
Doctor of Philology, Associate Professor, South Kazakhstan State University. M. Auevov,
Candidate of Philological Sciences, South Kazakhstan State University. M. Auevov,
Shymkent, Kazakhstan

**"CODEX CUMANICUS" СӨЗДҮГҮ ЖАНА ЗАМАНБАП КАЗАК ТИЛИ
«CODEX CUMANICUS» СӨЗДІГІ ЖӘНЕ ҚАЗІРГІ ҚАЗАК ТІЛІ**