

**PROBLEMS OF STUDYING THE TEXT
OF A MOVIE AS AN OBJECT OF GENDER-COATED
COMMUNICATIVE BEHAVIOR**

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INTRODUCTION

The term "cinematic discourse" has received a rather broad interpretation in linguistic works. For example, modern linguists define this concept as a form of verbal-iconic behavior associated with a certain situation, culture, time, space; as a polycode cognitive-communicative education, which is characterized by connectivity, integrity, completeness and addressability; as a minimal unit of cinema; as a semiotically complicated and dynamic process of interaction between the author and the film recipient; as a connecting text combined with an audiovisual series and other extra-linguistic factors characteristic of film production, etc. In linguistics, the film is considered as a special communicative variety, which has been designated in the form of a number of terms, for example, "cinematic discourse", "cinematic discourse", "cinematic text", "film dialogue", "video-verbal text", "film story", etc.^{1 2 3}

The original text of the film "Trainwreck" and its translation into Ukrainian were chosen as the research material. Humor, based on cultural realities, puts the translator in front of the need to look for appropriate ways of translating comic phenomena, resorting to certain transformations. This explains the research interest in the selected material. Based on the listed methods of creating a comic effect, excerpts of the film were selected by the continuous sampling method. For completeness of understanding, verbal and non-verbal context was also taken into account. The passages were then studied using comparative analysis and translation analysis to determine the degree of equivalence and correspondence to pragmatics – whether we can judge the adequacy of the translation, whether the comic effect is preserved

¹ Dordevic J., Stamenkovic D. The influence of monomodal and multimodal presentation on translation error recognition: an empirical approach. *Perspective Studies in Translatology*. 2020. № 29 (6).

² Drummond T., Wildfeuer J. The Multimodal Annotation of Gender Differences in Contemporary TV Series. *Combining Qualitative Questions and Quantitative Results : Annotations in Scholarly Editions and Research, Functions, Differentiations, Systematization / ed. by J. Nantke, F. Schlupkohten*. Berlin: de Gruyter, 2020.

³ Lisiecka A. Comparing multimodal film texts. The case of the movie "Fame" and its remake "Fame". L. : Routledge, 2019.

in the translation and whether it evokes the same reaction in the viewer. The fifth full-length work of Judd Apatow and the first film whose script was written not by the master of modern comedy, but by Amy Schumer. Initially, the film was conceived as a story about a saleswoman of used cars, a “loser”, who underwent a number of significant changes before she got to the screen. The director’s consistent visual style – the bright colors typical of comedy films are presented with long shots and pauses.

1. The compositional structure of the film

The compositional structure of the film is also far from conventional. The finale is the culmination of the action. Each scene seems important and monumental (due to this approach, absolutely all of Judd’s films in the director’s version have a running time exceeding three, and sometimes three and a half hours). Apatow, carefully building both sketches and tense dialogues, completely refuses literalness, like the impressionists, he seeks to create a mood, rather than to express himself categorically, to convince the public of one or another thesis.

Judd Apatow’s films are truly a unique phenomenon of modern cinema. The vast majority of filmmakers strive to get the lowest possible age rating and the loudest "star" names, not focusing on the realization of an artistic idea, guided by the rate of profit and ways to attract teenagers or infantile adults to the cinema, ready to buy a ticket for what marketing company. And Apatow, at the same time, works exclusively with the rating, and takes the leading roles of those who are talented and it does not matter how much he meets the glossy standards of beauty, how great his status is in the world of cinema. And this, the opposition mass, strategy works perfectly. Thus, it can be concluded that this is a romantic melodrama, just that a melodrama, moreover, it is filled with low-quality humor.

Let’s consider the plot. Amy Townsend (the character played by Amy Schumer) works in a men’s magazine, has a good education. However, she deliberately does not want to have a long-term relationship. The range of her figurative characteristics is wide: she can be exemplary, or she can smoke weed and overeat, etc. She thinks that no one can fall in love with her, because she is ugly, besides, she was fired from her job because she slept with a teenager. However, Amy understands that you need to give yourself a chance to change.

In terms of character volume, female characters seem to be talking more than men. In some cases, dialogues between female and male characters turn into women’s monologues, or women start speaking, and men are silent or say a word or two. In principle, women’s lines are long and give the

opportunity to continue the conversation, while men's lines, on the contrary, can be described as short and clear.

2. Movie as an object of gender-coated communicative behavior

Let's pay attention to the question *Why are you silent?* This type of question comes up several times throughout the film, and it's interesting that the women are always the characters who ask the men this type of question, rather than the other way around. In the movie, women are usually the initiators of the conversation, and they encourage men to communicate.

