

Gulbakhor MIRRAHIMOVA,
Tashkent Medical Academy
Senior teacher of the Department of Uzbek and Foreign Languages
E-mail: gsh2779@gmail.com

ASU, candidate of philological sciences, docent Kodirov Z. based on reviews

METHODOLOGICAL-INTEGRATION MODEL OF TEACHING AUDIOVISUAL TRANSLATION

Annotation

This article discusses the methodological and integrative model of teaching audiovisual translation. At the beginning of the XXI century, there is a new growing interest in the problems of audiovisual translation in translation studies. Local researchers faced a dual problem - the proliferation of types of audiovisual works (TV movies, multimedia projects, games involving audiovisual technology) and the need for a separate methodological apparatus to study the problems of translating different types of audiovisual material. Traditional research methods adopted in the study of oral or written translation have yielded results that are difficult to systematize.

Key words: audiovisual translation, methodology, model, technology, translation studies, methodical-integrative model, project.

AUDIOVIZUAL TARJIMANI O'QITISHNING METODIK-INTEGRATIV MODELII

Annotatsiya

Ushbu maqolada audiovizual tarjimoni o'qitishning metodik-integrativ modeli haqida so'z yuritilgan. XXI asrning boshlarida tarjimashunoslikda audiovizual tarjima muammolariga qiziqishning yangi kuchayishi kuzatilmogda. Mahalliy tadqiqotchilar ikki tomonlama muammoga duch keldilar - audiovizual asarlar turlarining ko'payishi (telefilmlar, multimedia loyihalari, audiovizual texnologiyalarni o'z ichiga olgan o'yinlar) va har xil turdagi audiovizual materiallarni tarjima qilish muammolarini o'rganish uchun alohida uslubiy apparat zarurligini anglashdi. Og'zaki yoki yozma tarjimoni o'rganishda qabul qilingan an'anaviy tadqiqot usullari tizimlashtirish qiyin bo'lgan natijalarni berdi.

Kalit so'zlar: audiovizual tarjima, metodika, model, texnologiya, asar, tarjimashunoslik, metodik-integrativ model, loyiha.

МЕТОДИЧЕСКО-ИНТЕГРАТИВНАЯ МОДЕЛЬ ОБУЧЕНИЯ АУДИОВИЗУАЛЬНОМУ ПЕРЕВОДУ

Аннотация

В данной статье рассматривается методологическая и интегративная модели обучения аудиовизуальному переводу. В начале XXI века наблюдается новый рост интереса к проблемам аудиовизуального перевода в переводоведении. Отечественные исследователи столкнулись с двойкой проблемой - распространением видов аудиовизуальных произведений (телефильмы, мультимедийные проекты, игры с использованием аудиовизуальной техники) и необходимостью отдельного методического аппарата для изучения проблем перевода разных видов аудиовизуального материала. Традиционные методы исследования, принятые при изучении устного или письменного перевода, дали результаты, которые трудно систематизировать.

Ключевые слова: аудиовизуальный перевод, методология, модель, технология, работа, переводоведение, методико-интегративная модель, проект.

Introduction. The term "audiovisual translation" has entered linguistic and translation studies relatively recently. For a long time, domestic works of a theoretical and applied nature were devoted to the study of film/video translation as a special type of translation activity aimed at translating film works as complete works of art. However, as WUA researchers note, the perception of the translation of audiovisual products only as a translation of a written, literary, artistic, dramatic version [Varshaver, 2013] hinders the modern understanding of the essence of this type of translation, in which semiotic systems that are strongly connected with the text component of the film: "visual syntax, video sequence, noise and musical sequence, significant inscriptions, etc." [Gambier, 2006, our translation]. Today, such a view of this type of translation leaves a significant amount of modern audiovisual content outside the scope of scientific interests: serial projects, commercials, theatrical performances, games, talk shows, transmedia projects with a single plot-figurative base (comic/animated series/TV series/TV movie). /game project), etc. No less restrictive for researchers is the concept in which audiovisual translation (film translation) is understood as a kind of oral translation [Sdobnikov, 2007], if only because it completely leaves out the translation of subtitles, the translation of metadata for

immersive audiovisual works, and most professional activities of an interpreter as part of the game localization process.

