



**MINISTRY OF HIGHER AND SECONDARY SPECIAL EDUCATION OF  
THE REPUBLIC OF UZBEKISTAN**

**UZBEKISTAN STATE UNIVERSITY OF WORLD LANGUAGES**

**ENGLISH FACULTY 3**

**THE DEPARTMENT OF ENGLISH THEORETICAL SCIENCES**

# **Qualification Paper**

**Theme: FEATURES OF THE TRANSLATION OF TEXTS OF  
DOCUMENTARIES FROM ENGLISH INTO RUSSIAN**

**Admitted to defense:**

**Done by:** Mardieva N., 432 group

\_\_\_\_\_

**Scientific advisor:** Nazarova M.

**TASHKENT 2018**

## Contents

<b>Introduction</b> .....	3
<b>Chapter I. Cinema and film guide as an object of cultural and linguistic research</b> .....	7
1.1. The history of the cinematography development and the specifics of documentary films.....	7
1.2. Translation studies of the documentary films.....	10
1.3. Subgenre of documentary films.....	20
<b>Summary on Chapter I</b> .....	24
<b>Chapter II. Theoretical and pragmatic aspects in the translation of documentaries</b> .....	25
2.1. Translational strategies as a tool for translational analysis.....	25
2.2. Pragmatic aspect and adaptation in the translation of documentaries.....	28
<b>Summary on Chapter II</b> .....	33
<b>Chapter III. Analysis of documentaries translation from Russian into English and English into Russian</b> .....	34
3.1. Stylistic changes in documentaries translation.....	34
3.2. Analysis of the translation of the documentary "One Day".....	36
3.3. Analysis of the translation of the documentary "ALMA - A Window into the Mysteries of the Universe" and "The Hero" from English into Russian.....	45
<b>Summary on Chapter III</b> .....	59
<b>Conclusion</b> .....	60
<b>The list of used literature</b> .....	64
<b>Appendix</b> .....	68

## Introduction

At present time there is a great necessity to emphasize that all acts of translation begin with thought investigation of the reading process. Translators by necessity read each word and sentence at least as carefully as the critic or the scholar. Even the smallest detail in a text, cannot be neglected. Therefore, it is no coincidence that almost all translators presented in this volume address the questing the reading. Translators develop modes of thinking that reconnect them with the dynamic field of words, modes of thinking that will allow them to explore meanings associations within a word and meaning connection created by words in a specific context.

It also considers the ambiguity of the process of translation and presents a brief description of the different types of translation. Special emphasis is put on the difficulty of defining translation units because of the subjective nature of the translation process. A possible solution to this problem is suggested. This qualification paper is devoted to a theoretical research to define peculiarities and difficulties of translating literary texts with using alliteration.

Nowadays, the importance of successful communication between representatives of different countries is growing in the conditions of a high level integration of world politics and economics, development of international relations in such spheres of human activity as politics, science, culture and economy. The First President of Uzbekistan, I.A.Karimov, repeatedly noted in his speeches that "in the conditions of world integration, knowledge of foreign languages is the guarantee of effective cooperation with foreign states"<sup>1</sup>. In accordance with Presidential Decree No. PD-1875 of December 10, 2012, special attention is paid to the improvement of the complex system of teaching foreign languages aimed at the formation of a harmoniously developed, highly educated, modern thinking

---

<sup>1</sup> О мерах по дальнейшему совершенствованию системы изучения иностранных языков / Постановление Президента Республики Узбекистан от 10 декабря 2012 года ПК-1875. – Газета «Народное слово», 11.12.2012 г., № 40 (5630).

younger generation, as well as further integration of the Republic into the world community<sup>2</sup>.

The President of Uzbekistan Sh.M. Mirziyev also stresses that "the priority tasks for us are the development of the sphere of education, upbringing and science ....., the creation of conditions for the active mastery of profound knowledge, foreign languages by young people...".<sup>3</sup>

Qualitative translation from a foreign language (and vice versa) is one of the main components of the commercial and creative success of any film abroad. Our work presents an analysis existing methods and ways of translating documentary films both from English into Russian and from Russian to English.

In addition, in our work, we have also gone to the transfer of headings the documentaries we are considering, since the popularity any film is largely determined by its title – spectacular It is easier to attract a visitor than a description of the content this movie. According to Ruchyova in the article "Features of names English-language films: cognitive, structural-stylistic, translational aspects ", about eighty percent of readers newspapers and magazines pay attention only to headlines.<sup>4</sup>

Translation of the title of the film is a complex and responsible task, since inadequate translation can lead the viewer into perplexity and negatively to influence his impression of the whole perspective picture as a whole.

**The topicality** of qualification paper is due to the need for quality translations of documentary films, as well as the development of the processing and demodulation of video materials systems and the increasing commercialization of the world cinema. As a result of all this, the need to translate audiovisual materials

---

<sup>2</sup> В Узбекистане вводится непрерывное обучение иностранным языкам//[http://www.norma.uz/novoe\\_v\\_zakonodatelstve/v\\_uzbekistane\\_vvoditsya nepreryvnoe\\_obuchenie\\_inostrannym\\_yazykam](http://www.norma.uz/novoe_v_zakonodatelstve/v_uzbekistane_vvoditsya nepreryvnoe_obuchenie_inostrannym_yazykam)

<sup>3</sup> Выступление Президента Республики Узбекистан Шавката Мирзиёева на встрече, посвященной 25-летию образования Республиканского интернационального культурного центра/<http://www.press-service.uz/ru/news/5325/>

<sup>4</sup> Ручьева И.А. Особенности названий англоязычных фильмов: когнитивный, структурно-стилистический, транслатологический аспекты / И.А. Ручьева [Электронный ресурс]. Режим доступа: <http://rae.ru/forum2012/18/1069>

(in this case documentary films) into various foreign languages sharply increased, including number in the Russian language.

**Novelty** of the qualification paper is to reveal the specific features of the documentaries' texts translation from English into Russian.

**The aim** of the study is to identify and research the main translation strategies and techniques in the translation of documentaries or non-fiction movie. In accordance with the purpose of the study, we set the following **tasks**:

- analyze and study the types of documentary films as one of the directions in the cinematography;
- describe the methods used in the process of documentary films' names translation;
- make an independent translation of the non-fiction movie "One Day" from Russian to English and describe the difficulties that arose in the result of translation process;
- identify the specifics of popular science documentaries on the material of the English-language film "ALMA - A Window into the Mysteries of the Universe" and "The Hero".

**The object** of the study are the texts of the following documentaries: "One Day", filmed in 2012 and "ALMA-A Window into the Mysteries of the Universe", created the Japanese film company Konica Minolta in 2014.

**The subject** of the study is the specifics of translating two documentaries: "One day" - from Russian to English and "ALMA - A Window into the Mysteries of the Universe" and "The Hero" - from English into Russian.

**Methods of the research.** The aim achievement of the research and implementation of the set up tasks outlines the need in a number of theoretical and empirical methods of research (theoretical and comparative research, empirical - comparison, classification, generalization, contextual and lingua-pragmatic analysis, descriptive-analytical method and methods of semantic analysis of vocabulary, studying of specific literature, manuals, dictionaries).

**Theoretical value of the qualification paper.** The investigation, detalization of the issues studied, theoretical value of the received results leads to the conclusion that this research finds out the necessity to emphasize the specificity of documentaries translation as an independent applied branch of translation theory and practice.

**The practical value** of the work is which can be used by as a manual at specialized lyceums and colleges, as well as which is useful for the students of faculty of translation theory and practice as well as persons who was interested in translation or wanted to be translator in the future.

**The structure of the work.** The qualification paper consists of introduction, three chapters, summaries on each chapter and conclusion. It is also provided with bibliography list and appendices.

The introduction explains the urgency of the research theme, its **theoretical and practical values**; it identifies the object, subject, aim and tasks of the work.

The first chapter of this research is devoted to the review of theoretical issues of translation, the history of the cinematography development, the specifics of documentary films and translation studies of the documentary films.

The second chapter investigates the pragmatic adaptation, the choice of correct translation strategies and difficulties related to the translation of documentaries.

The third chapter deals with the comparative-typological analysis, translational features and the stylistic changes in the translation of the documentaries as "One Day" from Russian into English and "ALMA - A Window into the Mysteries of the World" Universe", "The Hero" from English into Russian.

The results of the research are submitted in the conclusion of the work.

## **Chapter I. Cinema and film guide as an object of cultural and linguistic research**

### **1.1. The history of the cinematography development and the specifics of documentary films**

Cinema - audiovisual art with its own complex language, where the text is an important component and, therefore, cannot be considered separately from other elements of the cinema language.

At the beginning of the 1990s, in a number of cases, the films were translated and voiced into the Russian language for using in movies and on television by the translators themselves, who had accumulated a lot of experience in the film project of various film events. A pirated video rental was paralleled, where other translators worked, most of which had serious gaps in their professional training. It should be noted that in Uzbekistan, film translators have not been specially prepared anywhere. A few years later, the main cause of the epidemic began pseudo-dubbing, i.e., off-screen dubbing ("dubbing" in the language professionals), this is when the text of the track is placed on a muffled original sound. In the place of translators when voicing came the actors. First, the films were voiced for two voices (male and female), then for three, four, etc. For many actors, this type of work has become a separate profession.

Along with feature films, some documentary films, or non-feature films, can be attributed to the specific kind of cinematography. To this movie genre include films based on the shooting of genuine events and persons.<sup>5</sup> The type for documentary films most often becomes interesting events, cultural events, scientific facts and hypotheses, as well as known persons and communities. The first documentary shootings were made even at the origin of the cinema. The first films of the brothers Auguste and Louis Lumière ("Arrival of the train to the station of La Ciotat", "Exit of workers from the Lumière factory" in 1895, France) reproduced scenes taken from nature<sup>6</sup>. In movie the effect of visual fixation of

---

<sup>5</sup> Основные виды документального кино [Электронный ресурс]. Режим доступа: <http://www.fainaidea.com/archives/35422>

<sup>6</sup> Эпов Е.Ю. [Электронный ресурс]. Режим доступа: [http://ru.wikipedia.org/wiki/Эпов,\\_Евгений\\_Юрьевич](http://ru.wikipedia.org/wiki/Эпов,_Евгений_Юрьевич)

reality in its temporal and spatial motion was used. Cadres from the life of different countries, filmed in 1896 by the assistants of the Lumiere brothers, initiated the transformation of the chronicle into a mass media outlet. Since the birth and until today, non-feature films have not lost relevance and have become part of the television industry.<sup>7</sup>

The term "documentary" was first forwarded by the English filmmaker John Grierson in 1926 to emphasize his differences from the artistic. Before that, French journalists and critics called films made on travel materials. Grierson defined the documentary as "creative reality development".<sup>8</sup>

The structure of a documentary film can be varied: using reportage shooting, natural and interior shooting, archive photo and video. In many respects the processes of the production of the ill-or game cinema and documental, or non-fiction films are the same. However, when duplicate films are created to solve and many other kinds of questions, all before, connected with fixations the eternal life of people, with fixations of events, to anticipate those who are beforehand is impossible. This kind of shooting in a lot of things depends on the conditions, which exist in the pavilion of the cinema, where everything is preceded and pinched as against the pressure of the raw material.

For more than a hundred years of its existence, cinema it is the focus of attention of researchers from different fields of scientific knowledge, whose opinions converge in one: like any kind of art, cinema has its own specific language, the elements of which heterogeneous, but together form a harmonious whole, actualized in a particular film product.

First, you need to define the concepts themselves "cinema" and "film language". Russian film critic S. A. Filippov gives the following definition the concept of "film language": "a system of means that allows transfer of sense (communication) with the help of cinema".<sup>9</sup> Cinema in this case is understood as

---

<sup>7</sup> Неигровое кино [Электронный ресурс]. Режим доступа: [http://ru.wikipedia.org/wiki/Документальное\\_кино](http://ru.wikipedia.org/wiki/Документальное_кино)

<sup>8</sup> Документальное кино [Электронный ресурс]. Режим доступа: <http://doskado.ucoz.ru/publ/5-1 -0-32>

<sup>9</sup> Филиппов С. А. Киноязык и история: крат. история кинематографа и киноискусства.– М.: клуб «Альма Анима», 2006.– С. 32

"any system, allows you to play a flat limited moving image of an arbitrary character... and having the ability instant and complete change of this image (mounting gluing)».<sup>10</sup>

According to Pazolini, between the film language and verbal language there is no fundamental difference. The film language, consisting of words, music and images, can be, like natural language, considered from the point of view of its grammatical structure. The theorist has taken over minimal unit of language of cinema of all kinds of real action, events and objects are "kinems". Like as from several phonemes the word is formed, separate "kinems" form a frame. Thus, the frame - "monem" - is a composite unit.

According to Metz, there is a significant difference between verbal language and film language, and it is that the last devoid of vocabulary. In other words, it does not have the original elementary units, the number of which can be calculated, and the value is generally accepted and predetermined. Both directions, however, agreed on the fact that the movie has it is not considered as a language, but as a speech.

According to Lotman's theory, presented in his work "Semiotics cinema and problems of film aesthetics", any film production is a number of complex messages broadcast to the viewer by the author of the film. A message with about a u turn, can be divided into smaller units or parts – signs with the help of which the movie language is built.

Lotman argues that the nature of cinema is narrative and, therefore, communicative, and communication, as you know, it implies the presence of the message, the addressee, the addressee and the communication channel through which the message is transmitted. Lotman relies on the classical model of communication proposed By R. O. Jacobson. According to this model, the message is encoded by the sender and decoded by the recipient. In addition, Jacobson points to the mandatory presence of contact between the addressee and

---

<sup>10</sup> Филиппов С. А. Киноязык и история: крат. история кинематографа и киноискусства.– М.: клуб «Альма Анима», 2006. – С. 39

addressee and the context in which the communication. Lotman, however, notes that the model Jacobson too abstract, and emphasizes that the codes of communication participants in any case "are not identical, but form overlapping sets".

Thus, Lotman understands cinema as a special communicative system. "The Director, actors, script writers, all film makers something we want to say with his work. Their tape is like a letter, a message to the audience." To be cinematic communication took place, its participants need to perfect be proficient in the language of cinema. The audience, which he is not trained, can deal with "the appearance of understanding where there is genuine understanding there. Only by understanding the language of cinema, we will make sure that it is not a slave mindless copy of life, and an active recreation, in which the similarities and differences are formed into a single, tense – sometimes dramatic – process of learning life."<sup>11</sup>

## **1.2. Translation studies of the documentary films**

In the first decades of the history of filmmaking films were released on screens without synchronously recorded sound, received conventional the name "silent movie". In addition, with the help of titles, the films could be translated into any other language. Therefore, it can be argued that the problem of translation of motion pictures there is more than a century. Any film, whether artistic or documentary, as an object of linguistic research, always causes certain difficulties, since it is a complex system of representation of knowledge that contains, besides the text, extra-linguistic factors important for its understanding.

The vivid "hybrid" translation of film and video was found reflection in the Nelyubin's "Interpretative Dictionary of Translation": "The translation of film and video materials combines the features of a synchronous, consecutive and written translation depending on the purpose and the nature of the work (translation to the audience, for dubbing, voice-over, etc.)

