# Texts with academic terms

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**Abstract**
The article discusses innovations in the audiovisual translation of texts with academic terms. The modern world does not stand still as new technologies emerge that make it possible to create a large amount of audiovisual content. Every year, there are many recent films, TV series, and cartoons in foreign languages that require translation. As a result, audiovisual translation is becoming ever more relevant for research. Our paper aims to identify the main features of audiovisual translation as a particular type of translation activity. The research objective is the process of audiovisual translation as a special type of translation activity. The subject of the study pertains to features of subtitling as a type of audiovisual translation. The theoretical basis of the research consists of the works of scientists in the field of cultural studies (L.G. Dunyasheva, J. Mitri, etc.), semiotics (R. Barth, Y.M. Lotman, U. Eco), discursive linguistics (N. D. Arutyunova, T. van Dyck, M.L. Makarov, O.A. Radchenko, etc.), translation studies (V.S. Vinogradova, T.A. Volkova, V.N. Komissarova, etc.), and theory and practice of audiovisual translation (H. Dias-Synthesis, M.A. Efremova, A.V. Kozulyaeva, etc.).
**Key words:** academic terms, audiovisual translation, translation innovation, film, music, cinema

## Introduction
The modern world is a globalizing world, where communications have long gone beyond state borders, ethnic stereotypes, and language barriers. Life is becoming more complex, multifaceted, and multilingual. There is an increasing number of multimedia means of information transmission around us, a significant part of which is presented in foreign languages and needs translation. As a result, audiovisual translation of texts is a prevalent type of translation activity.

Audiovisual translation is the translation of multimodal and multimedia texts into another language and their transfer to another culture.

The researchers note that audiovisual translation (AVT) is a particular type of translation activity since it cannot be attributed to either oral or written translation. At the same time, it is "between" these two levels of translation. It is the film text that is the object of audiovisual translation. As E.B. Ivanova notes, its most important feature is a collective functionally differentiated author, that is, not one but several authors participate in the creation of the text. The translator must convey the point of view of this collective author, which is very difficult (Ivanova, 2008).

There are several types of AVTs, but the main ones are: dubbed translation, voiceover translation, and subtitling. Each of the presented types of translation presents specific difficulties, which the translator must solve based on the pragmatics of the source text, the recipient for whom the translation is being carried out, and the genre. Let's take a closer look at each of the above types:

1. Voiceover is the type of translation that is superimposed on top of the original audio track with a slight delay so that the viewer can hear both the original and the translation. As A.V. Kozulyaev (2011) notes, voiceover translation can be considered a kind of simultaneous translation.

2. Subtitling is an abbreviated translation of the dialogues of the film, which reflect its main content and accompany the visual series of the film in text form, usually at the bottom of the screen. For this type of transfer, there are specific requirements that the translator must comply with: space and time parameters (the number of lines and characters, the location of the text, font and text styles, the duration of the text, as well as show them on the screen with the optimal speed for reading subtitles on the screen).

3. Dubbing is a type of translation of audiovisual works (films, cartoons, TV series, anime, etc.). A complete replacement of the actors' foreign language speech into another language is being carried out to broadcast this work in foreign countries.

Actors are selected for duplication depending on the character's age, voice, and temperament. When translating to full dubbing, it is necessary to synchronize the facial expressions and articulation of the actors (lip-sync).

In addition to the types of AVTs, there are also translation difficulties. This is the problem of verbatim transmission of the original. It is also necessary to observe certain limits: spatial and temporal parameters. In addition, when translating a text from a foreign language, it is essential to find a suitable equivalent for any unit of text. It is also essential to observe the peculiarities of the cultural style of both the source language and the translator. As part of our research, we analyzed the film "Pirates of the Caribbean: Dead Man's Chest" in its original language. An officially dubbed translation of the film, carried out by Nevafilm by order of Disney Character Voices International.

Unlike its hyponym "film translation," it covers the cross-linguistic and cross-cultural transmission of the content of both feature films and computer programs, TV news, television news releases, commercials, and performances. The primary and most common forms of audiovisual translation are subtitles, dubbing, and voiceover.

