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## PECULARITIES OF THE LANGUAGE OF ENGLISH TV SERIES

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**Abstract:** This article considers the peculiarity of the language of film and film translation, which is an important form of audiovisual translation. Firstly, to make classification and description on the language characteristics of film and TV series. As a first step in the study of film translation, to identify the linguistic, stylistic and any other peculiarities of audiovisual language, then make a brief analysis of the widely used translation strategies and techniques that have a great impact on the successful film translation.

**Key words:** cinematography, language of film, film translation, audiovisual translation, translation methods, foreignization and domestication.

With the rapid development of the social economy, intercultural exchanges between countries and different nations around the world have become more frequent, and people have shown strong interest in foreign languages and cultures. Now we even cannot imagine the modern life without movies and TV series. In recent years, more and more excellent foreign films and TV dramas have entered the Kazakhstan market, which makes Kazakhstan film and television market prosper. This art form has firmly entered our life and has taken a very important place in our life. In addition to entertainment, the products of cinematography perform important philosophical and social functions: preserving and transmitting information from generation to generation, shaping the worldview, cultural exchange, and so on. Given the enormous cultural value of cinema, the problem of the correctness of the translation of foreign films becomes highly relevant.

However, some problems have arisen in the process of film translation, such as the translator itself, the synchronization of subtitles and pictures, and the difficulty of translating cultural words, etc. Here we try to explore the characteristics of audiovisual language and the corresponding translation strategies, in order to contribute to the study of film translation. The language of TV series is the main material or object of our research in film translation, thus before doing research on film translation we have to know what the language of film is and should find out its main characteristics and features.

The language patterns of movies and TV series are completely different from the language that we are most familiar with, and there is another mystery. By careful study on the pictures and sounds of a film, we can gradually master its laws and rules.

Through the systematic research of these films, we will find that films are not simply recorded phenomena in life with



cameras and tape recorders. We will find that our eyes and ears have many special features that we did not realize before. We will find that the use of audiovisual language used in movies and television requires learning. [2]

As films are record art, naturally it can also record the language of words (expressed as dialogue, narration, commentary, etc.). Therefore, some people who do not master the ability to use audiovisual language will cut the analysis of the audiovisual language of the film into an analysis of the language that is recorded in the film and is most familiar to him.

Unfortunately, such analysis can be neither squeezed into the ranks of literary criticism, nor even more likely to fall into the category of film research. What's more, no one will be ignorant of not reading a novel, but just listening to someone telling the story described in this novel, and rushing to write a book review.

Then, why do some people dare to write an analysis of the film in the context of a story written in a few written languages without seeing a film? This is not only absurd, but also a form of deception, at least ignorant performance. Obviously, the interpretation of any film must be based on all the audiovisual language used in the film. This is the most basic and minimum prerequisite for a rigorous academic attitude. We have to consider the most important factors as following: lights, weather condition, size changes of space, sounds(original or later added), background, movement or action, use of zoom, music, editing point, scheduling of characters in shot, types of dialogues, means of turning pint, relationship between characters and changes of it, clothes of the characters, colors, era, geographical, ethnic, and cultural aspects of props, flashback, long shots or short shots, sounds of people(men or women, baritone or bass, etc.), close-up and its purpose, the whole combination of film and sound and etc. [1]

The biggest feature of film translation – it is a special written translation of various film and television elements, such as movements, music, pictures, and facial expressions. You need to listen carefully and watch with your heart. What's more important is to understand the meaning of the film and television works.

Film genres are broad enough to accommodate practically any film ever made, although film categories can never be precise. By isolating the various elements in a film and categorizing them in genres, it is possible to easily evaluate a film within its genre and allow for meaningful comparisons and some judgments on greatness. Films were not really subjected to genre analysis by film historians until the 1970s. All films have at least one major genre, although there are a number of films that are considered crossbreeds or hybrids with three or four overlapping genre (or sub-genre) types that identify them. We know that there are several common genres of films as comedy, drama, action, epics/historical, crime and gangster, horror, musicals, war (anti-war), westerns, adventure and so on. As different TV series are absolutely or more or less different from each other from the aspect of genre and the perspective of narrative and plot, thus it leads to many differences in the language of TV series. All those differences in audiovisual language make us use different translation strategies and techniques.

#### **Language features of film and TV series:**

##### **1. Immediacy**

The language in a film and television drama belongs to a voiced language, and it is fleeting. Therefore, it is generally required that the audience can understand what it means immediately.