---

<sup>11</sup> Лотман Ю.М. Семиотика кино и проблемы киноэстетики // Лотман Ю.М. Об искусстве. СПб., 1998. – С.43

There are several arguments in defense of this point of view. According to Komissarov, this type of translation cannot be considered as actual interpretation, because in the ideal version it is prepared in writing based on a written script in the form and, consequently, at the stage preceding the scoring should be interpreted as a written translation.<sup>12</sup>

If it is impossible to make a preliminary translation, the translator can work "online", translating the text of the film based on written text, which brings this type of translation closer to "translation from the sheet." Extreme conditions for translating films "by ear", without written support, you can compare it with the simultaneous translation. The fundamentally important is the replacement of Chuzhakin, which emphasizes the exact nature of the activity of the transporter during work with the film: "Cinema is an art, and the best examples of the genre are masterpieces of world culture of the XX century".<sup>13</sup>

According to Obolenskaya, the translation of feature films - A special kind of literary translation, the purpose of which is "The implementation of a full interlingual aesthetic communication by interpreting the source text, implemented in a new text on another language".<sup>14</sup> However, the translation of documentaries as one of the genre can also be included in this definition, because in it often there is a mounting technique, in which episodes are mounted not always chronologically, which can bring with it an artistry element.

The translation of the film is always inextricably linked with certain difficulties not only of a linguistic, but also of a technical nature, that directly affects the degree of equivalence and adequacy of translation the original, as well as its technical implementation on the screen (for example, synchronicity of articulation of actors and replicas of substitutes).

In the classification of M. Berdy, published in the journal "Mosty (Bridges)"

---

<sup>12</sup> Комиссаров В. Н. Современное переводоведение / В.Н. Комиссаров. – Москва: ЭТС, 2000. – С.12

<sup>13</sup> Бальжинимаева Е. Ж. Стратегии перевода названий фильмов [Электронный ресурс] / Е.Ж. Бальжинимаева. – Улан-Уде, 2009. Режим доступа: <http://refdb.ru/look/3099824.html>

<sup>14</sup> Оболенская Ю. Л. Диалог культур и диалектика перевода. Судьбы произведений русских писателей XIX века в Испании и Латинской Америке / Ю.Л. Оболенская – Москва, 1998. – С.42

5 main types of film translation are distinguished:<sup>15</sup>

1. The work of a simultaneous interpreter. In this case, the synchronizer translates the film without reliance on the editing sheets. Sometimes he is forced to translate the movie without previewing, trying as much as possible more accurately convey its content. This type of transfer was used for international film festivals, film weeks and other similar activities. To date, this type of translation of films is practically has outlived itself, since all films on international film events in must necessarily be subtitled. However, to say that the synchronous translation of films ceased to exist, while premature.

The sounding of the film by one actor or the translator himself. At the same time, the original scale is retained, which allows the viewer to assess the emotional mood of the film, as well as distinguish the replicas of different characters. This is a kind of pseudo-dubbing, when a Russian translation in an actor's performance is superimposed on a slightly muffled foreign speech in studio conditions. In some cases, when you release movies on DVD, voice-over is done in one voice. And it is usually done by the translator himself. In this case, the voices of the actors must be clearly heard. It should be noted that off-screen dubbing as a method was first introduced in the late 1990s. Due to lack of funds for full-fledged dubbing and received a wide distribution only in Uzbekistan. This type of translation is used in mainly during the sounding of foreign films and serials, TV and DVD.

3. Sounding of the film by two actors - male and female with preservation of the original scale.

4. Full dubbing of the film. The whole film is voiced by the whole staff actors. In this case, there is a significant compression of the material due to It is necessary to coincide the articulation of the actors with the Russian translation of their replicas. The technique of high-grade and high-quality dubbing is a very expensive. Over the past two decades, the quality of dubbing has significantly decreased. Lipsing became popular - a somewhat simplified television dubbing of foreign serials, -

---

<sup>15</sup> Берди М. Киноперевод: мало что от Бога, много чего от Гоблина /М. Берди // Мосты: журнал переводчиков. – 2005. – №4. – С.23

where laying the text under articulation only at the beginning and end of the phrase.

5. Using titles while maintaining the original scale. The speech of the characters is reproduced as text in the translation language at the bottom of the screen. Films with subtitles are shown at international film festivals, are available for rent on digital media with translation into several languages simultaneously, and are also used for educational purposes. This method of transmission is one of the oldest, since, from the technical view point, in a long period of time, it was the only way that was available. Since 1929, when moving movies subtitles are used on an ongoing basis. But there was another problem, which was the complexity of the perception of subtitles on the television screen.

Simultaneous placement on the screen of pictures with subtitles and pictures without them became one of the ways to solve this problem, due to which the effect of the presence of subtitles in the frame of the movie was created. Another way was to write subtitles on paper with further photographing and transfer to the negative film. Such primitive means were used up to the 1970s. In XX century, special computer programs for the creation of subtitles were invented. Due to the increasing proliferation of digital video processing, various automatic placements of subtitles on the screen were began to use.<sup>16</sup>

Words in language are related to certain referents which they designate and to other words of the same language with which they make up syntactic units. These relationships are called semantic and syntactic, respectively. Words are also related to the people who use them. To the users of the language its words are not just indifferent, unemotional labels of objects or ideas. The people develop a certain attitude to the words they use. Some of the words acquire definite implications, they evoke a positive or negative response, they are associated with certain theories, beliefs, likes or dislikes. There are “noble” words like “honour, dignity, freedom”, etc. and “low” words like “infamy, cowardice, betrayal”.

---

<sup>16</sup> Горшкова В. Е. Особенности перевода фильмов с субтитрами [Электронный ресурс] / В. Е. Горшкова // Вестник сибирского государственного аэрокосмического университета им. академика М. Ф. Решетнёва. – Красноярск, 2006. – №3. – С. 142

Words can be nice or ugly, attractive or repulsive. Such relationships between the word and its users are called “pragmatic”.<sup>17</sup>

The pragmatic implications of a word are an important part of its meaning that produces a certain effect upon the Receptor. Of even greater significance is the pragmatic aspect of speech units. Every act of speech communication is meant for a certain Receptor, it is aimed at producing a certain effect upon him. In this respect any communication is an exercise in pragmatics.

Since the pragmatic effect plays such an important part in communication, its preservation in translation is the primary concern of the translator, though it is by no means an easy task. The pragmatic aspect of translation involves a number of difficult problems.

To begin with, the pragmatics of the original text cannot be as a rule directly reproduced in translation but often require important changes in the transmitted message. Correlated words in different languages may produce dissimilar effect upon the users. An “ambition” in English is just the name of a quality which may evoke any kind of response - positive, negative or neutral. Its Uzbek counterpart “амбиция” is definitely not a nice word. Thus, the phrase “The voters put an end to the general’s political ambitions” can be translated as “Избиратели положили конец политическим амбициям генерала”, retaining the negative implication of the original, but if the implication were positive the translator would not make use of the derogatory term. The sentence “The boy’s ambition was to become a pilot” will be translated as “Мечтой мальчика было стать летчиком”.

Such words as “idealism” or “nationalism” often have a positive effect in the English text and are rendered into Uzbek not as “идеализм” or “национализм” but as “служение идеалам, бескорыстие” and “национальное самосознание, национальные интересы”, respectively.<sup>18</sup>

---

<sup>17</sup> Venuti L. The translation studies reader. London and New York: Routledge. 2001. – pp. 36

<sup>18</sup> Vinay J.-P., & Darbelnet, J. (1958/2000). A Methodology for Translation, Amsterdam: John Benjamins, 1995. – pp.41

When we consider not just separate words but a phrase or number of phrases in a text, the problem becomes more complicated. The communicative effect of a speech unit does not depend on the meaning of its components alone, but involves considerations of the situational context and the previous experience. A report that John has run a hundred meters in 9 seconds will pass unnoticed by some people and create a sensation with others who happen to know that it is a wonderful record-breaking achievement.

Here again, a great role is played by differences in the historical and cultural backgrounds of different language communities, in their customs and living conditions. It stands to reason that the natives of a tropical island can hardly be impressed by the statement that something is “as white as snow”. The reported “cooling” in the relations between two friends may be understood as a welcome development by the people who live in a very hot climate.

It seems imperative, therefore, that translation should involve a kind of pragmatic adaptation to provide for the preservation of the original communicative effect. This adaptation must ensure that the text of translation conveys the same attitude to the reported facts as does the original text. It goes without saying that in an adequate translation the comical should not be replaced by the tragical or praise turned into a censure.

The pragmatic adaptation of the translation must also see to it that TR understands the implications of the message and is aware of its figurative or situational meaning. A phrase like “Smith made another touchdown in three minutes” refers to a situation which does not mean anything to a Uzbek Receptor who does not know anything about the rules of American football. When the English original just refers to the First Amendment, the Uzbek translation should make it more explicit by speaking about the First Amendment to the U. S. Constitution; otherwise TR will not understand what it is all about.<sup>19</sup>

It is obvious that there can be no equivalence if the original text is clear and unequivocal while its translation is obscure and hard to understand.

---

<sup>19</sup> Kazakova T.A. Practical translation. - Spb: Soyuz, 2001. – pp. 65

Discussing the problem of equivalence at different levels, we have emphasized the necessity of making the translation as understandable and intelligible as the original text is. We have also taken care to include in the overall meaning of the text all its emotional, figurative and associative implications. The pragmatic adaptation of this kind is an integral part of translation procedures which ensure the necessary level of equivalence.

The pragmatics of the text, which are linguistically relevant and depend on the relationships between the linguistic signs and language users, are part of the contents of the text. It is a meaningful element whose preservation in translation is desirable at any level of equivalence. It is reproduced in translation if TR gets the whole information about the pragmatic aspects of the original text and the pragmatics of the original text are just as accessible and understandable to him as they are to SR. This does not imply that he will be actually influenced by this information or react to it in the same way.<sup>20</sup>

Apart from the pragmatics of linguistic signs, there are also the pragmatics of individual speech acts. In a concrete act of speech the Source has to do with the specific Receptor upon whom he tries to produce the desired effect, and from whom he would like to elicit the desired reaction.

This second type of pragmatics is also present in translation events. A translation event is a kind of speech act and it is performed with a certain pragmatic purpose as well. But here we are confronted with a more complicated process than in ordinary speech.

A translation event is pragmatically oriented in two directions. On the one hand, it is translation which means that its primary purpose is to give the closest possible approximation to the original text. This orientation towards a foreign text is one aspect of its pragmatics.<sup>21</sup>

But on the other hand, a translation event is a concrete speech act in the target language. Therefore, it is not just an act of interlingual communication

---

<sup>20</sup> VereshaginYe. M., Kostomarov V. G. Linguistic theory of the word. - M.: Russkiy yazyk, 1990. – pp. 32

<sup>21</sup> Appolova M. A. Grammatical difficulties of translation. - M.: 1997. – pp. 41

between the Source and TR, but also an act of speech communication between the Translator and TR. This involves two important implications. First, a translation event may be pragmatically oriented toward a concrete TR, and, second, it is the result of the activities of a concrete translator, who may have some additional pragmatic motivation, may pursue some aims beside and beyond the true reproduction of the original text.

As long as translation is not just an exercise in producing an equivalent text in another language but a pragmatic act under specific circumstances, its results can be assessed both in terms of its loyalty to the original and its ability to achieve the purpose for which it has been undertaken. This necessitates the introduction of the concept of the “pragmatic value” in translation, which assesses its success in achieving this pragmatic super-purpose.

As has been pointed out, the additional pragmatic goal of the translation event may depend either on the particular type of TR or on the translator’s designs beyond his call of duty as a no-nonsense transmitter of the original message.

The users of the translation often make judgments of its quality exclusively on its merits as an instrument in achieving some specific aim. If in doing it, the translation departs from the original text, so much the worse for the latter.

Sometimes books written for adults are translated for children’s reading with appropriate alterations made in the course of translation. Presumably any text should be differently translated depending on whether it is for experts or laymen, for staging or screening, and so on.<sup>22</sup>

As to the specific aims pursued by the translator, they may also bring about considerable changes in the resulting text with no direct bearing on the original. Each translation is made in a certain pragmatic or social context, and its results are used for a number of purposes. The translator is assigned his task and paid for it by the people for whom his work is not an end in itself but an instrument for achieving some other ends. Aware of this, the translator tries to make his work

---

<sup>22</sup> Breus Ye. V. Theory and practice of translation from English language into Russian. - M.: 2001. – pp. 47

meet these “extra-translational” requirements, introducing appropriate changes in the text of translation. Sometimes these changes are prompted by the desire to produce a certain effect on the Receptors, which has already been mentioned.<sup>23</sup>

The specific goal, which makes the translator modify the resulting text, often means that, for all practical purposes, he assumes an additional role and is no longer just a translator. He may set himself some propaganda or educational task, he may be particularly interested in some part of the original and wants to make a special emphasis on it, he may try to impart to the Receptor his own feelings about the Source or the event described in the original. In pursuance of his plans the translator may try to simplify, abridge or modify the original message, deliberately reducing the degree of equivalence in his translation.

It is clear that such cases go far beyond the inherent aspects of translation and it is not the task of the translation theory to analyze or pass a judgement on them. But the translator should be aware of this possibility for it will have an impact on his strategy.

In many types of translation any attempt by the translator to modify his text for some extra-translational purpose will be considered unprofessional conduct and severely condemned. But there are also some other types of translation where particular aspects of equivalence are of little interest and often disregarded.<sup>24</sup>

When a book is translated with a view to subsequent publication in another country, it may be adapted or abridged to meet the country's standards for printed matter. The translator may omit parts of the book or some descriptions considered too obscene or naturalistic for publication in his country, though permissible in the original.

In technical or other informative translations the translator or his employers may be interested in getting the gist of the contents or the most important or novel part of it, which may involve leaving out certain details or a combination of

---

<sup>23</sup>Мирам Г. Э., Гон А. М. Профессиональный перевод / Мирам Г. Э., Гон А. М. – Киев: Эльга, Ника-Центр, 2003. – С.16

<sup>24</sup>Нелюбин Л. Л., Хухуни Г. Т. Наука о переводе (история и теория с древнейших времён до наших дней) / Нелюбин Л. Л., Хухуни Г. Т. – Москва: Флинта: МПСИ, 2006. – С.41

translation with brief accounts of less important parts of the original. A most common feature of such translations is neglect of the stylistic and structural peculiarities of the original. In this case translation often borders on retelling or precis writing.

A specific instance is consecutive interpretation where the interpreter is often set a time limit within which he is expected to report his translation no matter how long the original speech may have been. This implies selection, generalizations, and cutting through repetitions, incidental digressions, occasional slips or excessive embellishments.<sup>25</sup>

It is obvious that in all similar cases the differences which can be revealed between the original text and its translation should not be ascribed to the translator's inefficiency or detract from the quality of his work. The pragmatic value of such translations clearly compensates for their lack of equivalence. Evidently there are different types of translation serving different purposes.

By means of analysis the translator is to identify what type of texts needs to be translated. The same as during the assessment of translation it is required to have a clear picture of the text type to avoid incorrect characteristics of text assessment. Typology of the texts that complies with translation process and spread for all types of texts is the reason of correct assessment of translation.<sup>26</sup> There is a number of tries to develop such a typology of texts that will allow to make conclusions regarding the principles of translation or regarding the choice of special methods of translation. This fact reveals the understanding that the methods of translation are not only identified by readers group and specification of translation.<sup>27</sup>

One of the visible achievements of modern linguistics is the impetuous development of its new branch - the linguistics of the text - within last decades. This new linguistic discipline, the object of which is the coherent text - the

---

<sup>25</sup> Алексеева И.С. Введение в переводоведение / Алексеева И. С. – Москва: ACADEMIA, 2004. – С.32

<sup>26</sup> Нелюбин Л. Л. Введение в технику перевода / Нелюбин Л. Л. – Москва: Флинта: Наука, 2009. – С.26

<sup>27</sup> Ковалёва К. И. Оригинал и перевод: два лица одного текста / Ковалёва К. И. – Москва: Всероссийский центр переводов, 2001. – С.71

completed sequence of the statements, united with each other by semantic connections, has put before itself a task to state the essence of these connections and ways of their realization, to find out the system of grammatical categories of the text with its substantial and formal units, to describe the essence and organization of conditions of the human communication using the material of the text.

