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Educational resources: Multi-format audiovisual translation

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Abstract

Relevance. Nowadays, a large number of foreign educational resources have appeared on the market of Kazakhstan. One of the main components of the commercial success of any foreign project is a high-quality translation.

Purpose. However, in our time, the quality of translation has decreased due to a decrease in the qualifications of modern translators, as well as a reduction in funding in order to maximize market coverage. In this regard, there is a need to improve the quality of audiovisual translation.

Methodology. In Kazakh translation studies, the term "audiovisual translation" has not been widely used. Currently, this field of translation studies is still being formed, but at a fairly rapid pace, which is caused by the great need for a rapidly developing multimedia space.

Results. In the current reality, the educational process around the world has abruptly switched to a distance format. All borders between countries and continents have been erased, school teachers, university teachers have begun to actively use foreign educational resources. The paper considers such a phenomenon as the multiformat audiovisual translation of educational resources.

Conclusions. In this study, the features of audiovisual translation are identified, its classification is proposed, and its multiformat characterization is given. Based on the material of the platform TED-Ed the types of audiovisual translation are analyzed.

Keywords: Audio-visual translation; format; subtitles; dubbing; voiceover.

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Introduction

Emergency transfer of training to a distance format in the conditions of a pandemic has significant differences from properly planned online training based on massive open online courses (MOOC). Educational organizations that are forced to work with students remotely in order to reduce the risks of the spread of coronavirus should be aware of this difference when evaluating the effectiveness of so-called "online learning" using educational resources [1]. In the face of the threat of the spread of coronavirus infection, most universities and colleges have decided to switch to distance learning. In this regard, all face-to-face classes, including lectures, practical and even laboratory in the presence of virtual analogues, were moved to an online environment [2].

Teachers are forced to organize the educational process through distance learning technologies based on various ways of delivering electronic content and available communication tools for students and teachers in an electronic information and educational environment [3]. Such a sharp transition to a distance learning format is a forced and urgent measure, not all universities were ready for this radical restructuring of the educational process based on objectively different levels of information infrastructure development, provision of disciplines with electronic educational resources and the readiness of teachers to use digital platforms and services in the educational process. In particular, the quality of audiovisual translation of educational resources caused a huge number of questions [4].

As you know, the future of audiovisual translation in the Kazakh language, which began to be used in practice with the release of the first film, is ahead of the world. The policy of globalization carried out by the head of state, the state and civil policy aimed at raising the status of the Kazakh language, the introduction of cinema to a new level, the growth of the number of media materials available on the internet will undoubtedly increase the need and relevance of audiovisual translation. Therefore, the quality of translation should be high, so that the value of the work is not lost in another culture, so that the thought expressed and the image shown are correctly conveyed. The research carried out in order to improve the quality of audiovisual translation in the Kazakh language revealed lexical and grammatical features of the language. A professional or amateur translator who is engaged in translation can have a positive impact on the work of the translator.

Of course, the stressful situation for all participants cannot but affect the attitude to online learning and other distance learning technologies. At the same time, the term "online learning" is used whenever it comes to the absence of face-to-face contact with the teacher, which leads to the substitution of concepts and incorrect conclusions [5].

In this regard, in this study we consider the phenomenon of multi-format audiovisual translation mainly on the example of the translation of educational resources.

Characteristics of the types of audiovisual translation

Audiovisual translation is the translation of materials in which there is both sound and visual components. The main difficulty of this type of translation is the correlation of visual and verbal components. Based on the analysis of theoretical material, three main formats of audiovisual translation were identified:

1. Translation for dubbing. When duplicating, the original speech soundtrack is completely replaced by a new one. At the same time, the speech of the characters in the translation language must coincide with the original speech in terms of the length of phrases, as well as with the articulation of the actors [6].

2. Translation for voiceover (pseudo dubbing). With voiceover, the translation is superimposed on top of the slightly muted speech. Often it is carried out by the translator himself [7].