Subtitles are texts focused on visual perception. The central task of the translator is to make the translation text easy to read, i.e., it is necessary to correlate the speed of reading and the duration of the episode. At the same time, the maximum amount of space that subtitles can occupy is only 20% of the screen size, and this percentage depends on the size of the characters and their location on the screen.

Dubbing is a unique recording technique that allows you to replace the soundtrack of a movie with a recording of the original dialogue with a soundtrack with a recording of the dialogue in the target language. This type of translation is used when translating children's animated series and games. Restrictions on the translator's work are imposed by the peculiarities of the language of the characters, which must be taken into account throughout a large number of episodes, their relationships with each other, the biography of the characters, etc. The translator also needs to understand the numerous allusions, jokes, and wordplay used in the series.

Voice-over translation differs from dubbing in that the original audio sequence is not replaced but muted; the translation sounds over the original dialogues. Process voiceover translation is divided into the same stages as dubbing, excluding synchronization of speech movements. This type of translation is characterized as a "cheap type of translation" or "imperfect dubbing," which is used if the customer or contractor cannot financially and technically afford duplication.

As a rule, the main problem of a translator is how to synchronize the original and its translation and not transfer the syntactic structures of the source language into the translation text. Trying to synchronize the translation text and the original text as much as possible, translators become hostages of the original. As a result, interference often occurs — the intrusion of the source language system into the translation language system, which is observed even when translating into the native dominant language and can affect any language level.

But translation activity is designed primarily for the recipient. Based on the concept of Yu. Nida, who emphasized the need to cause the recipient of the translation a specific

reaction provided for by the original work (Waard, Nida, 1986), we can argue that the translation should be equal in terms of the communicative effect with the original. When considering the features of documentary audiovisual works of popular science discourse (in detail in the second chapter of this study), we found that these works are used for educational and educational purposes (Isupova, 2016), (Arzumanova, 2011), (Vlasov, 1976). From the provisions listed above, we concluded that when viewing documentary audiovisual works, the viewer (who is the recipient) must receive all the specified factual information presented in the original work. Before starting the practical part of our research, we surveyed first-year students of Peter the Great St. Petersburg Polytechnic University studying under the program "Translator in the field of professional communication." The survey aimed to investigate the awareness of students studying translation about such a type of translation as audiovisual and identify the most popular (the one they prefer to use) audiovisual kind of translation. We also asked whether the interviewed students are viewers of foreign-language documentaries of popular science audiovisual works, and if so, which translation they prefer: subtitles or voiceover. Twenty-four people took part in the survey. Based on the analysis of the survey participants' responses, we found out that 46% (11 people) of respondents prefer to watch foreign-language documentaries in voiceover translation, and 37% (9 people) prefer translation with subtitles.

As mentioned earlier in our study, an audiovisual work has a complex semiotic structure. The information comes to the recipient through different channels of perception (visual and audio), but, as we know, when subtitles are used for translation, more information comes to the recipient through the visual channel (the recipient reads subtitles). Hence the question follows: does such a load of the visual channel of perception interfere with the adequate receipt of the necessary information? Thus, our experiment aims to identify the most optimal type of audiovisual translation for popular documentary science works.

The comparison involved a translation for voiceover and a translation for two-dimensional subtitling. Further, in this chapter of our research, we will describe in detail the theoretical and practical prerequisites that served as a starting point for conducting this experiment, prepare materials for the experiment, describe the process of conducting it, and presenting the results of the Prerequisites for conducting the experiment Cinema can be one of the teaching methods. Let's turn to the very concept of "teaching method" to prove this. In total, the meaning of this term is interpreted as a way to achieve a goal or solve a problem; it is a set of techniques and operations of a practical or theoretical nature aimed at the cognition of reality.

**Research methods**
The research is based on the method of linguistic translation analysis, which includes such components as observation, description, generalization, comparison, and systematization. In addition, the methods of contextual and interpretative analysis, discourse analysis, and comparative analysis of film discourses were used.

**Stages**
The study was conducted in stages from 2020 to 2022. This study found that the translation process is a result-oriented activity. The success of this result is expressed as the final product (the optimal quality of the product indicates the success of the activity carried out).