Among the phonetic characteristics of the speech behavior of female and male characters, the stretching of sounds is especially noticeable. In female characters, vowel stretching is used to express various emotions and feelings:

- *irritation: yaaa you got me,*
- *disapproval: no, it won't be like that,*
- *laughing stock: did you take care of me or what? what a poor man*
- *fear: I was so scared,*
- *disappointment: How come you sang to me about love and happiness, and in the end, there's only pain and disappointment?*
- *tenderness: we are with you today o-day; by the way, I was joking*
- *anger: and-and-and you, they make a fool of me here,*
- *threat: I won't write off the house for you, I'll bequeath everything,*
- *inspiration: – you cut your hair a little, or do I think?!*

On the other hand, there are fewer examples of stretching sounds in male speech. In fact, consonant stretching is used most to express negative emotions:

- *anger: vyh-h-oh,*
- *irritation: I can't see anymore; What, you can't understand whether he was at home or not?*
- *condemnation: she is Hitler in a skirt⁴.*

Intonation, that is. raising and lowering the tone of voice is also a difference in the speech behavior of female and male characters in the film. It is interesting to notice that there is almost no variation in the tone of voice in male speech. Men's speech seems flat and colorless. As such, there are very few examples of male voices rising or falling throughout the film. Comparing the speech behavior of men and women, it should be emphasized that the main character uses both raising her voice and stretching vowels to express her emotions, while on the contrary, the male character's voice seems to be devoid of emotions, i.e. flat, throughout almost the entire

⁴ Trainwreck. URL: <https://www.imdb.com/title/tt3152624/>

conversation. Only at the end of the conversation does he raise his voice to show his displeasure.

The intonation of female characters is colorful. Through the change of register, i.e. the raising and lowering of the voice, the female characters express

- *anxiety and sadness: how many were there? Well, more than a dozen?*
- *audacity: talk with your-and-we at a spiritual session,*
- *curiosity: let's tell, where did you come up with, where are we going?*⁵.

At the lexical level, the most noticeable characteristics of the linguistic behavior of the characters are various thematic categories, the use of obscene vocabulary, and the use of adverbs and exclamations.

The topics of the conversation and the linguistic behavior of the characters vary depending on the participants in that conversation. Let's collect some dialogues from the film, which will help us see which topics are discussed when the participants of the conversation are only men, and which ones are discussed in a female environment. When the participants of the conversation are a man and a woman, it is impossible to distinguish the general indicators of this conversation. The problem is that in such situations there is some kind of imbalance; male speech acquires the characteristics of female speech, and thus female speech becomes the dominant speech in the conversation (this process also works in reverse). Here is another pair of dialogues that show the dominant role of female speech in the conversation between women and men. In the film, general vocabulary is often used, and it is very interesting that it can be found more often in women's speech than in men's speech.

The female characters in the film are more expressive and dominant than the male characters and do not hesitate to use rude or taboo words in conversation. Thus, women do not resort to the use of euphemisms.

The female characters' parting questions indicate their insecurity in the conversation, that is, the purpose of using these parting questions is for the addressees to agree with their opinion or, on the other hand, to allow the addressees to express their own opinion about what was said. Through the use of dividing questions, the characteristics of the speech behavior of female characters in the conversation are outlined:

- *politeness,*
- *unobtrusiveness*
- *interest in the interlocutor.*

In men's speech, parting questions do not have the function of questions (no answer is expected from the interlocutor), but they are primarily a statement. It is interesting to mention that women also often use

⁵ Trainwreck. URL: <https://www.imdb.com/title/tt3152624/>

interrogative sentences in their monologues. Thus, they indirectly pay attention to the interlocutor. On the other hand, the monologues of the male characters are kind of a flat statement. In addition, when transferring oral speech to written speech, male speech contains a large number of punctuation marks: comma, colon, dash. On the contrary, in simple sentences of female speech, thoughts are separated only by commas.

As for elliptical structures, they are used infrequently. Since the spoken language of the characters is limited, that is, their speech behavior is usually predetermined, there is no room for improvisation in the film. Thus, the characters' flow of thoughts rarely stops (the exception is the influence of emotions on speech behavior, which, on the other hand, is normal in communicative situations from everyday life).

After a thorough analysis of the film, we can conclude that the hypothesis stated in the introductory part is proven, i.e. this film highlights the stereotypical language behavior of women and men and their stereotypical gender roles in society.

