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ТӘУЕЛСІЗДІК КЕЗЕҢІНДЕГІ ҚАЗАҚСТАНДЫҚ АУДАРМАТАНУ МЕН КОМПАРАТИВИСТИКАНЫҢ ДАМУЫ МЕН ЖАҢҒЫРУ ҮДЕРІСІ

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ПРОЦЕСС МОДЕРНИЗАЦИИ И РАЗВИТИЯ КАЗАХСТАНСКОГО ПЕРЕВОДОВЕДЕНИЯ И КОМПАРАТИВИСТИКИ В ПЕРИОД НЕЗАВИСИМОСТИ

MATERIALS

of scientific and methodological articles

THE PROCESS OF MODERNIZATION AND DEVELOPMENT
OF KAZAKH TRANSLATION STUDIES AND
COMPARATIVE STUDIES IN THE PERIOD OF INDEPENDENCE

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Тәуелсіздік кезеңіндегі қазақстандық Аударматану мен Компаративистиканың дамуы мен жаңғыр үдерісі атты халықаралық ғылыми және оқу-әдістемелік мақалалар жинағы. – Алматы: Қазақ университеті, 2021. – 360 бет.

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Аударматану әдістемесі мәселелерімен айналысатын мамандарға, жас ғалымдар мен студенттерге, магистранттар мен докторанттарға арналады.

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ного перевода её речь может быть услышана неправильно и неразборчиво, крайне мала, если это не связано с какими-либо техническими неполадками в кабине переводчика и/или с микрофоном спикера.

Отдельное внимание стоит уделить речевым оборотам спикера. Несмотря на политическую сферу, переводчику должен уметь адекватно переводить различные фразеологизмы и особые речевые обороты, которые могут быть использованы спикером во время его речи. Данные обороты нельзя перевести прямым переводом, вместо этого необходимо понять их значение и передать его, но уже на целевом языке. Для успешного перевода переводчик должен развивать свои фоновые знания об истории и культуры страны исходного языка. Более глубокое, полное и чёткое понимание истории и культуры поможет переводчику предоставить более правильный перевод в контексте той или иной ситуации в течение перевода.

Подводя итоги, мы отметим, что языковая личность в политике не препятствует успешному и правильному переводу. Результаты исследования показали, что синхронный перевод спикера со сложной языковой личностью не представляет особой сложности для переводчика с отличным знанием языка, средним уровнем навыков синхронного перевода и хорошими фоновыми знаниями, знаниями об истории и культуре стран и народов исходного и переводящего языков. Переводчик также должен быть в курсе последних мировых новостей и событий, обсуждение которых так или иначе может быть затронуто на встрече или конференции, которую он переводит.

Использованная литература

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DIFFICULTIES OF TRANSLATING WORDPLAY IN AUDIO MEDIAL TEXTS

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Бұл мақалада сөз ойынының жіктемесі, ағылшын-орыс тілдік жұбындағы сөз ойынын аудару қиындықтары қарастырылған. Аудио-медиалық мәтіндердегі сөздік ойынды аудару қиындықтары мен оларды шешу жолдары жан-жақты талданып, шолу жасалады.

This article introduces the classification of wordplay, the difficulties of translating wordplay in the language pair “English-Russian”. It provides a detailed analysis and overview of the difficulties of translating wordplay in audio-media texts and their solutions.

Данная статья знакомит с классификацией игры слов, трудностями перевода игры слов в языковой паре “английский-русский”. В ней представлены подробный анализ и обзор трудностей перевода игры слов в аудио-медиальных текстах и их решения.

Currently, due to the active process of globalization and the interaction of cultures, a wide layer of entertainment fiction material is spreading in many countries all over the world. The last thirty years have also seen an increase in the popularity of the comedy genre, the spread of foreign TV series and movies in English among the Russian-speaking audience and vice versa. Humor is a

unique product of each culture, and a quality translation is required to comprehend it, that is why the translation of wordplay is becoming a vital problem to study. Most contemporary scholars hold the view that the source of the comic genre is determined with the discrepancy between expectation and reality, that is, the clash of the two plans of perception. Wordplay, in its broadest sense, is a prime example of this understanding of the comic genre. A wordplay is both an activity carried out according to the certain fixed rules as well as a creative activity, transforming, going beyond the boundaries of these rules. The indisputable is that wordplay characterizes the essence of a human being. Wordplay is an element of culture and is commonly referred to as one of the most difficult aspects of translation. In order to examine in detail the peculiarities of translation mechanisms, we need to get acquainted with the definitions of the necessary terms.

Wordplay is a phenomenon within a language that closely appeals to the wit and ingenuity of the speaker. It is not for nothing that the word "play" becomes one of the components of such a definition. Play is one of the first types of conscious human activity, in the process of which the potential of the individual is involved and developed, especially critical thinking, will, feelings, emotions, needs, interests. According to S. A. Shmakov, most plays have four main features:

- Free developmental activity;
- Creative, mostly improvisational nature;
- Emotional activity, revealing the sensual nature of the play;
- The presence of direct or indirect rules [1].