Literature review. However, in order to get a complete picture of this complex professional activity, it seems important to briefly consider the formation of WUAs and the main characteristics identified by researchers. In the late 60s - early 70s of the last century, in the works of Y.M.Lotman substantiated theoretical provisions that were significantly ahead of their time. The most interesting in the light of the problems of this dissertation research is the thesis that the "film text" is a semiotic concept, not a linguistic one. This determines, among other things, the choice of tools for his research, which goes beyond linguistics. In the works of researchers from the Tartu School, it was noted that a film text can be considered simultaneously as "a discrete text made up of signs and a non-discrete one, in which meaning is attributed directly to the text as a whole" [Lotman, 1998]. It is also noted there that one of the basic concepts of film language is the frame, which can also be defined as the minimum unit of montage, the main unit of film narrative composition, the unity of intra-frame elements and the unit of film meaning. The frame is semiotically identified with the word and by analogy, becomes the main bearer of film language meanings.

Y.G.Tsivyann. In his monograph "Dialogue with the Screen", he notes that, to a certain approximation, any film can be considered as "a discrete sequence of continuous sections of text" [Tsivyann, 1988, p. 109]. It is this sequence that he defines as a film text. However, the structure of the film is such that "continuous segments of the film text are not words, but frames" [Uspensky, 1995].

Research Methodology. At the beginning of the 21st century, there is a new surge of interest in the problems of audiovisual translation in translation studies. Domestic researchers have faced a twofold problem - an increase in the types of audiovisual works (telemovies, multimedia projects, games that immerse audiovisual technologies) and the realization that a separate methodological apparatus is required to study the problems of translating audiovisual materials of various types. Traditional research methods adopted in the study of oral or written translation, gave results that were difficult to systematize. However, the text-centric approach to translation in general [Malenova, 2017], in which translation and related issues are analyzed exclusively from the position of linguistics, still left its mark on the results of a large number of studies in the field of audiovisual translation.

V.E.Gorshkova was one of the first to introduce, or rather, returned, a semiotic and linguocultural approach, combined with a purely linguistic analysis, to the study of audiovisual translation. In her work devoted to the study of film dialogue translation, she proposes a unified model of audiovisual translation. V.E.Gorshkova considers it as a combination of the following components: speaker, meaning, transmission channel and receptor of the original. Accordingly, having "passed" through the translator, the film dialogue is transformed in accordance with the above components and the specifics of the linguistic culture of the receptors of the target language [Gorshkova, 2007, p. 135].

Analysis and results. A similar approach characterizes the work of M.S.Snetkova, dedicated to the linguo-stylistic aspects of the translation of Spanish film texts [Snetkova, 2009]. Of particular interest are the works of R.A.Matasov. He proposes to consider the term "film/video translation" as a hyponym in relation to the term "audiovisual translation". This allows to include in the field of research in this area and audiovisual translation of new types of audiovisual content. In the case of film and video translation, it is proposed to use this term to refer to the activity of "literary interlingual processing of the content of the original editing sheets, followed by the rhythmic arrangement of the translated text and its dubbing or introduction into the video sequence in the form of subtitles" [Matasov, 2009, p. 7]. The works of R.A.Matasov become an important step towards the application of an activity approach to the analysis of WUAs.

