УДК 81`25
https://doi.org/10.25076/vpl.29.05
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ПЕРЕВОД И ЛОКАЛИЗАЦИЯ

Влияние механизмов глобализации на мировую экономику вызвало потребность в появлении новых услуг переводческого характера. Возникло новое направление, известное в зарубежной литературе под аббревиатурой GILT, которое ввело новые, недостаточно изученные на сегодняшний день понятия в науку о переводе. Интернационализация, локализация и транскреация предполагают новый подход к переводу в условиях современного мира, а потому данные понятия могут потребовать пересмотра терминологического аппарата переводоведения. Настоящая статья посвящена новым разделам в науке о переводе, появление которых обусловлено потребностью адаптировать различные продукты и делать их продаваемыми на зарубежных рынках. Автор дает определения, анализирует, сравнивает и проясняет перечисленные термины, которые на сегодняшний день широко используются в науке о переводе и международном маркетинге. Данная статья также описывает роль и место данных механизмов языковой и культурной адаптации продуктов в их разработке и подготовке к зарубежным рынкам, известных как глобализация. В заключении автор приходит к выводу о том, что данные термины требуют дальнейшего изучения в рамках переводоведения, а их включение в терминологический аппарат науки может потребовать пересмотра роли перевода в 21 веке.

Ключевые слова: перевод, аудиовизуальный перевод, локализация, интернационализация, транскреация

UDC 81`25
https://doi.org/10.25076/vpl.29.05
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TRANSLATION AND LOCALIZATION

Due to the influence of globalization on economic sector, a demand for new services within language transfer appeared. A new composite industry termed GILT introduced new terms into linguistics, which have not yet been properly researched under the theory of translation. Internationalization, localization and transcreation suggest a new approach to translation in a modern world, and may require revision of the basic definitions within translation studies. The following article deals with newly appeared subdisciplines in translation studies, dictated by the need to adapt products and make them marketable for the foreign markets. The author defines, analyzes, compares and clarifies the above-mentioned terms, which are widely used nowadays within the fields of translation studies and global marketing. This article also explains the role and place of these mechanisms of language and cultural adaptation of a product within the process of its development and preparation for the foreign markets, also known as globalization. In conclusion, the author points out that these terms require further study within the theory of translation, and that adoption of these terms may require reviewing the role of translation in the 21st century world.

Keywords: translation, audiovisual translation, localization, internationalization, transcreation,

Introduction

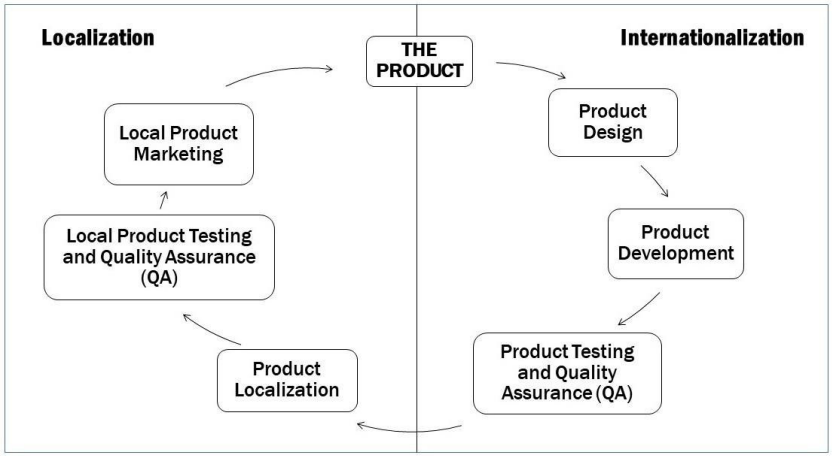
Globalization has influenced all economic sectors and has increased the demand for translation services like never before. Nowadays industries require not only translation but also new

services within language transfer itself. Within language studies and marketing, a composite industry termed GILT appeared. GILT stands for Globalization, Internationalization, Localization (Chandler, 2005) and Transcreation (Mangiron & O'Hagan, 2006), associated mostly with the translation of utility and entertainment software. GILT deals with translation from the perspective of globalization. The last involves such issues as making products or services available to foreign markets, including legal, financial, marketing and other peculiarities (Fry, 2003). The need for localization emerged to create target market versions (also known as locales) of content in electronic form, notably computer software (Mangiron & O'Hagan 2006).

