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Pre-service teachers' awareness of communicative behavior variations in translated film discourse

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Abstract

The issue of national communicative behavior research became urgent with the rapid development of international relations. Interest to the representatives of another lingua cultural community grows together with the development of the latter. The films provide the audience an opportunity not only to embrace the atmosphere of modern life of that or another country but also to get acquainted with its cultural features and traditions. The present paper discusses the study conducted in one of Kazakhstani universities (Suleyman Demirel University) aiming at investigating awareness of pre-service teachers of the variations in verbal and nonverbal communicative behaviors of Kazakhs and Americans through the means of original and translated film discourse on an example of one of the latest movies *The Amazing Spider Man*. The results of the study showed that the majority of the pre-service teachers are aware of the differences in communicative culture, both verbal and nonverbal of Kazakhs and Americans.

1. Introduction

The issue of communication and communicative behavior research gained importance with the rapid growth of international and intercultural relations throughout the world today. And one of the reasons why modern social sciences are aimed at telling people about people is to facilitate and catalyze international and intercultural communication. The language and culture play an accumulative function, when they collect and reflect the socio-cultural experience of the nation in themselves. Tarlanov (1993) states the following: "The language within the boundaries of its speakers is not only the means of communication, but also memory and history of the nation, culture and experience of cognitive activity; its world-view and mentality; the luggage of knowledge that has been consolidated from generation to generation about nature and space, diseases and the ways of treatment, up-

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bringing and preparation of new generation of people to life with the interest of preserving and increasing its ethnic identity. Thereby the language represents the form of culture which embodies historically formed national type of life with all its diversity and dialectical contradiction".

Movies are one of the primary reflections of national culture and one of the main means of transmission of the information and cultural codes of that nation. After its national release a film should not only reach an international audience but also gain success. In this process of reaching a broader audience sociolinguistic differences play the main barrier, therefore audio-visual translation has taken important social and economic importance. Language and culture are deeply interconnected and when translators interpret the material, they do not only translate linguistic features but also transfer cultural aspects. Thus these moments might lead to some difficulties in translation. Since in cinema translation two or more cultures meet, it might raise significant cross-cultural issues. If these issues are not treated properly it might end up with an unintelligible translation for target audiences.

2. Background of the study

Communication is the exchange of encoded data between the subjects of communication as the communicant possesses a common national and cultural background. On this stage people not just exchange data, but they also try to work out a common meaning of the message sent and received. In this case the information is not only accepted, but also understood. In order for this process to be successful, people have to find a 'common tongue'.

In order for the process of communication to flow successfully, there have to be several stages:
-    Contact setting (acquaintance)
-    Orientation in a communicative situation, realizing of what is happening, pausing
-    Discussion of the problem
-    Problem solution
-    The conclusion of the contract (Averintsev,1988)

The term communicative behavior is a range of standards and traditions of communication of people. National communicative behavior (Sternin, 2001) is a range of standards and traditions of communication of a certain lingua cultural community. These differ from nation to nation. For example, when greeting Americans always smile. Kazakhs, however, not necessarily smile when greet somebody. Or when addressing Kazakh people try to change the tone to respectfully kindred level. Situational norms are noticed when communication is limited by the certain extra linguistic situation. There exist various kinds of limitations, for example, by status. There are two types of status limitations: vertical (superior – inferior); and horizontal (equal – equal). Limitations also vary and carry national characteristics. For example, in Kazakh culture the relations between elder generation and the younger generation are vertical. Group norms reflect specifics of communication, fixed in the culture for certain professional, gender, social, age, and etc. groups. Individual norms of communication reflect individual culture and communicative experience of an individual and personal deflection of general cultural and situational norms in linguistic persona.

It turns out to be more productive to study a film discourse for contemporary linguistics as a linguistic foundation with its broadened structure and characterized by a number of features such as relatedness, integrity, intertextuality, modality and so on and has a wider sphere of activity for contemporary researchers. Film discourse is a wide concept, which includes a film text, a film itself, the interpretation of the film by the spectator and the meaning that was put by the creators of the film. In addition the film discourse includes various types of correlation with different kinds of arts, for instance, literature, theatre and interactive systems as television series and computer games. The concept a film discourse might be defined through the concept of the film text. In comparison with a film discourse a film text might be considered as its fragment, whereas a film discourse as a whole text or a corpus of texts combined with some features.

Having understood a film discourse as a semiotic complex foundation in which the impact on an addressee is made by the means of verbal and iconic cohesion we refer to Meschkovskaya (2000) talking about the role of an integrated character of signs which secure communication: "a success of the communication depends on its semiotic framing – on to what extent it was possible to express the necessary information in concentrated sign