

PRAGMATIC FEATURES OF ENGLISH-LANGUAGE CINEMA TEXTS

The article is devoted to reveal pragmatic features of translation of cinema texts of feature films. Cinema text, as an example of audiovisual text, is of particular interest to translators, as it is a system of signs and methods for combining them, the expression plan of which is presented by the means of cinematography. Cinematic discourse is not language use in film (dramatic dialogue, fictional conversation, scripted interaction) but the audiovisual discourse of film narration itself: the discourse of mise-en-scène, cinematography, montage, and sound design used by filmmakers in narrating cinematic stories. Cinematic discourse is filmmakers' main expressive vehicle and primary form of communication with, and influence over, film viewers. The key concepts and approaches to pragmatic text adaptation are conceptualized in the article, which help to structure translation mechanisms clearly and facilitate the development of specific translation strategies.

Key words: *cinema, cinema, cinema, pragmatics, interaction of culture.*

ПРАГМАТИЧНІ ОСОБЛИВОСТІ АНГЛОМОВНИХ КІНОТЕКСТІВ

У статті йдеться про виявлення прагматичних особливостей перекладу кінотекстів художніх фільмів. Кінотекст, як приклад аудіовізуального тексту, представляє особливий інтерес для перекладачів, так як він є системою знаків і способів їх комбінування, план вираження якого представлений засобами кінематографа. Кінематографічний дискурс - це не тільки використання мови в фільмах (драматичний діалог, вигадана бесіда, взаємодія в сценаріях), а аудіовізуальний дискурс самої розповіді фільму: дискурс мізансцени, кінематографія, монтаж і звуковий дизайн, який використовується кінематографістами для розповіді кінематографічних сюжетів. Кінематографічний дискурс є основним виразним засобом кінематографістів і основною формою спілкування з глядачами і впливу на них. У статті концептуалізовано ключові положення та підходи до прагматичної адаптації тексту, які допомагають чітко структурувати механізми перекладу та сприяють розробці певних перекладацьких стратегій.

Ключові слова: *кінотекст, кінопереклад, кіно, прагматика, взаємодія культури.*

ПРАГМАТИЧЕСКИЕ ОСОБЕННОСТИ АНГЛОЯЗЫЧНЫХ КИНОТЕКСТОВ

Работа посвящена выявлению прагматических особенностей перевода кинотекста художественных фильмов. Кинотекст, как пример аудиовизуального текста, представляет особый интерес для переводчиков, так как он представляет систему знаков и способов их комбинирования, план выражения которого представлен способами кинематографа. Кинематографический дискурс - это не только использование языка в фильмах (драматический диалог, придуманная беседа, взаимодействие в сценариях), а аудиовизуальный дискурс самого рассказа фильма: дискурс мизансцены, кинематография, монтаж и звуковой дизайн, который используется кинематографистами для рассказа кинематографических сюжетов. Кинематографический дискурс является основным выразительным средством кинематографистов и основной формой общения со зрителями и влияния на них. В статье представлены ключевые положения и подходы к прагматической адаптации текста, которые помогают четко структурировать механизмы перевода и способствуют разработке определенных переводческих стратегий.

Ключевые слова: *кинотекст, кинопереклад, кино, прагматика, взаимодействие культуры.*

Introduction. In modern translation studies the problem of pragmatic adaptation of cinema text is very important: the criterion of linguistic differences, the adequate and equivalent translations give way to another important criterion – the ability of the interpreter to achieve pragmatic goals, which means, to adapt the cinema text. It is well-known that a full understanding of linguistic phenomena is achieved with both linguistic and extra-linguistic factors. The translation being a special form of interlingual communication, the influence of pragmatic language categories is quite obvious.

Motion pictures and screenplays are special types of creolized texts, the peculiarities of which are in the form of the expression of natural language signs and are embodied in a video verbal product - cinema. This article is rooted in the notion, that pragmatic theory offers a useful starting point for analyzing many forms of human communication beyond language discourse proper. The focus of the article is on cinema, which has become a topic of interest in media pragmatics only within about the past decade. Today's media pragmatic film research is strongly influenced by the methodology and mind-set of research on television drama, which takes scripted conversation in fictional interaction as its object of investigation, focusing on what scholars refer to variously as “the language of fictional television”, “television discourse”, “television dialogue”, or “television dramatic dialogue”. An underlying assumption is that dialogue in television drama can be seen as a type of language in use and approached with roughly similar methods and pragmatic questions as those used in analyzing natural discourse.

The aim of the article is to outline pragmatic features of cinema texts that warrant attention and to point out challenges that would have to be met in the future in developing pragmatic approaches to investigating these.

Recent researches analysis. Researchers define cinema as “a message that contains information and is presented in any genre of cinema (feature, documentary, animation, educational, science film)” [1]. The tasks that the translator faces when translating a cinema text are slightly different from the tasks that are put when translating other types of text. After analyzing the numerous material on the topic of “cinema text”, we came to the conclusion that the earliest studies of cinema belong to Yuri Lotman. Particular attention was paid to the non-verbal component of motion picture (cinematography, editing, work with color, sound).

Scientist J. Linzbach studied cinematography as a set of verbal and non-verbal means of expression of meaning, “multilingual” art [3]. He argued that verbal is opposed to non-verbal with respect to time, with cinematography likened to verbal, as opposed to a discrete "picture" of the visual arts.

According to Yu. Tsivyan, cinema text is “a discrete sequence of continuous sections of text” [8, p.111]. But the verbal component of motion picture is not specifically studied on the basis of a semiotic approach, because the word in cinema is important, but it is secondary to the visual series. G. Slisikin states that in the movie, “the non-verbal component is rapidly transformed from a secondary, subordinate source of information into an equal component of the text, which is not inferior in value to the verbal series” [6]. Also according to G. Slyshkin and M. Efremova, “the linguistic system of motion pictures is served by signs, symbols, non-linguistic - by signs, indexes and signs” [6, p. 56]. But in practice, they can often be seen in different forms, as they may have a dominant or different function.

According to N. Mechkovskaya, cinema is based on a visual element that plays a leading role in this landmark system. That is why we look at symbolism in films. Although cinema violates the usual thresholds of visuality, the truthfulness of the reflection of life, and at the same time, the cultural-semiotic balance between the image and its object, reflecting reality as specifically as possible [5]. But not only the visual component but also the audio component, which is implicitly expressed in the creole text, play a significant role in the film. The constituent of the verbal component of the film is speech, manifestation of language, correlation, as they are a manifestation of the idea of the author of the film.

Exposition of the main material. Cinematic discourse originates in the conventions of film-making: in heuristic practices of cinematic staging, camera work, editing, post-production, etc. And it is the filmmaker’s main expressive vehicle and primary form of communication with, and influence over, the audience. Through it, filmmakers guide spectators’ attention, shape their perspectives, color their perceptions, and steer their inferences about the unfolding narrative. Through cinematic discourse, filmmakers suggest to viewers how characters and dramatic events are to be seen and heard, how they are to be interpreted, and ultimately how film itself is to be understood. It is a type of metapragmatic discourse stemming from the cinematic depiction of the story that signals subjective relations, evokes feelings, and triggers inferences about film meaning.

A full analysis of the creolized text of a motion picture is possible through the identification of pragmatic features. Pragmatics studies the behavior of signs in real communication processes and is a doctrine of the relation of signs to their interpreters, that is, to those who use sign systems.