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## TRANSLATION TRANSFORMATIONS OF DIALOGICAL SPEECH IN THE CINEMATIC TEXT

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**Annotation:** The article deals with the peculiarities of translation transformations of dialogues and speech of characters in a cinematic text. The material of the study was the English and Russian scripts of the feature film "Forrest Gump". In the course of the study, various types of transformation and techniques used by the translator to achieve communicative equivalence were identified.

**Key words:** translation transformation, film dialogues, equivalence, perception.

Currently, film production occupies one of the leading places in the entertainment industry. Undoubtedly, the translation of films is more than relevant in modern society. The term "film translation" refers to the translation of animated and feature films, as well as TV series. Film translation as a process consists in literary interlanguage processing of the content of the original editing sheets, followed by rhythmic stacking of the translated text and its voicing or introduction into the video sequence in the form of subtitles [1, c. 201].

Nowadays, scientists are actively using such concepts as film text, film discourse, film dialogue and translation transformations [2, c. 252]. The film discourse refers to the film itself, the meaning embedded in it, the situation in the film and the activities of the characters. The film text is considered as a set of images, speech, noises, music, which are organized in a special way and are in an indissoluble unity [2, c. 27]. A film dialogue is a combination of oral-verbal and written-verbal components. The film dialogue includes the speech of the characters, the speech of TV and radio announcers in the frame, all kinds of audio recordings in the frame, all types of voice-over speech (author's comments, monologues of the characters), songs performed or listened to by the characters, all types of written texts in the frame and behind the scenes [3, c. 253]. Translation transformations are transformations by which the translator makes the transition from the units of the original to the communicatively equivalent units of the translating language when it is impossible to use regular correspondences in the conditions of a given context. According to R.K. Minyar-Beloruhev, the translation retains only a part of original, saving its sense [4, c. 158]. In this work, the terms film dialogue and translation transformations will be used, since the translation of the dialogue between the characters is considered in unity with the culture, environment and other components of the film.

Translation transformations are classified into lexical, grammatical, and complex lexicogrammatical transformations. Also used in the translation techniques of translation such as the reception of the movement, reception lexical addition and omission. This article analyzes the translation of the film "Forrest Gump", and in the course of its analysis, various translation strategies that were used to achieve the adequacy of the translated film dialogue were considered. To identify translation transformations, such research methods as analysis and comparative method were used.

Before making a translation, the translators get acquainted with the film, with the characters and the purpose of the film director. One of the important aspects of choosing certain methods of translating a particular speech is the goal and main idea of the director. What information did he want to convey? What feelings and emotions did he want to transfer through



this film? What audience is the film intended for? Based on these questions, an adequate translation is made, the purpose of which is to achieve communicative equivalence.

Forrest Gump is the ninth feature film directed by Robert Zemeckis. Based on the novel of the same name by Winston Groom (1986), it was released in 1994. This film is the most successful film of the director both among the audience, and among critics and professional filmmakers (38 awards worldwide, including 6 “Academy Awards”) [5]. According to the results of 1994, "Forrest Gump" took the first place in ticket sales in the United States and Finland, as well as the second place in the world. Such a global success determines the choice of the analyzed film text.

This film includes elements of drama, melodrama and comedy, which in turn determines its specifics. Given the genre affiliation of the film considered in the work, it is aimed at the mass audience, and therefore, the purpose of the film is to attract the attention of the general public and to exert an aesthetic, instructive and sympathetic influence on it.

To perform an adequate and equivalent translation of the movie “Forrest Gump” into Russian, the translator used a number of lexical and grammatical transformations. For example, it was found that omissions in dialogues were used in approximately 42% of cases. First of all, grammatical units with redundant meaning were omitted in the translation, for example: “All right, Forrest, You can open your eyes now” – “Ну-ка, Форрест, открой глаза”; “Now, his IQ is 75” – “У него IQ 75”; “I make sure he combs his hair and brushes his teeth every day” – “Слежу, чтобы он причесывался, чистил зубы”.

The method of dividing sentences in dialogues, due to the structural features of phrases, was 29%: “Mama decided to let those rooms out, mostly to people passing through, like from, oh, Mobile, Montgomery, places like that” – “Мама решила сдавать их тем, кто приезжал из разных мест. Например, из Моббил, Монтгомери и прочих городов”.