During the last two decades, there has been a rapid growth in the field of localization, which gave rise to a new area for translation research (Folaron, 2006, pp. 195-222), (Pym, 2003). Due to the newly implemented marketing strategies and business models, established mostly without reliance on knowledge of conventional translation, the divide between the localization industry and translation studies has widened (Quah, 2006), (O'Hagan and Ashworth 2003, p. 130). However, some scholars (Dunne 2006), (Bouffard & Caignon, 2004, pp. 806-23), (Reinke, 2005), (Quiron, 2003, pp. 546-58), (Pym, 2003) managed to bridge this gap lately (Jiménez, 2007).

Results and discussion

The term localization refers to the adaptation of a product and translation of its content from one language into another taking into account cultural considerations. As a technical term, it is widely accepted in the software industry, and thus is also used in the context of electronic content (Bartelt-Krantz, 2011).



Pic. 1. The internationalization and localization process

As we may observe from the pic.1 illustrating the internationalization and localization processes, these two combined are a part of a cycle of product preparation for the target markets. These two terms are similar, but they have one major difference. Internationalization is adaptation of a product for the potential use in any place in the world, while localization is the adaptation applied for every particular region (locale). Internationalization takes place at the early stages of product development, while localization is conducted at the late stages and for every target language.

Localization is a dynamically developing sector, adapting to the demands, emerging from new types of products to be made global-ready. That's why GILT practices are presenting new dimensions of translation studies, which are not yet fully explained (Pym, 2004; O'Hagan & Ashworth, 2002). While the theory of localization has not been described in the translation studies, a commonly accepted localization principle is that localized products should preserve "the look and feel of the locally-made products" (Fry, 2003). Moreover, this idea of equivalence and the notion of the source and target language is

different from one of the translation studies'. (Mangiron & O'Hagan, 2006)

Content that is widely localized nowadays include video games, movies, animated films and series. Game localization also shares many characteristics with audiovisual translation (Safronova, 2017), since most localized video games, movies, animated films and series are currently dubbed or subtitled, or both.

The aim of the localizers is to produce a version of a product that would allow the audience to get experience equal to that of the original version's. In order to do this, translators must be aware of different stylistic elements such as the register, terminology, the kind of humor, the use of puns, etc., as well as they also need to be able to recognize allusions and intertextual references to other pieces of global popular culture, such as video games, film and comics (Mangiron & O'Hagan, 2006).

For this reason, translators are often free to modify, adapt, and remove any cultural references, puns, as well as jokes that would not work in the target language. Localizers may add new cultural references, jokes, and any other elements they deem necessary to preserve the game experience and to produce a fresh and engaging translation. This type of creative adaptation is the exception rather than the rule in any other types of translation. The technique of compensation, i.e., introducing a new feature in the target text to compensate for a different one that could not be reproduced somewhere else in the text is commonly used, and accepted, in translation studies. However, the extent of freedom in including new features in localization, regardless of the original content, is completely different from one of the central notions of traditional translation theories: fidelity to the original. (Mangiron & O'Hagan, 2006).

Last but not least, transcreation is about taking a concept in one language and completely recreating it in another language. It is normally used in advertisement and applied to the marketing of an idea, product or service to the intended audience. The

language, therefore, must have the same impact on the target audience. Transcreation is widely used when translating trailers, teasers, all sorts of advertisement, product packaging materials, etc.

Conclusion

Today the demographics of media products consumers range from young children to adults. That is why localized products should preserve its orientation on the target audience, and at the same time, they must be equally innovative and exciting, easy to play and understand. (Mangiron & O'Hagan, 2006).

Thus, we can say that the translation process involved in GILT is characterized by a high degree of freedom and a number of constraints that distinguish it from any other type of translation, thus making it an area worthy of translation studies. The reason for this lies in the nature of media entertainment products, which demands a new translation approach. Adoption of these terms means that we need to review the terminology of translation studies and the role of translation in a globalized 21st century world.

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