3. Translation by subtitles is an abbreviated translation of speech into video, reflecting their main content and accompanying the video sequence in its original version in the form of printed text, usually located at the bottom of the screen. Interlanguage subtitling can be defined as a special case of literary translation. It can be, like a literary translation, a written translation of the written text of the original in the case of providing the translator with a subtitle sheet or the presence of intra-language subtitles. Otherwise, this translation assumes that the translator perceives the original audio track and transfers it into written speech in the target language. In other words, in this case, the transfer of information has a diagonal character, since the transfer of information is carried out not only between languages, but also between channels of perception. The main condition of this translation is the utmost conciseness, however, at the same time, the translator must accurately convey the style and meaning of the translated material (Figure 1) [8].

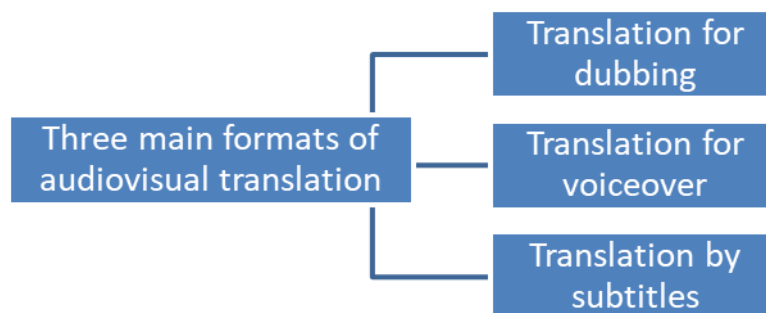


Figure 1. Main translate formats

In order to establish the specifics of the formats, as well as their impact on the quality of translation, we examined the changes that occur with audiovisual texts during translation, depending on the format, under the influence of two factors: the time factor and the style factor. The influence of the time factor. Very often, transformations of the source text during audiovisual translation are associated with different sound times of the phrase in the target language and the phrase in the original language. This can be explained by the fact that during the written translation of an audiovisual text, as a rule, it seems difficult for the translator to simultaneously adapt the translation text, taking into account the specifics of a particular format. Influence of the style factor. It should be noted that very often the language in a movie, video game or animated film is a stylization of live spoken speech. Based on the analysis of theoretical material, we have identified the following elements of colloquial speech: incomplete sentences; inversion [9].

The analysis of the features of each of the formats gives reason to believe that audiovisual translation as a whole is a specific kind of literary translation, since the key task of the translator in this case is to reproduce by means of the translation language the aesthetic impact of the original, contained in the features of the speech characteristics of the characters and the various language registers used in the video sequence. In addition, the translator has the right, and sometimes has to creatively rethink the original idiomatic and clichéd expressions and refuse an accurate translation in order to achieve an equivalent aesthetic effect [10].

TED Talks as a source of audiovisual translation

The impact of globalization on the modern world is reflected in the positive aspects of human society, intelligence, and development. A lot of materials, notes, and thoughts are now scattered around the world via the internet. One of these information dissemination funds is TED conferences. Speeches of lecturers in the form of a video version www.ted.com published on the website. The purpose of each lecture, called TED Talk, is to spread unique ideas [10]. The biggest impact of TED Talks on human society today is education and motivation. The personal experience and knowledge of people from all over the world is transmitted to the audience through one of the largest 18-minute lectures. The simplest and most interesting stories inspire a person. The power of speaking

at TED Talks is great, so it is in high demand both from an academic point of view and from the point of view of everyday life.

Globalization not only provides information, but also paves the way for people who work with information. Video information collected in the fund requires translation for the purpose of dissemination. However, since this is a voluntary and free material, it is often not received by official translators or translation companies. Translators who are just starting a career or are still studying, interested in the translation process, to gain experience www.ted.com we are starting to translate media materials available on the site. The work of amateur translators does not guarantee adequate translation.

TED Talks videos are uploaded to its own website, YouTube platform, and other systems in podcast format. The most popular form of translating lectures is subtitle writing. The site has more than 3.600 video collections of lectures with subtitles in English and other foreign languages, which are updated weekly. At the Ted Translators volunteer association, 38.914 volunteers (volunteers) translate lectures into 115 languages. You can also watch TED Talk on YouTube video hosting. To date, 157 TED lectures have been translated into Kazakh [11].

