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AUDIOVISUAL TRANSLATION OF «DISNEY» CARTOONS' TITLES INTO KAZAKH LANGUAGE

The provided article depicts peculiarities of the audiovisual translation in «Disney» company's cartoons that were translated into Kazakh language. The relevance of the given topic is that currently audiovisual translation plays a significant role in spreading diverse cultures on a global scale, also most Disney cartoons are popular among children, teenagers and adults. Hence, there is a growing need for high-quality analysis and translation of audiovisual texts into different languages for their wide use in the world of mass-communication.

The aim of the article is to identify main features of audiovisual translation as an essential type of translation activity as well as to find out what types of audiovisual translations were applied for translating Disney cartoons into Kazakh language.

The scientific novelty of the given research is considering three types of audiovisual translation into Kazakh language based on Disney cartoons which have not been subjected to this kind of analysis.

To sum up, the theory of audiovisual translation, as well as the methods of its teaching, have recently been in the focus of attention of native and foreign scholars. The globalization of the modern world, the development of intercultural communication of digital technologies and ways of exchanging information pose new challenges for researchers. One of these tasks is a deep study of different types of audiovisual translation. As a result, a great number of Disney cartoons were investigated in Kazakh language and findings are presented in this article.

Keywords: audiovisual translation, cartoon, culture, Disney company, dubbing, English, Kazakh language, subtitles, voice-over.

Introduction

Audiovisual translation (AT) also referred to Multimedia translation (MT), which is considered to be as a specialized branch of translation which deals with transferring of multimedia texts into another language and culture, and which suggests using an electronic multimedia system for either translation or broadcast [1, p. 13]. Nowadays audiovisual translation has become one of the most relevant ways of spreading any information all around the world, and it can be applied to diverse realms such as computer programs, television news, commercials, cinema, theatre and mobile applications.

According to R. A. Matasov the history of film translation can be divided into several periods: the silent film period (1895–1928), the period of subtitles and dubbing (1928–1976), the era of home video (1980s), the era of DVD (1995) [2, p. 191]. A full-fledged beginning of the era of AT should be considered the appearance of silent films which were produced by various world film studios: Gaumont, Pathe, Edison Studio, Limelight Department and others. At the early stages of the birth of cinema, there was no problem of a language barrier, since films were played without sound, that is, they were silent. However, the audience did not watch the moving picture of the film in silence. The screenings were accompanied by professional artists who were engaged in the voice acting of the actions on the screen.

It is mentioned above that most youngsters and adults are interested in watching cartoons, especially of Disney company. Additionally, most parents want their children to speak Kazakh language, so they strive to show their children Disney cartoons translated into Kazakh language, because it is proven by most psychologists and linguists that watching various programs or cartoons improve people's listening and speaking skills. Subsequently, most parents in Kazakhstan have recourse to show Disney cartoons in Kazakh language. However, why is Disney cartoons, but not other companies? The answer is that The Walt Disney Studio is a mega corporation of joy and entertainment that marked the beginning of the history of the development of animation. Another reason is that the scriptwriters precisely know how to influence the child's psyche with the help of the plot and animation. Perhaps, most children's love to Disney cartoons is that they compare themselves with heroes, animals and mythical creatures; therefore, only in their fantasies can children defeat monsters, become truly free, protect adults. Parents and children are especially sensitive to such plots where they work a lot.

Many researchers agree with the fact that MT is one of the most challenging types of translation and the film text is a kind of collective work which comprises scriptwriters, directors, translators and so forth. A distinctive feature of a film text from a literary text is its functional differentiation; it is possible to find out with accuracy who translated, who shot the film, who wrote the script, but there is no differentiation in the literary text. In the process of translation, films are adapted to the cultural realities of each country, Therefore, audiovisual translation is a prominent component of creative process, one

of the types of commercial translation. Subsequently, AT occupies a separate place in the classification of translation types due to its uniqueness and dissimilarity to other translations. It involves text, direct and hidden meanings, visual images, sound. All this complicates the translation, but at the same time makes it more engaging in terms of linguistic.

Nowadays MT is divided into four types by linguists. They are: subtitles, dubbing, simultaneous translation and voice-over. However, the main attention will be devoted to dubbing, subtitles and voice-over in the provided article because they are believed to be often used in the contemporary cinematograph.

Research methods and materials

The research is based on a method of linguistic translation analysis, which includes such components as observation, description, comparison, comparison and systematization. In addition, methods of contextual and interpretative analysis, discourse analysis and comparative analysis of film discourses were applied. As the main material of the study is English-language Disney cartoons and their translation into Kazakh language by several types of audiovisual translation.