### **1.3. Subgenre of documentary films**

It should be noted that the term "documentary film or documentaries" itself is put many modern film critics and film critics questioned. The thing is that in the opinion of many directors, any person at the sight of the camera in one degree or another begins to play, behave inexorably - and in the end the film becomes to a certain extent staged. For this reason many experts in general deny the existence of a documental kin, considering it's only a subgenre of ill-fated film. And with documentary films, these figures are only counted from the beginning to the end by a hidden camera. Such form of cinema, filmed by a hidden camouflage, they are called the "true documental film". It is he who is the avant-garde of contemporary cinema art and is now aroused the interest of film fans.

According to Lars von Trier, a modern Danish film director, the goal of "true documentary cinema" is to return to the documentary film "purity, objectivity and credibility and trust of the viewer".<sup>28</sup> So, depending on the methods used in the filming, all documentaries can be divided into the following three categories:

1. Truly documentary films.
2. Educational, or educational films, which are prefigured for examination in schools or other educational institutions. In this case, in the opinion of psychopologists and pedagogues, all the educational material that is presented students in the form of a film are better absorbed than an oral paraphrase of the teacher.

---

<sup>28</sup>Основные виды документального кино [Электронный ресурс]. Режим доступа: <http://www.fainaidea.com/archives/35422>

The practice of showing educational films is very common in the West and especially in the USA. In Uzbekistan, the screening of educational films is not so common. Apparently, this is due to the high cost of equipment for such displays. In the late XX - early XXI centuries, educational films became frequent show on TV, and they have gained great popularity. There is even a special television channel, almost around the clock showing only educational and scientific- popular documentaries.

3. Pseudo-documentary films, or mokyumentari (English. mockumentary, from to mock - "forge", "mock" + documentary - "documentary"). Films of this genre outwardly correspond documentaries, but their subject matter, unlike the present documentary film, is fictional and specially "disguised" under the reality. Sometimes in such a movie an illusion is created of the reality of what is happening at the expense of the participation of celebrities and other really existing people. Comedic movies-mokyumentari used as a parody and satire.

In the works of English-language translators the question of film translation it has been considered for a long time, and a large number of works on this topic, both scientific and popular, have been created.

For example, Pilar Orero wonders whether audiovisual translation is a new field of activity or an area in which several branches of knowledge intersect. In addition, it creates a theoretical basis for different types of film translation.<sup>29</sup> The book introduces and structures the terms, as in the author's opinion, the terminological base of this sphere of activity has not yet been established. The book describes both the technology of subtitles and duplication, and the difference of these areas of activity from the point of view of recipients and translators, provides advice and recommendations for translators of documentary texts. Another scholar, Carol O'sullivan, considering inoperated translation under different angle. In her book, the emphasis is on the analysis of films, characters which speak different languages and read more such a film material in English (for example, several chapters are

---

<sup>29</sup> Orero P. Topics in audiovisual translation. Amsterdam; Philadelphia, PA: John Benjamins Pub., 2004.- pp.24

devoted to analysis of the translation of non-English phrases in the film, released in the Russian rental called "inglorious bastards").<sup>30</sup>

In contrast to the above works, which were considered the practical side of the transfer film, the article Agnieszki Jarkowski an overview of cinema, classification, history, the regional distribution of different types of film translation, the pros and cons of each type of film translation, however, it is purely theoretical, and does not include any practical recommendations.<sup>31</sup>

The book, Jorge Diaz Cintas and Gunilla Anderman, in contrast to the above work covers the translation of the movie is much wider, considering it as a whole and its individual species, such as: subtitling, translation for dubbing further, the sign language of audiovisual texts, the language of the theater from the point of view of the translation of documentary texts. A separate Chapter of the book is devoted to the theory and methodology of teaching film translation.<sup>32</sup>

In the book Michael Cronin examines cinema terms with a few unusual aspects from the point of view of his perception.<sup>33</sup> In addition, the author compares the film translations made in different epochs, ranging from origin of sound cinema ("Evening at the Opera" (1935), up-to-date ("Difficulties of translation" (2003) and "Translator" (2005). and analyzes them, trying to identify some patterns of translation.

In addition, it is worth noting the work of Stephen Connor, a linguist and literary critic from the University of Oxford, in which he considers film translation as a historical and cultural phenomenon.<sup>34</sup> In one of the chapters of his book, he considers the film in general and the film translation in particular, besides it from the point of view of the artistic value of this type of activity and the influence of different types of sound on the perception of movies.

---

<sup>30</sup> O'Sullivan C. *Translating Popular Film*, Palgrave Macmillan. 2011. - pp. 23

<sup>31</sup> Szarkowska A. *The Power of Film Translation*. *Translation Journal*. Translation Journal, Apr. 2005. Web. 30 Nov. 2009.

<sup>32</sup> Anderman G. and Diaz-Cintas J. *Audiovisual Translation: Language Transfer on Screen*. Palgrave Macmillan, February 2009. - pp. 22

<sup>33</sup> Cronin M. *Translation goes to the movies*. London: Routledge, 2009. – pp. 15

<sup>34</sup> Connor S. *Cultural History of Ventriloquism* Oxford: Oxford University Press, 2000. - pp.42

In Russian translation studies film translation issues rised in many works, however most of them wears clean theoretical character.

R. A. Matasov in his dissertation devoted to teaching methods film translation, pays attention and theory of film translation, but it is only the accompanying theme of his work.<sup>35</sup>

In the article of S. A. Kuzmichev "Translation of films as a separate kind translation" the history of the issue, different types of film translation is considered, features and complexity of each of them. Kuzmichev also gives recommendations for translation of the film catalog, based on the translation of the dialogue in literary text. Also the problem of cinema sound is touched upon after translation, editing of the finished text.<sup>36</sup>

It is worth noting the article D. M. Buzadzhi dedicated to film translation, its actual problems.<sup>37</sup> In the article "On payments and without marriage" coauthored with V. K. Lanchikov, examines the transfer of English sketch comic troupe "Monty Python", performed by the authors for further scoring. In addition, the article deals with the specifics of this type of translation, the authors describe the translation strategy, which was used during the work.<sup>38</sup> The problems and history of film translation disclosed in the article "Film translation: little from God, a lot of the Goblin", under the authorship of M. Beaudry, D. M. Buzadzhi, D. I. Yermolovich, M. A. Sahota, V. K. Lanchikov, P. R. Palazhchenko, where each of the participants of the round table expresses an opinion about the current state of affairs in the film translation and its future.

It is impossible not to mention the work of V. E. Gorshkova, in which the film translation it is considered from the point of view of lexicological, semiotic and linguistic and cultural.

---

<sup>35</sup> Матасов Р.А. Перевод кино/видео материалов : лингвокультурологические и дидактические аспекты : дис. ... канд. филол. наук / Матасов Р.А. ; Моск. гос. ун-т. им. М.В. Ломоносова – М., 2009. – С.15

<sup>36</sup> Кузьмичев С.А. Перевод кинофильмов как отдельный вид перевода. – ВЕСТНИК Московского государственного лингвистического университета М.: ИПК МГЛУ «Рема», 2012. – С. 47

<sup>37</sup> Бузаджи Д.М. Киноперевод: мало что от Бога, много чего от Гоблина. – Мосты N4(8)/2005. - М.: Р.Валент, 2005. – С.35

<sup>38</sup> Бузаджи Д.М., Ланчиков В.К. По расчету и без брака. – Мосты N2(14)/2007. - М.: Р.Валент, 2007. – С.52

## Summary on Chapter I

On the basis of the aforementioned works, we can come to conclusion that cinema, film-language and film-making are of great interest for researchers considering these phenomena from the point of view of different sciences: cinematography, semiotics of cinema, linguaculturology, stylistics, linguistics and translation studies.

Cinema is one of the most popular types of art, and this generates the need to translate a huge array of foreign films. Therefore, there are also amateur articles that contain recommendations for film producers and those who voice films. The above works contain a lot of information on subtitling, recommendations and rules for translating subtitles.

However, the topic of translating documentary texts for subsequent scoring is not disclosed either in the works of domestic scientists or in the writings of their foreign colleagues. All the studies of the translation of cinema for the subsequent scoring are purely theoretical in nature: the works contain the history of the phenomenon, the types of scoring, the analysis of the finished film translation. also amateur article, which contains recommendations for translation process.

The above works contain a lot of information about subtitling, recommendations and rules for the translation of the subtitles. However, the subject of translation of documentary texts for subsequent sound is not disclosed in the works of domestic scientists or in the works of their foreign colleagues'. All studies of the film translation are purely theoretical: the works give the history of the phenomenon, types of translation, analysis of ready film translations. In the next section, we will try to analyze the main changes in the text adapted for translation, identifying the problems that have to be faced, and possible ways to solve them.

## **Chapter II. Theoretical and pragmatic aspects in the translation of documentaries**

### **2.1. Translational strategies as a tool for translational analysis**

In modern translology to describe the translation process often the term "translation strategy" is used. However, this concept seems to many researchers rather vague and is understood by them quite widely - as the concept of translation in general or the concept of translating a specific text.

So, Hoenig and Kussmaul in the training manual "The Strategy of Translation" consider the concept of strategy from a practical point of view: "To achieve this goal, we need a translation strategy that will show the best way to solve translation problems. Like any strategy, the translation strategy must be based on facts. In this respect, it is comparable to the strategy of a chess player, where the player must orient in the development phase of the game for the time that it has, and on the opponent's strategy. The way he consistently implements chosen by him, shows his placement of chess pieces, and this becomes clear only for professionals. In this way, an amateur or beginner in the field needs a comment expert, if he wants to recognize the underlying strategy of the game".<sup>39</sup>

An attempt to comprehend the strategy of translation from theoretical positions One of the first to undertake was Krings - a German translationist - in his monograph "What's going on in the minds of translators?", written in 1986. According to his definition, translation strategies are "Potentially conscious plans of an interpreter aimed at solving specific translation problem within a specific translation tasks ".<sup>40</sup> Krings distinguishes between two categories of analysis of the activities: micro strategy - ways to solve a number of tasks and a macro strategy - ways to solve one problem. From point of view the last, in the translation process is allocated 3 stages: pre-translation analysis of the original, proper translation and post-translation processing of the text, checking and correction of translation.

---

<sup>39</sup> Wilss W. Translation Strategy, Translation Method and Translation Technique : Towards a Clarification of Three Translational Concepts / W. Wilss // *Revue de Phonétique Appliquée*. – 1983. – P. 144

<sup>40</sup> Теремкова О. А. Переводческие стратегии как инструмент транслатологического анализа / Теремкова О. А. // *Вестник ВГУ. Серия: лингвистика и межкультурная коммуникация*. – Воронеж, 2012. № 2. – С. 177

Komissarov in his work "Modern Translation" defines strategy as "a kind of translation thinking, which lies in the based on the actions of an interpreter", and identifies three groups of principles translation process, which form the basis of the translation strategy.<sup>41</sup>

The principles proposed by the scientists include the whole linguistic and extra-linguistic factors: some initial installation; the choice of the general direction of action to which the interpreter will be guided by making specific decisions; choice of character and sequence of actions in the translation process.

Cherkas also identifies several factors that the researcher calls "the principles of the translation strategy".<sup>42</sup> They are more particular in comparison with the principles proposed by Komissarov.

*The first principle* is what the interpreter determines in the contents of the translation text are the most important elements of meaning. It is an essential component of translator's professional skill.

*The second principle* assumes that the translator takes into account individual properties of the source: the features of pronunciation (with interpretation), style, degree of coherence and consistency of the material presented, specificity. The reason for this is that the original language is not native to the source. Depending on the conditions of the translation, a mutual understanding between the source and the receptor can be more important than the exact reproduction of the merits and defects of the original.

*The third principle* is the representation by the translator of the future receptor, different from the receptor on which the source text is calculated (ST), since the recipient of the translated text (TT) belongs to a different linguistic community and has other experiences, knowledge and associations.

Among the merits of the concept developed by Cherkass note the author's appeal to the psycholinguistic component translation, description of this

---

<sup>41</sup> Комиссаров В. Н. Теория перевода (лингвистические аспекты): Учеб. для ин-тов и фак. иностр. яз. / В.Н. Комиссаров. – Москва: Высш. шк., 1990. – С.31

<sup>42</sup>Черкас И. А. Лингвистические и психологические компоненты переводческой стратегии / И. А. Черкас // Мир на Северном Кавказе через языки, образование и культуру: материалы I Междунар. конгресса (11 –14 сент. 1996 г.) / Симпозиум 2. – Пятигорск, 1996. – С. 227

phenomenon through the prism of human thinking and consciousness as a cognitive process that flows in the brain of an interpreter.

In turn, Schweitzer considers the translation as "The decision process", the initial stage of which is the development of translation strategy - the so-called program of translation activities.<sup>43</sup> When choosing a translation strategy, the genre of the text, the purpose of the translation and the social norm of translation characteristic of this or that epoch can play a decisive role, according to Schweitzer. The concept of translation strategy (especially artistic) includes the decision-making regarding those aspects of the original, which must be reflected in the first place in the translation. It is not always possible to exhaustively and adequately convey all aspects of the original, which leads to some loss in translation. Therefore, the interpreter must first determine the priority scale, create a hierarchy of values that allows you to identify those features of the original that are presented by the presenters. Further, the translator, in accordance with the chosen general translation strategy, determines the concrete ways of implementing the communicative intention.<sup>44</sup>

The concept of translation strategies, proposed by Kazakova, important in the literary translation, which means that it can be applicable to the translation of movies. According to her, in the artistic important role is played by a strategy aimed at achieving equivalence of impression, or of impressive equivalence.<sup>45</sup>

Realizing this strategy, the translator makes a choice either in favor of conventional, usual, or in favor of nonconventional, occasional language facilities. Implementation of the first group of strategies helps the translator maintain loyalty to the culture of the source text, and thereby making the translation text more or less exotic for of the culture of the translated text, the second - to maintain loyalty

---

<sup>43</sup>Швейцер А. Д. Перевод и культурная традиция / А. Д. Швейцер // Перевод и лингвистика текста. — Москва: ВЦП, 1994. — С.38

<sup>44</sup> Рецкер Я. И. Теория перевода и переводческая практика: Очерки лингвистической теории перевода. — Москва: Р. Валент, 2007. — С.29

<sup>45</sup> Казакова Т. А. Теория перевода (лингвистические аспекты) / Т.А. Казакова. — Санкт-Петербург: Союз, 2000. — С.26

to culture of the translated text and thus meet the expectations of the culture of the translated text, but to neglect the cultural specificity of the source text.<sup>46</sup>

The above overview of the basic concepts of translation strategy allows us to conditionally divide them into two groups: 1) translation strategies as methods of analysis and 2) as an independent plan for a special type of activity. Since translation strategies are not allocated to a single criterion, to build their internally consistent classification is currently not possible, but The analysis tool itself "translation strategy" seems very productive due to the fact that translation as an activity cannot but even without the special plan, even if the translator does not understand it. Therefore, the study of the problems associated with clarification of the essence of translation strategies, ways of their formation and typology is an important aspect from the translational point of view.

## **2.2. Pragmatic aspect and adaptation in the translation of documentaries**

A movie, as a kind of audiovisual art, performs different functions that depend on which genre it belongs. For example, the creators of comedy films tend to entertain audience, the authors of thrillers, on the contrary, set themselves the task of shocking the viewer; the creators of documentary films are persecuted informative goal, etc. Often, the same film can combine several genres, therefore, can perform several functions. It also happens that the author's idea can be hidden from the viewer, and is manifested only through special technical or psychological methods used in the formulation. In the theory of translation, which (in this case a movie) recipient, is called pragmatics.<sup>47</sup> Thus, one of the main tasks of the translator is the transfer of the pragmatics of the film to whole.

