

## ПРОБЛЕМИ СУЧАСНОГО ПЕРЕКЛАДОЗНАВСТВА

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### ANGLOPHONE FILM DISCOURSE: THEORETICAL OVERVIEW

**Introduction.** It is not a novelty that the film industry continues to become an increasingly global spectrum. Films have significantly impacted society: they inspired change and shaped culture in profound ways. Besides, films are trendsetters, influencing fashion styles, hairstyles, and even language use. As a result, more and more researches are and will be done to find the connection between two straight lines – a film and a language. Linguists are eager to know how it affects our lives, and how this “provokes” the emergence of “new languages” or notions like “film discourse”, new words, namely sociolects, or film genres – action crime comedy. Accordingly, the purpose, just as practical value, was to find out how films influence the development of language, just as language affects the development of the film industry?

**Main part.** In modern linguistics, the notion of the “discourse” itself has become an important object of study, influenced by the need to consider social information and context in linguistic research. During some time, several linguists (Z. Harris, Robert E. Longacre, and Michael Halliday) studied its notion and functions within linguistics. And, eventually, suggested that “discourse” is believed to be a kind of language that describes and explains how sentences are connected in both spoken and written communication, focusing on coherence and meaning. Then, we had to “discover” that the notion of “film discourse” is considered to be a phenomenon due to not being fully “explored,” although this phenomenon is at the intersection of numerous disciplines and at the epicenter of scientific research not only in linguistics but also in comparative literature studies, sociolinguistics, linguistic and philosophical anthropology, philosophy of semiotics and film semiotics, critical discourse analysis, and cinematography theory [1, p. 99]. Different linguists have their own interpretations of film discourse, with common points including the idea that:

1. Film discourse refers simultaneously to optical (perceived by sight) and auditory (perceived by hearing) sign systems.
2. Film discourse is non-biological (cultural) natural semiotics, the occurrence of which is not planned or organized.
3. Film discourse refers to complex multi-level semiotics. It has subsystems of signs that form a certain hierarchy. Signs in such semiotics are combined according to certain rules, and changing the order of the location of one sign we change the meaning of the whole combination of signs.

4. Film discourse is an open semiotics that has the ability to interact with the environment.

5. Depending on the approach to research, the units of cinema discourse can be considered the minimum non-discrete image units; large segments (frame, plan), which in addition to the visual component include movement, sound, etc.; chain of frames.

6. Cinema discourse is a multi-code semiotics, which is based on several codes that operate within each generating system [2, p. 6].

The types of film discourse are distinguished depending on its classification. As an example, there is the classification according to a number of criteria proposed by I.M. Lavrninenko [3, p. 43–44] and later researched and formulated by D.V. Haydanka in her work “Cinematic discourse in the light of contemporary research paradigms: peculiarities and classification”: according to the content criterion, according to the purpose and communicative principles, by the nature of the informativeness component, by genre and target audience [1, p. 100].

Over the past few years, uniting multimodal analysis, cultural shifts, and advancements in AI have opened new doors and created new trends for understanding how discourse operates and affects films and whole film industry. For instance, as all people are different, films are not the same either. That is why under the influence of new formations in the language and film industry, we have different film genres for different types of people. Undoubtedly, each genre has its characteristics (using different language units and formations is a part of it). That is why, a new film genre was introduced in the cinematography – action crime comedy. In this hybrid but dynamic film genre, the suspense and thrill of crime and action are balanced with humor, making the story catchy yet lighthearted with a great aftertaste.

Moreover, in such genre, sociolects or language varieties are often used. According to Trudgill, sociolect is “a variety or lect which is thought of as being related to its speakers’ social background rather geographical background”, this clearly means that sociolect is the language spoken by a particular social group sharing the same features [4, p. 89–90]. However, these relatively “new” language formations have caused quite a stir among linguists, as no concrete definition has yet been proposed, we can generally define them as the language spoken by a particular social group sharing the same features, conveying social identities, values, and cultural peculiarities, often through slang, idiomatic expressions, and distinctive speech patterns. Quite often translators face challenges in translating sociolects in films, as direct translations may not capture the connotations and social markers specific to the source culture. Apart from that, it is a hard work to transfer the original context, preserving character uniqueness, and maintaining humor and wordplay. That is why translators must carefully balance linguistic accuracy with cultural authenticity to effectively convey sociolects in films. Each choice impacts how international audiences perceive the characters and story, making it a complex task that requires cultural knowledge and understanding of the author's objectives.

**Conclusions.** Due to rapid development, the film industry started to intertwine with all well-known areas, which resulted in the formation of “film discourse.” Since this phenomenon can interact with the environment, a bunch of new formations in all

possible areas appeared, especially in language. Then, we observed that the emergence and use of sociolects in films function as a powerful tool to create unique characters and backgrounds. However, these sociolects often carry different aspects that do not have direct equivalents in other languages. Therefore, we should understand that the challenges of translating sociolects emphasize the crucial role of translation in cross-cultural communication. It works as a reminder that translation is not merely a rendering from one language to another; it is also a sociocultural process, which requires unrealistic hard work and a large knowledge foundation. Hence, if we use and translate sociolects through the prism of film discourse in a dynamic genre such as action crime comedy, there will be an opening door to a new perspective on how language both shapes and is shaped by society.

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## ОСОБЛИВОСТІ ВІДТВОРЕННЯ ОБРАЗІВ ГОЛОВНИХ ГЕРОІНЬ В УКРАЇНСЬКИХ ПЕРЕКЛАДАХ АНГЛОМОВНОЇ ФЕМІНІСТИЧНОЇ ПРОЗИ

Під час перекладу художньої літератури завдання перекладача полягає у правильному, еквівалентному та адекватному відтворенні авторського стилю, жанрових особливостей твору, а також образів літературних героїв.

Як зазначає О.В. Шум, унікальність художнього перекладу полягає в тому, що оригінал може бути перекладений безліч разів і кожен наступний переклад обов'язково відрізнятиметься від попереднього [2, с. 110]. Слід наголосити що у процесі художнього перекладу необхідно зберегти індивідуальну своєрідність оригіналу, зберегти той естетично – емоційний вплив та ефект, який оригінал справляє на читача. Такий же ефект має виникати у того, хто читає переклад твору. Це стосується також відтворення образів літературних героїв: особливостей їх зовнішності, рис характеру, мовлення, поведінки, світогляду, ставлення до подій у творі.