However, all the above-mentioned works, with all the significance of their contribution to the development of research, are united by the fact that film translation is considered as a linguistic process of translating text, processing the content of editing sheets, which does not take into account the main specifics of a film work, namely its poly-semiotic character [Lotman, Tsivyann, 1994] (in the terms of E.F. Tarasov [Tarasov, 1993] - "polycode" and "creolized text"). I.K.Fedorova considers audiovisual translation from the standpoint of a cultural approach. At the same time, she considers the translation of film and video materials from linguistic positions as a kind of literary translation. The technology of audiovisual translation itself is presented to the author as a set of translation techniques used as part of the strategy of pragmatic adaptation of the original in situations "when both cultures know the same referent, but different meanings are used in the working languages of the translation" [Fedorova, 2009, p. 145]. Accordingly, I.K.Fedorova focuses on the additional communicative load

that the microstructures of the original language receive within the framework of the macrostructure of the original culture. On the other hand, the author acknowledges that some components of culturally significant information can still be explicated in the video sequence of an audiovisual work. However, the study of both the mechanisms and patterns of this explication and the mechanisms of mutual imposition of the microstructures of the original language on the macrostructures of the original culture remain undiscovered.

In the last few years, due to a combination of the need to develop methods for teaching audiovisual translation and the lack of such in the programs of Russian universities, practices have increasingly entered the research arena. Their influence is manifested primarily in the fact that in most works on the topic of WUAs published in Russia in recent years, there is a kind of return to the views of the Tartu school and the film text is again considered as a polysemiotic unity. In this sense, it is necessary to note the works of O.Y.Bush. She considers the polycode nature of an audiovisual text as a starting point in building a strategy for its translation. The author notes "the phenomenon of the inseparable unity of the verbal and non-verbal components of the film text" [Kustova, 2015, p. 281]. The audiovisual work itself is interpreted by O.Y.Kustovoy, as a kind of "a set of various codes aimed at producing a certain emotional and aesthetic impact on the recipient".

O.Y. Kustova notes the role of M.M.Bakhtin in this area, according to which, "the film language, unlike the language in the classical sense of the word, bound by internal rules, is arbitrary in the choice of visual and sound images to convey the author's emotional intention" [Bakhtin, 1986d, p. 209]. Many filmmakers and film school teachers pointed out that the visuals do not reflect objective reality. It reflects the process of the author's cognition of reality. This is manifested through those montage and other actions, that are carried out by the author on what he has seen and captured. [Mitta, 1999]. Philosophers and linguists working on the problems of general semiotics have also pointed to this. In particular, Y.M.Lotman noted: "Cinema is similar to the world we see. But this resemblance is insidious. An appearance of understanding is created where there is no true understanding... Only by understanding the language of cinema, we will be convinced that it is not a slavish thoughtless copy of life, but an active recreation, in which unity and differences from life for the viewer (and for the translator too) add up into a single, tense - sometimes dramatic - process of learning about life" [Lotman, 1998, p. 111].

In the case of audiovisual translation, the visual context not only occupies the main part of the perceptual channel of the viewer, but is also unchanged both in the original and in the translated text, and the translator is not able to change it. And as Zabalbeascoa notes, "this requires an audiovisual translator to know the basics of constructing a visual flow and accordingly, the language of cinema, the logic of building scripts, physiological restrictions on the joint perception of information flows" (author's translation) [Zabalbeascoa, 2008, p. 12; our translation]. For a long time, a similar interpretation prevailed in the Russian-Soviet research tradition. As Y.N.Tynyanov in "Lectures on Cinema": "Shots in the cinema are not "unfolded" in a sequential order, in a gradual order, like words in a written text. They randomly change. Arbitrariness is the basis of montage, transformation of reality by the director" [Tynyanov, 1977b, p. 209].

Intercultural communicative competence of an audiovisual translator.

As translation researchers note, in the professional activity of a translator in general and an audiovisual translator in particular, this competence undergoes significant changes. Most researchers believe that the significance of the

intercultural competence of a translator is determined by the fact that the translator acts as an intermediary

- in interlingual and intercultural communication [Schweitzer, 1988];
- interlingual communication [Komissarov, 1997];
- interlinguocultural communication [Khaleeva, 1989];
- Mediation [Common European Framework of Reference for Languages, 1986].