The choice of the material is due to its novelty, as well as the presence of social, historical and cultural realities of interest in terms of linguistic translation analysis.

Findings and discussion

There are several types of audiovisual translation which are subtitling, half-dubbing, lip-synchronized dubbing,

The process of subtitling is creating brief passages of written text (known as subtitles or captions in American English) that are projected, played, or broadcast over visual material, typically near the bottom of the screen. Subtitling has been described as a «diasemiotic» or «intermodal» form of audiovisual translation insofar as it entails a change from a spoken to a written medium. Interlingual subtitles give viewers a written representation of the conversation or narrative from the source material in their native tongue. Bilingual subtitles give two language versions of the same source fragment in areas where at least two languages are spoken, one in each of the two component lines of the subtitle. A technique called voice-over, often known as «half-dubbing», uses pre-recorded revoicing. After a brief period in which the original sound is clearly audible, the level is dropped and the voice reading the translation becomes more noticeable. Voice-over is especially well suited for interviews, documentaries, and other programs that do not require lip synchronization because of its realism (the original sound is always present in the acoustic background) and nearly complete translation of the original text. Due to its significant cost savings over dubbing, voice-over is now also employed to translate feature films for a few niche markets in Europe and Asia. Lip-synchronized (or lip-sync) dubbing is one of the two main types of interlingual subtitling used in cinema translation. In the field of audiovisual translation known as dubbing, the original voice track is re-recorded in the target language using dubbing actors' voices. The dialogue

in the dubbed version attempts to capture the dynamics of the original, especially in terms of delivery tempo and lip movements [7].

As for the quality of audio-visual translation? should I emphasize? that his criteria may vary depending on? who determines them: the translator, the customer or the viewer. Currently, the customer sends the translator not only installation sheets, but also stylistic recommendations, as well as the translation of the name, which the translator cannot change and make suggestions for the translation of the name [8].

As for distinction between «local» and «global» translation techniques, «procedural» and «textual» translation strategies can also be distinguished [9] investigates translation strategies using a descriptive approach, and among their components he lists realizing a translation problem, testing a solution to the problem, monitoring text segments, rephrasing text segments, and organizing discourse. Strategies in this sense are unobservable as mental phenomena, though researchers may be able to reconstruct them through analysis of strategy indicators [10].

The corporate fund «Bolashaq» in Kazakhstan commenced translating Disney cartoons in 2011, and under a contract with Disney, the dubbing of dialogues of cartoon characters into Kazakh is handled by «Arai Media Group» [3]. They were dubbed absolutely in a professional way due to the fact that on average, it takes Kazakhstani company from 100 to 150 thousand US dollars to dub one cartoon. Dubbing is not just about recruiting actors and recording them. Dubbing consists of several stages. Money is attracted not only for dubbing, but also for the promotion of the picture. First of all, this is the selection of actors and their coordination with the Disney office, the second is the creation of a creative and technical team to organize dubbing, because the casting of the main voices is approved by Disney itself. And stars of such magnitude as Angelina Jolie themselves assert their votes, and one voice can be the voice of a certain person for only 8 years. All translations are carried out directly from English into Kazakh. Accordingly, people with extensive knowledge in both languages are involved. If we talk only about dubbing, in particular, casting, recording, mixing voices – it takes an average of 3 to 6 weeks, but it all depends on how many main roles are in the picture. On average, dubbing a film requires from 60 to 70 people [4].

Most Kazakhstani children relish watching Disney cartoons in Kazakh language owing to the corporate fund «Bolashaq», thereby learning local language properly. Even for those who desire to learn Kazakh language, such cartoons will help to perceive speech by ear, deal with pronunciation, as well as replenish their vocabulary through lively and interesting dialogues, catchy songs in the state language.

Only fresh and modern cartoons were taken for the given research. It was noticed during the research that most Disney cartoons were translated applying dubbing. For instance:

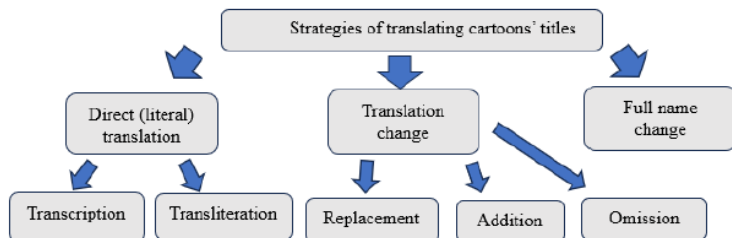
Table 1 – Translation of Disney cartoons