It is known that the purpose of any communication is, among other things,

---

<sup>46</sup> Бродский М. Ю. Устный перевод: история и современность / М. Ю. Бродский. – Екатеринбург: АМБ, 2012. – С.21

<sup>47</sup> Витренко А. Г. О «стратегии перевода» / А. Г. Витренко // Вестник МГЛУ. – 2008. – Вып. 536: Сопоставительная лингвистика и вопросы перевода. – С. 10

communicative effect on the listener, or the recipient. Therefore, it can be said that the pragmatic task of translation is the most important component of the transfer of the communicative purpose of the utterance in translation.<sup>48</sup>

With any translation, including translation of movies, an interpreter tends to designate the main point of its task precisely pragmatic potential of work. The recipient's pragmatic attitude toward translation of the film text depends not only on pragmatics, but also on the personality of the recipient, his background knowledge, his moral and physical condition, etc. Analysis of the pragmatics of the text allows us to talk about communicative effect only in relation to the model the average listener. At the first stage of translation - the perception of information - the translator himself becomes a recipient, since he must have practically background knowledge, which, presumably, the carriers have language, in order to extract from the text in the original language as possible more information. In this situation, it is quite natural that interpreter is formed his personal relationship to the transmitted message. Ideally, an interpreter should strive to ensure that this

The most personal attitude did not interfere with the accuracy of reproduction source text in translation. In other words, the translator must be is pragmatically neutral. At the second stage of the translation process, the interpreter seeks to achieve understanding the original message by the recipient of the transfer. He must account that the recipient belongs to a different language environment than the recipient of the original, therefore, possesses a different set of background knowledge.

The requirement of communicatively pragmatic equivalence is the most important of the demands made on film. Thus, way, the communicative effect that will be produced on the viewer, in depends on the correctness of the transmission of both explicit and hidden ideas and author's thoughts, reflected in the speech of the characters, their behavior, facial expressions.

---

<sup>48</sup> Милевич И. Стратегии перевода названий фильмов / И. Милевич // Рус. яз. за рубежом. – 2007. – № 5. – С. 67

Any translation, including translation of movies, is intended for the full replacement of the original, and the reasonableness of such replacement is attained at one of the equivalence levels. In this case, the translator strives to start from a pragmatic potential, rather than from personal relationship to the correctness or appropriateness of the original message.

In some cases, equivalent reproduction of the contents of the original provides and transfer in translation of pragmatic potential. But belonging of the recipient of the translation to another language collective, to another culture, often leads to the fact that the equivalent translation is pragmatically inadequate. In this case, the interpreter must resort to a pragmatic adaptation of the translation, introducing the necessary changes.<sup>49</sup>

Consider the three most common types of translation adaptation, allocated by Komissarov, regarding the relevance of their application in the translation of motion pictures.<sup>50</sup>

**The first kind of pragmatic adaptation** is to ensure an adequate understanding of the message by the recipients of the translation. Focusing on the average recipient (viewer), the translator takes into account that a message that is understandable to the recipient of the original may not be understood the recipient of the transfer, due to the lack of certain background knowledge. In such cases, the interpreter enters the text of the translation additional information, filling in the missing knowledge. For example, when translating into Russian the geographical names such as American Massachusetts, Oklahoma, Virginia, English Middlesex, Surrey, etc., as rule, the words "state, province, county" are added to make These American names are understandable for the Russian viewer. Also the addition of explanatory elements may be required in the transmission names of institutions, firms, publications, etc. For example, Newsweek – «журнал «Ньюсуик»,

---

<sup>49</sup> Скоромылова Н. В. Теоретический аспект перевода художественных фильмов // Вестник МГУ. Серия: Лингвистика. – Москва, 2010. – №1 – С. 155

<sup>50</sup> Комиссаров В.Н. Общая теория перевода. Учебное пособие / В.Н. Комиссаров. – Москва: ЧеРо, 1999. – С.14

Microsoft – «компания «Майкрософт», Chicago Bulls – «баскетбольный клуб «Чикаго Буллз» and etc.

However, if the translation of newspaper materials, legal documents, artistic works, this kind of pragmatic adaptation is not only permissible, but also necessary, then in translation there are a number of restrictions on the use of such adaptation text translation. These restrictions are caused by technical requirements on laying the text, because the added explanatory elements increase the volume of the text. Therefore, in case of the above difficulties, the translator is recommended to abstain from adding explanatory elements.

**The second type of pragmatic adaptation** is to achieve correct perception of the contents of the original, to convey to the recipient the emotional impact of the source text. Necessity of such adaptation arises because in each language there are names some objects and situations with which representatives of the given The language association is associated with special associations. If similar associations are not transferred or distorted in translation, then pragmatic the potentials of translation texts and the original do not match even when equivalent reproduction of content. Striving to achieve the desired pragmatic attitude to the text of the translation from its receptors and makes necessary appropriate adaptation. As examples of situations in which implementation is required.

This type of adaptation is the use in the text of the original vocabulary with a socio-cultural component, exalted vocabulary, colloquial or obscene vocabulary. When translating movies from English into Russian described the above situations are very common, because the language of the heroes movies is a reflection of the social and cultural world of the era, shown on the screen. In this case, the task of an interpreter working with "Script" and subtitles, is complicated, because it needs to be in writing to fix the imagery of the oral speech of the movie heroes, necessary adjustments, allowing the Russian-speaking recipient to understand idea and feel the atmosphere of the movie. So, in most cases, a literal translation is not allowed English non-normative expressions: the words bitch, shit and others in most cases

should be translated not in a literal, but more mild contextual meaning (using euphemisms).<sup>51</sup>

**The third type of pragmatic adaptation** differs from previous ones in that the translator is not guided by the "average", but by a specific recipient and on a specific communication situation, seeking to ensure desired impact. Therefore, such an adaptation usually occurs when the interpreter has a pragmatic "super-objective" and is associated with significant deviations from the original message.

As can be seen from this explanation, the third type of adaptation is not typical for the translation of movies, because it is designed for a specific a highly specialized circle of recipients of translation, while the translation movies is designed for a mass audience. Rather, this type of adaptation is typical for the names of movies, in the translation of which the title with uncharacteristic for Russian language semantics and structure is replaced option more familiar to the native speaker of the Russian language.

---

<sup>51</sup> Чужакин А. П. Мир перевода, или Вечный поиск взаимопонимания / А. П. Чужакин, П.Р. Палажченко. – 2-е изд., испр. – Москва: Валент, 1999. – С.22

## Summary on Chapter II

The ever-increasing documentary outpour, conveniently channeled by the implantation of analysis systems at both a general and a domestic level, afford the translator access to a greater amount of information in a shorter time period.

Consequently, the translator's levels of efficiency and effectiveness are appreciably higher. The Translator is the key to the process of translation, as author of a new document that is representative of the source text, and most importantly destined to fulfill a specific function in the receptor context. The interest and knowledge of the translator, who should know for whom and for what purpose he is translating, will determine the construction of the aforementioned context. But the lack of a proper assessment of the work carried out by these professionals spurs us to renovate the prestige of their professional activity, and look up to it as an intellectual effort of the first degree.

Functionalism makes a strong contribution in this sense, with its focus on the translator as the true protagonist of the processes; this orientation grants the translator more freedom while assigning him, likewise, a greater degree of responsibility. The original document takes on meaning through the organized structures, or "frames," of the translator as information analyst. These frames of reference take the form of complex semantic networks in the translator's memory that embrace all his quality factors in documentary translation knowledge, beliefs and feelings with respect to himself, or other persons or events, in episodic, semantic or affective terms. But the framework will hardly be sufficient for the textual processing of the text, so that the translator, to some extent, will have to resort to organization and documentary techniques as indispensable assistants in the task. His linguistic, cognitive, scientific and functional competence must be complemented with documentary skills.

In the face of the difficulties involved in the establishment of criteria for measuring the quality of the processes, products and services of translation, the functional tendency facilitates the road to reliable and stable indicators.

## Chapter III. Analysis of documentaries translation from Russian into English and English into Russian

### 3.1. Stylistic changes in documentaries translation

It should be noted that the language of documentaries is a stylization of the living speaking of which, and L. K. Graudina, E. N. Shiryaev provide the following definition: "Spontaneous literary speech delivered in informal situations with the direct participation of speakers based on pragmatic conditions of communication".<sup>52</sup>

#### 1) Incomplete offers

In terms of syntax, colloquial style is characterized by the presence of incomplete sentences. And L. K. Graudina, E. N. Shiryaev think "Incomplete sentences are sentences with unbiased syntactic positions that are a signal of what is necessary for communication meaning must be extracted either from the context or from situation, or to speak of the common experience, shared knowledge – a background knowledges".<sup>53</sup>

<b>Original version</b>	<b>Original translation</b>	<b>In scoring</b>
What was that?	И что это?	<b><u>Что?</u></b>
No I did it all online.	Нет, в Интернете купил.	<b><u>Через Интернет.</u></b>

In these examples, we see the syntax change: transformation of common incomplete sentences. The factual information and the speech target settings are saved at the same time.

#### 2) Inversion

Conversational style is characterized by a special order of words, which is freer than the order of words in other styles. Direct word order can sound too bookish, too smooth. It is the inversion that allows stylizing the text for the spoken human

<sup>52</sup> Граудина Л.К., Ширяев Е.Н. Культура русской речи. – М.: Издательство «Норма». – С.37

<sup>53</sup> Граудина Л.К., Ширяев Е.Н. Культура русской речи. – М.: Издательство «Норма». – С.42

language. Under the inversion we understand "reverse the order of words in order to distinguish the element of proposals requiring attention".<sup>54</sup>

Original version	Original translation	In scoring
Go to the library, read the newspapers. They covered it pretty well.	Сходи в библиотеку, почитай в газетах. О нем тогда много писали.	Сходи в библиотеку, в газетах почитай. О нем тогда много писали.
Uh, this guy... what's his name?	<b><u>А как зовут убийцу?</u></b>	<b><u>Ну да. А убийцу как зовут?</u></b>
Gus Boone. He served 5 years for aggravated assault and he got out and he killed a girl the next day. He got what he deserved. Blown to bits by one of Chicago's most eligible bachelors, Edward Miller.	Гас Бун. Нападение с отягчающими. Пять лет. Вышел, и на следующий же день девочку убил. <b><u>Получил по заслугам.</u></b> Убил его Эдвард Миллер, самый завидный жених Чикаго.	Гас Бун. Нападение с отягчающими. Пять лет. Вышел, и на следующий же день девочку убил. <b><u>По заслугам получил.</u></b> Убил его самый завидный жених Чикаго, Эдвард Миллер.
And I can, what, provide that somehow?	А я ему что, <b><u>могу как-то помочь?</u></b>	А я ему что, <b><u>как-то помочь могу?</u></b>
So, the Egyptian tablet is stolen by Boone, who is then killed by a man with the same interests. Don't you think that's a little suspicious?	А то, что Бун украл египетскую табличку, а убил его человек со сходными интересами. Тебе это <b><u>не кажется слегка подозрительным?</u></b>	А то, что Бун украл египетскую табличку, а убил его человек со сходными интересами. <b><u>Тебе это слегка подозрительным не кажется?</u></b>

It should be noted that changing the order of words has become possible thanks to the implementation of the oral text. It is the possibility of highlighting rheme's intonation that allows us to widely use this translation method.

<sup>54</sup> Нелюбин Л.Л. Толковый переводоведческий словарь. - 3-е издание, переработанное. — М.: Флинта: Наука. 2003.- С.25

### 3) Repetition of actual components.

Original version	Original translation	In scoring
I can't do that.	Не могу.	Да не могу я! <b><u>Не могу.</u></b>
Okay. Boone, put that gun down because you don't know what you're messing with, all right? Just put the gun down.	Спокойно. Бун, положи пистолет. Ты не понимаешь, во что ввязался.	Спокойно. Бун, положи пистолет. Ты не понимаешь, во что ввязался. <b><u>Положи пистолет.</u></b>
When... Promise you will never lie to me about anything ever again.	Когда выйду... Обещай, что больше никогда не будешь мне врать.	Когда выйду... Обещай, что больше никогда не будешь мне врать. <b><u>Никогда.</u></b>

According to Graudina and Shiryaev, this characteristic is inherent spoken language, therefore, its use in the translation of documentaries texts allows us to create a more complete stylization of spoken language. Therefore, the repetition of the actual components, which in these examples also performs the function of increasing the duration, and synchronization of the translation with the original, gives the above phrases a more conversational character.

Using all of the above techniques allows us to solve the pragmatic challenge is to create the illusion that the audiovisual text was originally written in the target language.

#### 3.2. Analysis of the translation of the documentary film "One Day"

We can say that the documentary we are studying is journalistic research of the political problem situation through comparison of different points of view presented by people among which the survey was conducted. "One day" is journalistic. speech addressed to the public consciousness. It easy to prove if you pay attention to the style of the commentator text, which is part of this non-fiction film along with the interview, taken from the most ordinary people. The main task

of the Director is to reflect the current socio-political a context that is expressed by a large number of language tools and the General style in which the whole film is shot. From our point of view, the author the film tried to create a collective portrait of modern civilians and activists who cause us, the audience, a clear sympathy.

Main hero, or the protagonist, is the people themselves-the people who have shown indifference to the fate of his country. The translation of the movie we need was account for such an emotional tension, with which all interviewees answer questions posed by journalists, because in many cases their speech is sublime, motivated by their personal enthusiasm and interest.

Let's analyze the most interesting examples in terms of translation.

**Original text:**

*Где-то посредине Уральского хребта, недалеко от Екатеринбурга, расположен металлургический центр Среднего Урала - родина Российских танков – Нижний Тагил. Теперь он известен всей России и всему миру ещё и тем, что рабочие с его заводов и предприятий в ответ на оппозиционные митинги в столичных городах решили твёрдо заявить свою позицию и видение ситуации в нашей стране. Голос трудящегося народа услышала вся Россия.*

**Our translation:**

**Somewhere in the middle of the Ural Mountains, not far away from Yekaterinburg,** a metallurgical centre of the Middle Urals and the motherland of Russian tanks is located – the town of Nizhny Tagil. Nowadays Russia and the rest world know it because the workers of its factories have decided to state their position and show how they see the situation in our country in response to oppositional rallies in capital cities. The voice of working people has been heard **in all parts of Russia.**

Analyzing this passage, we came to the conclusion that, from the point of view stylistics, the original text is not neutral-it is written sublime style as the movie, as mentioned above, is propaganda character. This can be traced back to the level

syntax and lexical level. If you pay attention to the most the first sentence, it should be noted that it has a narrative-descriptive character, which is achieved by using *inversion* («расположен металлургический центр»), *refinement* («недалеко от Екатеринбурга») and applications («родина Российских танков»). Presence of such stylistic devices and grammatical phenomena makes sentence deployed. In the next two sentences the author used stylistic devices like *synecdoche* («вся Россия», «голос трудящегося народа») and repetition («всей России, всему миру»).

It is interesting that the author of the text resorted to artistic comparison, using the geographical term "Уральский хребет" in order to emphasize the importance and significance of the Ural region for all countries. We could not save such a construction in the translation text proposals due to differences in structures of English and Russian languages. However, we also used refinement structures, such as: *not far away from Yekaterinburg, the town of Nizhny Tagil*. It is also worth to pay attention to the fact that the circumstance in the first sentence “*somewhere in the middle of the Ural Mountains*” we decided to put in front of grammatical basis to show the dimension of the speaker's speech and the English-speaking recipient.