The given features of play activity fit to the phenomenon of wordplay as well. Principles of this activity are assimilated at an intuitive level in native speakers` speech since childhood,and consider that a person is ready for word creation and to the perception of language as a tool in communication.

Types of wordplay:

- comparison of homonyms;
- consonance of words in a narrow context;
- collision of homophones;
- comparison of homographs;
- destruction and reinterpretation of stable word combinations and phrases;
- different meanings of a word or phrase combination;
- deetymologization.

To represent wordplay classification, linguists choose different criteria: formation at the levels of language, the tiers of the linguistic system, the nature of the interaction of elements within a stylistic figure, the tactics of construction and literary techniques taken as the basis for wordplay, the position and function of wordplay in the text, as well as more detailed approaches that touch on the forms of representation and conditions for the realization of wordplay in the communicative act.

We analyzed and synthesized all present information on classifications of wordplay based on the S. N. Florin and S. K. Vlakhov, I.V. Arnold, V. P. Moskvin, V. Z., Sannikov, B. S.Vinogradov for creating the Table 1 that clearly shows differences and similarities of their perception of wordplay in translation and interpretation studies.[2-6]

Table 1. Classification of wordplay

1	S. N. Florin and S. K. Vlahov	a) Wordplay of whole words or parts of words; roots, affixes, or «fragments» of words; b) Polysemy or homonymy; c) Other lexical categories – antonyms, etymology
2	I.V. Arnold	a) Wordplay based on polysemy; b) Wordplay based on complete or partial homonymy; c) Wordplay based on consonance, homophone lexical elements; d) Wordplay based on antonyms.

3	V. P. Moskvin	a) The convergence of words that are identical or similar in form b) Replacement with similar form or etymologically related elements c) Combining nominative units d) Rearrangement of speech elements e) Contextualization – placement of either polysemous or homonymic expression in different contexts f) Reinterpretation on the basis of close-sounding and equal-sounding associations.
4	V. Z. Sannikov	a) The wordplay «neighbors,» is based on the simple summation of consonant or similar words in meaning; b) The wordplay «mask», based on a «sharp collision of meaning of the words, phrases, where the original understanding is replaced by another; c) The wordplay "family", also characterized by "sharp collision",however, none of the meanings overrides the other.
5	B. S. Vinogradov	a) Word – a kind of lexical basis, a supporting element, a stimulant. b) Word combination – the pinnacle of wordplay.

According to the Table 1 there are similarities between wordplay classification of S.N. Florin, S.K. Vlahov , I.V. Arnold and V. P. Moskvin in such linguistic phenomena as polysemy and antonyms, although the differences prevail.The wordplay classification in terms of replacement is similar according to the V. P. Moskvin and V. Z. Sannikov where they both depict that such a replacement exist in identifying wordplay.

Translation is a means of interlingual and intercultural communication, where one recognize a particularly interfering influence. Translation is a variant re-expression, recoding of a text generated in one language into a text in another language. It is an activity carried out by a translator who creatively selects a variant depending on the resources of the language, type of translation, tasks of translation, type of text and under the influence of his own personality; translation is also a result of the above described activity [7].

The problem of wordplay translation is one of the most serious ones in the theory and practice of translation. Many researchers of this question (V.S. Vinogradov, V.N. Komissarov, A.V. Fedorov, I. Levy, L.S. Barkhudarov) are sharing the same opinion that wordplay should be reproduced by wordplay in the target language. Even if it is very difficult to convey wordplay in the target language, the translator must achieve equivalence, preserve the stylistic properties of the original units, and achieve only a slight loss of contextual meaningful expression. [8-11]

One of the numerous difficulties in translation is the problem of "interference" – the intrusion of the norms of one language system into the limits of another [12]. Problems of interference are considered in various spheres of activity, for example, in psycholinguistics, as the form of speech works caused by interference, due to the functioning of psychophysiological mechanisms of their generation [12, 94]. The term "interference" was firstly used after W. Weinreich's publication "Language Contacts, State and Problems of Research," in which he gives his definition of the phenomenon of deviations from the norms of either language that occur in the speech bilinguals as a result of knowing more languages than one, i.e. due to language contact" [13].

Another difficulty is identified with the complete impossibility of finding any language equivalence to the original word.It occurs mainly when the original word denotes a purely local phenomenon, which has no correspondence in the everyday life and in the concepts of other people [14, 152].

When translating wordplay, making an unambiguously correct translation is impossible to achieve. Depending on the case, the way of translation, the algorithm of matching correspondences

in the translating language and even the goal itself can vary significantly. The translator's main toolkit for working with the material are translation transformations. Translation transformations are technical translation techniques consisting in transforming regular correspondences with irregular correspondences as well as the result obtained of applying such techniques. L.K. Latyshev defines transformation as a method of translation, which is characterized by a departure from the semantic and structural parallelism between the original and the translation. [15, 76]

Indeed, the usage of translation transformations must be motivated by its ability to provide a higher degree of equivalence than any of the possible regular equivalents and to avoid negative consequences of using regular equivalents in certain contexts. Depending on the nature of the source language units,translation transformations are usually divided into lexical, grammatical and lexico-grammatical transformations.

