

Theoretical Frameworks in the Translational Analysis of Feature Animated Film Adaptation

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Abstract:

The paper examines the general problems of translating feature animated films from English into Uzbek based on the definition of the film text as a collection of not only the actors' lines, but also the extra linguistic context necessary for a more successful perception of the intention of the scriptwriter and director of the film.

Keywords: film translation, translation equivalence, replica, script, dialogic and monologue speech, text adaptation.

Film as an object of linguistic research always causes certain difficulties, since it is a complex system of knowledge representation, containing, in addition to the text, also extralinguistic factors important for its understanding, as well as an indication of the participants in communication and the processes of creating and reproducing the message. Translation of a film is always associated with certain difficulties not only of a linguistic but also of a technical nature, which directly affects the degree of equivalence and adequacy of the translation to the original, as well as its technical embodiment on the screen (i.e. the synchronicity of the articulation of actors and the lines of the stand-ins).

Here it would be appropriate to cite the classification of the main types of film translation proposed by M. Berdi during the round table on the topic "Film Translation: Little from God, Much from Goblin" in the editorial office of the magazine "Bridges" [issue 4 (8) -2005, 57]. In her opinion, there are 5 main types of film translation: 1. The work of a simultaneous interpreter. In this case, the simultaneous interpreter translates the film without relying on editing sheets. Sometimes he is forced to translate the film without a preliminary screening, trying to convey its content as accurately as possible. This type of film translation was widespread at the dawn of video distribution in Russia, and its most prominent representative was Alexey Mikhalev, whose film translations are still considered classics of the genre of simultaneous film translation. 2. Dubbing of

a film by one actor, or by the translator himself. In this case, the original soundtrack is preserved, which allows the viewer to appreciate the emotional canvas of the film, as well as to distinguish between the lines of different characters. 3. Film dubbing by 2 actors – a man and a woman, while preserving the original soundtrack. 4. Full dubbing of the film. The entire film is dubbed by a whole staff of actors. In this case, there is a significant compression of the source material due to the need to match the articulation of the actors with the Uzbek translation of their lines. 5. Using subtitles while fully preserving the original soundtrack. In this case, attention switches from the video sequence to reading the subtitles located at the bottom of the screen. Thus, film translation is in some ways very similar to the translation of fiction, although it has its own distinctive features: Any film is a message, since it has a sender (director, scriptwriter and actors), a recipient (i.e. the viewer) and a transmission channel. At the same time, as in the language system, the smallest significant unit in a film is a frame, and sometimes a sequence of frames. The term "syntagma" was also borrowed from the language syntactic system, which in the language of cinematography is understood as an episode or a sequence of episodes. According to Lotman Yu. M., "the essence of cinematography lies in the synthesis of two types of narration - visual and verbal, and a feature film is built on the basis of different codes, and all of them determine each other. It is very difficult to compile a complete list of levels of cinematic language, since any unit of text (visual-figurative, graphic or sound) that has an alternative, at least in the form of its non-use, can be an element of cinematic language, and, therefore, does not appear in the text automatically, but is associated with some meaning. At the same time, it is necessary that both in its use and in the refusal to use it, some perceptible order (rhythm) is found. The entire mechanism of comparisons and differences that connects film images into a narrative can be characterized as belonging to the grammar of cinema. At the same time, cinema also has a vocabulary - photographs of people and objects become signs of these people and objects and perform the function of lexical units" [Lotman 1998, 315, 323]. Since in a feature film the connotations of linguistic units are often superimposed by the connotative meanings of images and musical arrangement, cinematic signs can reveal a whole host of latent signifieds. Film translation is freer than translation of a work of fiction and sometimes even approaches "free" translation. As a rule, this is associated with the fact that dubbing requires a certain degree of synchronicity, the coincidence of the actors' lip movements and the translated lines. Therefore, the translator is forced to shorten the original text, transforming it so that its audio output coincides with the video sequence. The most frequently used translation technique is syntactic assimilation. That is, the need to "adjust" the Uzbek text to English articulation leads to a significant reduction in the length of phrases, and therefore to a distortion of the original text. Abbreviations of this kind are divided into omissions, additions or erroneous substitutions of information presented in the original. Each type is represented by subgroups that differ in the degree of importance of the information not conveyed or added. Omissions include: 1) omission of an insignificant word, usually an epithet; 2) omission of important and significant units associated with a misunderstanding of a part of the text; 3) omission of a text fragment due to transformation of the text structure; 4) omission of an important part of the text due to different speed of translation and speech of the speaker. Additions are distributed according to the importance of the added redundant elements: determinative words, additional explanations that determine the connections between statements, etc. Errors are conventionally divided into: 1) a minor error in translating a word; 2) an unacceptable semantic error in translating a key word; 3) a minor error due to a minor transformation of the structure; 4) a gross semantic error with a significant transformation of the structure, etc. When translating dialogic and monologue speech in animated films, the first and second types of equivalence are used in most cases, since the goal of communication is conveyed and the extralinguistic situation is reflected. Literalism in film translation is not justified, because, unlike a work of art, in a film it is impossible to explain various aspects of a particular term or phenomenon over the course of several minutes. According to the definition of M.M. Bakhtin, a text can never be translated completely, since its true essence is played out on the border of two consciousnesses, and the consciousness of the perceiver can in no way be eliminated or neutralized

[M.M. Bakhtin 2000, 303]. And if the communicative act is conditionally divided into four components – 1) the constitution (conditions of communication and its participants), 2) the context (really existing meanings reflected in the discourse and relevant for a given communicative act), 3) the presupposition (the zone of intersection of the communicants' knowledge bases, including their ideas about the constitution) and 4) the direct product of speech production [V. Krasnykh 2003, 84], then the main difficulty for the translator will be the presupposition, which determines all the other levels. And then the translation of a film is reduced not to the formal transmission of its constituent elements, but to the creation of a "complex communicative combination of verbal, sound and iconic codes, where verbal and sound messages significantly influence the denotative and connotative significance of iconic facts and, in turn, are subject to a reverse influence" [G. Denisova 2006, 155].

