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Тема: ХУДОЖЕСТВЕННО-КИНЕМАТОГРАФИЧЕСКИЙ ДИСКУРС: СПЕЦИФИКА И ПРОБЛЕМЫ ПЕРЕВОДА (НА ПРИМЕРЕ КИНОФИЛЬМА “THE MORTAL INSTRUMENTS: CITY OF BONES” – «ОРУДИЯ СМЕРТИ: ГОРОД КОСТЕЙ»)

ABSTRACT

Subjectmatter: Cinematic Discourse: Characteristic Features and Problems of Translation (based on the film “The Mortal Instruments: City of Bones”).

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Information about the sponsor organization: Pyatigorsk State Linguistic University; 9 Kalinin St., Pyatigorsk, Stavropol'krai.

Topicality of the research:

The present research paper is an attempt at studying the spoken English in the cinematic text and the peculiarities of its translation into Russian in terms of assessing the extent to which the translator's ability to preserve the unerring faithfulness of the target text to the source text may be good or bad.

The research into the subject has been done on the basis of the analysis and translation of some dialogues and individual sentences and phrases used in the German-Canadian mystical film “The Mortal Instruments: City of Bones”, which has been recently released in Russia and in many other countries the world over. With regard to the aims and tasks set in the Paper respectful attention has been given to some basic translation methods used by the Russian translator in his choice of the target language substitutes for their counterparts in the source (movie) text.

The investigation is based on the gathering material which includes the original text of the screenplay and its dubbed variant in Russian, books by distinguished foreign and Russian linguists, special dictionaries, literary readings and writings, some websites, other sources of information on the topic explored in

the Paper.

The Paper has Introduction, three Chapters and Conclusion. The first Chapter is devoted to the problem of the functioning of the literary language in various spheres of human activity in its two varieties – the spoken and the written, -each having its own features and qualities which in many ways may be regarded as opposed to each other.

The aspects of the subject that have been worth considering and exploring in Chapter 2 are: the spoken language in the form of a dialogue in fiction and in the film, the term “dialogue” itself, its origin and concept as it is defined in linguistics and philosophy, the role of the movie text in explaining many aspects of language from syntax to semantics and to discourse.

Chapter 3 is mainly concerned with the release of the film in Russia (its main cast and plot), some critical remarks concerning the dubbing of the film into Russian. The greatest regard has been given to the linguistic analysis of the spoken language, used in the film, dialogues between the leading actors and the smaller ones and the way they have been rendered into Russian. The Chapter also deals with some basic translation methods used by the Russian translator in the course of his work as translator, his mistakes in his attempt to make the target text stay true to the source one.

The Paper concludes that the careful analysis of the translator’s preferences and methods used by him when translating the movie text into Russian have shown that whatever his drawbacks as translator might be, translations close to or especially far from their source texts can’t always be perfect and words said once by one of the distinguished researchers in the theory and practice of translation «Переводсохраняетлишьчастьоригинала, вхудожественнойкоммуникации, какилюбойдругойкоммуникации, неизбежныпотери» sound true. Anyway, when translating any foreign text into another language a good translator does a really judicious job of distilling it through, trying to make all the right choices in terms of what to keep and what to lose in his creative work.