№	The real name of cartoon	Translation into Kazakh language	Year of release	Type of audiovisual translation	Comments
1	Lady and the Tramp	Бикеш пен қанғыбас	2019	Dubbing	No subtitles
2	Spycies	Құпия агент	2019	Dubbing	No subtitles
3	Pixies	Пиксилердің шытырман оқиғасы	2015	Dubbing	No subtitles
4	Sanjay's Super Team	Супер команда	2015	Voice-over from Russian version	No subtitles
5	Up	Көкке	2009	Dubbing	No subtitles
6	Onward	Алға	2019	Dubbing	No subtitles
7	Turning red	Қызарып барамын	2022	Subtitling	Kazakh subtitles
8	How to train your dragon	Айдаһар мінген шабандоздар	2019	Subtitling	Kazakh subtitles
9	Ralf breaks the internet	Ральф интернетке қарсы	2018	Dubbing	No subtitles
10	Wreck it Ralph	Қиратқыш Ральф	2012	Dubbing	No subtitles
11	The Incredibles	Супер отбасы	2004	Dubbing	No subtitles
12	The Incredibles 2	Супер отбасы 2	2018	Dubbing	No subtitles
13	The good dinosaur	Меірімді динозавр	2015	Dubbing	No subtitles
14	Moana	Моана	2016	Dubbing	No subtitles
15	Puss in Boots The last wish	Етік киген мысық Соңғы тілек	2022	Dubbing	No subtitles

It is seen that most cartoons were dubbed, but without Kazakh subtitles; however, «Turning red» and «How to train your dragon» were subtitled, but with English (original) voice acting. Nowadays the audience that prefers dubbing is much wider than compared to subtitling. For instance, children who cannot read or elderly people with impaired vision. For the perception of dubbing, the viewer needs to expend less effort. However, for people who have impaired hearing, it is tough to watch cartoons translated with dubbing. Consequently, both types of AT possess own positives and negative sides.

An analysis of the translated titles of films by Disney animation studio made it possible to identify three most common strategies for translating cartoon titles [5, p. 65–71].

Scheme 1 – Strategies of translating cartoons' titles



The most easily translated are the names of cartoons made verbatim. In this case, the sentences are translated without any change in construction and without a significant change in word order. There are two types of such translation: transcription and transliteration. The transcription method for the transmission of English words and phrases consists in the transmission of their sound image in Kazakh letters, and not in their alphabetic composition. For example, Моана (Моана), Aladdin (Аладдин), Вэмби (Бэмби), Рио (Рио), Madagascar (Мадагаскар). Other titles of cartoons given in the table 1 were translated directly, for example, Lady and the Tramp – Бикеш пен қанғыбас, Up – Көкке, Onward – Алға, Turning red – Қызарып барамын, Puss in Boots The last wish – Етік киген мысық Соңғы тілек.

The second way to translate cartoon titles is to change the transformation. The name of the cartoon changes, but its meaning is completely preserved. Translators usually use three types of transformations such as substitutions or replacements, additions and deletions (omissions) (Scheme 1). Replacement is believed to be the most common type of transformation. In the process of translation, word forms, parts of speech, types of syntactic connection can be replaced [6, p. 117–118]. The addition of words is used in cases when it is necessary to add individual words or phrases for a more accurate understanding of the translated text. As for omission, it is the exact opposite of addition. While translating words that are not needed to understand the meaning of the cartoon's name are removed. In order to see what strategies translators applied for translation of cartoons' titles, you can refer to the table 2 below.

Table 2 – Translation strategies for cartoons' titles

№	Cartoon's original name	Kazakh translation	Strategy
1	Lady and the Tramp	Бикеш пен қанғыбас	Direct translation
2	Spycies	Құпия агент	Full name change
3	Pixies	Пиксилердің шытырман оқиғасы	Translation change (addition)
4	Sanjay's Super Team	Супер команда	Translation change (omission)
5	Up	Көкке	Direct translation
6	Onward	Алға	Direct translation
7	Turning red	Қызарып барамын	Direct translation
8	How to train your dragon	Айдаһар мінген шабандоздар	Full name change
9	Ralf breaks the internet	Ральф интернетке қарсы	Translation change (replacement)
10	Wreck it Ralph	Қиратқыш Ральф	Translation change (replacement)
11	The Incredibles	Супер отбасы	Full name change
12	The Incredibles 2	Супер отбасы 2	Full name change
13	The good dinosaur	Меірімді динозавр	Translation change (replacement)
14	Moana	Моана	Direct translation
15	Puss in Boots The last wish	Етік киген мысық Соңғы тілек	Translation change (addition)

To summarize, the wide-spread strategy applying during translating of cartoons' titles is translation change, on the second place is direct translation, and the last one is full name change. Probably, it depends on the fact that translators wanted to draw children's attention to a fascinating title of cartoons.