**Results**

The practical results of the research are the systematization, generalization, and application of existing methodological recommendations for working on an audiovisual translation (in particular, over-subtitling), the linguistic translation analysis of the film "Searching for Sugar Man," as well as the creation of the text of the translation of this film into Russian using subtitling. The choice of the material is due to its novelty and the diversity of social, historical, and cultural realities, and the song component, which are of interest from the point of view of linguistic translation analysis.

**Discussion**

The concept included in the title of this report does not exist in the terminology of translation studies, so let's start with its characteristics. This will not be a definition but rather a description from different sides and at different levels.

The prototype of what I call "academic translation" was given 16 centuries ago by Blessed Jerome, the patron saint of translators and the author of the Vulgate, a translation of the Bible into Latin. European and American scholars have all this time continued efforts to translate the Bible, which can see, for example, in the "Jerusalem Bible," published for the first time in the middle of the twentieth century in French, the translators and compilers of which pursued two tasks: to bring the Holy Scriptures closer to modern people, and to show that the scientific and historical approach to it does not undermine, but strengthens faith. Each book of the Old and New Testaments is prefixed here with an introduction, and more special footnotes of a theological, textual and historical nature are given to the text. The translated text is divided into headings with subheadings; the poetic parts are arranged in columns, and parallel places are shown in the fields. Reference and chronological tables and maps are attached to the book.

The vast and diverse experience of theological exegesis addressed to the broadest layers of readers of the Bible can be very useful in academic translation. The massive popularity of this publication worldwide must be another argument in favor of its ability to reach the broadest audience. Hence, we can overlook the philological subtleties of the circles of readers and appreciate this method of translation and interpretation of foreign language material.

French humanist, poet, and translator Etienne Dolet (1509-1546) believed that a translator should observe the following five basic principles of translation: 1) perfectly understand the content of the translated text and the intention of the author he is translating; 2) perfectly master the language from which he is translating, and equally, perfectly know the language into which he is translating; 3) avoid the tendency to translate word for word, for this would distort the content of the original and ruin the beauty of its form; 4) use commonly used forms of speech in translation; 5) choose and arrange words correctly, reproducing the overall impression produced by the original in the appropriate "tonality.“

The fifth principle from this list is especially important for our translation option.

In the light of our problem, some trends in the romantic and post-Romantic translation are of particular interest. The romantic tradition of translation, which flourished at the end of the XVIII– the beginning of the XIX century (Schlegel, Shelley, Zhukovsky, Carlyle), emphasized the role of translations in the development of literature and culture, actively contributing to the inclusion of foreign language achievements in the treasury of national culture (for example, three translations of "Lenore" by Burger (1773), made by Zhukovsky at different stages of his evolution as a poet and translator: "Lyudmila" (1808), "Svetlana" (1813), "Lenora" (1831). On the other hand, romantics advocated the preservation of the strangeness, foreignness, exoticism of the language, and the style of translation, which should indicate the novelty, unusual, and difficulty of the translated text and its socio-cultural code.

The paradoxical combination of appropriation, adoption of a foreign cultural text, and the emphasis on its foreignness, foreignness came to the "academic translation" just from the Romantics. Significantly, the mass, fictional translation tends to erase this otherness to the maximum approximation of the translated text to the socio-cultural code and the reader's experience. This is why mass publications are unthinkable with footnotes, comments, analysis of the lexical and textual play of the original and the translation, which thereby converges with the old transcriptions, removing the very problem of the adequacy of the translation.

Comparing the difficulties that arise when translating a popular work (classical or mass literature) intended for the broadest reader and a complex classical or modern one comes to an unexpected conclusion: In the first case, the translation is accompanied by much more numerous, severe and diverse problems than in the second, generated precisely by the undemanding (and therefore less attention and unwillingness to read efforts) of the general public and its unpredictable taste. It turns out to be much more challenging to satisfy many, even if they are less demanding than a few, but those who know what awaits them and familiar ones to reading as an aesthetic-intellectual-mental activity and not entertainment.

