

Медиатор функциясын атқару үшін құқықтанушы немесе заңгер болу міндетті емес. Тек медиаторлық курстарды өтіп, тиісті лицензияға иеленсе жеткілікті болып табылады.

ҚР «Медиация туралы» заңының 2-бабы 5-тармағына сәйкес, медиация – тараптардың ерікті келісімі бойынша жүзеге асырылатын, олардың өзара қолайлы шешімге қол жеткізуі мақсатында медиатордың (медиаторлардың) жәрдемдесуімен тараптар арасындағы дауды (дау-шарды) реттеу рәсімі болып табылады [5].

Сонымен, ойымызды қорытындыласақ, медиация институтын Қазақстанда енгізу тиімділігі келесі жағдайлардан көрініс табады. Біріншіден, қаржылық шығындардың минимумы, екіншіден, уақыт үнемділігі және сот мекемелерінің жұмысындағы жеңілдік.

Тоқ етерін айтқанда, бұл процедура Республикамызда құқық жүйесіндегі мәселелерді реттеуде әзірге өз орнын табар емес. Бұл уақыт еншісіндегі мәселе. Біздің ойымызша, медиация институтының біздің қоғамда етек жаюы үшін Қазақстан азаматтарының санасына медиация жайында дұрыс түсінік қалыптастыру қажет. Ол үшін мемлекет тарапынан осы салада шығарылған негізгі нормативтік құқықтық актілерді халыққа түсіндіріп, жеткізу керек деп есептейміз.

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PECULIARITIES AND DIFFICULTIES OF SCREEN ADVERTISING TRANSLATION

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Аннотация. В данной статье подробно рассматриваются теоретические аспекты и особенности перевода телевизионных реклам с английского языка на русский, а также проблемы, непосредственно связанные с особенностями перевода телевизионных реклам, с которыми может столкнуться переводчик при их переводе. В качестве особенностей перевода реклам рассмотрены технические особенности перевода, трансформации рекламного текста, а также передача контекста. К каждому типу приведены примеры популярных реклам, которые мы так часто видим на экранах.

Аңдатпа. Бұл мақалада теледидардан берілетін жарнамаларының ағылшын тілінен орыс тіліне аударылуының теоретикалық аспектілері мен ерекшеліктері тереңдетіліп қарастырылады. Сонымен қатар, аудармашының теледидардан берілетін жарнамаларды аударудағы ерекшеліктеріне байланысты мәселелер қарастырылады. Жарнамаларды аударудағы ерекшеліктер ретінде: аударымның техникалық ерекшеліктері, жарнамалық мәтіннің трансформациясы және контексттің берілуі алынады. Әрбіреуінің типіне қарай біз теледидарда жиі көретін жарнамалар үлгі ретінде берілген.

Advertisements have become an inseparable part of consumers' lives, advertising influences society to behave in a certain way. It has become increasingly international. More than ever before, corporations are looking beyond their own country's borders for new customers. Faster modes of shipping, the growth of multinational corporations, rising personal income levels worldwide, and falling trade barriers have all encouraged commerce between countries. That is why the advertising translation has become required. The translation of screen advertising is distinctive. In the process of screen advertising translation, the translator has to decide the language, linguistic problems, associated with differences in semantic structure and peculiarities of two languages using in the communication process, as well as the problems sociological adaptation of the text.

For the adequate commercial perception by consumers it is necessary to take into account the peculiarities of screen advertisement translation. Well-known translator Albert Schweitzer writes that “Translating commercials, adequacy is based on the real translation practice and it is impossible to transfer the whole communicative-and-functional content of the text. Translator’s decision is a compromise and some part of the advertisement can be missed in the translated variant” [1, 34].

Advertisers can usually find some combination of TV or Internet presentations that will communicate the desired impression. But it is also true that the problems of global advertising – problems of language and culture – have become larger than ever [2, 17].

For example, American Airlines wanted to advertise its fine leather seats. But when its advertisement was translated, it told people that they could fly naked! Another example of wrong translation is when Chevrolet tried to market the Chevy Nova in Latin America. In English, the word “nova” refers to a star. But in Spanish, it means «doesn’t go». Would you buy a car with this name? [3]

That is why the knowledge of peculiarities of screen advertisement translation is significant. Translation of screen advertisements can be considered from the different sides. We would like to categorize the main of them and offer three groups:

1. Technical side of the human voice translation and audio effects.
2. Initial phrase translation.
3. Context transformation.

Technical side of the human voice translation and audio effects

The most widespread peculiarities of the technical side in screen advertising translation are: ‘the synchronization’ and ‘the time-code’ [4, 57].