Even if the picture of the social roles of women and men over the last century has changed dramatically, the film "Girl Without Complexes" is an indicator that it is difficult to reset deeply rooted gender roles in society. The main character is waiting fate to take care of the child, and on the other hand, the main character is focused more on business than on family life. This division of social roles is stereotypical, and in our society, it is impossible to escape from such a view. In principle, society establishes rules, that is, women must live according to one principle, and men according to another.

Therefore, you can often hear sentences such as: *Don't say that! pick up statement! Don't cry, you're a man!*⁶.

In other words, everything is seen in black or white. In general, modern society is still trying to fulfill the principle of gender neutrality. In addition to this fact, it should be emphasized that the implementation of the principle of gender neutrality would lead to a significant change in our society: stereotypical gender roles and ideas about the ideals of femininity and masculinity would disappear, and gender sensitivity would become the main feature of society.

As we have already mentioned, mass media play an important role in presenting the picture of the world. That is, the film "Trainwreck" has a bright gender color. We will analyze the translation of the text of the mentioned film into Ukrainian. Concepts such as equivalence and adequacy were used in the analysis. Equivalent should be understood as a translation that reproduces the content of the original at one of the levels of equivalence; Adequate is defined as a translation that satisfies pragmatic goals, etc. in

⁶ Trainwreck. URL: <https://www.imdb.com/title/tt3152624/>

terms of achieving a comic effect. Achieving adequacy and striving for the greatest equivalence determines a successful choice of translation strategy.

In total, according to the specified criteria, 40 comic units were identified and analyzed: 20 units of the original work and 20 versions of the translation.

Examples are divided into 4 groups. The first 3 groups are divided according to the Raphaelson-West classification (linguistic, cultural and universal type), as this allows consideration of translation strategies; the last group contains passages in which there is a discrepancy between the original and the translation (that is, equivalence and adequacy are violated).

1. Group 1. Language type.

Humor is built with the help of linguistic means, it is based on the homonymy of words, their consonance, the literal reading of the components of phraseological units, etc. Among the methods of creating a comic effect for each type, we observe the following:

- Only one passage refers to the linguistic type of humor, the comic effect is based on consonance;
- The cultural type is characterized by humor built on stereotypes about different cultures, but there are also unexpected effects and comparisons;
- Among passages of the universal type, humor based on deviation from the norm prevails, exaggeration and inconsistency of reality are also found.

The presence in the analysis of passages with violations of equivalence and adequacy allows us to critically evaluate the quality of the translation. Analyzing translation mistakes helps you improve your own translation skills and sometimes helps you understand why they were made. There are certain limitations in audiovisual translation, for example, the need to synchronize speech with lip movement or a limited time interval.

Such restrictions create certain difficulties for the translator, who is forced to consider many factors during work. Most of the passages analyzed by us allow us to judge the equivalence and adequacy of the translation. Among translational transformations, generalization, compensation, modulation, and substitutions were used. Similarly, the sentences in the translation were often shortened to match the time interval of the speech.

In summary, we can mark the following conclusions. In the considered examples, cultural (35%) and universal humor (30%) prevail. The cultural type of humor is mainly based on existing stereotypes about different cultures, and the universal type of humor, for the most part, is based on deviation from the norm. One of the distinctive features of the English language is the speed of speech, as a result of which sentences were shortened taking into account the specifics of audiovisual translation. Long phrases were shortened due to the need to fit into the time interval, and in

most cases these transformations did not lead to a distortion of the meaning. The following translation transformations were used:

- 1) Generalization;
- 2) Modulation;
- 3) Compensation;
- 4) Grammatical substitutions.

Speaking about the adequacy and equivalence of the translation, we should note that 30% of the selected examples contained translation errors. Among the examples were passages where it was not possible to judge the equivalence of the translation, because the meaning of the statement was distorted, and a passage with a comic effect that was not intended in the original was analyzed. However, we can judge the translation equivalence of 70% of the selected passages discussed in detail in the chapter.

We will also consider translation errors, which are most likely related to the specifics of audiovisual translation, since the existing limitations would not allow the translator to put the explanation of the joke in a footnote or to transform the original text with the help of explication.

In this film, as in any other, the unity of the characters' images, their linguistic characteristics, and the interaction between them can be traced. In order to better understand the approaches to the translation of this type of audiovisual text, let's first consider what the "world" of this film is. By "the world" we understand cinematic world – a general fiction of the place of action where the main characters interact. Already from the name we can understand that this is some kind of reference to films about youth. So we tried to keep the same structures and allusions that the original titles evoke in the audience. Now we would like to consider the ways in which the pun is conveyed in this film.

