FEATURES OF THE TRANSLATION OF IRONY IN FILM DIALOGUE (ON THE MATERIAL OF COMEDY CARTOONS)

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Annotation: *A movie is a "special sign system and can be considered as a certain type of text. Therefore, the film text should be considered the realization of film language within the framework of a cinematographic work.*

Many researchers have tried to determine the composition of the film text.

Yu.M. Lotman argues that "cinema, by its very essence, is a synthesis of two narrative tendencies – pictorial and verbal. The word is its obligatory element.

Key words: *humor, irony, cartoons, films, comedy, dialogue, literary, definition, English, animation.*

As a literary device, irony is often misunderstood. Although many of us learn about irony in our high school English classes through works of theater like Shakespeare's Romeo and Juliet or Sophocles's Oedipus Rex, many people feel unsure of what irony means—or how to use it correctly. But when deployed with skill, irony is a powerful tool that adds depth and substance to a piece of writing. The definition of irony as a literary device is a situation in which there is a contrast between expectation and reality. For example, the difference between what something appears to mean versus its literal meaning. Irony is associated with both tragedy and humor.

The term irony entered the English language in the sixteenth century and comes from the French "ironie" and before that, from the Latin "ironia." All these terms originate from the ancient Greek stereotypical character known as Eiron. An Eiron figure brings down his opponent by understating his abilities, thus engaging in a type of irony by saying less than what he means.

Animation is one of the most interesting and captivating genres in the film industry. Animation is a synthetic form of filmmaking that, like feature films, combines many art forms. It is no coincidence that animation is also called animation. Translated from Latin, "multiplicatio" translates as "reproduction, increase, and increase", which fully reflects the technology of cartoon production. So in graphic animation, before you start frame-by-frame shooting, you need to create several dozen drawings of the same character. "Animation" just means a lot of drawings, and "animation" in Latin means the animation of characters, which is carried out using the frame-by-frame shooting method. In graphic animation, there are many ways to create moving characters. As a rule, animators can use a variety of materials to create a memorable character - plasticine, flat silhouettes of puppets, drawings, and even postcards and photographs. Silhouette photography is like a game. The character drawn on thick paper is cut out.

Moreover, the head, torso, legs and arms are cut out separately. Then, against the background of the scenery, which is also drawn on a piece of paper, a little man is made up of clippings. The multiplier gradually, calculating the phases of movement, moves the legs, arms and head of the character. Each phase of the movement is photographed, after which all frames are mounted using a special computer program. And now our character comes to life and begins to run, jump, talk, laugh and express other emotions in accordance with the script. But still silent. The voice will be given by the actor who will voice the cartoon character.

Almost no attention is paid to animated films in the literature on the semiotics of film language. This is partly due to the peripheral position of the animated film itself in the general system of cinema. Such a situation, of course, does not carry in itself anything natural and obligatory and can easily change at another stage of culture. The development of television, by increasing the importance of feature-length films, creates, in particular, the technical conditions for raising the social status of animated films. An essential condition for the further development of animation is the awareness of the specifics of its language and the fact that the animated film is not a kind of photographic cinema, but is a completely independent art with its own artistic language, in many respects opposed to the language of feature and documentary cinema. These two cinemas are united by the unity of the technique of distribution, just as a similar unity often unites opera and ballet performances within the same organizational forms, despite the fundamental difference in their artistic languages.

Since irony in the context of film dialogue is little studied, and the theoretical base is not sufficiently formed, we will consider the concept of irony and methods of its translation from the point of view of translation studies, assuming that the same translation methods are used in the process of duplication. The translation of irony is considered from the standpoint of translation studies, journalism, and film translation.

The modern dictionary of foreign words gives two definitions of irony: "subtle hidden mockery" and "a stylistic device of contrasting the visible and hidden meaning of the statement, creating the effect of mockery"; according to Aristotle, irony is "a statement containing a mockery of those who really think so." In the widespread definition of irony as infinite absolute negativity, it is said that irony is not directed against a separate phenomenon, a separate existence, but that everything that exists becomes alien to the ironic subject, and he becomes alien to everything that exists, and just as reality loses its legitimacy for him, so it becomes invalid to some extent. The word "reality" is used here primarily in the meaning of "historical reality", that is, reality that exists at a certain time and under certain circumstances.

