TECHNICAL DIFFICULTIES IN TRANSLATION OF CHILDREN'S CARTOON

Gulchehra Inomjonova
Student of Bachelor's degree, UzSWLU
Tashkent

Translating children's animated movies is a complex process which involves many technical challenges.One of the primary requirements for the translation of cartoons is to take into account of video sequence; as a result, it must respond to the communicative situation and convey the features of the audiovisual test, which is a system of means that allows the transfer of meaning (communication) with the help of cinema [4;11]

The 19th century invention of animation starts to develop rapidly in 20th century, currently, only in Russia ,150-160 rated R movies are released each year.Every country has its own style of animadversion. Therefore, France,for example, is highly recognized as the birthplace of the drawn-animated cinema, whereas the Japan is considered as the birthplace of animus and three-dimensional cartoons first appearedin Russia [3;99].

Children's cartoons are being enjoyed by the whole audience regardless of their ages because of their appealing and captivating features, such as vibrant, colorful animations, beloved characterslike Mickey Mouse or entertaining escapades of iconic figure such as SpongeBob. Furthermore, animated movies transport young viewers to the imaginative worldwhere many children are enthralled throughout the viewing experience. When the translator embarks on translating the movie, it is impossible not to encounter difficulties so they have to deal with a host of technical issues.

There are a certain types of translation issues of an imitated film which can be identified during the translation process. One of the primary technical challenges in cartoon translation revolves around linguistic nuances and cultural references. Translators should possess a deep understandingof both source language and target language and their respective cultures. They are required to deal with complexities and intricacies of two languages, providing that jokes, puns and wordplay retain their humor and meaning across different cultures and languages. This translation difficulty which is widely known and poses a burden on people interpreting can be solved by relying on the linguistic expertise and cultural knowledge of translators. Examples:

- Why did the tomato turn red? Because it saw the salad dressing. Translation challenge arises when the wordplay "turning red" and "seeing" in English may not have direct equivalents in other languages. This example can be a good case in point for linguistic nuances.

- "Why did the chicken cross the road? to get to the other side!" translation challenge: the joke relies on a cultural reference that is familiar to the target audience. for example, changing animal or context of the joke to better suit the cultural context.

Cartoons must be translated in straightforward language and presented in an easily understandable format so that children around the world can access and grasp their messages. It is important that the translator should use more basic and simple language that children can easily understand and comprehend. This approach ensures that children are more likely stay engaged with the cartoons if they can get what the characters are saying. However, for many young viewers, cartoons may present numerous challenges. The movies targeted at children and young audiences should be dubbed rather than subtitled as the audience are too young and quite inexperienced at reading. Therefore, they are unable to keep up with subtitles while simultaneously watching the action on the screen. dubbing provides a more accessible viewing experience, ensuring children to focus solely on the visuals.

The translation process will be complicated by isochrony (in audiovisual translation, the time during which the character talks) and by lip synchronicity: here too, the results will have to look and sound natural. However, unlike movies, some liberties are permitted: cartoons characters, human or otherwise, often have exaggerated features and facial expressions[1;17].

Isochrony here refers to the rhythmic pattern and timing of speech in language. Different languages have varying degrees of isochrony, which can affect the pacing and flow of dialogue. For example, some languages, like Spanish and Italian, tend to have syllables that are pronounced at a

more even pace, while others, German and English, have more variable syllable timing. In the context of translation, isochrony creates a problem as translating dialogue from a language with a different rhythmic pattern can ruin the natural flow and timing of speech. Translators should carefully consider the rhythm and pacing of original dialogue and find ways to maintain these elements in the translated version.

Lip synchronicity refers to the alignment of spoken dialogue with the characters' lips in animation or film. In cartoons and animated movies, characters' lip movements are carefully synchronized with the dialogue to create a sense of realism and immersion. When translating dialogues for cartoons, maintaining lip synchronicity is vital to ensure that translated texts suit the movements of the characters' lips. This could be particularly difficult when translating into languages with different sentence structures or word length, as the timing and and pacing of the dialogue need to be aligned with the lip movements.

Onomatopoeic words can also result in difficulties for translators as they mimic the sounds of the things they represent. They are vital in comics and cartoons because they combine both visual and verbal elements. There is no universal list of onomatopoeias. They differ across cultures and countries. For instance, English speakers might say "tick tock" for a clock's sound, while Koreans might use "chik-chik,pok-pok" for a train. These words can vary greatly, even for the same sound. Animals and machines are common sources of onomatopoeias. Examples include "oink" or "beep-beep" for the vehicle horns. "Vroom" or "Brum" represent engine sounds. Translating onomatopoeias poses challenges for both linguists and technical teams. Since they are often part of the drawings, translating them means altering the artwork, not just the context. This is more complicated than translating text in speech bubbles.

To conclude, the translations of children's cartoon can be appealing to many young translators who need to use their creativity and break out literary translation, with colorful illustrations and perky characters. [2;97].The translation of children's cartoons presents a host of technical challenges that require careful consideration and creative problem-solving. From overcoming linguistic nuances and cultural references to solving the issues of lip synchronicity and audiovisual integration, translators must make use of a range of skills and techniques to ensure that the translated content maintain its integrity and appeal across different languages and cultures. Despite these challenges, translators play an integral part in making cartoons accessible to young audiences worldwide, fostering cross-cultural understanding and appreciation. By employing innovation, collaboration and having a deep understanding of both source and target languages, translators can navigate technical barriers and deliver high-quality translations that can captivate and inspire young viewers.

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TRANSLATION OF ENGLISH PROVERBS WITH UZBEK PROVERBS

Jalgasov Nurjan – PhD., Nukus State Pedagogical Institute, Nukus, Uzbekistan
Tnibaeva Gulmira – teacher of Nukus Specialized Art School, Nukus, Uzbekistan

English proverbs and sayings can be translated into Uzbek by several methods: one of these methods is translation through phraseological equivalents.

Proverbs and sayings of different peoples are compatible with each other both materially and stylistically in a number of cases. Such cross-linguistically similar linguistic means are called phraseological equivalents in scientific literature. This reciprocity is mostly explained by the commonality of people's living conditions, customs and logical observations. After all, proverbs , like