

CULTURAL ADAPTATION IN ENGLISH-KAZAKH AUDIOVISUAL TRANSLATION: A CASE STUDY OF THE DUBBING OF VENOM: THE LAST DANCE

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Abstract. *Analyzes cultural adaptation strategies, the audience was focused on translating cultural and linguistic emotional tone from English to Kazakh. Research highlights the significance of adopting a creative strategy and cultural awareness.*

Keywords: *audiovisual translation, adaptation, cultural transfer, equivalence, modulation, domestication.*

INTRODUCTION.

Analyzes cultural adaptation strategies in English-Kazakh audiovisual translation through a case study of this study in the official dubbing of *Venom: The Last Dance*. In the course of the study, the audience was focused on translating cultural and linguistic emotional tone, jokes and behavior from English to Kazakh without leaving their voice. Using a qualitative comparative analysis based on Skopos theory and Diaz-Cintas AVT framework, the study examined fifty pairs of original and translated dialogues to classify translation methods and evaluate their communicative effectiveness. As a result of the study, translators showed equivalence (50%) and modulation (38%) to achieve natural and expressive dialogue in the Kazakh language. The results of the study show that adaptation strategies (24%) are often used to adapt cultural features, idioms, and humor to the local context. And such approaches as paraphrase, reinforcement and borrowing provide pragmatic intelligibility and stylistic freedom of translation. Such approaches determine the role of the translator as a dual – language and cultural mediator. Consequently, this highlights the significance of adopting a creative strategy and demonstrating cultural awareness within the dubbing sector, enabling a deeper understanding of the challenges and corresponding solutions in English-Kazakh audiovisual translation.

This study is aimed at analyzing the strategies of language adaptation in the official version of the film “*Venom: The Last Dance*” dubbed into Kazakh. The study is based on the method of qualitative comparative content analysis. This approach comparing the original dialogues in English and their variants of the Kazakh dubbing, allows us to determine how idiomatic expression, words with slang and emotional coloring are changed in accordance with the linguistic and communicative norms of the Kazakh language.

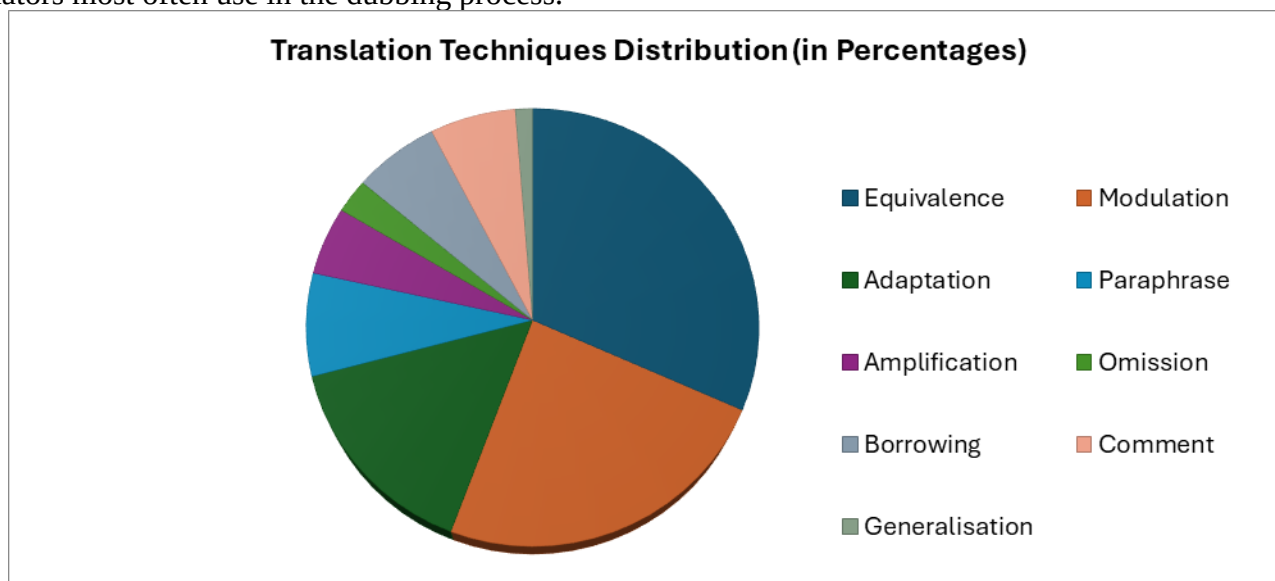
The theory of Scopus by Hans Vermeer (1989) and the concept of audiovisual translation proposed by Diaz-Sintas and Chaume (2012) were taken as a methodological basis. Skopos theory shows that the selected strategies and methods of translation are determined by its communicative purpose. In the context of Kazakh dubbing, this goal is to naturally convey the humor, emotional impact and stylistic features of the original film to the local audience. And the Diaz-Sintas concept emphasizes the importance of ensuring that language adaptation in audiovisual translation is compatible with visual actions, intonation and speech rhythm on the screen. The study focuses only on linguistic adaptation, which includes:

- Lexical changes, such as the use of equivalent or culturally acceptable idioms and slang;

- Syntactic transformations in which the structure of sentences changes in accordance with Kazakh grammatical norms;
- Adjust the register and tone to show the character's individuality and communicative intent.;
- Pragmatic reconstruction to ensure the naturalness and clarity of dialogues in the translation language.

Focusing on linguistic adaptation, this methodological approach emphasizes that translation is both a linguistic process and a creative act, ensuring that dialogues in the Kazakh language retain the expressive and functional properties of the original English text.

The study analyzed 50 fragments of the film "Venom: The Last Dance", translated from English into Kazakh. The main goal of the analysis was to determine which linguistic and cultural adaptation strategies translators most often use in the dubbing process.



The results of the study showed that translators focused the main attention on the naturalness, emotional sincerity and cultural closeness of the text. In this case, they are focused not on the literal transfer of the original, but on the effectiveness of the impact on the target audience. Such an approach is closely related to the functionalist principles of Skopos theory, which puts the purpose of translation at the forefront. That is, the task of the translator is not to maintain formal accuracy, but to ensure the communicative effect of the text in the target culture.

One of the most important factors that influenced the quality of the translation was the humor and the transmission of the character's voice. The quick dialogues and elements of black humor in the film required a delicate balance between honesty and cultural adaptation. In this context, the translators successfully conveyed the original sarcasm and irony through idiomatic and figurative expressions in the Kazakh language. As a result, the dialogues between Venom and Eddie sound natural, sincere and close to the Kazakh viewer. The emotional moments in Eddie and Venom's relationship are also highlighted. In these scenes, the translators retained the emotional depth of the characters through the use of warm, indirect speech techniques characteristic of the Kazakh language.

In general, the results of the study clearly showed that the field of dubbing in the Kazakh language is gradually forming its own stylistic character, combining the traditions of Western cinema and the linguistic rhythm of the Kazakh language. Such a combination strengthens the role of translation as a cultural mediator and expands the artistic and functional potential of the national language.

Basic strategies are complemented with stopping, paraphrasing, borrowing, amplification to remove constraints, e.g. lip movement synchronization and timing, and to fine-tune the nuances of meaning. The mood

of the translators toward humor and voicing characters is a point that should be mentioned as well, and their attitude reflects the fine line between faithfulness and adaptation to the culture of translation. Venom's hilarious, sarcastic tone is around in its full force as the result of the use of expressive and idiomatic Kazakh phrases, which shows linguistic inventiveness of a high level. Basically, this piece of research has brought out the dual function of the translator as both a linguistic mediator and a cultural translator in the audiovisual field. The researchers find that English-Kazakh dubbing, which melding global cinematic conventions with the Kazakh language's singularity, turns into a sophisticated undertaking. These findings contribute to the volume of research in the field of audiovisual translation in Kazakhstan and offer some areas for further research such as audience perception analysis, and the comparison of different genres and translation methods.

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