Conferences held on topical topics are held annually not only in one place. TED conferences, which attracted the attention of the audience in a short time, became widespread. The TEDx project is the result of globalization, and since its inception, it has allowed individuals or groups of people in any country, city, university, community to organize TED-style conferences. TED-style conferences have been held in Russia since 2009. And in Kazakhstan, such conferences were held in Almaty and Nur-Sultan, as well as in universities: TEDx Almaty, TEDx Astana, TEDx Kimep, TEDx SDU.

It is important to bring TED Talks to the Kazakh community, because it is necessary to make available videos that are amazing, inspiring, empowering and instructive. Therefore, voluntary translators of the TED Translators Association will make every effort to translate the presented images into Kazakh and convey them to the audience, which will have a beneficial effect on at least one of the viewers [11].

A collection of TED lectures translated into Kazakh by voiceover is available on the portal of the Open University of Kazakhstan. The Open University, created by the public foundation of the National Translation Bureau

“WikiBilim”, will present 227 TED videos in the Kazakh language. However, this is a video that has been translated and voiced by a professional translator, and the quality is higher than that of TED Translators.

The TED Translators Association will publish translation works until December 28, 2020 Amara.org the subtitle was conducted through the recording platform. Each language has its own community, coordinator, and rules. The TED Translators volunteer association has three degrees of translators: subtitle writer, editor, and coordinator. To qualify for the position of editor, you must have at least a translation experience with a total length of more than 90 minutes.

The TED Translators Association offers a Mentoring program for volunteers. This mentoring program brings together TED translators who want to develop subtitle skills with experienced volunteers who are ready to collaborate and share their experience. The program lasts for three months and is currently available for free in 11 languages, including Russian [11; 12].

On the OTPedia page, a resource created by the wiki community, information for the community of voluntary translators, translation tips and rules, and lessons are downloaded. Any voluntary translator can get acquainted with the requirements in an accessible form. However, there are no rules written in Kazakh yet. However, since the rules for writing subtitles are approved by the Society of translators and are generally common, a volunteer who performs translation work into Kazakh can get acquainted with the rules for writing subtitles in Russian or any other language.

For example, the following rules for typing and dividing text should be strictly observed:

- 1) a subtitle is a fragment of text with a duration of at least 1 and no more than 7 seconds, consisting of one or two lines, no more than 42 characters each, and containing, if possible, a whole sentence or logically related thought;

- 2) the maximum allowable reading speed of one subtitle is 21 characters/SEC. if it is exceeded, a red exclamation mark will appear on the right side of the subtitle in the Amara editor;

- 3) start each new sentence with a new subtitle. The end of one sentence and the beginning of another cannot be combined into one subtitle. But, for example, you can combine two very short phrases that fit into one subtitle, which can be found in a dialog [13];

- 4) do not share subtitles that do not exceed 42 characters. If necessary, be guided by the logic of the language: do not separate phrases, the word and the accompanying adjective and auxiliary word, complex verbs, phrases of good names, the name of a person, etc.;

- 5) 50% Rule: two-line subtitles should be as equal as possible in line length. In any case, the shortest path should be half (50%) longer than the other. This rule takes precedence over the logical separation principle in paragraph 1.4, because if one line is much shorter than the other, it will mislead the reader more than the lexical error.

Subtitles of TED Talks lectures it is necessary to follow the spelling rules of the Kazakh language, but the most relevant rules are as follows:

- 1) use Latin quotation marks ("") instead of English quotation marks;

- 2) do not use a hyphen instead of a "long" hyphen (—). Use the "average" hyphen (–) to display ranges and intervals [14];

Another feature of subtitle translation is the need to mark other sounds, images, and speakers. For example:

- 1) use parentheses () to indicate the sound accompaniment: (applause), (music), (laughter), (singing). As a rule, such notes are printed in a separate subtitle or, in some cases, in a second line;

- 2) parentheses are also used to indicate who is speaking, such as (video), reactions from the hall (crowd), (Hall), and others, such as (voice). In this case, they are placed at the beginning of the subtitle before the speech;

- 3) do not use parentheses for short sentences and other situations, highlight them with commas and/or hyphens;

- 4) if there are several speakers, including in the video, before you start speaking, you must specify their full name and put a colon;

- 5) use square brackets for corrections, additions, or transcriber/translator notes, if necessary for understanding.

