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**CULTURAL ISSUES OF MODERN AMERICAN MOVIES
TRANSLATION**

Abstract. The focus of interest in this research paper is on the cultural peculiarities of American modern movie translation. It is necessary to note that investigation of the feature film is a rapidly growing area in our country. Scholars have concentrated both on film translation problems and teaching language through films. Numerous films contain excellent examples of communication which is inherent to this or that culture. It's very interesting to note that the feature film is a kind of mass communication which is closely interconnected with culture as a whole, and secondly, films are the reflection of cultures. While watching films we are exposed to the way native English people actually speak. The target-language-culture-oriented translation of feature films can be considered as one of the most important requirements of the film translation.

Key words. Film, movie, a feature film, modern American movie, culture, American culture, cultural characteristics, translation, translation issues, audiovisual translation.

Аңдатпа. Берілген мақалада заманауи америкалық фильмдер аудармасының мәдени ерекшеліктеріне аса назар аударылған. Көркем фильмді зерттеу – біздің елімізде қарқынды дамып келе жатырған ғылыми бағыт екенін атап өткен орынды. Ғалымдар фильмдердің аударма қиыншылықтарымен қатар, фильм арқылы тілді насихаттау ерекшеліктерін де зерттейді. Фильмдердің басым көпшілігі өнеге боларлықтай өте жақсы тілдесу мысалдарын құрайды. Атап айтарлықтай қызықты тұсы - көркем фильм – мәдениетпен тығыз қарым-қатынастағы бұқаралық тілдесу болып табылса, екіншіден, фильмдерді мәдениет айнасына теңеуге болады. Фильмдерді тамашалау барысында ағылшын тілінде сөйлеуші адамдардың тілдесу тәсілдерін байқаймыз. Көркем фильмдердің бастапқы тілге бағытталған аудармасын фильм аудармасына қойылатын ең басты талаптардың бірі ретінде қарастыруға болады.

Кілт сөздер: Фильм, америкалық фильм, заманауи америкалық фильм, көркем фильм, мәдениет, америкалық мәдениет, мәдени ерекшеліктер, аударма, аударма қиындықтары, аудиовизуалды аударма.

Аннотация. В данной статье внимание сфокусировано на культурных особенностях перевода современных американских фильмов. Необходимо отметить, что исследование художественного фильма – это достаточно быстро развивающееся научное направление в нашей стране. Ученые исследуют как проблемы перевода фильмов, так и особенности преподавания языка через фильм. Большинство фильмов содержат отличные примеры общения, которые присущи той или иной культуре. Очень интересно отметить, что художественный фильм - это своего рода массовое общение, тесно связанное с культурой в целом, а во-вторых, фильмы – отражение культур. Во время просмотра фильмов мы сталкиваемся с тем, как говорят носители английского языка. Перевод художественных фильмов, ориентированный на исходный язык, можно рассматривать как одно из самых важных требований к переводу фильма.

Ключевые слова: Фильм, американский фильм, современный американский фильм, художественный фильм, культура, американская культура, культурные особенности, перевод, переводческие проблемы, аудиовизуальный перевод.

Nowadays a feature film has been promoted to be one of the dominant forms of culture in modern society. Moreover the feature film can be used as an effective tool in teaching intercultural communication and translation skills. In this study the term «movie» is also used as the research analysis is based on modern American movie and it is the most common term in the United States of America. Today English is a global language spoken by people from many countries and cultural backgrounds. Numerous films contain excellent examples of communication which is inherent for this or that culture.

Film is considered to be an important art form, a source of popular entertainment, and a powerful medium for educating. The visual basis of film gives it a universal power of communication. When watching films we are exposed to the way native English people actually speak.

Film definitions

Firstly, it is necessary to define what a film is. A film is a series of still images which, when shown on a screen, creates the illusion of moving images. It is usually shown in a cinema or on television. The contemporary definition of cinema is the art of simulating experiences that communicate ideas, stories, perceptions, feelings, beauty or atmosphere by the means of recorded or programmed moving images along with other sensory stimulations [1]. Thus, the process of filmmaking is both an art and industry.

Secondly, films are cultural artifacts created by specific cultures. They reflect those cultures, and, in turn, affect them.

Thirdly, it is required to identify what a feature film is. A feature film is the dominant form of cultural storytelling for the past hundred years. Over the last eight years and especially the mobile explosion of the last four years, our story consumption habits have changed. We are now in control of when and where we consume stories. Many of us spend time reading e-books, following friends' feeds, watching YouTube clips, and generally wandering into stories we never consciously sought out. In other words, we are surrounded by stories. We consume dozens every day without really knowing it.