The screen translation technology has a great influence on the quality of advertising translation. The most widespread modalities adopted for the screen are dubbing and subtitling. Whether the chosen mode of translation is subtitling or dubbing, the screen translator will face a series of common problems, and the most important of them are synchronization and time-code. Unlike both written texts and purely oral discourse, screen products contain both oral and visual elements. However, what makes audiovisuals especially complex in translational terms is the fact that the acoustic and visual codes are so tightly combined as to create an inseparable whole. Therefore, although translation operates on the verbal level alone, it still remains inextricably linked to the visuals of the spot or film itself, which remain intact. Moreover, if we consider the process of dubbing, translation will involve facing the basic difficulty of the synchronization of lip movement in the original language with lip movement in the target language [5, 69].

Unlike subtitling, the final text does not have to be reduced in relation to the original, it has to have exactly the same length, start and end simultaneously with the original dialogue. Nevertheless, there are some other rules the adaptor has to observe. The original sounds are completely replaced, but background sounds, effects are saved, and the voice of the main characters, occasional conversations are voiced again [5, 48].

On the other hand, the process of subtitling requires dialogues to be condensed in order for them to fit into short captions which appear on the screen that can only be left on display for a limited time. These are difficulties that are specific to each modality. There are some peculiarities of it. First of all it is really hard work, for example, one hour of the film is equal to 3-4 hours of translation process. For subtitle translation you should review the advertising in English several times, translate, and then make the adaptation of the text. As for the synchronization with camera takes and cuts, the subtitles should observe the major ones which signify thematic change and thus the subtitles should disappear before them. In case the cut is not particularly significant and does not mean any substantial change, the subtitle can remain on the screen. The main problem is text synchronization with the footage. And of course, all the types of screen translation demand the special, pretty expensive equipment [6, 75].

Initial phrase translation

Another exception peculiar for the screen advertising is the initial phrase translation (or translation transformations). Sometimes for the adequate translation of screen advertising it is ne-

cessary to paraphrase initial text, omit or add some words or change the whole phrase. Translation transformations are carried out either because of the incompatibility of the target language means expression, which makes the transplantation of some source language units impossible, or in order to retain the style of the source language passage and thus maintain the expressiveness of the source language sense units [7, 49].

The most widespread peculiarities of the screen advertisement translation are:

1. Lexical translation transformations
2. Grammatical translation transformations
3. Complex translation transformations [8, 68].
4. Lexical translation transformations- involve various/ different/ certain semantic changes.

This group includes:

- Specialization (Concretizing) is the replacement of the source language lexical unit which has a broad general or abstract meaning by a target language lexical unit with a more narrow and concrete meaning.

Ex. 'L'Oreal Telescopic' Mascara Commercial: here the word "brush" is specified to the Russian word "щеточка" in translation variant [9].

- Generalization– is the use of an equivalent with a more general meaning.

Ex. 'iPhone 4S' Mobile phone Commercial: here generalization is resorted to for pragmatic reasons in order to avoid expanded explanations or footnotes. 'iPhone 4S' enable you to win every ounce of new technology advantage, the translation is- 'iPhone 4S' дает вам возможность воспользоваться всеми преимуществами новых технологий [3].

- Modulation (Sense development) means that a lexical unit in a source language is replaced by such a lexical unit in a target language which represents in its meaning the direct logical development of the meaning of that source language unit.

Ex. 'Packard' Car Commercial: the phrase 'Ask the man who owns one' is translated – спроси счастливица, у которого уже есть 'Packard'. Modulation is used here to show positive evaluation of the car quality [10].

- Addition– is the introduction of some additional lexical components to the TL text.

Ex. 'Lipton' tea commercial: some words are added to make the text of advertising more remarkable – the translation of the phrase 'Irresistible taste' is 'воплощение превосходного вкуса' [11].

- Omission– is the reduction of some excessive elements in the process of translation.

*Ex. 'Tabasco' Sauce commercial: here omission is used for the phrase harmony – 'Sauce Tabasco. Very Hot Enjoyment', the translation is *Соус Tabasco. Острое наслаждение*' [12].*

- Semantic equivalent – is used when the literary translation is not appropriate, and the translator gives absolutely another phrase with the same meaning, which is more understandable for the target audience.

*Ex. 'Maybelline' mascara commercial: the translators change the initial phrase, but the meaning is the same: *Maybe she was born with it, maybe it's Maybelline*, the translation – *Все в восторге от тебя, А ты – от «Мэйбеллин»*' [13].*

- Paraphrase – is the rephrasing of the words or phrases for the adequate transfer of the meaning.

*Ex. Perfume 'The one', Dolce & Gabbana Commercial: the paraphrase of the text is made to make the Russian sentence laconic and easy for understanding – *I'm not looking for a million things – О, мне не нужно многого*' [14].*

b) *Grammatical translation transformations* – involve various grammatical changes. This group includes:

- Transposition – is the rearrangement of language units in the TLT in comparison with their arrangement in the SLT.