Let's consider the dialogue:

- *Phew. It's getting hot. Cor.*
- *Yes. It is a bit warm.*
- *No I mean core! Of the earth!*

In this dialogue, we are interested in two homonyms: cor and core. The first word, according to the "Longman English Dictionary", means "interjection British English spoken used when you are very surprised or impressed by something", that is, it is just an exclamation something like "Oh my God!" or Lord! And the second word core, and this is clarified by the hero himself, means "Center of the Earth" [4].

It is very difficult to preserve the same homonymy in Ukrainian. The authors of the translation tried to preserve this play on words. In their translation, the dialogue looks like this: *Фуф. Тут спекотно. Ядро. Так, тепло. Та ні, ядро геть! Землі!* [5].

We agree that maybe the exclamation translation option is not very good, but it correlates well with the core, which could not be changed in any way here. That's why the decision was made to play with the search for an exclamation point in order to preserve the play of words, because otherwise it would not be clear why there was such a contrast with No I mean... Therefore, we decided to use some neologism *ядрово*.

In this example, the translators also tried to preserve the pun.

Crumbs.

Bums indeed.

It is obvious that it was important for the translators to convey not so much the content of these exclamations as the exclamations themselves, because the pun is built on them. However, the translators could not find two similar-sounding exclamations, so they decided to make them belong to the same semantic field:

Млинецъ.

Так, сирники.

It should be noted that usually translators do not use such words, but here the programs deliberately chose to do so, just to play on the similarity of meanings:

млинецъ – сирники.

In another example, unfortunately, we had to abandon the pun:

You know the drill.

Yes it's the big thing that's eating the car.

The ejector seat drill.

Drill has two meanings at once:

1) "bur" and

2) "chair that catapults".

CONCLUSION

According to the results of the analysis of the film, the characteristics of the language behavior of female and male characters correspond to the facts from a theoretical basis, but there is one exception – the use of obscene vocabulary. In the film, the female characters use a stream of harsh words and vulgarities. This fact contradicts the general opinion that women's speech should be devoid of brutal words. Apart from this exclusion, the film uses stereotypical language behavior of women and men: female characters speak more than male characters; the main motto of male characters is economy of words; emotional vocabulary characteristic of women's speech, etc. As for emotional vocabulary, female characters from the film resort to using grammatical constructions or parts of speech that allow them to express their feelings (exclamations, diminutives, interrogatives, adverbs).

Summing up, in the modern film “Trainwreck” there are no changes in terms of gender issues. In fact, the film emphasizes the traditional social roles of female and male characters in society and their stereotypical speech and behavior types. Since society and language are related systems, it is not surprising that the lack of change in one system directly affects the lack of change in the other system. The linguistic picture of the world in terms of reflecting the social roles of men and women is very static. Based on the theory used in this work, it can be seen that genderism exists in every culture, that is, in every language. As a rule, social changes are accompanied by changes in the language system, but it should be emphasized that during the last century the language picture is static. In addition, researching the difference between female and male speech, linguists came to the conclusion that the modern Ukrainian language still has signs of androcentrism (this can be seen, for example, at the morphological level, in the process of forming feminine nouns). Gender neutrality seems to have become one of the characteristics of our modern society. Through the analysis of the language behavior of the female and male characters, we learned that the static social roles of women and men are expressed in this film. Moreover, the film reveals and confirms gender stereotypes about the talkativeness of women and about raising children. In general, the theory of the language behavior of women and men is consistent with the results of the analysis of the language behavior of the characters from the film. It is interesting that there is only one exception – obscene vocabulary is used in women’s speech more often than in men’s speech.

ABSTRACT

The article deals with problems of studying the text of a movie as an object of gender-coated communicative behavior. The original text of the film “Trainwreck” and its translation into Ukrainian were chosen as the research material. Humor, based on cultural realities, puts the translator in front of the need to look for appropriate ways of translating comic phenomena, resorting to certain transformations. This explains the research interest in the selected material. It is stated that social changes are accompanied by changes in the language system, but it should be emphasized that during the last century the language picture is static. In addition, researching the difference between female and male speech, linguists came to the conclusion that the modern Ukrainian language still has signs of androcentrism. This can be seen, for example, at the morphological level, in the process of forming feminine nouns. Gender neutrality seems to have become one of the characteristics of our modern society. Through the analysis of the language behavior of the female and

male characters, we learned that the static social roles of women and men are expressed in this film.

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