The most important feature of audiovisual translation is the methods used by the translator to maintain equivalence. It takes a lot of work to implement a translation that meets the specified technical limitations and fully conveys the original idea in the language of translation. Theoretically, the first goal of the translator in the process of performing audiovisual translation is to preserve the same original impression that the viewer has in the translation language.

American linguist E. Nida in his book “Towards a science of translating” [15] proposed to distinguish between two types of equivalence: formal and dynamic. The formal equivalence defined by E. Nida is “focused on the original”. And dynamic equivalence is “focused on the response of receptors” and tries to ensure that the translation is equal to the impact on the reader. This translation involves adapting vocabulary and grammar so that “the author writes in another language”. The translator often strives for dynamic equivalence in the process of translating audiovisual materials, especially images with high Word Power and impact on the viewer.

However, the content and genre of TED Talks videos taken as the subject of research is different. Lectures on scientific topics often require an informational translation, and images that reflect on life and personal experience require a literary translation.

It is necessary to reveal the lexical features of the studied videos and analyze the methods of translation used in order to convey the original in such a way that, depending on the genre and stylistic type, the translation is as correct as possible and the effect on the viewer is preserved. The phraseology, phrases, artistic means and colloquial speech found in the video should be translated not literally, but with a predominance of dynamic equivalence, so that the translation language retains the same meaning. Because the goal is to achieve the most adequate translation in the process of translation into Kazakh.

Lexical features and methods of translation of ted talks lectures

The lexical composition of TED Talks is unique, as it is written on various topics and has the characteristics of a scientific and journalistic functional genre. In order to

accurately and effectively translate the information transmitted to the viewer, while maintaining dynamic equivalence, there are several requirements for the translator to follow the rules of timing. The frequency and effectiveness of the use of Komissarov [16] proposed types of transformation in the use of interpreters is complemented by the rules for writing subtitles for TED Talks videos.

By studying the lexical composition of these 6 topics, you can determine the language specific to each topic. For example, the topic of Science includes cognitive information transmitted through terms and neologisms [17; 18]. In this topic, where the expressiveness of the language is not particularly expressed, there is one phraseology and one example of spoken language. At the same time, the use of dysphemism and artistic means is very narrow. The features of the scientific style of the topic of Technology are insignificant, but a large fund of terms also belong to this topic [19]. The use of colloquial speech, phraseology and artistic means cannot be excluded. The language of the Business topic is impressive, because the purpose of most lectures focused on entrepreneurship is to inspire and teach [20]. In this video, there are many references to the experience of other entrepreneurs in order to inspire, and not by chance. The expressiveness of the language is conveyed by phraseology, dysphemism.

Design is a video theme full of names, in addition to terms and phraseology. Entertainment, however, usually contains a small amount of presumptive information [21]. This theme is often characterized by expressiveness, i.e., a wide use of phraseology, dysphemism, and artistic means. The purpose of the Global issues video is to convey to the viewer the scale of the current global problem [22]. For this reason, it is logical that the author uses neologisms and phraseology.

Although the texts of TED Talks lectures belong to the scientific functional style, they do not possess the grammatical features of a purely scientific style [23; 24]. Since the style of the texts is mixed, it is not possible to produce translation methods and techniques based on a certain pattern. First of all, it is important to know that lectures written in the Popular Science genre, interpreted with a presentation and simple language for viewers who do not know the studied field, are different at the grammatical level [25-27]. Studying the general grammatical level of lectures covering six different topics, it is possible to identify the following features: a variety of grammatical structures (along with simple sentences, complex sentences and complex constructions are used); a wide use of the non-verbal verb; modal verbs; a thickening of rhetorical questions to communicate with the audience, the use of order Rai; elliptical structures; emphatic structures.

In the course of studying grammatical units, it was possible to determine that the language of the lecture on the topic of Science was complex. This topic is characterized by a wide use of complex sentences, complex initial construction and pronouns typical of the English language. At the same time, expressiveness is also transmitted by attributive groups and emphatic structures [28].

The language of Technology also includes complex constructions, as it coincides with science. 12% of the

compound sentences taken in the study belong to this topic. However, the only feature of this lecture is the wide use of rhetorical questions. In order to explain the proposed technology to the audience, the speaker asked rhetorical questions in order to maintain the regularity of the lecture and build relationships with the audience [29]. At the same time, there is a description in the text of this topic, which is determined by the frequency of use of the attributive group.

