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## ISSUES OF ENGLISH–KAZAKH AUDIO-VISUAL TRANSLATION

**Андатпа:** Жаһандану мен жаңа технологиялардың дамуы мультимедиалық аудармаға жол ашты. Теоретикалық база мен қарастырып жатқан екі тілдің практикалық тәжірибеде талдағанда жетіспеушіліктер кездестіргендіктен, ағылшыннан қазақ тіліне мультимедиалық аударма ісі өзекты мәселе болып табылады. Басты мақсатымыз - ағылшыннан қазақ тіліне мультимедиалық мәліметтерді аударуда кездесетін қиыншылықтарға шолу жасау.

**Кілт сөздер:** мультимедиалық аударма, ағылшын-қазақ аудармасы, субтитр, субтитрлерді құрастыру

Advancement in technology and, therefore, transition to a media-oriented society has made exchange of information and ideas more important than ever. With the expansion of audio-visual content's role in the dissemination of popular culture audio-visual translation has become crucial for entertainment and educational videos to be able to travel around the world or reach any user on the Internet. Nowadays the issues of translating different types of texts from English into Kazakh are being considered by a number of Kazakhstani researchers, however, there are very few researches done on audio-visual translation from English into Kazakh. The law about culture passed in 2006 has the article about compulsory translation – dubbing, subtitling or over-voicing - of all the films brought to Kazakhstan into Kazakh [1], which require summarizing and synthesizing theoretical and practical experience in this field of translation to be able to train highly-qualified professionals and reduce the cost of translation. In this article we are going to consider the peculiarities of English-Kazakh subtitling on the material of TED talks, influential

videos by expert speakers on different topics, and the experience of creating subtitles for this videos.

Gottlieb defines subtitling as ‘the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text presented on the screen in sync with the original written message’ [2,87]. In his earlier works he also gives the classification of subtitles dividing them into following groups:

- Intralingual that are also called vertical subtitles as they change perceptive modality (spoken text is converted into written without any change);
- Interlingual or so-called diagonal type of subtitles, which change both perceptive modality and language;
- Open or non-optional, which are integral physical part of a film or TV program;
- Closed or optional represented in form of teletext which you can view using correspondent decoder [3].

In terms of technical peculiarities of performance, D. Sanchez distinguishes four methods of subtitling: preliminary translation – adaptation - spotting; preliminary translation – spotting - adaptation; adaptation – spotting – translation; translation\ adaptation - spotting [4, 10].

N. Matkivska suggests that three peculiarities of any type of subtitles determine their specific character, ‘namely correspondence between image, sound and text (transmittance of the translated message should coincide with dialogue in the source text...); change of spoken language into written one (this peculiarity often makes translator omit lexical units in translation); temporal and spatial restrictions specified by the usage sphere (size of a real screen is limited and subtitle text should be adapted to the width of the screen taking into account possibility to read subtitles)’ [5, 41]. In our opinion, the last one can be the most problematic as the translator has to adjust to the needs of the language the subtitles are made in. The volume of the text per one replica is limited by two lines and seventy signs. Nevertheless, each line should make up a meaningful unit from grammatical point of view. For instance, the adaptation to Kazakh language needs can be clearly seen in the examples below taken from the video of eL Seed’s talk *Street art with a message of hope and peace* [6] as the sentences was divided into different chunks in Kazakh subtitles, unfortunately, such division broke the correspondence of sound and subtitled text.

<i>00:14 In 2012, when I painted the minaret of Jara Mosque</i>	<i>00:14 Оңтүстік Тунистегі туған қалам Гейбте</i>
<i>00:18 in my hometown of Gabés, in the south of Tunisia,</i>	<i>00:18 2012 жылы Джара мешітінің мұнарасын бояғанда,</i>
<i>00:21 I never thought that graffiti would bring so much attention to a city.</i>	<i>00:21 қала халқы граффитиге осынша назар аударады деп ойламадым.</i>

<i>04:59 And I hope that I can break the stereotypes we all know,</i>	<i>04:59 Араб каллиграфиясымен барлығымыз білетін</i>
<i>05:03 with the beauty of Arabic script.</i>	<i>05:03 таптаурындарды жойғым келеді.</i>

Loss of coincidence between translated message and the source text in the process of subtitling is one of the issues caused by difference in syntactic systems of the languages. Different position of the subject and clauses in English and Kazakh sentence sometimes makes it merely impossible to preserve correspondence between the source text and subtitles.