As another example of this nature can result in following passage:

**Original text:**

*Сегодня здесь, на этой легендарной площади, легендарные люди, ветераны войны, ветераны труда. Они отстаивали честь и славу России. Они передали нашим поколениям свободную, независимую и сильную Россию. И сегодня мы открыто и честно заявляем, что трудяга-Урал – за стабильность. Мы – за трудовой Урал! Мы – за человека труда! Мы – за сильную Россию!*

**Our translation:**

*Legendary people, war veterans, labor veterans have all gathered here, in this legendary square. They have vindicated honor and glory of Russia. They have*

*handed liberal, independent, and strong Russia down to our generations. And today we claim honestly that the hard-working Ural region is for stability. We are for the hard-working Urals! We support the person of labor! We are for strong Russia!*

The passage is stronger than the previous one loaded emotional statements. This effect was achieved thanks to the author a large number of lexical repetitions («*легендарная площадь*», «*легендарные люди*») and syntactic repetitions («*Мы – за трудовой Урал!*», «*Мы – за человека труда!*», «*Мы – за сильную Россию!*»).

In such a patriotic vein the use of this kind of short, but catchy expressions is very it is appropriate, because in their form they are slogans and calls, due to the production of an exclamation mark at the end every one of them. The word "we" is not just a pronoun, but generalized concept, not devoid of emotional coloring, for all citizens of the Russian Federation, which also points to consolidation and unity. Word "veteran" for the Russian people – the word succinct, indicating the maturity and experience of the person, so, on responsibility and awareness of his / her action – in this case-on the decision to participate in political rally.

In the English translated text we managed to keep lexical and syntactical repetitions because they play a key role in stylistic organization of the text: "legendary people", " legendary square", "was veterans", "veterans of labour", "We are for the hard-working Urals!" , "We support the person of labor!", "We are for a strong Russia!"

However, it is worth noting that in the very first sentence, in which the place circumstance in the original language stands in the first strong position, we were forced to move away from such use of the circumstance in the English sentence, as this is contrary to the language norms. But the emphasis of this did not shift at all, because the letter clarifying elements, we have allocated a comma, and in speech, the speaker can express intonation.

It is also necessary to take into account the fact that this speech is pronounced

in the film – that is why keeping the sublime style is extremely important. For example:

**Original text:**

- *Ну куда тебя несёт? Совсем из ума выжил! Ты ведь не студент, чтобы там мёрзнуть!*

- *Ну причём здесь возраст? Я же не по девкам собрался. Хотя мог бы.*

- *Да ну тебя. Пусть они там сами разбираются. Ты уже давно на пенсии.*

- *А это всех касается. Я на заводе больше 40 лет проработал.*

**Our translation:**

- *Where are you going? **You've lost your mind!** You're not a student to be freezing there!*

- *It has nothing to do with my age! **I'm not going to spend my time with girls.** Though I could.*

- ***Be that way.** Let them tackle without you. You've been retired for a long time.*

- *But it concerns everyone! I worked at the factory for more than 40 years.*

This example is a good illustration of everyday dialogue, what is happening in the everyday situation between husband and wife. Unlike the examples above, this episode is devoid of lofty vocabulary, because here every sentence is a short sentence with the content of spoken language: «Ну куда тебя несёт?», «Совсем из ума выжил!», «Я же не по девкам собрался» and others.

The main task of the translator in this case should be the transfer the statements of each of the English speakers in this way, to the actors sounded as natural as possible. Therefore, when translating this dialogue, we tried to find the most accurate matches. It is worth paying attention to the fact that the translation into English has turned out more neutral than the original text. For example:

**Original text:**

*Из железа вырезаю детали. Режутся плазмой, т.е. электрическая дуга воздухом закручивается - и эффект фрезы. Металл боком идёт и фрезой вырезает. Поправить, мне кажется, в любой стране есть что. Идеального нигде никогда ничего не будет.*

**Our translation:**

*I cut metal parts with plasma. In other words, a current of air swirls an electric arc and it results in the effect of a cutter. A piece of metal moves sideways and it is cut by a cutter. In every country there's something that needs to be improved. There's nothing ideal and there will never be.*

The above statement is an excerpt from the journalist's conversation with one of the employees of "Uralvagonzavod". The speech of the interviewee, in fact, from the point of view of building a sentence in Russian, it is very intermittent for the lack of words-bundles connecting the proposals together. In our translation, we solved such a problem by resorting to the addition of such lexical element as the introductory construction "in other words" in order to give the speaker's speech a more complete form.

From the point of view of lexical filling, here are the words-terms related to the field of metallurgy, because we are talking about professional activity of the milling cutter-due to what the text it acquires specific traits. To such words can be attributed following: «плазма», «электрическая дуга», «эффект фрезы».

To convey the right idea, the translator has a need for consultations with persons working with technical translations in this field. Otherwise, there is a high probability of inaccuracy in the translation, which can lead to partial or even complete loss of meaning. For example:

**Original text:**

- *Ну чё, во сколько в субботу-то встречаемся?*
- *Ну в восемь, как договорились.*
- *Думаешь, успеем?*
- *Да нормально, тогда давайте от моего дома – там до вокзала*

*поближе.*

*- Давай!*

*- Успеваем.*

*- Ну чѐ жене-то сказал?*

*- Чѐ-чѐ, на рыбалку!*

*- Хорош базарить, опоздаем!*

**Our translation:**

*- Well, what time do we meet on Saturday?*

*- Well, at eight o'clock as we've already arranged.*

*- How do you think we'll make it?*

*- Yep, let's gather near my place because it's close to the railway station.*

*- Ok!*

*- We have enough time.*

*- Well, what did you say to your wife?*

*- What-what! We're going fishing.*

*- Stop prattling, we'll be late*

This passage illustrates the presence of interjections «чѐ» и «ну», which are irreducible in English, because they do not have the same stylistically colored correspondences. But avoid the use of these particles in the translation, we also could not, because, in addition emotional burden, they play and semantic role, showing, that the man who uses them in his speech is not quite sure what he's saying.

It is also important to note that the word "чѐ" in the last sentence of this paragraph the passage acts as a pronoun, being a conversational option literary forms of the pronoun " что". For English the only possible translation is the word "what" in the significance of what is at stake. No less interesting for translation from Russian into English is the translation of the same phrase "Чѐ-чѐ, на рыбалку! " in terms of stylistics. We see here a figure of speech, ellipsis, i.e. the omission structurally necessary element of the statement, usually easy recoverable in context or situation.

From the previous replica it becomes clear that the speaker could answer «Чё-чё, я сказал, что едем на рыбалку!», however did not make it as a household situation allow such forms of expression.

Let's analyze another interesting examples in terms of translation. For example:

**Original text:**

*«У него есть стержень, его не согнёшь никак. Такие люди должны быть впереди и руководить нами».*

**Our translation:**

*He is resolute. His views are unshakable. Such people should lead the way.*

Here we have resorted to lexical-grammatical transformation – explication, or descriptive translation, as well as to the reception of lexico- semantic substitution-modulation. This offer is in Russian contains the phraseology "to have a rod inside yourself", which means to be strong, strong-willed man with a firm character. In English we picked up the equivalent-adjective resolute, the value of which, according to the definition proposed by the Longman Dictionary of Contemporary English, fully complies with the substantive, the Russian idiom.<sup>55</sup>

The modulation was made by us in the second part of the sentence, where by logical thinking it becomes clear that " one cannot be bend because of the conviction in their own views", that is why we used the word “views” in our own translation.

Below here is another example with the use of paraphrases, or a phrase explaining the meaning of the original lexical unit.<sup>56</sup>

For example:

**Original text:**

*[Он] человек слова.*

**Our translation:**

---

<sup>55</sup> Longman Dictionary of Contemporary English [Электронный ресурс]. Режим доступа: <http://www.ldoceonline.com/>

<sup>56</sup> Комиссаров В. Н. Теория перевода (лингвистические аспекты): Учеб. для ин-тов и фак. иностр. яз. / В.Н. Комиссаров. – Москва: Высш. шк., 1990. – С.32

*He is a person who keeps his promises.*

In the following example, we present a summary table of the lexical units that are difficult to translate and include terms other than those that we have discussed previously.

<b>The original text</b>	<b>Our translation</b>
криогенное производство	cryogenic production
ёмкость	a container
комплектующие	assembly parts
малые и средние предприниматели private	entrepreneurs
бойцы первого добровольческого танкового корпуса	soldiers of the First Voluntary Tank Corps

With regard to the title of the film, we can say that it does not represent of particular interest, from the point of view of translation, as it was not the need to resort to the translation of the title, applying transformations, proposed by V. N. Komissarov.<sup>57</sup> From our point of view, the title, sounding in English as "One Day" fully corresponds to Russian the name "one day", which is quite accurately and reliably reveals the essence, laid by the Director. The meaning of the name "one day" we can interpret as follows: this is the story of each of interviewees about how their daily work routine at the plant. From their speech while watching make up the whole and clear the picture is what the Ural plant, who are all the people who are on it work.

Having identified the most interesting passages for translation, we came to the conclusion that in many respects the spoken language is full of lexical, as well as grammatical errors and inaccuracies. The quality of the speaker it is very different from the spontaneous speech of interviewees. Naturally, the translator in this

---

<sup>57</sup> Комиссаров В.Н. Общая теория перевода. Учебное пособие / В.Н. Комиссаров. – Москва: ЧеРо, 1999. – С.23

situation you must choose a more neutral translation strategy with elements of spoken language.

When watching the film is clearly seen the fact that all speakers are people without higher education, because their speech is filled with all sorts of words-parasites, interjections and etc. However in contrast to the above, we can say that in the film contains a large number of terms related to the field car manufacturing and metallurgy, which is undoubtedly also provided for us some difficulties during the translation.

In addition to the difficulties in translating lexical units we faced with difficulties at the grammatical level that can be explained often incoherent speech of the speaking. It should be noted that this we translated the film from Russian into English. Due to the fact that Russian and English are different in their structure, we had maximally accurately adjust the speech speaking in Russian so that it sounds natural and even in English.

### **3.3. Analysis of the translation of the documentary films “ALMA - A Window into the Mysteries of the Universe” and “The Hero” from English into Russian**

9-minute documentary titled "ALMA-A Window into the Mysteries of the Universe " is dedicated to the opening of the Observatory in Chile, in the Atacama desert. ALMA, or Atakama big antenna the lattice of millimeter range is the whole complex of radio telescopes, designed to study the processes occurring during the the first hundred million years after the Big Bang, when it was formed the first generation of stars. It is planned to use it to get new ones data explaining the mechanisms of evolution of the Universe.

The film was shot in 2014 by the Japanese company Konica Minolta Planetarium", engaged in the creation of planetariums. In September 2012 the world's largest company Konica Minolta has signed an agreement with "Magna-Tech Electronic company" for the exclusive sale of its planetariums in the United States, Russia and CIS countries.

The advantage of installing a planetarium is that significantly increases the flow of people into the cinema, which gives it an undeniable competitive advantage. On statistical data, the installation of the planetarium is able to generate additional flow in the city-millionaire or regional center from 1500 to 3000 spectators in day. The planetarium becomes both entertaining and educational the center of the whole region.

Based on the name of the film, it becomes obvious that the original language is English, so our study is to analyze the translation from English into Russian. A distinctive feature of this documentary from the previous two is its style – popular science. His task is to focus on the scientific side of thinking, on achieving science and to develop a scientific approach to life. As Hugh Badley writes in his book "The technique of documentary film": "The common task for all documentary films is to tell us about the world in which we live." The film we are analyzing was shot in order to publish scientific information in the field of physics, space exploration, as well as the facts and results of research. It promotes a scientific approach to the perception of the environment reality man. Then you watch this documentary, it becomes clear, that the main task of the director is to convey to the recipient certain facts from the field of space exploration in an informative and entertaining way. Therefore, there is both cognitive information and emotional. When working with this film, we attached great the meaning of the accuracy of translation of specialized vocabulary, which is not caused great difficulty.

The material for the work was presented to us exclusively in the form of film itself. We therefore independently by ear first recorded the English text and only then moved on to the translation stage. While working on the film, we met the terms related to the field of electromagnetism and oscillatory systems, as well as to geometrical optics.

Here is a list of all the terms we had to work with.

<b>The original text</b>	<b>Our translation</b>
<b>an astronomical observation system</b>	система астрономического наблюдения

<b>a radio telescope observatory</b>	радио-обсерватория
<b>parabola antennae</b>	параболические антенны
<b>radio waves</b>	радиоволны
<b>a radio telescope</b>	радиотелескоп
<b>the Milky Way</b>	Млечный Путь
<b>x-rays rays</b>	рентгеновские лучи
<b>ultraviolet rays</b>	ультрафиолетовые лучи
<b>movements of astronomical bodies</b>	движение астрономических тел
<b>submillimeter waves</b>	субмиллиметровые волны
<b>a tracking system</b>	система наведения
<b>a radio waves receiver</b>	приёмник радиоволн
<b>superconductive state</b>	сверхпроводящее состояние
<b>(the) highest resolution images</b>	изображения высочайшего разрешения
<b>interferometry</b>	интерферометрия
<b>aperture synthesis</b>	апертурный синтез
<b>time lag</b>	разность хода
<b>Old Star</b>	Старая Звезда
<b>Sculptor constellation</b>	созвездие Скульптора
<b>a life cycle of stars</b>	жизненный цикл звёзд
<b>solar system</b>	Солнечная система
<b>visible light</b>	видимый свет
<b>the Big Bang</b>	Большой Взрыв
<b>gravitational effect</b>	гравитационный эффект
<b>a light year</b>	световой год
<b>methanol</b>	метанол
<b>a molecule</b>	молекула
<b>glycolic aldehyde</b>	гликоль альдегид

Film text represented by the speech of the commentator, which designed for a wide range of people of different ages. In its structure most of the sentences are simple, which can be explained by the conditions for which the film was made. For example:

1) *Very little rain falls here.*

*Здесь выпадает очень мало осадков.*

2) *The Atacama is the driest of all deserts.*

*Атакама — самая сухая пустыня на Земле.*

3) *Dozens of parabola antennas stretch before us.*

*Десятки параболических антенн раскинулись перед нами.*

4) *The gleaming antennae rotate searching the pure blue sky.*

*Блестящие антенны вращаются в поисках безоблачного неба.*

From the point of view of psychological aspect of human perception image and oral speech, containing scientific terms, it would be very difficult to concentrate on viewing, especially for children. With regard to the title of the film, we can say that it is also not it causes difficulties in translation, but it is of serious interest. Our translation option, «Телескоп ALMA, или Окно в тайны Вселенной», translation using lexical transformation-additions – we considered valid because the word "telescopes" is missing in the original, immediately orients the recipient to what he needs wait while watching. ALMA is an abbreviation for "Atacama Large Millimeter Array", that in translation into Russian means "Atakama most [of the antenna] grille in the millimetre range". In fact, for time of our work on the translation, we turned to the translation sources mentioning the name of the research facility, and we have never met the use of this abbreviation, written in Russian, except for a single article. We believe that to explain this fact: the Russian abbreviation would be totally- next, as the first letters of its component words differ from English – АБРМД.

Option to translate this name using transliteration – ALMA, is also not a solution to the problem, as for native speakers of language carries no meaning. Therefore and we in our translation adhere to the tradition of preserving the writing names in Latin letters.

In terms of style, the original version taken for our the documentary works in Russian are presented in the form of an interview that has not been edited or

corrected. For this reason, the speaker's speech contains many shortcomings such as grammatical and lexical character: interjections, words-parasites, etc.

Since the format of the cinema initially involves a usual conversation of the domestic plan, then such a level is permissible, however, the translator needs to move away from the "bad" language in his translation and choose a stylistically neutral language as his instrument, which may include elements of spoken language. From the script we recorded clearly shows that the people who worked on the translation from Russian into English, it is such rules and adhered to, and therefore the English text is more like a commentator text (not duplicated), which expressed only the basic idea of the speaker without the use of unnecessary words and pauses.

