

Lingvo-Sociocultural Specific of Talk Show Translation as a TV Discourse Genre

Лінгво-соціокультурні особливості перекладу ток-шоу як жанру телевізійного дискурсу

Yuliia Rybinska

Doctor in Pedagogy,
Associated Professor,
Head of the Department of
Foreign Languages

Юлія Рибінська

доктор педагогічних наук,
доцент,
завідувач кафедри
іноземної філології

E-mail: Julialeo1619@gmail.com

*Kyiv National University
of Culture and Arts,
Ukraine*

✉ 36, Evgen Konovalets Str.,
Kyiv, 01133

*Київський національний
університет культури і мистецтва,
Україна*

✉ вул.Євгена Коновальця, 36,
Київ, 01133

Original manuscript received October 2, 2017

Revised manuscript accepted March 31, 2018

ABSTRACT

The article is devoted to the linguistic and sociocultural features of the talk show translation as a television discourse genre.

That issue studying has a great value for understanding of the national culture specificity and the mechanisms of communicative acts influence on the linguistic world picture of American representatives' consciousness. In the article we have analyzed basic sociocultural and linguistic features of the genre, and as a result we distinguished specific and distinct features of American linguistic culture in entertaining TV talk-shows, especially in the so-called «adult discussions» that are performed with invited guests, with the talk-show musical form holding and with entertaining monologues usage like a «stand-up» genre and with puns.

On the puns and monologues examples we have analyzed the jokes structure psycholinguistic features and we have also shown the comic sense statements creation features. That knowledge let explain the mechanisms of jokes influence on

the consciousness and to understand why they are so funny for the Anglo-Saxon culture representatives. Thematic preferences and the American linguistic culture basic concepts are related to the universal extralinguistic features of talk-show genre that take into account national and cultural communication specificity in American TV show and in American culture.

In that direction the research is also a good practical tool, helping to understand the complicated semantic structure of entertaining media text type and the different aspects of personality's communicative behavior.

Keywords: *discourse, TV entertainment talk show genre, lingvo-sociocultural peculiarities, mass media, communication, national specific.*

Introduction

Linguistic studies of the last decade are devoted to the consideration of issues of mass communication activities modeling, technology manipulation, and strategy of mass media influence (MMC) on an audience. The mass media discourse is the subject of the analysis (as a rule, the discourse of printed publications). However, television discourse remains a little-studied field. Studies conducted in this direction are experimental in nature or devoted to the specifics of a small number of television genres such as television interviews, gaming programs, TV debates. Talk shows, teleconference, telegraph, television show, teleconference, tele-investigation, reality shows and others are specifically television and very popular genres, mostly borrowed from European and American media. These kinds of genres are remaining beyond the scope of research. Consequently, the relevance of the study is due to the insufficient resources of the TV discourse and its genre specifics the comprehension of which is one of the perspective directions in modern linguistics.

Foreign and domestic scholars, representatives of different sciences such as Philosophy, Political Science, Psychology, Sociology and Journalism were learning mass-media during the few decades and now they're talking about exclusive role of this social institute, which today becomes people's sociocultural life daily need, that have opportunities to affect the outlook, national culture and language. There are well known names among the domestic researchers of mass-media and press especially such as Y. Zasurskiy (2015), V. Zdoroveha (2004), G. Kuznetsov (2002), G. Pocheptsov (2001), Budaev (2006) and others. Among the foreign scholars we can highlight the names of Lane R., K. King Lain W. (2011), L.J. Shrum (2004), Erik P. Bucy and John E. Newhagen (2004) and others. However, the television discourse remains little-studied field. Researches that were done in that sphere have experimental nature (Artemieva, 2000: 15), or devoted to the specific of little number of television genres: TV interview, game programs, TV debates. A lot

of specific television and very popular genres remain out of bounds. They are mostly borrowed from European and American media, made in genres of TV talk-shows, telescope, TV game, TV shop, TV extreme, TV investigation, reality-show etc.

