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FILM TRANSLATION AS AN OBJECT OF STUDY OF INTERCULTURAL COMMUNICATION AND TRANSLATION THEORY

Cinema is an audiovisual art that has its own characteristics, where the text is an important component that cannot be considered separately. Any film - fiction or documentary – as an object of linguistic research always causes some difficulties, because it is a complex system of representation of linguistic factors that are important for its understanding.

Film translation is one of the most popular and sought-after translation activities. More than a thousand movies, TV series, TV shows, video blogs, news are released around the world. And, of course, these products must be adapted for foreign viewers. Film translation is quite difficult to perform and has its own characteristics that affect the process and outcome of translation activities.

The aim of the research is to identify the features of translation in the field of cinema, to identify strategies and approaches to the translation of film texts, to understand the importance of film translation as an important part of translation activities.

Films, functioning in space and time, create a unique artistic model of life in all its diversity and, along with fiction, journalism, direct communication with native speakers is a source of linguistic and cultural information. Today's film industry is a powerful tool for the formation of mass culture. It is actively developing and needs specialists to translate both the content of films and the titles of films.

In linguistics, it is widely believed that the film name is similar in features and functions to the name of the literary text. According to researchers, the title

formulates a theme, philosophical or social idea, serves as a tuning fork of emotional mood, informs the place and action, demonstrates the most important detail of the future story, sometimes as if outlining the scope of fiction. In general, these aspects can be correlated with the names of foreign films, which are promising for research nominative units. Film names are considered in their own right linguistic (structural-semantic), functional, pragmatic, translation aspects.

Nowadays the topics Linguistic stylistics of film text and Film translation are contemporary and insufficiently studied branches, the problem of which lies in the lack of speech means of the sociocultural component. Since the phenomenon of cinema appeared relatively recently, it set new tasks for researchers that are closely related to such sciences as: linguistics, sociology, translation and many others.

The film text is recognized by researchers as a phenomenon, a product of culture. S. A. Kuz'michev sees the task of a film translator in paying special attention to “individual features of the language of the characters in the film, while carefully preserving the language of the era” (1).

According to M. Verdi (2) there are five main types of film translation:

1. The work of a simultaneous translator. In this case, the dubber translates the film without relying on the editing sheets. Sometimes he is forced to translate a film without previewing it, trying to convey its content as accurately as possible. Nowadays this type of film translation has almost outlived itself, because all films at international film events are necessarily subtitled. However, we cannot say that simultaneous translation of films has completely stopped.

2. Sounding of the film by one actor. Under this condition, the original scale is preserved, which allows the viewer to assess the emotional mood of the film, as well as to distinguish between the lines of different characters. This can be seen as a pseudo-duplication, when in a studio environment a slightly muted foreign language is superimposed by an actor's translation.

3. Sounding of the film by two actors - a man and a woman while preserving the original soundtrack.

4. Complete dubbing of the film. The whole film is voiced by a whole staff of actors. In this case, there is a significant compression of the material due to the need to match the articulation of the actors with the translation of their lines. The technique is full and high-quality duplication is very expensive. Over the last two decades, the quality of duplication has declined markedly.

5. Use of captions while fully preserving the original scale. The language of the characters is reproduced as text in the language of translation at the bottom of the screen. Films with subtitles are screened at international film festivals, released on digital media with translation into several languages at the same time, and used for educational purposes.

Cinematography needs linguistics researchers who can identify various features of film language, film text, film image and storytelling. The need for film translation is due to the spread of film production of one country in other countries. The necessity in translation has been influenced by such processes: the flourishing of silent cinema, the creation new genres of cinema, the emergence of sound films, the introduction of electronic technology into modern cinema, use of multi-channel sound recording and playback systems, use of computer graphics and synthesizers, providing the effect of direct presence viewer in the replayed event. In practice, the problem of translation arose with the advent of sound. During the period of silent cinema, there was no problem of translating explanatory captions that were primitive in terms of vocabulary. In sound films, the same titles appear, which less and less interrupt the action, but accompany it.

The goal of “film translation” is the interlingual transformation of the film text with full preservation features of the film language of the original. Film translation is a special kind of translation, the creation of a new full-fledged film text in the target language. There are three main types of film translation: subtitling, voice-over and

dubbing. Duplication is a very complex a process that involves the work of several people. First it is necessary to translate the film text written in scripts, but this is not enough to dub replicas, because the translator is faced with the rhythm of a certain phrase, its features and order. Neglecting at least one of these points will not be possible to achieve the desired result.

Analytical analysis of the works of scholars who have studied the translation of film names gives grounds to identify three main tactics used by translators:

1) direct translation – most often used if the title of the film does not contain culturally specific information. Within the framework of such translation, such translation techniques are used as transliteration and transcription;

2) transformation – due to lexical, stylistic, functional, pragmatic factors that require expansion / contraction of cognitive information through the replacement or addition / removal of lexical elements);

3) indirect translation – involves changing the title of the film to preserve semantic and structural equality and ensure communicative and functional equivalence. One of the reasons indirect translation is the presence of non-equivalent vocabulary in the original title. Despite the main task of the translator to preserve the semantic structure and communicative properties of the original, there are many cases of changing the names of films in translation.

The main strategies used by film translators are forenization (alienation) and domestication. Traditionally, the strategy of domestication is understood as the so-called free translation to minimize the impact of the original language on the language of translation. In contrast to domestication, the strategy of forenization aims to preserve the form and content of the original text in the language of translation. The above (consciously or unconsciously chosen) global strategies or methods determine the general perspective perceived by the translator on the film and its projected success in the film industry. The main challenges that the translator faces

when reproducing the title of the film are focused on the choice of domestication or forensic strategy.

"The translator must know how to at least two norms of each of the languages of the literary and colloquial and use them depending on the communicative situation, type of text and target audience, that is, be sure to take into account the pragmatic aspects translation" (3).

Summing up, we should say that the translation of films is a difficult task that has its own characteristics, difficulties and interesting aspects. A translator who translates films must be comprehensively developed, have a huge stock of knowledge, have a sense of translation and intuition.

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