When comparing two Russian texts, one of which is our self-translation, and the second-the original text, we came to the conclusion that, from the point of view of the pragmatics of translation, we have completely succeeded to preserve and convey the meaning laid down by the author or loss. The adequacy of the translation is preserved through the use of the "zero" transformation, or literal translation, because in many cases the structures of the SL have a structure similar to the structure of the TL.

However, in the translated text there are different types of transformations, which we have studied in more detail and are ready to present as examples. We are also ready to prove that the translation into Russian and English and the original text differ stylistically.

Let's start with the title. "The Hero" – under this name the audience for the first time we saw the film on Russia Today. View to end the film, we came to the conclusion that the English name fully reveals the theme set in the film, so we translated it into Russian in its most direct meaning – "Hero",<sup>58</sup> i.e. used a literal translation, however, as we later found out, in the original version the title sounds as follows: "Feat commando". In this case, we see that our translation has a more

---

<sup>58</sup> Комиссаров В. Н. Лингвистика перевода / В.Н. Комиссаров. – Москва: Международные отношения, 1980. – С.18

generalized meaning. But we believe this is justified because we are talking not only about the heroism, but also about the life of the commando, which with confidence can be called a hero.

As a rule, the authors try to give their works compact and catchy titles precisely because the title is intended to attract maximum number of people. In addition, the title of the film should be relatively clear in content, which it summarizes, and easy to remember in form. We believe that in our translation we managed to achieve such a goal, because the name "Hero" is monosyllabic, uncomplicated, but at the same time intriguing, because before viewing it cannot be clear what kind of hero we are talking about: whether about the hero – as a brave and brave man, or about the hero – as a person, in relation to whom it can be expressed only ironically.

In addition, if we consider the two Russian headlines in terms of saving speech effort, the title "Hero" noticeably "wins" and title "the Heroism of the commando". For any movie, even documentary, this is an important factor, as directly it is connected with the placement of the text in the implementation of dubbing in another language. Now let's go directly to the analysis of the text of the film. For example:

**Original text:**

*«Конечно, было страшно, но как-то успокаиваешь себя, наверно, мысленно: домой, мама ждёт. Тут в основном **мама, мама и всё**».*

**English translated text:**

*“Of course, I was frightened but I tried to compose myself. I was thinking somehow I had to come back because mom was waiting for me. **This is a thought that calms you down – mom’s waiting.**”*

**Our translation:**

*«Конечно, я боялся, но я постарался успокоиться. Я думал о том, что как-то должен вернуться, потому что меня ждёт мама. Именно мысль о том, что мама ждёт, успокаивает».*

Repetition of the word "mother" used in the original text, of course, stylistically justified, because the purpose of the speaker – to convey to the recipient the idea that the idea of no one else, namely the mother, makes you come home. In the text translated into English, we see the emphatic construction this is/it is ... that, which completely accurately replaces multiple lexical repetition without any loss. In addition, it is worth paying attention to the graphic design of writing in the English text: after the excretory turnover is a dash and once again duplicated the main idea. In our translation, we managed to fully preserve the above excretory grammatical structure.

The following example can show how inversion can eliminate lexical repetitions:

**Original text:**

*«Я один раз не сдал, и Женя тоже один раз не сдал. Он отжимался, а я мимо пробежал, по его шлему ударил рукой, говорю: «Соберись, тряпка!»*

**English translated text:**

*“I failed the exam once, and so **did** Evgeny. During the test he was doing push-ups, I slapped him on the helmet and said, “**Pull yourself together, boy!**”*

**Our translation:**

*«Один раз я провалил экзамен, и **Евгений** – тоже. Во время испытания он отжимался, я постучал по его шлему и сказал: «**Соберись, парень!**»*

From the point of view of stylistics, in the original proposal selected absolutely neutral verb "do not pass the exam", which is translated into the English language is a verb that is semantically complete to it satisfies. However, in our translation we used colloquial the expression "fail the exam", because in this context and in this situation (says that one of his colleagues Eugene) is appropriate. The phrase " Pull yourself together, boy!" it is also interesting to translate. In in the English translated text the reference " boy" does not carry a negative connotation as opposed to the Russian treatment of the person expressed word "rag". But on the other hand, given the context and the tone, which the speaker says this phrase (smiling, with humor), we understand that stylistically such a translation is

possible, and, accordingly, the words "rag" a negative connotation disappears. For example:

**Original text:**

*«Обычно человек, так сказать запевала, назначался у них произвольно, у кого был звонче голос. В этом отношении Женя был всегда лучшим, потому что он пел в школе в хоре и никогда не стеснялся, например, ничего, потому что здесь же опять же на публику, народу масса».*

**English translated text:**

*“Usually the singer is chosen arbitrarily. The first is mostly the soldier with the loudest voice, and in this regard Evgeny was always the best. **He sang in the school choir and was never embarrassed. So, he had no problems singing in the army with so many people listening to him**”*

**Our translation:**

*«Обычно запевалу выбирают произвольно. Первый претендент, главным образом, - солдат с громким голосом, и в этом отношении Евгений был лучшим. Он пел в школьном хоре и никогда не стеснялся. **Поэтому для него не было проблемой петь в армии, где так много людей его слушали**».*

The second part of the second sentence in the original text is a vivid example spontaneous live unedited speech where as we can see, there are no grammatical and lexical norms. Completely it is unacceptable to make a literal translation of this passage, so translators have translated with the help of lexical and grammatical transformations, which are called in the theory of translation modulation, or the semantic evolution based on cause-and-effect relationships, thereby avoiding unnecessary repetition of disconnection and said. As for our translation, we did not use any replacement or transformation in this sentence, however, a simple English sentence was replaced by a difficult one-by a subordinate Russian sentence due to the lack of such an English construction in the Russian language. For example:

**Original text:**

*«Страх, он для каждого естественен».*

**English translated text:**

*“It’s natural to be afraid.”*

**Our translation:**

*«Не испытывать чувство страха – противоестественно».*

In the original text there is a violation of the grammatical norms, since two to be used in one simple proposal. However, if we take into account what the speaker wants to focus the attention of the listener on what he says, then such excretory design is the place to be. From the English translated text it is clear that the translators are not used emphatic means, however, it did not affect any the content of the said, nor on its emotional coloring. In his translation, we applied the lexical-grammatical transformation – antonymous translation.

**Original text:**

*«Этот фильм содержит кадры, психологически тяжёлые для восприятия».*

**English translated text:**

*“This film contains images that may be found **disturbing**”*

**Our translation:**

*«В фильме содержатся **шокирующие** эпизоды».*

On the one hand, the translation of this phrase can also be approached as the phrase is a cliché, because often in the movies you can find such a translation: "This movie contains episodes not for the faint of heart." But on the other hand, in our film such a translation is inappropriate, because it sounds quite ironic and therefore rather will be possible in the translation of the comedy film genre.

In the translation into English translators resorted to lexical transformation-generalization, because the adjective "disturbing" there is only a neutral meaning of "disturbing", "disturbing», "exciting" , where there is no sema relation associated with any perception.<sup>59</sup> In our translation we offered to translate the above mentioned the adjective as "shocking" that can be justified by the plot a documentary line.

**Original text:**

---

<sup>59</sup> Longman Dictionary of Contemporary English [Электронный ресурс]. <http://www.ldoceonline.com/>

- *Дежурный!*

- *Товарищ майор, дневальный дежурный – рядовой Тимченко!*

**English translated text:**

- *General duty guard, sir!*

- *Comrade major, the duty guard is private Timchenko!*

**Our translation:**

- *Дежурный!*

- *Товарищ майор, дежурный – рядовой Тимченко!*

The lexical complexity of the translation of this dialogue is knowledge military (army) terminology. If in the dictionary entry of the word “private” there is the meaning of "ordinary" marked "military", the phrase "general duty guard" is absent.<sup>60</sup> The literal translation is not possible, because the phrase "chief duty guard" does not bear any meaning and the position of duty guard as such does not exist. However, after asking the people who have passed military service, we found that this phrase should be translated monosyllabic word "duty". So, the proposed translation coincided with the text of the original.

**Original text:**

*«Выполнение теста на выносливость. Выполняем 5 подходов: 10 отжиманий, 10 подносов ног к груди, 10 выпрыгиваний. Вопросы есть? Вопросов нет. Упор лёжа принять».*

**English translated text:**

*“We’re commencing an endurance test: 5 sets of ten push-ups, 10 pulling your legs under your chest and 10 jumps. Any questions? No questions. And so, **front support position.**”*

**Our translation:**

*«Мы начинаем тест на выносливость: 5 подходов по 10 отжиманий, 10 подтягиваний ног к груди и 10 прыжков. Вопросы есть? Вопросов нет. Так, упор лёжа принять».*

---

<sup>60</sup> Словари АБВУД Lingvo [Электронный ресурс]. Режим доступа: <http://slovari.yandex.ru>

Here, as in the previous example, difficulties arose in the lexical level. In the dictionary entries we have not found the stable expression "front support position", and therefore the translation was done based on the internal form components of the units of this phrase and focusing on the image of what is happening on the screen. Later we were convinced that the translation we made was correct.

In the following examples we would like to show that due to the absence of written English text and fast speech of the speakers, we are on hearing confused words "deployment" and "employment" that have meaning "task, service".<sup>61</sup> However, given that the film we are using – a film with a military theme, we concluded that the word "deployment" it is more appropriate because its first meaning is in the off-line dictionary ABBYY Lingvo "deployment (troops)".<sup>62</sup> And, paying attention to the original text in Russian, where the word "business trip" is used, we concluded that the English text uses the word "deployment", the meaning of which we in our translation generalized and translated as "combat mission".

**Original text:**

*«Каждая командировка – как будто ты едешь туда в первый раз».*

**English translated text:**

*«Every **deployment** feels like the first.»*

**Our translation:**

*«При каждом боевом задании чувствуешь себя как в первый раз».*

**Original text:**

*«Первый раз, когда ехали, волновался очень сильно».*

**English translated text:**

When I went away on my first **deployment** I was very nervous.”

**Our translation:**

---

<sup>61</sup> Longman Dictionary of Contemporary English [Электронный ресурс]. <http://www.ldoceonline.com/>

<sup>62</sup> Словари ABBYY Lingvo [Электронный ресурс]. Режим доступа: <http://slovari.yandex.ru>

«Когда я уходил на своё первое задание, я очень нервничал».

**Original text:**

*«Я, считай, всю командировку, все 10 месяцев ей врал».*

**English translated text:**

*“During my first **deployment** I was lying to her where I was and what I was doing.”*

**Our translation:**

*«Приступая к своему первому заданию, я солгал ей о том, где и чем занимаюсь».*

**Original text:**

*«Приезжая после командировки, люди начинают отсеиваться».*

**English translated text:**

*“After the first **deployment** a lot of people leave special forces”*

**Our translation:**

*«После первого задания многие отсеиваются».*

In the following example, we would like to provide a summary table of all the terms that we had to face during the work, for except for the ones we've covered above. The table shows that there are no big differences between the proposed translation and the original text. All this points to the relatively mono-semantic nature of the terminology.

<b>Original text:</b>	<b>English translated text:</b>	<b>Our translation:</b>
взвод	a platoon	взвод
выпуск специального назначения	a special forces unit	отряд специального назначения
информация	intelligence	информация
боевое столкновение	an armed conflict	вооружённый конфликт
уйти в сторону	to outflank	атаковать с фланга
слово не используется в оригинальном тексте	a recruit	новобранец

очередь	machine gunfire	пулемётный огонь
схрон	a lair	ЛОГОВО
штурмовое отделение	the assault section	штурмовое отделение
командировка а	mission/a combat mission	миссия, задание
боевое столкновение	an attack	столкновение
известить о том, кто погиб, а кто ранен	to report casualties	сообщить о жертвах
поле боя	the battlefield	поле боя
сложная местность	a difficult area	труднопроходимая местность
боевое столкновение	an attack	столкновение

In the credits, which spelled out the names of the speakers, and their military titles. However, in the original Russian text they are generalized, i.e. the authors were limited to the general concept of a person the command structure, while in the English translated text specified specific military ranks. Accordingly, in our translation we have kept their full analogues. But against the background of the examples given below in the table, the example number 3 is clearly distinguished, where the Russian word "instructor", which refers to the position, corresponds to the English phrase "warrant officer", which has a direct relationship only to the name of the military rank. Of course, it is obvious that these two concepts do not correlate with each other, and from here we can conclude that the authors did not rely on the original text when translating titles. In modern Russia and it is an analogue of warrant officer.

Therefore, based on our task-to carry the film to the masses of Russian-speaking the population – - other option of translation here cannot be. As for the military rank of warrant officer, he corresponds to the translation of "warrant

officer", which is typical only for English speaking countries. The status of the warrant officer is intermediate the situation between sergeants and junior officers.<sup>63</sup>

In modern Russia and the world the equivalent is warrant officer. Therefore, based on our task-to carry the film to the masses of Russian-speaking the population –other option of translation here cannot be.

---

<sup>63</sup> Тураева З. Я. Лингвистика текста (Текст: Структура и семантика). – Москва: Просвещение, 1986. – С. 31

### **Summary on Chapter III**

In this chapter we have considered the steps of translation of documentary texts intended for sound, changes taking place with the text of the translation in the process of sound and gave practical recommendations for solving the main problems that arise when applying the translation text to the original text.

Additional editing is necessary, because it allows you to adapt the text of the translation for sound so that the recipient had the impression that this the documentary texts created in the original language. To do this, it was necessary to synchronize the text at all levels.

In addition, due to the oral implementation of the text of the translation, it should be subjected to additional stylistic editing and editing necessary to achieve harmony.

In general, we can conclude that the study of the translation text changes in addition, a very topical issue because of the spread and great popularity of cinema, namely the quality of sound depends on the perception of foreign translated films audience audience.

When working with a documentary text, the translation is subjected to various changes. In this paper we have investigated these changes, concluding that their use is necessary in the translation of documentary texts, as it gives the impression that this text was originally created in the language of translation, and this is the aim of the translator.

Having conducted the sound of the documentary text and analyzing the types of changes in the course of this process, we came to the conclusion that different the change data types are not equivalent, some of them are more preferred than others. The least preferred are changes in which loss of information occurs: omission and change of type or structure proposals. It is recommended to use them only when you cannot apply other types of changes.

Another type of change is to refrain from – add information. When entering information into the text, do not the original contained in it is distorted, which is contrary to the very definition of "translation".

## Conclusion

The translation is the multifaceted phenomenon and some aspects of it can be the subjects of the research of different sciences. In the frames of the science of translation psychological, literature critical, ethnographical and other points of translation as well as the history of translation in one or other country are being studied. According to the subject of research we use the knowledge of the psychology of translation, the theory of art and literary translation, ethnographical science of translation, historical science of translation and so on. The main place in the modern translation belongs to linguistic translation, which studies the translation as linguistic phenomenon. The different kinds of translation complement each other and strive to detailed description of the activity of the translation.

The theory of translation puts forward the following tasks:

1. To open and describe the common linguistic basis of translation, that is to show which peculiarities of linguistic systems and regularities of the language operation are the basis of the translating process, make this process possible and determine its character and borders;
2. To determine the translation as the subject of the linguistic research, to show its difference from the other kinds of linguistic mediation;
3. To work out the basis of classification of kinds of the translating activity;
4. To open the essence of the translating equivalence as the basis of the communicative identity of the original texts and the translation;
5. To work out the common principles and the peculiarities of construction of the peculiar and special translation theories for the different combinations of languages;
6. To work out the common principles of the scientific description of the translation process as actions of a translator of transforming the original text to the translating text;
7. To open the influence on the translating process of pragmatic and social linguistic factors;

8. To determine the idea “the translating norm” and to work out the principles.

In the result of this research it can be concluded that the main stylistic feature of documentaries exact and clear interpretation of the material without any expressive elements that make the speech more emotionally saturated. There are almost no metaphors, metonymy transpositions and other stylistic features in scientific-technical literature while they are widely used in literary works.