There is also an addition technique, the purpose of which is to explain the details of the plot or adapt the text to the Russian-speaking viewer: “I’m talking about a shrimp-catching boat” – “Нет. Я говорю о судне для ловли креветок”.

In addition, the translation of the study material revealed the use of such techniques as: combining sentences (10%): “Just like one of them old redneck boys. Can you believe that?” – “Как какого-то белого деревенщину, представляешь?!”; concretization/generalization (2%): “I know everything there is to know about the shrimping business” – “Я знаю о креветках все. Полностью!” (generalization); “Why did you put that weapon together so quickly, Gump?” – “Как ты умудрился собрать винтовку так быстро?” (concretization); modulation (2%): “Nah, that couldn’t be. It sure as hell was” – “Нет, не может быть. Черта с два, это – он”; antonymic translation (1%): “Well, now we ain’t strangers any more” – “Теперь мы с вами знакомы”; “I wish I could’ve been there with you”. – “Жаль, меня там не было с тобой”; “But I miss you, Jenny. - Мне тебя не хватает”. [6]

Along with this, the emotionality and imagery of the speech and dialogues of the characters of the film is achieved by using emotionally-colored vocabulary: colloquial, stable, and sometimes profanity. The translator took into account the difference in the degree of expressiveness of the Russian and English languages and resorted to neutralizing the context: “God damn it, kick some ass!” – “Черт возьми, покажи им, где раки зимуют!”; “Get your faggotty ass on the bus” – “Полезай в автобус”.

Since each translation is adapted to the culture of the recipient, the understanding and correct perception of the phrases by the recipient is taken into account. In this case the translator uses lexical substitution as in this example: “I don’t know if we each have a destiny, or if we’re all just floating around accidental-like on a breeze” – “Не знаю, у всех ли есть судьба, или мы просто парим в воздухе по случайной траектории, как на ветру”.

These examples of translation transformations show that the main goal of the translator is to achieve communicative equivalence in translation, that is, to convey the main meaning of



speech through the use of various methods. Thus, the transmission of meaning, emotion, concept, correct understanding, context, thoughts of the characters and the entire film is successful and adapted to the audience. The adequacy of film translation is not only to convey the original text in an undistorted form, to preserve the meanings inherent in it, but also that it is necessary to apply pragmatic adaptations of various kinds and cultural adaptations.

Despite the fact that many studies have been conducted in the field of film translation and much more has been known about it since its introduction, many questions related to film translation remain open for study. And since film translation has become an entire industry at the present time, the ranks of film translators are constantly replenished, and this, in turn, contributes to the replenishment of the theoretical base on translation transformations in cinematography.

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#### АҒЫЛШЫН ТІЛІН ҚАШЫҚТЫҚТАН ОҚЫТУДА ҚОЛДАНЫЛАТЫН ИНТЕРАКТИВТІ РЕСУРСТАР

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*Түйін:* Мақалада оқыту процесінде жаңа білім беру технологияларын қолдану қажеттілігі және шет тілі сабақтарында интерактивті және ақпараттық технологияларды қолдану қарастырылған. Ағылшын тілін оқыту процесінде интерактивті ресурстарды қолдану мүмкіндіктеріне мысалдар келтірілді.

*Кілт сөздер:* шет тілі, интерактивті ресурстар, ақпараттық технологиялар, асинхронды байланыс құралдары, синхронды байланыс құралдары, аудиовизуалды құралдар, техникалық құралдар.

Қоғам дамуының қазіргі кезеңінде шет тілдерін, әсіресе ағылшын тілін үйрену мен меңгеру қажеттілігі артып келеді. Бұл көбінесе өндіріс пен қоғамдық өмірдің барлық салаларында жаңа ақпараттық технологиялардың енгізілуіне (Интернет ғаламдық желісі, компьютерлердің бағдарламалық жасақтамасы және т.б.), сондай-ақ Қазақстанның басқа мемлекеттермен халықаралық қатынастарды дамытудың жаңа кезеңіне байланысты.