##### **2. Colloquial and general**

Film is a kind of popular art, so the language of film and television should be easy to understand, and the taste of elegance and popularity should be shared by all ages. In other words, the language used in most TV dramas is a simple everyday language. For example, there is a dialogue between Jack and Rose from world famous classic "TITANIC":

Jack : Do you love him?

Rose: Pardon me?

Jack : Do you love him?

Rose: You are being very rude. You shouldn't be asking me this.

Jack : Oh, it's a simple question. Do you love the guy or not?

This conversation is so close to life that it feels like it happened to be around you when you watch a movie. In addition, in the subtitles of the movie, there are often words such as *Oh, Yeah, Gosh, Well*, etc. that exist only in spoken language; there are also a large number of proverbs and vulgar words, such as: *in hot water* (faulty), *flip out* (to death), *Jump the gun* (not be careful), *go up in smoke* (be vanished), *Damn it, shit, ass, fuck*, etc.

### 3. Cultural characteristics

Film as a means of mass media, in order to achieve the maximum effect of the film, its language, picture and voice, not only reflects the feeling of nation and characteristics of culture, but also maintain the social order of a nation and promote the ideology of the national society. For example, in the film "Nomad" they gave that little boy the name of his grandfather "Ablai", in ancient Kazakh society the birth of a boy means that he is born to protect his excess. Any detail in the film reflects the core values of the Kazakh nationality and highlights the national characteristics. The background of the film determines the film's traditional Kazakh culture. The Kazakhs are brave and decisive, but not unreasonable and cruel. The film has achieved great success and is loved by Western audiences. These are inseparable from its rich cultural connotations. [3]

### 4. Use rhetoric in movies and TV series

In the film and television works, a large number of rhetorical devices are often used to make the language vivid and vivid, and to better highlight the character. Common rhetoric includes metaphor, personification, comparison, exaggeration and so on.

#### 1) Metaphor

The figure of speech is a commonly used rhetorical method. It describes something with a similar thing to the thing of the armor. The classic line in "Forrest Gump": "My mama always said: Life is like a box of chocolate, you never know what you are going to get." Many people like this sentence. The use of this metaphor also makes the audience feel like eating a piece of chocolate, full of aroma and endless aftertaste. The appropriate metaphor and humanized deduction led to philosophical reflections on issues such as the cycle of life and death and the transmission of wisdom.

2) Personification is a type of metaphor and a common literary tool. It is when you assign the qualities of a person to something that isn't human or that isn't even alive, like nature or emotions. There are many reasons for using personification. It can be used as a method of describing something so that others can more easily understand it. The non-human objects are portrayed in such a way that we feel they have the ability to act like human beings. For example, when we say, "The sky weeps," we are giving the sky the ability to cry, which is a human quality.

3) Parataxis is the use of three or more sentences of similar meaning and structural similarity to achieve the effect of enhancing the language.

4) Hyperbole uses a rich imagination to render in numbers, shapes, or degrees to enhance expression. In order to increase the effect of comedy and attract people's attention in the movie, it is often used to exaggerate this rhetorical means. For example, in the movie "Sleepless in Seattle" college of the hostess said: "You know it's easier to get killed by a terrorist than get married over the age of 40." This sentence uses exaggerated methods to reflect the difficulties of older women getting married, so that the audience cannot help but burst in laughter.

### **Translation strategies for film language**

Regarding with the above features and characteristics of film and TV drama languages, we have to use corresponding translation strategies which can make our translation results more accurate and more in line with the taste of audience:

#### 1. Strategy of colloquialization

The dialogues of TV drama is mainly in everyday language-based, and they must be taken into account when translated into the target language. In other words, we should try to express it in the spoken language style of the target language. In this way, when the audience watch the TV dramas with the help of subtitles, it is easier to understand the plot and have a stronger sense of integration. For example, in "GOOD WILL HUNTING", Shawn and Rambo have a lot of wonderful dialogues, such as:  
*Sean: Why do you think he does that, Gerry?  
Give the fucking clue, why?  
Lambeau: He can handle the problems, he*

*can handle the work, and he has obviously handled you.*

If we translate these words into Kazakh it should be in this way:

*Sean: Қалай ғана бұлай дейсің? Неліктен ?*

*Lam: Оның қолынан мәселіні шешуде, жұмыс жасауда, әрине сені ақымақ қылуда келеді!*

If we translate these word-by-words then it cannot meet the requirements of colloquialism, so that the audience cannot easily understand, as it is closer to life.