Conclusion

Based on the foregoing, guidelines for translating audiovisual text and creating subtitles should be taken into consideration. For instance, it is necessary to fit the translation into a limited number of character strings due to international standards for reading speed and displaying subtitles on screens. In addition, when translating audiovisual text with the help of subtitles should be translated all information; the translator should synchronize the resulting text with external parameters, such as facial expressions, gestures, intonation of the characters on the screen,

their location; when working on an AT, the translator need to study carefully the history of the creation of the translated product, the audience, genre and language features. Consequently, the translation techniques that ensure the greatest adequacy of the transmission of an audiovisual text include literal translation, addition and omission.

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ДИСНЕЙ МУЛЬТФИЛЬМДЕРІНІҢ АТАУЛАРЫН ҚАЗАҚ ТІЛІНЕ АУДИОВИЗУАЛДЫ АУДАРУ

Ұсынылған мақалада «Дисней» компаниясының қазақ тіліне аударылған мультфильмдерінің аудиовизуалды аудармасының ерекшеліктері қарастырылады. Бұл тақырыптың өзектілігі қазіргі уақытта аудиовизуалды аударма әртүрлі мәдениеттерді жаһандық ауқымда таратуда маңызды рөл атқарады, сонымен қатар Дисней мультфильмдерінің көпшілігі балалар, жасөспірімдер және ересектер арасында танымал. Демек, бұқаралық коммуникация әлемінде кеңінен қолдану үшін аудиовизуалды мәтіндерді әртүрлі тілдерге жоғары сапалы талдау және аудару қажеттілігі артып келеді.

Мақаланың мақсаты-аударма қызметінің маңызды түрі ретінде аудиовизуалды аударманың негізгі ерекшеліктерін анықтау, сондай-ақ Дисней мультфильмдерін қазақ тіліне аудару үшін аудиовизуалды аудармалардың қандай түрлері қолданылғанын анықтау.

Бұл зерттеудің ғылыми жаңалығы бұрын мұндай талдауға ұшырамаған Дисней мультфильмдерінің негізінде қазақ тіліне аудиовизуалды аударманың үш түрін қарастыру болып табылады.

Қорытындылай келе, аудиовизуалды аударма теориясы, сондай-ақ оны оқыту әдістері жақында отандық және шетелдік ғалымдардың назарында болды деп айта аламыз. Қазіргі әлемнің жаһандануы, мәдениетаралық коммуникацияны, цифрлық технологияларды және ақпарат алмасу тәсілдерін дамыту зерттеушілерге жаңа міндеттер қояды. Осындай міндеттердің бірі-аудиовизуалды аударманың әртүрлі түрлерін терең зерттеу. Нәтижесінде қазақ тіліндегі көптеген Дисней мультфильмдері зерттеліп, нәтижелері осы мақалада келтірілген.

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АУДИОВИЗУАЛЬНЫЙ ПЕРЕВОД НАЗВАНИЙ ДИСНЕЕВСКИХ МУЛЬТФИЛЬМОВ НА КАЗАХСКИЙ ЯЗЫК

В представленной статье рассматриваются особенности аудиовизуального перевода мультфильмов компании «Дисней», которые были переведены на казахский язык. Актуальность данной темы заключается в том, что в настоящее время аудиовизуальный перевод играет значительную роль в распространении разнообразных культур в глобальном масштабе, также большинство диснеевских мультфильмов популярны среди детей, подростков и взрослых. Следовательно, существует растущая потребность в высококачественном анализе и переводе аудиовизуальных текстов на разные языки для их широкого использования в мире массовых коммуникаций.

Цель статьи - выявить основные особенности аудиовизуального перевода как важнейшего вида переводческой деятельности, а также выяснить, какие виды аудиовизуальных переводов применялись для перевода диснеевских мультфильмов на казахский язык.

Научная новизна данного исследования заключается в рассмотрении трех типов аудиовизуального перевода на казахский язык по мотивам диснеевских мультфильмов, которые ранее не подвергались такого рода анализу.

Подводя итог, можно сказать, что теория аудиовизуального перевода, а также методы его преподавания в последнее время находятся в центре внимания отечественных и зарубежных ученых. Глобализация современного мира, развитие межкультурной коммуникации, цифровых технологий и способов обмена информацией ставят перед исследователями новые задачи. Одной из таких задач является глубокое изучение различных видов аудиовизуального перевода. В результате было исследовано большое количество диснеевских мультфильмов на казахском языке, и результаты представлены в этой статье.

Ключевые слова: аудиовизуальный перевод, мультфильм, культура, компания Disney, дубляж, английский, казахский язык, субтитры, закадровый текст.

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