Although documentary texts are far from live colloquial language, it contains a number of neutral phraseological units of technical specific. Main requirements for terminological translation to comply with are precision (all items in ST shall be reflected in translation), conciseness (all items of ST shall be translated laconically), clearness (conciseness and laconism of TL shall not mess the lexics, its understanding), literarity (the text of the translation shall comply with common norms of literary language without use of syntactical structures of source language).

During the research it also can be revealed that common features of terminological unit are:

- 1) saturation with specific terms and terminology units;
- 2) presence of grammatical and lexical structures;
- 3) difference in use of analogue stylistic features in SL and TL;
- 4) different use frequency of certain speech parts.

All terms are united into terminology systems that express notions of technics and science. The difficulties that appear during the translation of the terms are connected to imperfection of existing terminology systems. The most important among them are the phenomena of terminology synonyms, homonyms and polysemantic units. All of this leads to the approach of context translation that is:

- identifying of the word meaning due to its context;
- selection of the proper context equivalent term;
- creation of adequate text by means of selected context equivalent term.

The translation of documentaries shall give an exact meaning of the source text. Some deviations can be made due to the peculiarities of target language or stylistic issue. It is very important to prevent the loss of meaningful information contained in the source text.

This study was devoted to the study of features translation of movies from English into Russian by example the following documentary films: "One Day", filmed in 2012, "Hero" and "ALMA - A Window into the Mysteries of the Universe", filmed the Japanese film company Konica Minolta in 2014.

In the course of the study, we came to the following conclusions:

- Documentary film is a kind of film industry, at the core which is the shooting of real events and faces. To the documentary, or non-fiction films include educational films, or educational, true-documentary, as well as pseudo-documentary, or mokyumentari. The qualitative translation of such films is one of the most demanded areas of translation in view of the high tempo development of world cinema.
- The translation of documentary films is inevitable it is necessary to select equivalents, to which one can include words-terms: platoon – взвод, parabola antennae – параболические антенны, variant and contextual correspondences: employment – 1) развёртывание войск; 2) боевое задание, and also use various kinds of translation transformations. For our work we chose the list of translation transformations compiled by Komissarov. Among them, we resorted to lexical transformation - **generalization**: The film contains images that may be found disturbing - " «шокирующие эпизоды» вместо «эпизоды, психологически тяжёлые для восприятия», "to lexicogrammatical transformation - **antonymic translation**: It's natural to be afraid – Не испытывать чувство страха – противоестественно, to modulation: У него есть стержень – его не согнёшь никак – He is resolute, his views are unshakable and etc.
- The role of the title is important for documentary, because catchy, But the mainstream title is the most effective way to interest the viewer. In our work,

the headings of all three films were translated verbatim, as there was no need for change of names.

- In the process of translating documentaries with specific themes knowledge, understanding and mastery of the terminology on related topic.

In our work, we investigated documentary films related to socio-political ("One day") and to the natural-scientific ("ALMA-A Window into the Mysteries of the Universe. The main difficulty in translation was at the lexical level, closely related to the style of the text, and also at the level of grammar due to the different the structure of Russian and English languages.

## The list of used literature

1. В Узбекистане вводится непрерывное обучение иностранным языкам//[http://www.norma.uz/novoe\\_v\\_zakonodatelstve/v\\_uzbekistane\\_vvod\\_itsya\\_nepreryvnoe\\_obuchenie\\_inostrannym\\_yazykam](http://www.norma.uz/novoe_v_zakonodatelstve/v_uzbekistane_vvod_itsya_nepreryvnoe_obuchenie_inostrannym_yazykam)
2. Выступление Президента Республики Узбекистан Шавката Мирзиёева на встрече, посвященной 25-летию образования Республиканского интернационального культурного центра // <http://www.press-service.uz/ru/news/5325>
3. О мерах по дальнейшему совершенствованию системы изучения иностранных языков / Постановление Президента Республики Узбекистан от 10 декабря 2012 года ПК–1875. – Газета «Народное слово». – 11.12.2012 г. – № 40 (5630).
4. Алексеева И.С. Введение в переводоведение / Алексеева И. С. – Москва: АCADEMIA, 2004. – 352 с.
5. Берди М. Киноперевод: мало что от Бога, много чего от Гоблина /М. Берди // Мосты: журнал переводчиков. – 2005. – №4. – 57 с.
6. Бродский М. Ю. Устный перевод: история и современность / М. Ю. Бродский. – Екатеринбург: АМБ, 2012. – 261 с.
7. Бузаджи Д. М., Гусев В. В., Ланчиков В. К., Псурцев Д. В. Новый взгляд на классификацию переводческих ошибок / Бузаджи Д. М., Гусев В. В., Ланчиков В. К., Псурцев Д. В. – Москва: Всероссийский центр переводов, 2009. – 120 с.
8. Бузаджи Д. М. Хоть горшком назови? / Д.М. Бузаджи // Мосты: журнал переводчиков. – 2005. – №1. – С. 64–75.
9. Витренко А. Г. О «стратегии перевода» / А. Г. Витренко // Вестник МГЛУ. – 2008. – Вып. 536 : Сопоставительная лингвистика и вопросы перевода. – С. 3–17
10. Казакова Т. А. Теория перевода (лингвистические аспекты) / Т.А. Казакова. – Санкт-Петербург: Союз, 2000. – 296 с.

11. Ковалёва К. И. Оригинал и перевод: два лица одного текста / Ковалёва К. И. – Москва: Всероссийский центр переводов, 2001. – 98 с.
12. Комиссаров В. Н. Лингвистика перевода / В.Н. Комиссаров. – Москва: Международные отношения, 1980. – 168 с.
13. Комиссаров В.Н. Общая теория перевода. Учебное пособие / В.Н. Комиссаров. – Москва: ЧеРо, 1999. – 136 с.
14. Комиссаров В. Н. Современное переводоведение / В.Н. Комиссаров. – Москва: ЭТС, 2000. – 192 с.
15. Комиссаров В. Н. Теория перевода (лингвистические аспекты): Учеб. для ин-тов и фак. иностр. яз. / В.Н. Комиссаров. – Москва: Высш. шк., 1990. – 253 с.
16. Лотман Ю. М. Семиотика кино и проблемы киноэстетики / Ю.М. Лотман // Об искусстве. – Таллин: Ээсти Раамат, 1973. – С. 153 – 189.
17. Латышев Л. К. Технология перевода / Л. К. Латышев. – Москва: Издательский центр «Академия», 2005. – 320 с.
18. Латышев Л. К., Провоторов В. И. Структура и содержание подготовки переводчиков в языковом вузе / Латышев Л. К., Провоторов В. И. – Москва: НВИ-Тезаурус, 2001. – 136 с.
19. Милевич И. Стратегии перевода названий фильмов / И. Милевич // Рус. яз. за рубежом. – 2007. – № 5. – С. 65 – 71.
20. Мирам Г. Э., Гон А. М. Профессиональный перевод / Мирам Г. Э., Гон А. М. – Киев: Эльга, Ника-Центр, 2003. – 136 с.
21. Нелюбин Л. Л. Введение в технику перевода / Нелюбин Л. Л. – Москва: Флинта: Наука, 2009. – 216 с.
22. Нелюбин Л. Л., Хухуни Г. Т. Наука о переводе (история и теория с древнейших времён до наших дней) / Нелюбин Л. Л., Хухуни Г. Т. – Москва: Флинта: МПСИ, 2006. – 416 с.
23. Нелюбин Л. Л. Толковый переводоведческий словарь. / Нелюбин Л. Л., Москва: Флинта: Наука. 2003. – 320 с.

24. Оболенская Ю. Л. Диалог культур и диалектика перевода. Судьбы произведений русских писателей XIX века в Испании и Латинской Америке / Ю.Л. Оболенская – Москва, 1998. – 315 с.
25. Рецкер Я. И. Теория перевода и переводческая практика: Очерки лингвистической теории перевода. – Москва: Р. Валент, 2007. – 239 с.
26. Скоромыслова Н. В. Теоретический аспект перевода художественных фильмов // Вестник МГУ. Серия: Лингвистика. – Москва, 2010. – №1 – С. 153-156.
27. Теремкова О. А. Переводческие стратегии как инструмент транслятологического анализа / Теремкова О. А. // Вестник ВГУ. Серия: лингвистика и межкультурная коммуникация. – Воронеж, 2012. № 2. – С. 177 – 179
28. Тураева З. Я. Лингвистика текста (Текст: Структура и семантика). – Москва: Просвещение, 1986. – 127 с.
29. Черкасс И. А. Лингвистические и психологические компоненты переводческой стратегии / И. А. Черкасс // Мир на Северном Кавказе через языки, образование и культуру: материалы I Междунар. конгресса (11 –14 сент. 1996 г.) / Симпозиум 2. – Пятигорск, 1996. – С. 226 – 232
30. Чужакин А. П. Мир перевода, или Вечный поиск взаимопонимания / А. П. Чужакин, П.Р. Палажченко. – 2-е изд., испр. – Москва: Валент, 1999. – 156 с.
31. Швейцер А. Д. Перевод и культурная традиция / А. Д. Швейцер // Перевод и лингвистика текста. – Москва: ВЦП, 1994. – 205 с.  
Швейцер А. Д. Теория перевода / А. Д. Швейцер. – Москва: Наука, 1988. – 256 с.
32. Wilss W. Translation Strategy, Translation Method and Translation Technique : Towards a Clarification of Three Translational Concepts / W. Wilss // Revuede Phonetique Appliquee. – 1983. – P. 143–152.

### Internet sources

33. Бальжинимаева Е. Ж. Стратегии перевода названий фильмов [Электронный ресурс] / Е.Ж. Бальжинимаева. – Улан-Уде, 2009. Режим доступа: <http://refdb.ru/look/3099824.html>
34. Горшкова В. Е. Особенности перевода фильмов с субтитрами [Электронный ресурс] / В. Е. Горшкова // Вестник сибирского государственного аэрокосмического университета им. академика М. Ф. Решетнёва. – Красноярск, 2006. – №3. – С. 141 – 144.
35. Документальное кино [Электронный ресурс]. Режим доступа: <http://doskado.ucoz.ru/publ/5-1 -0-32>
36. Неигровое кино [Электронный ресурс]. Режим доступа: [http://ru.wikipedia.org/wiki/Документальное\\_кино](http://ru.wikipedia.org/wiki/Документальное_кино)
37. Основные виды документального кино [Электронный ресурс]. Режим доступа: <http://www.fainaidea.com/archives/35422>
38. Подвиг спецназовца. [Электронный ресурс]. Режим доступа: <https://www.youtube.com/watch?v=GPxpo6UtbDg>
39. Ручьевая И.А. Особенности названий англоязычных фильмов: когнитивный, структурно-стилистический, транслатологический аспекты / И.А. Ручьевая [Электронный ресурс]. Режим доступа: <http://rae.ru/forum2012/18/1069>
40. Словари АBBYU Lingvo [Электронный ресурс]. Режим доступа: <http://slovari.yandex.ru>
41. Эпов Е.Ю. [Электронный ресурс]. Режим доступа: <http://ru.wikipedia.org/wiki/Эпов>
42. ALMA [Электронный ресурс]. Режим доступа: [https://ru.wikipedia.org/wiki/Atacama\\_Large\\_Millimeter\\_Array](https://ru.wikipedia.org/wiki/Atacama_Large_Millimeter_Array)
43. Longman Dictionary of Contemporary English [Электронный ресурс]. <http://www.ldoceonline.com/>
44. The Hero: Story of Sergeant Epov (RT's Documentary). [Электронныйресурс]. <https://www.youtube.com/watch?v=ALbAMID03kU>

## Appendices

### Appendix 1 Translation variants/equivalents of the film “Hero”

English translation of the text	Our translation	Original text
<p>This film contains images that may be found disturbing. “Conquer yourself, and you’ll become unconquerable” Spetsnaz saying</p>	<p>В фильме содержатся шокирующие эпизоды. «Победи себя самого, и ты станешь непобедимым» поговорка спецназовцев</p>	<p>Этот фильм содержит кадры, психологически тяжёлые для восприятия. «Победи себя и будешь непобедим» Девиз спецназа ВВ МВД РФ</p>
<p>“I’m Evgeny Eпов, a common of the assault section of the second platoon, third special forces unit.”</p>	<p>Меня зовут Евгений Эпов. Я рядовой штурмового отделения второго взвода, третьего отряда специального назначения.</p>	<p>«Я рядовой Эпов, пулемётчик второго штурмового отделения, второго взвода, третий выпуск специального назначения».</p>
<p>We are always on the alert for an armed conflict because if we get intelligence about militants in the neighborhood it’s usually reliable.</p>	<p>Мы всегда в состоянии боевой готовности для разрешения любого вооружённого конфликта, поскольку та информация, которую мы получаем о террористах в соседних регионах, является достоверной.</p>	<p>Боевое столкновение, по сути, мы ожидаем всё время, потому что информация, как правило, приходит достоверная.</p>
<p>This squadron has played a part in conflicts before and this was the first attack of that kind on terrain like this.</p>	<p>Этот отряд уже ранее участвовал в вооружённых конфликтах, но в таких условиях это первое столкновение</p>	<p>Это не первое боевое столкновение в отряде, но именно такого характера и именно в такой местности это было впервые.</p>
<p>We were expecting them, we were ready for them at any moment but it was a very difficult area, and they were able to open fire first.</p>	<p>Мы этого ожидали. Мы были готовы вступить в бой в любую минуту, но эта местность была труднопроходимая, и им удалось первым открыть огонь.</p>	<p>Мы ждали, мы были готовы к тому, что, возможно, в любую секунду мы сможем с ними встретиться. Но местность на том момент была настолько сложна, что они смогли открыть огонь первыми.</p>
<p>For a special forces soldier thinking is paramount. That’s how he makes the right decisions. During that fight militants tried to</p>	<p>Для солдата спецназа существует золотое правило – думать. В итоге, он примет правильное решение. Во</p>	<p>Самое главное для спецназа – это думать. Когда спецназовец думает, соответственно, он принимает правильное</p>