#### 1) To learn the source language culture

We always say that language and culture are inseparable, so in order to better understand and feel the meaning and atmosphere of source language we need to study and learn its culture more deeply. Translators often encounter words that involve cultural backgrounds, and if not handled properly, they may make the audience feel embarrassed and helpless. Dominique, the devil in the movie "The Miracle of Cinderella", said to Mary, "Clean up these fish sticks, they have been there since Lent." Here "Lent" is the first Sunday of the Western Christian Church Lent. About 40 days before Easter, Lent provides believers with opportunities for penance, fasting, self-denial, and repentance, asking believers to cleanse the past year. Bad behavior and sin. If the translator is not familiar with Western culture, it is difficult to make a correct translation. Because "lent" also means "to loan". [5]

#### 2. Acquire more specialized and professional knowledge to make accurate translation

Although most film and television languages are everyday spoken, there are also some TV dramas that involve legal, political, economic, medical and other professional fields. They should be handled with caution when subtitles are translated.

#### 3. To apply foreignization and domestication strategies

In the process of subtitle, translation there will be cultural differences, and it is difficult to keep the source and target one equal in language. Therefore, there are two ways to deal with the unique language forms in the source language: domestication and foreignization strategies. "Domestication" advocates that the audiovisual translation should be based on the

target language culture. The translation should be natural and close. Try to use the language form that conforms to the target language expression, so that the language and emotion of the film and television reach the same aesthetic experience and experience as the audience. Most of the subtitle translations use the domestication method, try to be closer to the target language.

"Foreignization" refers to the conversion of the source language culture. In the process of translation, we try to move closer to the source language and respect the cultural characteristics of the source language. The advantage of foreignization translation is that it can reproduce the expression of the original text, and people can better understand the culture of other countries through the translation. For example, in the movie "Kung Fu Panda" they did not translate those words into English as Kung Fu, Master, Turtle, etc., according to the traditional habits, but directly used the Chinese Pinyin GongFu, ShiFu, WuGui and so on. [4]

In summary, film and television products play an important role in the cultural communication also they can also be learning tools for young people who are fond of language learning. In fact, the purpose of film and television translation is trying to convey the language and cultural information of film, to better realize the aesthetic value and commercial value of film and television, to attract the audience to the greatest extent, to meet the audience's viewing needs. It is to promote the consistency of cultural exchanges and integration between different languages and different ethnic groups. Film translation is also a profound study and it is not easy to make subtitles translation accurate and expressive, because of its characteristics, subtitle translation or any other film translation should adopt certain translation strategies. With the acceleration of the globalization process, the film translation society is increasingly highly valued by the translators and scholars. In addition, according to the signed cinema law, from January 1, 2019 every single movie or TV series should be translated or at least subtitled into Kazakh language, so we believe that our

research on film translation has great prospects  
and scientific value.

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## ОСОБЕННОСТИ ЯЗЫКА АНГЛИЙСКИХ ТЕЛЕСЕРИАЛОВ

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**Аннотация:** в данной статье рассматриваются особенности языка кино и перевод фильма, который является важной формой аудиовизуального перевода. Во-первых, сделать классификацию и описание языковых характеристик фильма. В качестве первого шага в изучении перевода фильмов определить лингвистические, стилистические и любые другие особенности аудиовизуальных языков, делается краткий анализ широко используемых стратегий и методов перевода, которые оказывают большое влияние на успешный перевод фильмов.

**Ключевые слова:** кинематография, язык кино, киноперевод, аудиовизуальный перевод, стратегии перевода, форенизация и доместикация.

## АҒЫЛШЫН ТЕЛЕСЕРИАЛДАРЫ ТІЛІНІҢ ЕРЕКШЕЛІГІ

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**Андатпа:** бұл мақала аудиовизуальды аударманың маңызды түрі саналатын кино аударманың ерекшелігі мен кино тілінің ерекшелігін баяндайды. Алдымен ағылшын кино



тілінің негізгі классификациясына тоқталып, сипаттама беріледі. Киноаударманы зерттеудің алғашқы қадамы ретінде кино тіліндегі лингвистикалық, стилистикалық ерекшеліктерді анықтап, киноаударманың сәтті шығуына тікелей әсер ететін кеңінен қолданылатын аударма тәсілдерін зертеуге қысқаша талдау жасалынады.

**Тірек сөздер:** кинематография, кино тілі, киноаударма, аудиовизуальды аударма, аударма әдістері, форенизация және доместикация.

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УНИВЕРСИТЕТІ  
ҚАЗАҚСТАН АУДАРМАШЫЛАРЫ ҚОРЫ

**ОРТАЛЫҚ-АЗИЯ  
АУДАРМА ІСІ ЖУРНАЛЫ**

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**ЦЕНТРАЛЬНО-АЗИАТСКИЙ ЖУРНАЛ  
ПЕРЕВОДОВЕДЕНИЯ**

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