The feature film has survived many onslaughts - from the introduction of television in the 1950s to the home video trend in the 1980s - because it has long held the torch as the place for filmmakers and storytellers to tell the deepest, most complex stories with the richest characters and most realistic worlds [2].

Cultural characteristics of American movies

The most common term which is used instead of the word 'film' in the United States of America is «movie».

American movies have the characteristics peculiar only to American culture. So, crucial characteristics of American movies are the following: Heroes in American films are extremely independent, individualistic, and like to be different from each other, that's why Americans are known to value and respect their individuality. They possess a spirit that has remained undaunted even in the eye of the storm of global contradiction. The people of America personify resilience and equality. Their decisions are always based on the fact that they recognize the underlying unity of thought, word, and deed [3].

Characters believe that the future is within their control. They have never felt fear to speak up and oppose. We can observe through films that Americans are encouraged at an early age to speak up and give their opinion, to be frank, open and direct.

Americans are known to be very comfortable being informal. This is not confined only to a dress code or mannerisms, but to life in general. This characteristic of American society is reflected in American movies, mostly in comedies and actions. Yet, beneath all this they remain sensitive towards their selves and others. As far as being realistic is concerned, they may or may not turn casual acquaintances into true friendships, but the first name habit does help to melt boundaries and sink differences [3].

By means of films we are able to consider numerous situations where American people extremely value time. For them, punctuality is a virtue and professional life is as comfortable as personal one.

Despite the strict differentiation of movie genres it is difficult to define where one genre ends and another begins – and also from the sheer variety of possible content, and the multiple signifying codes operating simultaneously,

that are involved in the production of significance, audiovisual texts encourage analysts to use various approaches to better understand the relationship between the elements that make up the object of their study, and the key textual and contextual issues that need examining when transferring elements to another language and culture.

Translation issues

Frederic Chaume Varela, the Professor of Audiovisual Translation at the UniversitatJaume I (Castelló, Spain) convinces that on the one hand, the professional translator has already unconsciously assimilated translation strategies and techniques when faced with the most common translation problems and, on the other, the professional practitioner cannot afford an academic analysis due to the lack of time available for the task. Dr. Frederic Chaume centered his attention on those specific aspects of the texts that differentiate audiovisual texts from other types of texts and considered that translation students need some approaches when translating audiovisual texts.

A methodological approach based on the constraints which the translator faces when trying to transfer the information from an audiovisual text into another language. The analysis of genres and types of audiovisual texts. It focuses on an analysis of the source text in accordance with the audiovisual genre to which it belongs. In a second step, once the generic characteristics have been recognized, it should be possible to establish the main problems that a translation of a text will present.

The analysis model that concentrates on the specificity of the audiovisual text from a didactic perspective. It is characterized by an attempt to analyze the audiovisual text as much from a professional viewpoint (i.e. real translation situations), as from the technical aspect characteristic of this type of translation (i.e. the global process involved in the work), and from an ideological and cultural perspective (i.e. language policies), all of which are aspects that condition the translation operation.

Descriptive studies have notably influenced the analysis of translated audiovisual texts. In this context, it is worth noting the models proposed that not only impact on the analysis of the linguistic and textual elements of the target text, but on the macro-textual elements that can offer a description of the historical, economic, and social framework in which the target text was composed and in which the translation operations took place. This encompasses the presentation of the translated product, which can already offer us indications of the translation method, to the analysis of the linguistic register used or the relationships between different genres and translations.

The interaction of factors constituting the three different subsystems which constitute the general polysystem: the target translation system, the target audiovisual translation system and the particular translated audiovisual text or group of texts.

Models of textual analysis on general translation, which are applied to a particular corpus of audiovisual translation. It is centred on the problems of lip synchrony and on nuclear synchrony, a term that subsumes both kinesic synchrony and isochrony. It is also based on the equivalence of genre, of text quality, of content (more than form), of language variation and of cultural context. A new possible method of analysis of audiovisual texts, that is, an analysis of the texts focused on the signifying codes of cinematographic language.

From the viewpoint of linguistics a film is considered to be an audiovisual text which is a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning [4]. What interests the translator is to know the functioning of each of these codes, and the possible incidence of all signs, linguistic and non-linguistic, within a translation.

The remaining problems that an audiovisual text can present for a translator in the linguistic field (i.e. word play, the simultaneous use of several languages, cultural elements) are shared by other translation types (e.g. legal, scientific, technical, etc.), and should not be considered problems specific to audiovisual translation.

In conclusion it is necessary to highlight, that a good translator should be familiar with the culture, customs, and social settings of the source and target language speakers. Thus, cultural communication should be regarded as one of the major aims of translation. The communication in the English language through American modern movie is the process of successful development of all communicative and translation skills, which are necessary for future translators.

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