TRANSLATING ANIME AND ITS DIFFICULTIES

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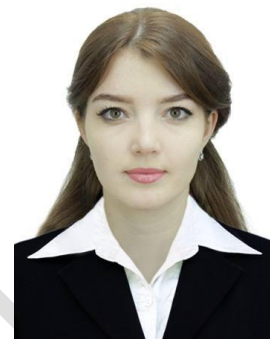*Master of Linguistics: English*

ANIME TARJIMASI VA UNDAGI QIYINCHILIKLAR

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Annotation: This study examines various translation strategies employed by English and Russian translators, with a focus on their application in the localization and adaptation of multi-semiotic video-verbal texts, such as animated films. Drawing from the classifications of translation strategies by English linguist and translator P. Newmark, as well as insights from translation theorist I. S. Alekseeva's research explores eight key strategies.

Key words: translation, problems of translation, translators, differences, modern linguistics, anime.

Annotatsiya: Ushbu tadqiqot ingliz va rus tarjimonlari tomonidan qo'llaniladigan turli xil tarjima strategiyalarini ko'rib chiqadi, bunda ularning multisemiotik video-verbal matnlarni, masalan, animatsion filmlarni mahalliylashtirish va moslashtirishda qo'llanilishiga e'tibor qaratiladi. Ingliz tilshunosi va tarjimoni P.Nyumarkning tarjima strategiyalari tasniflaridan, shuningdek, tarjima nazariyotchisi I.S.Alekseevaning fikrlaridan kelib chiqib, sakkizta asosiy strategiyani o'rganib chiqganligini o'rganamiz.

Kalit so'zlar: tarjima, tarjima muammolari, tarjimonlar, farqlar, zamonaviy tilshunoslik, anime.

Introduction.

Translation studies, which was formed as a scientific discipline in the middle of the 20th century, is constantly expanding the scope of its interests due to the emergence of new objects of translation. Localization and adaptation of multi-semiotic video-verbal texts, which include animated films, have also become the object of study by both theorists and translation practitioners.

Materials and methods.

It seems you've provided a comprehensive overview of translation strategies as classified by P. Newmark, along with some additional insights from I. S. Alekseeva. Let's break down these strategies and their implications:

1. **Word-by-word translation**: Each word of the original text is translated without considering context, often resulting in a literal rendering of the source language. This strategy is suitable for rough translations or conveying general meaning but may lack nuance or accuracy.

2. **Literal translation**: Similar to word-by-word translation, but with more flexibility in word order to accommodate the target language's syntax. This approach still

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focuses on individual words rather than overall context, requiring subsequent editing for clarity and coherence.

3. **Accurate translation**: Focuses on conveying the contextual meaning of lexical words as precisely as possible, often used in technical texts where accuracy is paramount.

4. **Semantic translation**: Aims to capture both the contextual meaning and aesthetic value of the original text, paying attention to nuances beyond mere accuracy. This approach is suitable for conveying the richness and depth of literary or poetic works.

5. **Adaptation**: The freest type of translation, involving the replacement of lexical units and syntactic structures to convey the essence of the original text in a new cultural and linguistic context. Commonly used in translating fiction, especially poetry, where fidelity to the original may be sacrificed for artistic expression.

6. **Free translation**: Translation without strict adherence to the style, form, or content of the original text. This approach prioritizes conveying the main idea rather than reproducing the source text verbatim, suitable for situations where creative reinterpretation is warranted.

7. **Idiomatic translation**: Involves the use of colloquial and idiomatic expressions, even if they are not present in the original text. This strategy aims to capture the natural flow and tone of the target language, often used in informal settings or when translating conversational dialogue.

8. **Communicative translation**: Also known as literary translation in Russian sources, focuses on making the text comfortable and engaging for the target audience, while still preserving its essence. This involves paraphrasing and eloquently rephrasing the source text to ensure smooth comprehension and enjoyment for readers[1].

Cultural references in English anime may not directly translate into Russian culture. Translators need to understand both cultures deeply to find suitable equivalents or explanations. *Example*: In the anime "Cowboy Bebop," there are references to Western films and music that may need adaptation for Russian viewers who may not be as familiar with Western culture. Translators might need to replace these references with equivalents from Russian cinema or music. English and Russian have different linguistic structures, including grammar, vocabulary, and syntax[2]. Translators must maintain the tone and style of the original while adjusting for linguistic differences. *Example*: Translating the casual, slang-filled dialogue of characters in "Attack on Titan" into Russian requires finding equivalent Russian slang that conveys the same level of informality and authenticity. Wordplay and puns often rely on specific language nuances, making direct translation challenging. Translators must creatively adapt jokes to make sense in Russian while preserving the humor of the original. *Example*: In "One Piece," the character names often contain puns or wordplay. For instance, the character "Usopp" is a play on the Japanese word for "lie." Translators might need to find similar wordplay in Russian names or adjust the dialogue to convey the character's tendency to exaggerate. Translating character names and titles involves considering phonetic, cultural, and linguistic factors. Translators must decide whether to transliterate names or adapt them for Russian pronunciation. In "Naruto," the character names are often symbolic or descriptive, like "Sasuke," which means "helping oneself." Translators might choose to transliterate such names into Cyrillic while preserving their meaning or adapt them to sound more natural to Russian speakers. Translating dialogue involves matching lip movements and timing, known as lip-syncing, which can be

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challenging across languages with different rhythms and cadences. *Example*: In "Dragon Ball Z," the characters often have fast-paced, action-packed dialogue that needs to be translated into Russian while maintaining synchronization with the animation[3]. Translating on-screen text requires considering readability, visual aesthetics, and cultural relevance. Translators must ensure that the translated text fits seamlessly into the animation. In "Death Note," the protagonist writes in English in the Death Note itself. Translators need to decide whether to keep the English text for authenticity or replace it with Russian text for clarity. Localization involves adapting dialogue to make it culturally relevant and understandable to the target audience, while literal translation focuses on preserving the original text's meaning. In "Fullmetal Alchemist," there are references to alchemy and Western philosophy. Translators might choose to localize these references by replacing them with equivalents from Russian history or philosophy to make them more relatable to Russian viewers. Anime often includes technical terminology from various fields, requiring translators to have knowledge in those areas to accurately convey meaning.

CONCLUSION. In conclusion, this study has provided a comprehensive examination of translation strategies employed in the localization and adaptation of multi-semiotic video-verbal texts, particularly focusing on animated films, from English to Russian. Through the lens of classifications by translation theorist P. Newmark and insights from I. S. Alekseeva, we have explored eight distinct strategies: word-by-word translation, literal translation, accurate translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation.

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