



LINGUISTIC AND EXTRALINGUISTIC PROPERTIES OF COMPRESSION IN THE ASPECT OF FEATURE FILMS

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Abstract:

Translating feature films is a very important and responsible task in the modern world. This translation can be attributed to the commercial type, since it is aimed at the commercial success of the film. The translator in this case acts as an intermediary between the texts in the source language and the target language. The translator can achieve the greatest communicative effect by adapting the title of a work of art or film, taking into account the specific characteristics of the receiving environment, and it is very important that the linguistic and extralinguistic features of compression are correctly used in the translation process.

Keywords: English and Uzbek languages, translation process and theory, compression, linguistic and extralinguistic, films.

Introduction

Attempts to understand the features and laws of translation activity have been made for centuries. Analyzing translation practice, researchers (primarily translators themselves) have developed certain principles of translation and recommendations that their colleagues should follow. However, such statements by translators about the principles and criteria for translation and translation evaluation have not been able to form a coherent theory of translation. The theory of translation based on linguistic data appeared only in the second half of the XX century.

The linguistic and extralinguistic features of compression in the process of translation from English to Uzbek are becoming one of the most popular linguistic services, as it helps to save time for both the listener and the speaker. The translation process has been described not only by linguists, but also by psychologists, neurologists and other scientists, but for many it is still perceived as a miracle.

American specialist in the field of international communication Lynn Wisson notes that one of the main skills of a translator is the ability to reduce and compress live



speech [2]. This important skill, usually called speech compression, is the basis of the translator's work (along with probability forecasting). It is not surprising that many scholars studying translation theory, linguistics, psycholinguistics and psychology pay special attention to the aspect of translation.

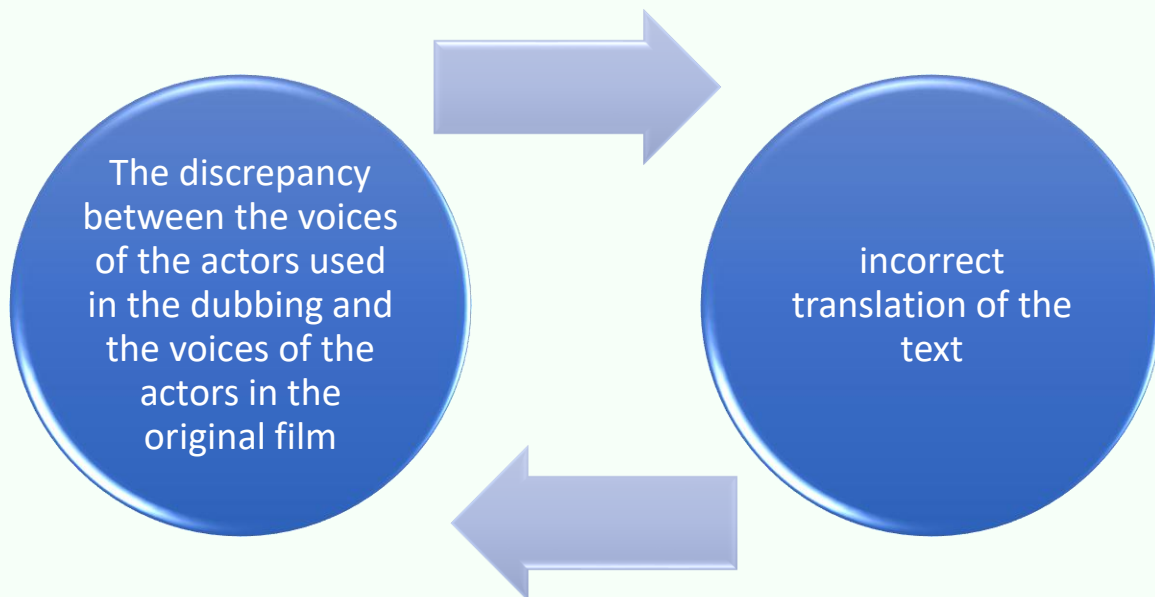
Film translation as an object of linguistic research presents certain difficulties. In addition to the text itself, extralinguistic factors are also taken into account, which are important for the perception and understanding of the film, the indicators of the participants in the dialogue, as well as the processes of creating and reproducing the message.

Practice shows that film translation is associated with technical and linguistic difficulties. The equivalence and adequacy of the translated text to the original depends on this, as well as on its technical reproduction. As for the linguistic and extralinguistic features of compression in the translation process, according to V.N. Komissarov, "these concepts are not identical, although they are closely related to each other".

Since any film is a complex system of knowledge representation, which includes not only the text, but also extralinguistic factors affecting its understanding, as well as indicators of the participants in the communication process, the features of the creation and reproduction of the message, the translation of any film poses certain difficulties. Film translation is always associated with certain difficulties, not only linguistic, but also technical in nature, on which the quality of the translation and its direct correspondence to the original, as well as the synchronicity of the actors' articulation, its technical embodiment on the screen, are directly dependent.