The British researcher M. Snell-Hornby in her book "Translation studies. The Integrated Approach" (1988), draws several conclusions, some of which may be directly related to our problem. Based on the ideas of M.A.K. Halliday, the researcher suggests that "the theory of style (translation – AB) should provide a multilevel approach, dealing with a variety of semantic, syntactic, physical properties of a literary text; such a multilevel corresponds to the multiplicity of textual functions; the leading concept in the theory of style is 'foregrounding' (foregrounding – choosing a priority direction, going to the forefront) – and artistically motivated deviation from the norms of the language, qualitative or quantitative; the style can be "transparent," directly revealing the content, to 'opaque,' where the foregrounding is directed to the language form" (Komissarov, 1999: 23-28). It seems that our "academic translation" can be characterized as one that systematically, in different forms and at different levels, uses the technique of forgrading (which we will see below, in our first practical example). Academic translation implies not only a literary editor but also scientific editing performed by a specialist in this topic who knows the original language. Thus, candidates for "Literary Monuments" are considered by the editorial board of the series, which includes the most prominent.

Academic translation implies not only a literary editor but also scientific editing performed by a specialist in this topic who knows the original language. Thus, candidates for "Literary Monuments" are considered by the editorial board of the series, which includes the most prominent Russian philologists, assisted by experts, translators, and specialists in various national literature. Applicants submit an application and a fragment of their translation with the original text for expert study. This case is not fast, and there are no trifles in it, as in the work of a sapper. For example, my publishing project for Litpamyatniki (the volume of the Selected French Nobel laureate Claude Simon) was considered for about eight years before receiving a positive assessment.

The specifics of academic translation are challenging to understand indiscriminately what is an academic publication in general: 1. The choice to translate outstanding works, without discounts on fashion, the difficulty of form and content, and the controversy of ideas and images; 2. The last lifetime edition is taken as a basis as fully reflecting the will of the author himself; 3. No notes and corrections are allowed in this text, except for correcting apparent typos, which are necessarily specified in the notes; 4. The publication is necessarily accompanied by a reference apparatus of considerable volume and scientific value, including the article about the author, his poetics, his time and work, a detailed historical, textual, and linguocultural

commentary, illustrations, photo reproductions of manuscripts, appendices, an index of names and titles quoted or mentioned in the book.

Due to the complexity of the tasks being solved, such publications are rarely made by one person. Nevertheless, the ideal translator for an academic publication is a philologist specializing in this author's work, epoch, or school. I will give some examples from the Literary Memoirs of translators-compilers who mastered not only the translation but also a comprehensive edition:

Philip Sidney, prepared by L.I. Volodarskaya, H.G. Wells, prepared by Y.I. Kagarlitsky, Theophrastus of G.A. Stratanovsky, "The Legend of Doctor Faust" by V.M. Zhirmunsky, "Thoughts" by Pascal, designed by Julia Ginzburg). In addition, Joyce's Ulysses, brilliantly translated and commented on by Sergei Khoruzhim, once became a direct model for me.

A unique monument of philological translation was the prosaic English translation (in translation studies called "informational translation") and Vladimir's detailed comments Nabokov to "Onegin," who put the problem of the correlation of form and content in a completely unusual plane and reminded that savoring all shades of meaning can deliver no less aesthetic pleasure than an adequate transfer of a perfect form. Supporters of "informational translation" are sure that adequate transmission using a foreign language and the form and content of the original text is impossible. Since the choice is inevitable, they choose the latter.

And here is the definition of translation by the modern American scientist S. Ross: "Firstly, translation is defined as a statement with the purpose of the act as equivalent to the original in some respects, despite some fundamental differences. Secondly, S. Ross points out that the translation (by the very fact of its existence) assures us that, despite all the differences, it can replace the original in certain respects and for certain purposes. These two aspects are signs of the teleological (target) essence of the translation (the text is a translation of this original because it is intended as such), and his claims for a full-fledged replacement of the original are of paramount importance to the scientific definition of translation" (Komissarov, 1999: 62).

In this sense, the fact that in literary memorials, there is always work first, and only then does the whole apparatus allow you to remove this dichotomy: the text here can be read both as an independent text equivalent to the original and as an equivalent academic translation, compensating for the inevitable gaps with comments, notes, and so on. Although it always opens with a critical article, the volume of the Pleiades begins pagination from the first page of the work itself, thereby enabling an unprepared reader to immediately enter the text, skipping literary studies.