The language of Business and Entertainment themes is also characterized by complexity. In this topic, command sentences and rhetorical questions are used, as it is important to communicate with the audience and influence the audience. The design theme is characterized by a description. For this reason, the translator must be prepared to find matches for attribute groups [30]. The influence of language is also transmitted through emphatic structures. Global issues are written in simple language. However, the wide use of pronouns and the presence of a rhetorical query also require a number of transformations in the translation process.

Conclusions

The ability to transmit videos that develop science, spread news, and heal the Kazakh society is becoming more and more relevant. There is a translation of TED Talks videos into Kazakh, covering various topics, and there are quality translations. However, the results of a study conducted in order to increase its number and encourage you to watch lectures in the Kazakh language have led to several conclusions. After studying the lexical and grammatical features of subtitles in the Kazakh language of videos taken in the study on the basis of the TED Talks platform, we can come to the following conclusions:

1. The language of lectures on the topic of Science and technology is lexically complex, despite the fact that it is written in the Popular Science style. The most frequent use of terms (84%) was found in both subjects. Despite the scientific nature of the topic, each of the lectures contains slang (33%), phraseology (16%) and artistic means (technology:1).

2. Prescriptive information, including the widespread use of generic names (70%), was observed in lectures on Business and design. In addition, the most used phraseology is on business topics (33%).

3. In the lecture on global problems, there is a wide application of author's neologisms (40%). In the process of translating neologisms, voluntary translators used the calculus method.

4. In TED Talks lectures on any topic, there are descriptive parts that are given by attributive groups and artistic means. The lecturer necessarily describes it in order to introduce a certain understanding or object to the viewer.

5. TED Talks on any topic are characterized by a colloquial style. In the course of implementing a communicative type of translation, it is necessary to use appropriate transformations to adapt emphatic structures, slang, dysphemism and tautology to the culture of the translation language.

6. The most commonly used method of translating lexical units, especially terms and neologisms, is calculus (%).

7. In the process of translating grammatical units, instead of transformation, it is often customary to translate the word into Kazakh. The reason for this may be the incompetence of voluntary translators in the use of transformation.

8. The most commonly used transformation by translators in grammatical transformations is substitution. The absence of the use of Complex Subject, Participle I/II, and emphatic structures in English in the Kazakh language requires replacement with other units in the translation language.

9. A complex antonym translation or a narrow meeting of modulation within the mentioned transformation is a sign of an amateur translation.

10. 4% of lexical units and 6% of grammatical units were omitted without translation.

11. Among the cases of non-compliance with the rules for the design of subtitles are the division of subtitles, the number of characters and the punctuation of the Kazakh language.

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Conflict of Interest

None.

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Навчальні ресурси: Багатоформатний аудіовізуальний переклад

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Анотація

Актуальність. В даний час на ринку Казахстану з'явилася велика кількість іноземних освітніх ресурсів. Однією з головних складових комерційного успіху будь-якого іноземного проекту є якісний переклад.

Призначення. Проте в наш час якість перекладу знизилася через зниження кваліфікації сучасних перекладачів, а також скорочення фінансування з метою максимального охоплення ринку. У зв'язку з цим виникає потреба покращити якість аудіовізуального перекладу.

Методологія. У казахському перекладознавстві термін «аудіовізуальний переклад» не отримав широкого застосування. Нині цей напрямок перекладознавства ще тільки формується, але досить швидкими темпами, що викликано великою потребою у стрімко розвиваючому мультимедійному просторі.

Результати. У нинішніх реаліях освітній процес у всьому світі різко перейшов на дистанційний формат. Усі кордони між країнами та континентами стерто, шкільні вчителі, викладачі вузів почали активно використовувати іноземні освітні ресурси. У статті розглядається таке явище, як багатоформатний аудіовізуальний переклад освітніх ресурсів.

Висновки. У цьому дослідженні визначено особливості аудіовізуального перекладу, запропоновано його класифікацію та дано його поліформатну характеристику. На матеріалі платформи TED-Ed проаналізовано види аудіовізуального перекладу.

Ключові слова: аудіовізуальний переклад; формат; субтитри; дубляж; закадровий переклад.