The need to translate films into other languages arose almost simultaneously with the advent of cinema. The need to bring the new invention of cinema to a wider audience arose after the demonstration of live images turned from a demonstration of one of the most important inventions into a commercial enterprise. Therefore, it can be argued that the problem of translating films has existed for a long time, but translation theorists and practitioners have rarely covered it in their scientific research. The greatest difficulty for the translator is the time to decide what is "essential" and what is "superfluous". In the translation process, "voiced" adaptation can be divided into two types. In the first case, the voice acting is performed by professional actors, but at the same time the original sounds are heard in the background. This method is usually used by modern film dubbing companies,

films with such a translation are often shown on television screens. Usually, this type of adaptation is not distinguished as a separate one, although it has features that differ from “professional dubbing” and “monophonic”. The difference from dubbing is that the viewer hears the original text, that is, the development of the soundtrack is both technical (requirements for sound are reduced) and intonation, and one dubbing actor can play several roles. In addition, in this type of adaptation, the so-called "shot-by-shot" does not play a significant role, that is, the text is not shortened as much as possible [5]. The disadvantages of this type of translation include:



Thus, both subtypes of this adaptation are somewhat inferior to each other, and if you approach the issue responsibly, then even "monophonic dubbing" films can become popular.

For the first time, this type of adaptation was used in practice by the American Edward Hopkinson. A distinctive feature of this type of translation is that it does not require expensive equipment (a sufficiently modern professional computer), and the translator, as a rule, is the speaker himself, reading the text against a muffled background with an audio track for all characters. This type of adaptation, despite its widespread use in Eastern Europe, including Uzbekistan, is one of the least studied [3].



It can be assumed that this is due to the fact that it is not profitable for national companies to distribute this type of adaptation of foreign films, after which they lose their weight in this type of market when translating from English into Uzbek. Currently, this type of adaptation can only be found on the Internet among films and series that are not widely distributed on television and do not have film premieres in cinemas. However, even on the Internet, after the release of films in "dubbing", as a rule, all other options disappear.

A distinctive feature of audio adaptation is its complex nature, which is divided into two stages. At the first stage, the translator works with a written text (editing sheets or scripts). If there is no time limit, he can be creatively liberated. Its main task is to translate a foreign language text with the greatest information content, that is, to correctly convey the pragmatic potential of the text, based on the linguistic and extralinguistic features of compression in the translation process from English to Uzbek, based on the translation of feature films.

At the second stage (dubbing), the translator must achieve synchrony in the pronunciation of the translation text and the sound of the film character's speech, avoiding any changes if possible, but in this case it is not necessary to achieve complete coincidence of the audio and video sequence. Despite the fact that there is no urgent need to combine the audio text with the articulation of the characters, for monophonic dubbing it remains important that the audio text matches the image recorded on the film. An unpleasant surprise in this type of translation may be a malfunction of the sound equipment. Thus, any interference in the audio or video series is primarily reflected in the transmission of the pragmatic potential of the film dialogue. However, despite the naturalness of the above limitations, at present, the disadvantage of dubbing as a type of adaptation of foreign films is considered to be poor-quality translation of film scripts, up to a complete change in the plot line. Despite this, a large portion of Uzbek viewers still prefer to watch foreign films with professional dubbing.

Chronology is the main extralinguistic adaptation factor affecting the translation of feature films. Due to the discrepancy between the number of language units and the speed of speech required to express the same sentence in Uzbek and English, the translator has to use different lexical and grammatical means; dubbing actors - speak faster or slower, and the viewer who prefers subtitles - pauses the film. And this is only in the case of "quality" translation. Often in the process of adaptation,



that is, when translating from English into Uzbek, the meaning of the original sentence is distorted or completely lost, taking into account the time.

Translators become intermediaries between two different cultures, because in the modern world, films become a link in the dialogue between two cultures. It follows from this that the translator has a high responsibility, the perception of one culture by another largely depends on his translation.

This study is based on the many years of experience of translation theorists and linguists working in the field of translation of feature films, focusing on the linguistic and extralinguistic features of compression in the process of translation from English to Uzbek. This allows us to draw on a large theoretical base.

The combination of theoretical and practical illustrations for them is of practical importance for research in this area. The presented study is very relevant, since there is little practical and theoretical material on this topic.

This study answered this question, which is increasingly in demand in the era of globalization, that is, the modern era expects from the translator accuracy and correct translation, taking into account ethnolinguistic issues.

Summing up the results of the work done, it can be seen that it has a certain significance as a theoretical material, since it comprehensively and in detail discusses the linguistic and extralinguistic problem of compression in the process of translation, which is important for the modern film industry, not only into the Uzbek language, but also into the Russian language.

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