The analysis made it possible to define the intercultural communicative competence of an audiovisual translator as the readiness and ability to understand audiovisual discourse in a foreign language and create a translation text in Russian/foreign language based on the understood meaning for a new target audience in accordance with the social and cultural norms of the foreign language. From the emotional-behavioral, linguistic and pragmatic points of view, the created text must meet the norms of the genres of audiovisual discourse that exist in the TL.

The main component of intercultural communicative competence is linguistic competence, which, with WUA, will have its own specifics, which include:

- knowledge of the ratio of the original language and the target language, their similarities and differences at the levels of their language systems and language norms, characteristic of different target audiences, as well as the boundaries of pseudo-oralism determined by the culture of the target language;

- the ability to select for works of certain topics and genres authentic means of transmitting pseudo-oral speech of characters from the point of view of native speakers of the Russian language, which do not change their social, educational, professional status perceived by the target audience;

- knowledge of the specifics of various genres of films, television series, audiovisual feature works and audiovisual news materials;

- the ability to select appropriate translation options from the lexico-phraseological array of the current Russian language and operate with lexical and phraseological units selected based on the analysis of the target audience and the structure of discourses, as well as the features of the grammatical construction of speech units identified for specific characters in accordance with the requirements of synchronization and plot integrity;

- the ability to independently replenish their language knowledge, especially in comparative terms and track changes in the actual speech of various target audiences, which today seems significant, because "due to the emergence of the Internet in everyday life as a medium for active exchange of information, the process of updating and replenishing the lexical structure of language has acquired unprecedented dynamics" [Bolov, 2012, p. 4];

- knowledge of the basic techniques for the formation of units of audiovisual discourse (story scenes) in the source language and the target language;

- possession in comparative terms of general professional and narrowly specialized vocabulary, representing the sphere of production of audiovisual content, in the source language and the language of translation - first of all, for an adequate understanding of the structure of work

processes associated with the production of audiovisual content. This is especially important when translating audiovisual games, the translation of which is a deeply integrated business model built on the close and constant interaction of all parties involved at all stages: developers, publishers, hardware manufacturers, distributors and companies providing game localization ("language vendors").

"This model is geared towards a global, multilingual user community from the outset, and translation work is carried out as early as the concept stage of the game, taking into account cultural differences. Already at the programming stage, the prospect of further global localization requires developers to take a number of steps that are friendly to translators - supporting the use of other fonts and types of writing, the ability to change the size of user interface elements, separating program blocks from linguistic ones that will be extracted for the purpose of their translation" [Bernal - Merino, 2015, p. 17; our translation].

The next component of the intercultural communicative competence of an audiovisual translator is pragmatic competence. In the professional activity of an audiovisual translator, the pragmatic aspect is more complex than in the activity of an interpreter. The author of an audiovisual work, with rare exceptions, initially creates it within the framework of social communication within one language culture (for example, English-speaking) and does not intend his multi-level message for the recipient of the translated discourse belonging to a foreign culture. Moreover, in the professional everyday life of companies involved in the production and distribution of audiovisual content, an important parameter is "translatability" (translatability), i.e. the ability of a work to be translated without losing its plot, genre and emotional content, which determine the commercial success of the distribution. This or that work can be successful within the framework of the original language culture and very difficult to translate.

Pragmatic relations in the translation of audiovisual works are determined by different volumes of knowledge:

- the sender;
- recipient 1 (viewer in the original culture)
- recipient 2 (viewer in the culture of the target language);
- the translator himself.

Conclusion. Pragmatic relations in translation reflect, first of all, cognitive moments in the translator's communicative activity. As M.Y.Zwilling, the specific activity of a professional translator is that he must ensure successful communication and understanding of multimodal discourses for people "whose knowledge, experience and communicative intentions, strictly speaking, are alien to him and sometimes lie far beyond the personal experience of that social age category to which he objectively belongs" [Zwilling, 1994, p. 130]. In many cases, the degree of spectator immersion in the perception of audiovisual discourse and the experience of events artificially constructed in it is significantly higher than it could be in the position of a passive observer and is close to the intensity of the reactions of a direct participant in what is happening [Lombard, Ditton, 1997].

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