The English theorist T. Savory in his 1952 book offers a classification of translations in four positions. We are interested in the third type, "which does not receive a special name, is the translation of classical works, where the form is as important as the content. The qualitative characteristic of this type of translation is given by pointing out that it cannot be "perfect" /.../ and that it requires such a long time and such great efforts that it negates the commercial value of the translation" (Komissarov, 1999: 13).

It is not so much the translation that is imperfect but rather the insatiable desire of a true connoisseur of literature to reach the bottom of his favorite text. And it is this maximalist attitude that the academic publication is designed to serve, which makes it possible to evaluate the translated text both as a complete whole and as an endless "bead game."

So, an academic translation is a philological translation in the high and strict meaning of this word, combining an obligatory aesthetic component (often comprehended only intuitively, irrationally) and a rational component, implicitly present in the original but necessary for the maximum striving for adequate perception and experience of the translated text in the target language.

**Conclusion**

We can draw the following conclusions. First of all, we found that film discourse is usually considered a special type of discourse that has an interdiscursive character and represents a dynamic process of interaction between the author and the film recipient through the transmission of information in a multi-channel way when using visual-nonverbal, visual-verbal, audio-verbal, audio-nonverbal and other information channels. The film discourse is constructed in the form of a narrative structure that represents a continuous sequence, often having as a starting point the formulation of a particular problem and embodying the author's modal meaning. The film text functions within the framework of this discourse, and the meaning embedded in it in the process of perception by both the translator and the film recipient undergoes complex transformations, as a result of which one can observe the generation and increment of meaning. The process of the transformation of the meaning of an audiovisual work has been considered in detail in the process of the implementation of the linguistic translation analysis of the film "Searching for Sugar Man." In the course of the study, it was revealed that the preparation of audiovisual production for display is a collective work, including several stages, and depends on the type of AVTs. In the first chapter of the study, the main requirements for existing types of AVTs were considered. However, it should be noted that the recommendations for the preparation of the translation text and the requirements for the style of the translation text may vary depending on the translation customer. The conducted survey results showed that viewers currently do not give preference to any one type of AVTs; their choice largely depends on the purpose of viewing an audiovisual work. So, subtitling is preferred by those who sufficiently know the original language or study it and want to replenish vocabulary and improve their understanding of a foreign language. The dubbed translation will be read by viewers for whom the purpose of viewing is to obtain aesthetic pleasure. Voiceover translation is selected by those who want to simultaneously hear the original audio track and perceive the translation. An analysis of existing research in the field of subtitling and available software has shown that it is possible to observe a trend towards the unification of approaches to subtitling: general requirements, methods, and recommendations for this type of WUAs are being developed. Special attention is paid to the need to ensure the convenience of perception of the text of subtitles since when subtitling, the number of channels through which the information is communicated to the viewer increases. Despite the improvement of the technology of automatic speech recognition and the creation of subtitles, the role of the translator in the process of subtitling remains the leading one. The practice of working on subtitles has shown that subtitles always understand the compression of the source text. Nevertheless, the translator needs to convey the meaning inherent in the film text, important information, and the ability to preserve the thematic sequence with the permissible partial or complete omission of secondary information. It is revealed that when implementing the AVT, it is impossible to work exclusively with the film text without viewing the visual component. The translator must process all information channels since he needs to perceive all the information that is subsequently transmitted to the viewer and create a translation that meets the target audience's expectations. In the process of subtitling, the technique of segmentation of subtitles is often used, while too long a sentence, which is divided into several subtitles, is divided into shorter sentences. As the results of the conducted survey show, the opinions of the participating viewers shift, and the length of the subtitle differs. It can be concluded that this aspect depends on the excellent perception of each viewer. Nevertheless, it is recommended to segment the subtitle by semantic fragments and separate the fragments themselves from each other in a place where it is possible to fully convey the semantic load.

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*Words: 4801*
*Characters: 31 938 (17,80 standard pages)*

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