When translating a film text, the translator's main concern is not only to convey the symmetry of the text, i.e. its syntactic and semantic structure, its phraseology, but also to convey its functional and pragmatic aspects. In other words, when translating from one language to another, in pursuit of the accuracy of conveying the text and its rhythm and structure, the translator often misses shades of meaning that are initially known to representatives of the source language and are completely unfamiliar to representatives of the target language. And in this case, with a literal translation, the text can be considered accurately translated, but it will function completely differently, so the subtlest semantic shades slip away, which leads to the appearance of non-existent statements, or to phrases that have a completely different meaning. Thus, if literalism is present in film translation, then most likely this is due to the low qualifications of the translator. One way or another, film translation implies a certain degree of compression of the source material while preserving the fullness of its meaning, conveying allusions, wordplay, complex phraseology, etc. Since a film is, first of all, an acting performance accompanied by a certain musical soundtrack, the translator's task is to convey all the nuances of the translated lines without changing the director's idea and without putting his own assessment of what is happening into the mouths of the characters. In other words, translating a film is not a revision of the author's concept, not the translator's own intonation game, but a strict semantic and intonational accompaniment of what is happening on the screen. Since in a feature film the meaning of linguistic units is often superimposed on the meaning of images and soundtrack, the latter are a huge number of encrypted messages from the author, giving a certain emotional intensity to the entire work or its individual episode. As a rule, in the practice of film translation, it is considered that the soundtrack is not subject to translation. An exception is songs in cartoons, which are either translated completely or replaced with ones more familiar to the target language. However, there are cases when the translator considers it necessary to provide a translation of the general content of the song, or its first lines, in order to focus the viewer's attention on a certain semantic nuance. In addition, sometimes part of the song line is included in the title of the film, which presents a certain difficulty for the translator, since it is a reality that is not always familiar to him. It is especially difficult to translate such film titles if part of the song line has no relation to the film's soundtrack and, in addition, may be part of a long-forgotten song. The main difficulty of film translation in general lies in "the possibility and degree of adaptation of the text to a foreign-language culture built on a different system of values and concepts, and it is this factor that determines the inevitable loss in the perception of a translated film with an alien theme and / or ideas incompatible with another linguaculture" [G. Denisova 2006, 155]. Perhaps this is the reason for the failure of many animated films both in our country and abroad. Proceeding from the opposite, it would be logical to assume that success accompanies the film whose problems are essentially international, and the cast, at least, is well known to the audience, since the personality of the actor, his manner of acting and the degree of immersion in the character carry an additional connotative load, contributing to a more accurate understanding of what is happening on the screen. At present, there is a tendency towards the active use of vulgarisms, slang and low vocabulary in film products. Perhaps this is because the film products themselves are often oriented towards a certain age group of the viewer (to a greater extent, towards young people aged 14 to 35,

who have their own language formed by this very film and television production, as well as the musical culture of the USA and Europe), for whom the main criterion for the success of a film will not so much be the equivalence of the translation to the original, as its spectacularity, proximity to colloquial speech and jargon, the degree of its vulgarity and humor. Since film translation is no longer simultaneous, the translator's work primarily consists of translating the text of the film script.

A script is a text file containing the translation of lines, captions and onomatopoeia; a literary work intended for implementation using the means of cinema and television. Writing a script is necessary to simplify the perception of the content of animated films. Scripts describe in a clear sequence the actions of the characters, the events in which they participate, and the communication between the characters in the form of a dialogue consisting of lines. Lines, in turn, are divided into: 1) the character's speech 2) the character's thoughts 3) the author's speech 4) onomatopoeia (onomatopoeia) A script is, first of all, a work of art with its own form and structure, therefore, when translating it, it is necessary to use the methods of artistic translation, since, based on the written text of the script, the translator creates a so-called interpretation of the source material in accordance with the requirements of the existence and functioning of lines on the screen. These include: 1. Proportionality of the translation line and the original, since its length depends on the articulation of the character on the screen. 2. Conveying realities, or replacing them with more understandable analogues of the host language culture. 3. Conveying humor, taking into account the peculiarities of the mentality of the target country. In this case, we can talk about the problem of translating complex phraseology, slang, etc. 4. Conveying the so-called "talking" proper names. 5. Conveying interjections and onomatopoeic vocabulary, etc. Thus, the problem of translating a feature film is not limited to adequately conveying its semantic content. To a greater extent, it is necessary to reveal and emphasize the flavor of the foreign-language culture, manifested in lines, the intonation pattern of the characters' speech, their unique humor, which undoubtedly reflects the intention of the director and scriptwriter, and also facilitates understanding the nuances of what is happening on the screen.

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