<p>outflank the three soldiers led by Epov. They started throwing hand grenades at them. Sergeant Evgeny Epov covered one of these grenades with his own body</p>	<p>время этого боя террористы пытались атаковать с фланга троих солдат во главе с Эповым. Они начали бросать в них ручные гранаты. Сержант Эпов накрыл одну из гранат своим телом.</p>	<p>решение. Боевики попытались уйти в сторону тройки Эпова, где он находился. Начали забрасывать его гранатами, одну из которых Евгений Эпов и накрыл.</p>
<p>“Of course, I was frightened but I tried to compose myself. I was thinking somehow I had to come back because mom was waiting for me. This is a thought that calms you down – mom’s waiting.</p>	<p>«Конечно, я боялся, но я постарался успокоиться. Я думал о том, что как-то должен вернуться, потому что меня ждёт мама. Именно мысль о том, что мама ждёт, успокаивает».</p>	<p>«Конечно, было страшно, но как-то успокаиваешь себя, наверно, мысленно: домой, мама ждёт. Тут в основном мама, мама и всё».</p>
<p><b>THE HERO</b> Exercise series number 4.</p>	<p><b>ГЕРОЙ</b> Серия упражнений №4.</p>	<p><b>ПОДВИГ СПЕЦНАЗОВЦА</b></p>
<p>Everyone of us is ready for it, well, perhaps, not completely ready. It’s hard to prepare yourself for death but we do know the risks. We know what our task is and, above all, where it is that we serve.</p>	<p>Любой из нас готов к этому, ну, или возможно, не полностью готов, поскольку трудно подготовить себя к смерти, но мы хорошо знаем, что такое риск. Мы знаем, в чём состоит наша задача, и кроме того, мы знаем, что она там, где мы служим.</p>	<p>Каждый из нас в принципе готов к этому. Не то, что бы готов, знаете, трудно быть готовым к этому – погибнуть, но тем не менее, мы знаем на что мы идём, знаем, какую задачу мы выполняем, мы знаем, где, в первую очередь, служим.</p>
<p>It was the first loss my unit has ever suffered and the first loss under my command. - General duty guard, sir! - Comrade major, the duty guard is private Timchenko! - Good morning, comrade major! - Hey! - How are you, comrade major?</p>	<p>Это была первая потеря, которую понесло моё подразделение и первая потеря за время моего командования. - Дежурный! - Товарищ майор, рядовой Тимченко! - Доброе утро, товарищ майор! - Здравия желаю! - Как поживаете, товарищ майор?</p>	<p>У меня, как командира подразделения, были первые потери за всю историю мою, скажем так, за всю историю моего подразделения. - Дежурный! - Товарищ майор, дневальный дежурный – рядовой Тимченко! - Здравия желаю! - Как поживаете, товарищ майор?</p>
<p>people have to make the decision themselves. If a man wants to put himself to this test, to go through this trial, then he must do so.</p>	<p>Люди должны принимать решения самостоятельно. Если человек хочет подвергнуть себя этому</p>	<p>Стать солдатом всегда было моей целью. По сути, это, наверно, личное дело каждого. Если человек хочет</p>

<p>Becoming a soldier was always my ambition.</p>	<p>испытанию, пройти его, тогда он должен это сделать.</p>	<p>испытать себя, пройти это испытание, он должен. Вот у меня цель была идти в армию.</p>
<p>Anastasia Vershinina: Usually the singer is chosen arbitrarily. The first is mostly the soldier with the loudest voice, and in this regard Evgeny was always the best. He sang in the school choir and was never embarrassed. So, he had no problems singing in the army with so many people listening to him. We both thought there was still plenty of time before he left. So, when November, 15 when he had to go, eventually, came around, we spent the whole night packing his things in a hurry. He has a sweet tooth, he had one. So have his huge hold all was crammed to the brick with Snickers chocolate bars and other sweets, he started taking warm clothes out because they didn't fit but he wouldn't allow me to touch the sweets. That was completely out of the question.</p>	<p>Обычно запевалу выбирают произвольно. Первый претендент, главным образом, - солдат с громким голосом, и в этом отношении Евгений был лучшим. Он пел в школьном хоре и никогда не стеснялся. Поэтому для него не было проблемой петь в армии, где так много людей его слушали. Перед тем, как он ушёл, мы думали, что у нас ещё есть много времени. Так, 15 ноября, когда он в конце концов должен был уехать, мы провели целую ночь, торопливо пакуя его вещи. Он сладкоежка, был им. Его сумка до краёв была набита «Сникерсами» и другими сладостями. Он начал вытаскивать тёплую одежду, потому что она не входила в сумку, но он не позволил мне прикоснуться к конфетам. Это даже не обсуждалось.</p>	<p>А. Вершинина: Обычно человек, так сказать запевала, назначался у них произвольно, у кого был звонче голос. В этом отношении Женя был всегда лучшим, потому что он пел в школе в хоре и никогда не стеснялся, например, ничего, потому что здесь же опять же на публику, народу масса. Как-то мы всегда думали, что день отъезда ещё далеко, а потом, когда наступило 15-ое ноября, и уже, как свершившийся факт, бежали всю ночь, собирали сумки, паковали. Он очень сладкое любит. Любил. И поэтому огромное количество «Сникерсов», мы половину большой сумки заббили сладостями. И он выкладывал тёплые вещи – носки, термобельё – но шоколадки категорически нельзя было трогать. Это было неприкасаемо.</p>
<p>Artyom Katunkin, warrant officer, spetsnaz unit: I heard somewhere that heroes and cowards feel exactly the same things. The difference is that the hero moves on anyway while a coward steps back. It's natural to be afraid. Every deployment feels like the first. Everything repeats itself. Everyone's scared but getting ready for the mission I never think coming invincible, or</p>	<p>А. Катункин, прапорщик отряда специального назначения: Я где-то слышал, что герои и трусы чувствуют одно и то же. Разница лишь в том, что герой продолжает идти вперёд несмотря ни на что, а трус отступает. Не испытывать чувство страха – противоестественно. При каждом боевом задании чувствуешь себя как в первый раз. Всё</p>	<p>А. Катункин, инструктор отряда специального назначения: Не мной придумано, где-то я это слышал, герой и трус, они чувствуют одно и то же. Просто герой идёт вперёд, а трус пятится назад. Страх, он для каждого естественен. Каждая командировка, как будто ты едешь туда в первый раз. И всё по-новому. Все боятся, но нет</p>

<p>immortal, or fearless, nothing like that. We analyze that event after the mission. At the classroom we drew plans of the conflicts.</p>	<p>повторяется. Все боятся, но подготавливая себя к очередной боевой задаче, я никогда не думал стать непобедимым или бессмертным, или бесстрашным. Ничего подобного. Мы анализируем события после выполнения миссии. В классе мы рисовали планы вооружённых конфликтов.</p>	<p>такого, что я иду, ничего не боюсь, что я бессмертный, бесстрашный. Нет, такого нет. Мы разбирали этот вопрос. После командировки садились в классе, рисовали схему боя-столкновения.</p>
<p>“When I asked my mother to send me my documents, I didn’t tell her I was going to sign a contract to serve in a special forces unit. She might have guessed, but she didn’t know for sure. During my first deployment I was lying to her about where I was and what I was doing.</p>	<p>«Когда я попросил свою маму прислать мне документы, я не сказал ей, что собираюсь подписать контракт для службы в спецназе. Наверно, она догадывалась, но точно не знала. Приступая к своему первому заданию, я солгал ей о том, где я и чем занимаюсь».</p>	<p>Когда я писал: «Мама, вышли документы мои». Я не писал, что контракт, просто, что нужны документы, зачем-то. Она догадывалась, но не знала. Я, считай, всю командировку – все 10 месяцев, ей врал.</p>
<p>Anastasia: I can’t find the words to describe how it feels when you’re so tense and anxious. Every phone call, every text message sets your teeth on edge. Or when he calls and tells you in that calm voice of his, “We are going on a mission for about 5 days or may be more. Don’t worry. I’ll call as soon as I’m back”.</p>	<p>Анастасия: Не могу подобрать слова, чтобы описать состояние, вызванное постоянным напряжением и обеспокоенностью. Каждый телефонный звонок, каждое сообщение заставляет нервничать. Или тот момент, когда он звонит и спокойным голосом говорит: Мы уходим на задание на 5 дней, а может, и больше. Не волнуйся. Я позвоню, как только вернусь».</p>	<p>Анастасия: Это не передать, наверно, никакими словами, когда от любого звонка, от любого смс, тебя просто подкидывает к потолку от напряжения и волнения. Или, когда звонит, и совершенно простым обыденным тоном говорит: «Мы уходим. Дней 5 меня не будет, может, больше. Не переживай. Вернусь – позвоню».</p>
<p>- I passed the exam and now I can wear the special forces insignia. Everything’s great! I have no regrets. Now I’m thinking about signing up for a second tour of duty.</p>	<p>- Я сдал экзамен и теперь могу носить знаки отличия войск специального назначения. Всё просто превосходно! Я ни о чём не жалею. Сейчас я подумываю о продлении контракта.</p>	<p>Контракт подписал, уехал в командировку, сдал на «Шеврон – боевая единица» и всё хорошо, ни о чём не жалею. Уже думаю второй контракт подписывать.</p>

## Appendix 2 Translation variants/equivalents of the film “One day”

<p style="text-align: center;">2012 год Урал</p> <ul style="list-style-type: none"> <li>- Я помню голодное детство.</li> <li>- В то время тяжеловато было.</li> <li>- Хватит болтать! Надо делать! Люди разных профессий.</li> <li style="padding-left: 20px;">- Я сварщик.</li> <li style="padding-left: 20px;">- Сменный мастер.</li> <li style="padding-left: 20px;">- Военный моряк.</li> <li style="padding-left: 20px;">- Я токарь.</li> <li style="padding-left: 20px;">Люди разных возрастов.</li> <li>- Уже не стало такой боязни.</li> <li>- Как мы живём сейчас – это всё-таки большая разница. На что надеются? Кому верят?</li> <li style="padding-left: 20px;">- Ведь ему поверили.</li> <li>- Достигает цели, чтобы Россия процветала.</li> <li style="padding-left: 20px;">- В нём есть стержень.</li> <li style="padding-left: 20px;">- Он никак звезда, где-то далеко.</li> <li>- Честно, я, как одинокая мать, боялась, а он приехал и помог.</li> <li style="padding-left: 20px;">- Он стабильность.</li> <li style="padding-left: 20px;">- Он борец, я борец. Одна дорога. Один выбор.</li> <li>- Как мы сделаем, такая и будет наша страна.</li> </ul> <p style="text-align: center;">ОДИН ДЕНЬ Свердловская киностудия Представляет кинопроект ОДИН ДЕНЬ</p>	<p style="text-align: center;">2012 The Urals</p> <ul style="list-style-type: none"> <li>- I remember my hungry childhood.</li> <li>- Those times were quite hard.</li> <li>- Enough talks! We must act! People of different jobs.</li> <li style="padding-left: 20px;">- I'm a welder.</li> <li style="padding-left: 20px;">- I'm a shift foreman.</li> <li style="padding-left: 20px;">- I'm a navy seaman.</li> <li style="padding-left: 20px;">- I'm a turner.</li> <li style="padding-left: 20px;">People of different ages.</li> <li>- There is no fear nowadays.</li> <li>- The life that we live now is really different. What do people hope for? Whom do people believe?</li> <li style="padding-left: 20px;">- We have believed him.</li> <li>- He achieves the aim to get Russia prosperous.</li> <li style="padding-left: 20px;">- There is a hard core inside him.</li> <li style="padding-left: 20px;">- He isn't a star who is far from us.</li> <li>- To be honest, being a single mother I was afraid but he came and helped.</li> <li style="padding-left: 20px;">- He is stability.</li> <li style="padding-left: 20px;">- He is a wrestler, either am I. One way. One choice.</li> <li>- Our country will be dependent on what we do.</li> </ul> <p style="text-align: center;">ONE DAY Sverdlovsk Films Studios Presents The film ONE DAY</p>
<ul style="list-style-type: none"> <li>- Коррупции бы поменьше, взяточничества, а в остальном – всё нормально.</li> <li>- Главное – поддержать то, что есть и не разрушить; всё то, чего уже добились, то, что сейчас у нас есть – сохранить это. Даже если мы это сохраним это уже будет ---</li> <li>- Надо стремиться, чтобы Россия была самой мощной страной в мире. Он грамотный и идёт одной целью. Достигает цели, чтобы Россия процветала. Я думаю, что он сделает это. Всё будет хорошо у нас.</li> <li>- Ведь ему сразу поверили. Его никто не знал практически. У нас много политиков было, которых народ знал, а его никто не знал, но все же за него</li> </ul>	<ul style="list-style-type: none"> <li>- It'd be good if there was less corruption.</li> <li>- The main thing is to protect what we already have. If only we manage....</li> <li>- It's necessary that we aim to turn Russia into the most powerful country in the world. He is an educated man and he achieves his objective to make Russia prosperous. Everything will be ok with us.</li> <li>- People trusted him at once. Almost no one knew him. There were a lot of politicians in our country whom people knew but, as for him, nobody knew him and for some reason he was voted for.</li> <li>- He is resolute. His views are unshakable. Such people should lead the way.</li> <li style="padding-left: 20px;">- Yes, he is the person that we need.</li> <li>- He is a person who keeps his word. If he</li> </ul>

<p>проголосовали почему-то.  - У него есть стержень, его не согнёшь никак. Такие люди должны быть впереди и руководить нами.  - Да, вот такой нужен нам.  - Человек слова. Если он что-то обещает, он это выполняет. Мне кажется, он простой к людям. У него нет заносчивости. У него были программы, когда можно было позвонить ему, в Интернете можно написать ему. Т.е. он никак звезда – где-то далеко от нас – вот он, недалеко, доступный. Он с народом общается, слушает народ.</p>	<p>promises something he fulfils it. He seems to be on an equal footing with all people. He’s deprived of arrogance. He had programs when people could call him or write to him via the Internet. It means he’s not as a star that is far from us. Here he is, near us, available for us. He communicates with people standing up for their interests.  - I like him because he’s a sportsman. He’s a wrestler. I used to practice wrestling myself that’s why I like him. He supports sportsmen.</p>
--	---

### Appendix 3 Translation variants/equivalents of the film “ALMA – A Window into the Mysteries of the Universe”

Original text	Our translation
Can you remember the first thing you saw right after you were born?	Помните ли вы, что увидели первым, как только родились?
How about the first sounds you heard?	А, может быть, первые звуки, что слышали
There is a limit to the amount any one individual can experience.	Есть некий лимит всего, что может испытать один человек.
Each life is so short and there is so much to explore by developing methods to record and preserve individual memories for future generations.	Наша жизнь так коротка, и вокруг так много всего, что нужно исследовать, при этом разрабатывая методы записи и сохранения личных воспоминаний для будущих поколений.
This never ending quest to expand our understanding is now poised to make a giant leap forward.	Сейчас мы готовы совершить огромный прыжок в этих знаниях.
It involves a highly advanced astronomical observation system manned by a powerfully motivated team of researchers.	Для этого у нас есть высокоразвитая система астрономического наблюдения, которой управляет команда очень увлеченных исследователей
The Atacama Desert in South America is the driest place on Earth, the ideal spot to construct the radio telescope observatory.	Пустыня Атакама в Южной Америке — самое засушливое место на Земле, идеальная точка, чтобы построить радио-обсерваторию.
The Atacama Desert in Chile is as close as you can get to space on Earth.	Пустыня Атакама в Чили — это самое близкое место к космосу на всей Земле.
Cloudless skies stretch over this vast desert	Безоблачное небо простирается над этой

high in the mountains.	огромной пустыней высоко в горах.
The average altitude is around two thousand metres.	Средняя высота над уровнем моря — около двух тысяч метров.
The Atacama is the driest of all deserts.	Атакама — самая сухая пустыня на Земле.
Its parched wings have sculptured a harsh landscape of rocks and sand.	Иссушенные земли создали неровный пейзаж из скал и песков.
Occasional white patches of rock-salt are proof that this whole area once lay under the sea.	Редкие солончаки свидетельствуют о том, что когда-то это место было морским дном.
ALMA comprises numerous parabolic antennas working together like a single telescope to detect radio waves from space.	ALMA состоит из многочисленных параболических антенн, работающих вместе как один телескоп, который улавливает радиоволны из космоса.
ALMA's observations indicate that the origins of life may be embedded in the formation of stars.	Наблюдения ALMA указывают на то, что возможность появления жизни закладывается еще в процессе формирования центральной звезды.
ALMA is opening windows into a Universe far beyond the power of our imaginations.	ALMA открывает окно во Вселенную далеко за пределы нашего воображения.
Organic molecules such as amino acids are the building blocks of life.	Органические молекулы, такие как аминокислоты — это кирпичи, из которых строится жизнь.
The Earth gave birth to its first life form a primitive single cell-organism some 4 billion years ago.	Первые примитивные одноклеточные организмы появились на Земле около 4 миллиардов лет назад.
ALMA's discoveries go beyond astronomy to illuminate the mystery of life itself.	Открытия, сделанные ALMA, выходят за пределы астрономии, они освещают тайну самой жизни.