Ex. ("Ariel") – The colours bright and fresh – Яркие и сочные цвета [11].

• Substitution– is the change of grammatical units in the process of translation. It includes:
Partitioning– is breaking an original sentence into several parts (sentences) in the translation, or replacing a simple sentence in the original with a complex one in the translation. Integration– is combining 2 or more original sentences into 1 in the translation, or replacing a complex sentence in the original with a simple one in the translation.

-- Integration -- *TWIX commercial*: two original sentences are translated by one sentence of the target language – ‘Both bars as different as the vastly distinct men who invented them. To this day sharing nothing but a wrapper and an ill designed driveway’, the translation is ‘ Абсолютно разные создатели, совершенно разные фабрики и такие разные палочки, ничего общего, кроме обертки и узких ворот ’[15].

-- Partitioning -- ‘Blistex’ *Lipstick Commercial*: here an original sentence is broken into two parts (sentences) in the translation – ‘New Blistex lip massage has a very clever tip’, the translation is ‘Новая гигиеническая помада lip massage от Blistex. Blistex обладает весьма умной формулой...’ [14].

c) *Complex translation transformations* – involve a number of changes of both lexical and grammatical nature. This group includes:

• Descriptive translation is a complex transformation which is used to explain the meaning of SL units, often with the help of hierarchically different TL units. For example, a word may be translated as a word-combination or vice versa.

Ex. ‘Pedigree’ *Commercial*: the phrase ‘It’s a tasty chew with meaty scent that they can really get the teeth into’ is translated as – Сочная жевательная косточка со вкусом настоящего мяса увлечет их настолько, что время пролетит незаметно. Literary translation is ‘крепко, горячо взяться за что-либо’. In spite of the fact that this phrase is a set expression, in this case the literal translation is not the best option, here descriptive translation is better to use [16].

• Antonymic transformation is the replacement of an original word by its antonym in translation.

Ex. ‘Maxwell House’ *Coffee Commercial*: the phrase ‘we never failed to recognize the value of coffee’ is translated- мы всегда прекрасно понимали ценность кофе [13].

• Compensation is the replacement of the word in the source language text not by its direct lexical correspondence but by another word which is clear to the target language users. Structure (composition) of advertisements is determined by their purpose and tasks referred to. Thus, advertisements may present a solid text of a considerable length or they may consist of a few sentences, phrases or even words.

Ex. ‘Duracell’ *Battery Commercial*: the phrase ‘No battery is stronger longer’ is translated as – Ни одна батарея не работает дольше. Here we observe the replacement of the word in the source language text not by its direct lexical correspondence but by another word which is clear to the target language users [17].

Context transformation

Translated version should be culturally adapted. Also emotional effects and language style are not less important features in screen advertising translation.

The adequate transfer of an emotional effect is important in the commercial translation. It influences the whole perception of consumers.

Example: M&Ms commercial

– So, you think Santa will like these red and green m&ms?

–I don’t know

I’ve never met this guy

–Как ты думаешь, Деду Морозу понравятся наши подарки?

–Я знаю?

Я его не встречал [3]

In the Russian version the question is put by intonation, and due to emotional effect we can notice that the red m&ms is a little bit testy. All nuances make this short commercial interesting.

The problem of language style and cultural adaptation is relevant today. The subject of advertising has a significant influence on the language style of the advertising text.

Example: the advertising for women has a refined language style, full of colored, emotional phrases and expressions, as in the ‘Maybelline’ mascara commercial:

*Your objective
New false flash glam look,
Flared wings,
New Falsies Flared mascara by
Volum'Express.
Only from Maybelline New York*

*Твоя мечта – ресницы,
подкрученные и объемные,
словно крылья!
Новинка – тушь, эффект
накладных ресниц, взмах крыльев
от Мэйбилин Нью-Йорк*

In the translation of screen commercials, the content of the text must be agreed with the sketch and brought as close as possible to the Russian realities [7; 57].

Example: *If a typical European farmer assures the audience that he is a peasant from the Russian heartland, it is unlikely to cause the local manufacturers’ confidence to the dairy products* [3].

There are a lot of peculiarities and difficulties of the screen advertising translation, but due to modern technologies, methodic any advertisement can be translated. The main thing is the quality of translation, it depends on many factors: good equipment work, human factor, competence of translators etc. The author of the book “Реклама: искусство перевода” Golovleva E. L. says: «It is necessary to translate the hidden context or “spirit” of the advertising message, not just words» [18, 53].

Only in this case, the advertisement will perform effectively its role as the communication bridge between the creator of the advertising and target audience.

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