Lexical transformations:

- transcription and transliteration (can only rarely be useful and effective techniques for translating wordplay).

Instead of this transformation, calque can be widely used;

- calque is a way of translating a unit of the original by replacing its component parts – morphemes or words (in the case of stable word combinations) – with their lexical correspondences in the SL.

It is worth drawing a line between the concepts of calque and literal translation. Calque is a feasible literal translation, while literalism is a literal translation that distorts the meaning of the translated expression.

- lexical and semantic substitutions (specification, generalization, modulation).

Lexical and grammatical transformations:

- compensation (elements lost during translation are transferred in the translation text by some other means, and not necessarily in the same place of the text as in the original). Compensation statistically refers to the most commonly used translation technique of a wordplay. As a partial compensation, in translating wordplay in audio-medial texts translators use stylistic means of the sound organization of the utterance (rhyme, alliteration, sound similarity) and graphic highlighting. Other types of lexical and grammatical translation transformations include:

-antonymic translation;

-explication (descriptive translation).

Grammatical transformations:

-literal translation;

-sentence partitioning;

-sentence integration;

-grammatical substitutions (forms of a word, parts of speech or a sentence).

In addition to the given transformations, replacement should be complemented. Replacement is a technique in which a word denoting an unfamiliar or unusual phenomenon is replaced by a word denoting a phenomenon familiar to native speakers of the TL. Statistics show that this technique is the most common in translation practice, however, from the point of view of preserving the authenticity of the text and its stylistic features, replacement can distort the uniqueness of speech in audio-medial texts. This technique is often used when translating phraseological units, humor and wordplay. [16]

In the framework of this work, we have considered examples of wordplay from the movies "Mulan", "Ralph" with their translation into Russian. Let us consider several cases of using a wordplay and analyze its translation variants.

Table 2. Comparison of the original text and its translation variants

Original	**Dubbing**
Mulan:Are we in this together or not? Mushu(dragon):Let's go kick some honey buns!	Мулан:Ты заодно со мной или нет? Мушу(дракон):Ладно, давай уделаем этих Гуннов!

The wordplay "Let's go kick some honey buns" is taken from the movie "Mulan" and it is based on the rhyme that goes from Huns- nomadic warriors, horsemen and enemies of main characters and the whole China according to the plot of the movie. However, translators decided to omit "honey buns" and proceed with the "уделаем этих Гуннов" and consequently there is a loss of wordplay in translation that led to the changing of the whole character interpretation in terms of his world view. In the original version, the character remains funny, easy going andfree minded, where in the translation character transforms to the brave, serious one. It is crucial to note, that this kind of wordplay is considered a consonance of words in a narrow context type of wordplay and it related to the wordplay based on reinterpretation on close-sounding and equal-sounding associations according to the V.P. Moskvin in the wordplay classification in table 1.

When translating another example of a wordplay, presented in Table 3 translators faced a huge challenge and decided to compensate the wordplay that was almost untranslatable.

Table 3. Challenges of the original text and its translation variants

Original	**Dubbing**
Vanellope: Coin, Medal Just go back to your own dumb game and win another one. Ralph: I can`t. I didn't win it in my game, I won it in Heroes Doody. Vanellope: Heroes Doody??? Ralph: That`s not that kind of doody. Vanellope: Why do you need your medal? For wiping? I hope you washed your hand after you handled that medal.	Ванелопа: Золотой, медаль. Какая разница? Ты можешь в своем игровом автомате другую выиграть. Ральф: Если бы. Я вот с этой едва ноги унес, из игры Долг Героя. Ванелопа: Ты тоже ее стащил? Ральф: Мне ее Генерал вручил Ванелопа:За что наградили? Героев бил?Ты успел стереть отпечатки пальцев или работал в рукавицах?

The wordplay "Heroes doody" is taken from the movie that is called "Ralph" and it is based on the mispronunciation of the phrase "Heroes duty" by the main character, and 'doody' means 'ка-кашка', but translators could not find an appropriate version and decided to compensate the whole scene because of the one wordplay. From my perspective translation conjoins the image very well as the Vanellope is mocking him in both versions. An interesting fact that this kind of wordplay is related to the wordplay based on reinterpretation on the basis of close-sounding and equal-sounding associations according to the V. P. Moskvin in the wordplay classification in Table 1.

To summarize we can say that, a joke has been a part of human culture since ancient times; it is a special embodiment of humor, the intellectual ability to notice contradictions, comical, funny sides in surrounding events and phenomena. One of the manifestations of a joke is a wordplay – a stylistic turn of speech containing a play on words. When translating a wordplay, making an unambiguously correct translation decision turns out to be impossible. Depending on the case, the translation methods, the matching algorithm in the translating language, and even the goal itself can vary significantly.

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