In some cases the translator has to use such grammatical transformation as partitioning of the sentence to simplify the text of the subtitles for the reader.

<i>00:40 When I met the imam for the first time, and I told him what I wanted to do,</i>	<i>00:40 Имамьмен бірінші рет кездескенде, мұнараға қатысты</i>
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00:43 *he was like, "Thank God you finally came,"* мақсатымды естісімен  
 00:43 ол: "Ақыры келгеніңе Аллаға  
 00:46 *and he told me that for years he was шүкір!", - деді.*  
 waiting for somebody 00:46 Көп жылдар бойы осы мұнараны  
 00:49 *to do something on it.* 00:49 әсемдейтін бір адамды күткенін  
 айтты.

00:58 *In every work that I create, I write messages* 00:58 Менің әрбір туыным каллиграфия мен граффити қосындысы  
 01:02 *with my style of calligraphiti -- a mix of calligraphy and graffiti.* 01:02 каллиграфити стиліндегі  
 ұтатадан немесе поэзиядан алынған  
 01:06 *I use quotes or poetry.* 01:06 көркем сөздерден тұрады.

According to Sanchez [5] subtitles should also be more literal unlike dubbing, which can stray considerably from the original. Yet different languages use varying amounts of verbal content to express the same meaning. Spatial restrictions sometimes make it necessary to substitute the phrase with a shorter one or even with a single word. Thus, in the following examples the translator has to replace *in my hometown* (*туған қаламда*), by the name of the city *Гейбте* and *stayed grey* (түсі сұр болып қала берді) by *боялынбады*.

00:24 *At the beginning, I was just looking for a wall in my hometown,* 00:24 Басында Гейбте бос қабырға  
 іздедім де  
 00:30 *and it happened that the minaret was built in '94.* 00:30 '94 жылғы мешіт мұнарасына тап  
 болдым.  
 00:34 *And for 18 years, those 57 meters of concrete stayed grey.* 00:34 18 жыл бойы 57 метрлік бетонның  
 сырты боялынбады.

As syntactic constrains of English and Kazakh differ the translator should know a good range of synonymic structures and be able to summarize and transfer the main ideas and concepts. The constraints of subtitling mean that much of the translation should be rewritten and summarized. Omission is a frequently used technique in this case. The following examples taken from Drew Berry's talk *Animations of unseeable biology* [7] show the attempt of the translator to shorten the text omitting extra information that does not contribute to the semantic meaning of the utterance.

05:37 *These sausage-shaped things are the chromosomes, and we'll focus on them.* 05:37 Енді хромосомаларға назар  
 аударайық.  
 08:28 *Exploring at the frontier of science, at the frontier of human understanding, is mind-blowing.* 08:28 Адамның ойлау қабілеті шектеулі  
 екенін біле тұра, осындай нәрселердің қалай әрекет етіп жатқанын үйрене  
 алуымыз таңқаларлық жағдай әрі  
 ғылыми зерттеу жүргізуге хошыңды  
 ашады.

Although many of the principles suggested for translating subtitles from English into other languages are applicable for English-Kazakh translation, further research is needed to be able to better follow established conventions and work out principles of subtitling peculiar for Kazakh, which will help to maintain the quality of translation.

**Notes:** The subtitles for the eL Seed's talk *Street art with a message of hope and peace* and Drew Berry's talk *Animations of unseeable biology* were made by Binazir Sankibayeva, proofread by experts and are now officially used by TED.com

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## FEATURES OF CHILDREN'S LITERATURE TRANSLATION

**Аннотация:** Детская литература - это один из литературных жанров для детей. Авторы рассмотрели все аспекты, которые касаются такого жанра с переводческой точки зрения. В статье приведены примеры детского литературного перевода и проанализированы, а также описана важность перевода детской литературы.

**Ключевые слова:** детская литература, литературный эстетический эффект, особенности перевода детской литературы, проблемы перевода детской литературы, литературное произведение

The theme of the paper is named "Features of children's literature translation". This theme represents obvious interest and topicality. Each genre of literature has specific features, especially children's literature.

Topicality of the given question represents moments which play key role in behavior of children, their perception of the world and literary works are a source of knowledge which concerns life. Children's literature develops speech, language skills and fluency of language,