

Translational Peculiarities of Foreign Films

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Abstract – The selected topic for the work is devoted to the observation of translational peculiarities of foreign films.

Key words – film, translational peculiarities.

I. Introduction

The selected topic for the work is devoted to large numbers of foreign audiovisual products (films of various genres, cartoons, TV shows, etc.), which appeared in the domestic box office. Nowadays, local interpreters perform extensive work, which aims at the implementation of the same effects on the domestic audience, which has original audiovisual product to the audience of the country of origin.

II. Page Setup

Relevant is the theoretical study of audiovisual translation (AVT); translation detection methods that are most consistent with the principles of a particular type of AVT and allow most adequately convey the meaning of the original; develop techniques that would help practitioners perform high-quality translation, and more.

The object of research is the professional translation of children's programs, movies, cartoons, because they have considerable influence on the psycho-emotional state of young viewers, form their personal qualities and tastes contributing to the development of ideology and culture.

The subject of this work is movies that have become an integral part of the modern world. Movies teach, entertain, and provide new information about the world and its future. Cartoon lately become indispensable teacher of children.

The aim of the course is to analyze the techniques of proper names translation from Ukrainian and English to determine their compliance with the following principles duplication, synchronization like labial and domestication.

To achieve the abovementioned goals outlined the following objectives:

- Analyze taken separately phrases in cartoons and movies, in terms of translation and synchronization;
- The role and contribution of local translators to transfer foreign AVP works for the domestic audience;

Scientific novelty set out in article material is directly translated in consideration of animated films through the prism of what functions they perform, as the latter are crucial in choosing translation policy.

Methods are in a critical analysis of the material AVT. Also carried the comparison between works; original phrases from cartoons and movies performed by local translators.

So, in the study, we researched the concept cinema script as object of translation, identified the main problems and features of film adaptation in the translation

and analyzed typical mistakes that greatly affect the overall adequacy of a film view.

It was found that during translation of the film translator faces a lot off difficulties and phenomenon that do not occur in the practical translation and do not similar with another fields of translation. The expression of script is heterogeneous and has two components - verbal and nonverbal. Verbal is the minimalist expression of the script built mainly to dialogues or monologues, if it is absolutely necessary for the author's intention (e.g. internal monologue hero who tells about events not shown in the frame, or demonstrating the internal conflict of the hero), it is another semantic load realized in terms of nonverbal expression, the interpreter must take into account that part of the semantic load during the implementation of the translation. Non-verbal expression plan has the same goals as the descriptions in literature - to create visual and sound picture of the world and the situation surrounding the hero. But visual images are seen immediately and comprehensively, in contrast to the descriptions in the literature. Semantic load balance two different expression plans can be implemented in three ways: 1) semantic load shifted in the verbal side of the expression; 2) semantic load distributed between verbal and nonverbal expression uniform plan; 3) semantic load is shifted towards the IVC. Translating the scenario provides a wide field for possible research, but the main areas here should be the following: specific text such as scenario, matching verbal and nonverbal expression plans, their relationship and the role of communications in the translation, the dependence of the transfer from pragmatic meaning of the utterance semantic load distribution between the expressive differences of screen script translation from the translation of other types of text translation process and differences in various types of implementation.

Analyzing the scientific literature on the topic, we determined that scenario is more than the usual verbal text, typical involvement in the process of intercultural communication. Of particular interest to the study of linguistic and cultural concept of cultural transfer because its main task is to explore the perception of a work of art in the receiving environment, which is especially important for the film.

It was found that the current state of Ukrainian Translation provides an address a number of pressing issues regarding translating of scenario which have own historical, theoretical and methodological basis. First of all, it should be noted that the Ukrainian language translation of films often deal with people with inadequate experience and weak theoretical base that unprepared to quality of their work. The problem and exacerbate the agencies that hire unskilled translators, citing poor credit. This also assign an absolute lack of any vocational training technology and features of scenario translating on special Philology, Translation Studies departments. In addition, in Ukraine there are non existing evaluation criteria of translating. In fact, translating of screen script is extremely difficult type of translation work and therefore requires a high level of professional training. The reasons for lower quality of

scenario translation include the receipt of a large number of different foreign film qualities, which reduces the amount of time to work with text.

It should be noted that shifting, it is important to preserve the original author's intention, to reveal images of the characters. Translator should as accurately and adequately convey information and viewers emotional messages reproduced in verbal speech actors, narration, songs, credits and inscriptions. Translator can use descriptive translation or translation of the commentary because of its features with cinema script. While working with film, because of need to adjust the text in Ukrainian English articulation, translator uses replacement, reduction and adding phrases resorting to elimination. All these techniques due to the transformation of the structure of the text, different speed cues character and text translation. During transferring, script has to pass not only the syntactic but semantic structure and phraseology, but also functional and pragmatic aspects.

There were clarifications that the process of transfer film titles should start with analyzing the overall plot of the film, then compare it with the name and identify the purpose of its use. In our view, the only way to understand the transformation was used and for what. When analyzing the transfer film titles we traced using these types of transformations: 1) specification; 2) generalization of values; 3) adding the words; 4) elimination of words; 5) compensation; 6) complete conversion.

We consider it appropriate to divide all the inaccuracies in the translation of movie titles into two main sections - mistakes due to lack of background knowledge and "Conjectural creative" lapses.

Conclusion

During the observation we reviewed the original scripts for films and their translations finding some translation errors and conducted an analysis of the most interesting examples offered their own versions of translation.