However, A.G. Kozintsev finds differences between humor and irony. He argues that there are cardinal differences between irony and humor that are often overlooked. In his opinion, irony, being a purely linguistic means, does not encroach on the language. Humor, due to its incomprehensibility both for theorists and for the communicants themselves, refers to an interactional model that allows for the

unconsciousness of communication. The connection of humor with language is less close than that of irony - and not only because humor is not limited to speech behavior. It operates on a deeper level than irony. Humor encroaches on the referential function of language, and therefore on language itself. No matter how realistic humor may seem, its denotation is fictitious. Unlike irony and other figures and tropes, humor does not change the direct meaning, but destroys it without offering anything in return. Being not so much a linguistic as an anti-linguistic means, it explodes not only the meaning of speech, but also speech itself, since it is incompatible with laughter. A.G. Kozintsev also notes that irony is a by-product of language. Unlike humor, it has no evolutionary roots. In ontogeny, it also appears much later than humor. Humor, on the other hand, includes an unconscious component and is not limited to verbal behavior. The language here is directed against itself. The contagiousness of laughter creates the closest interpersonally, which is not characteristic of irony.

Such a classification was carried out based on general criteria identified in the course of studying the scientific literature and our own observations, namely, the following were taken into account:

-correlation of the comic object with the ideal, i.e. to what extent the ridiculed object / person or phenomenon in the present correlates with the highest goal of activity, with the perfection of something. The objects of ridicule of humor are the sides corresponding to the ideal, while other forms, such as irony, satire and sarcasm, oppose the object of ridicule to the aesthetic ideal;

- the degree of criticality in relation to the objects and phenomena of the present, their consideration with the intention of making a comic assessment, detecting and ridiculing shortcomings;

- the degree of emotional richness and the nature of the expressed emotions, i.e. this is the volume of emotions evoked in the recipient through one form or another of the comic, as well as their nature (negative or positive).

- Communicative: you cannot directly point out to a person his mistakes, but you can do it in a conciliatory manner directly with the help of a joke or humor; associated with the normalization of interpersonal communication, weakens negative emotions;

Regardless of the type of text, translation implies some general patterns that should be taken into account, including in the process of duplication. So, for example, within the framework of translation studies, two main categories are considered: the adequacy and equivalence of translation, which play an important role both for the translation of film text and for the transfer of irony from the original language to the target language.

Inadequate translation of the film will not be able to convey the intention of the author, and, accordingly, will lose its value. The category of equivalence is no less important, since non-equivalent translation loses its cultural component.

Adequate translation is a translation that implies compliance with the expectations that the participants in communication place on it, as well as the conditions in which it is carried out.

N.K. Garbovsky believes that the category of adequacy is mainly a characteristic not of the degree of compliance of the translated text with the original text, but of the degree of its compliance with the expectations of the participants in communication. Both participants in the communication, both the author of the original text and the recipient of the message in translation, can act as the latter. The adequacy of this level can be observed, in particular, in oral translation, when the source text is initially created for translation, and the conditions for translation and the nature of its course are determined in advance. Both communicants consider the translation adequate if the communication is successful, i.e. if communication tasks are solved.

Many scholars view cinema from the position of semiotics and, using the term "film language", they assume the assumption of a certain similarity between it and natural language. In animation, the main language is a system of signs, in the form of images that the viewer sees. Animation is one of the most interesting and fascinating genres of the film industry and since this art is historically young, there are still many ways for it to develop.

In this study, we examined the features of the translation of irony in the process of duplication on the material of comedy cartoons. The chosen topic seems relevant to us; because in the era of the 21st century, translators face a new task due to the rapid development of digital technologies in the field of mass communication, i.e. film translation. Cinema is increasingly becoming not only an entertainment art, but also a source of information about the cultural and social characteristics of various peoples. In this regard, translation theory should pay more attention to the problem of film translation. Animated films are gaining popularity these days. After all, both adults and children like cartoons. Animated films, as a rule, are kind and funny, and therefore are recommended for family viewing. According to this, cartoons have the largest audience.

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