The category of «discourse» belongs to special kind of scientific terms, which Yu. Lotman calls the signs of heuristic science space (Lotman, 1971: 155). Discourse isn't only linguistic and literary category, the term «discourse» is actively used in Philosophy, Psychology, Sociology, Cultural Studies, Journalism, in the whole complex of social sciences, that today consider the discourse to be a methodological basis of scientific analysis. Modern language scholars accept a wide majority of scientific interpretations of the term «discourse». Active usage and ambiguity of that term interpretation could be explained by the substitution (within the new world ontology) of linguistic interests to the sphere of linguistic communication that inculcated in the appearance of number of «binary» disciplines (linguocultural studies, linguopaleontology, cognitive psycho-, ethno-, pragma-, socio- and other linguistics).

The aim of the research is to identify linguistic and extra-linguistic features that characterize the talk show as a television discourse genre of a communicative complex, linguistic and sociocultural phenomenon.

To achieve the aim, the following research tasks need to be addressed: to determine the type of communication underlying the TV discourse; to describe peculiarities of the communication of television discourse genres; to analyze the features of the talk shows genre as a linguistic and cultural phenomenon that reflect the most significant values of American linguistic culture.

Material and Methods

According to the aim of the present work, we applied such general scientific methods as methods of data collection and analysis and linguistic method of contextual analysis. The mentioned methods were developed, approbated, and make it possible to obtain valid data. We analysed five types of TV shows on American TV such as: «The Phil Donahue Show», «The Late Late Show» (CBS Television Studios, USA), «Drop the Mic» (show on TBS, USA) hosted by James Kimberley Corden, «The Ellen DeGeneres Show» hosted by Ellen DeGeneres (Warner Bros. Television, USA), «The Tonight Show» hosted by Jimmy Fallon (show on NBC, USA).

As the fundamental grounds of the research is theoretical generalizations of contemporary televisual language interactive nature that causes the telecommunication specifics between communicants, the televisual language style, the televisual discourse type and the communication type.

Results

The appearance of talk-show genre is connected with the name of the world-known journalist Phil Donahue, TV presenter of the TV show «The Phil Donahue Show» on American television. The term «talk-show» (from Eng. talk» and «show») means spoken play, performance, that condition its specificity as a linguistic genre. Talk-shows are considered to be the bright, dynamic performance and its first features are also called: the ease of conversation, the artistry of TV presenter and obvious audience presence. (Pember, 1974: 15).

In general, television discourse should be considered to interactive (dialogical) type of discourse that has its special characteristics, the main of them are: 1) obvious presence of two members of communication process – the sender and recipient; 2) interaction of TV presenter and TV audience; (a) immediate – interpersonal (for example in studio, at the shooting area, on the street etc.) (b) mediated (communication in interactive regime).

While analyzing the TV discourse of talk-show genre as a linguistic and sociocultural phenomenon, first of all we are interested in its constructive features of institutional and ritual communication, in which its national and cultural features are taken into account. To the last we can consider the features of people mentality, case-law texts, conceptual spheres, cultural concepts, value features and dominant – the most significant characteristics of the discourse as a cultural phenomenon, intertextual relations of the whole text (or its separate parts), secondary texts, allusions, discourse types etc. The communication in the genre of talk show has a range of peculiarities:

1) Talk-show represents the whole social-communicative situation, within we can see the combination of interpersonal and mass communication; 2) talk-show could be characterized as brief communication, which main features are informality and mobility; 3) interpersonal interaction in talk-show situation is flexible, as close as possible approximate to everyday communication; 4) the main feature of communication in talk-show genre distinguishing it from other TV genres is a high level of the feedback to the audience.

In general, TV discourse should be considered to the status-oriented, institutional type of discourse. V. Karasik considers the last to be represented in a number of different types, that are distinguished in different societies by the communication spheres and formed social institutes, for example: political, business, scientific, pedagogical, medical, military, mass-informational, sport, religious, legal and other types of discourse (Karasik, 2002).

Universal and differential extra-linguistic signs are based on anthropocentric, organizational and technical factors. Linguistic features of the genre of talk shows include thematic and stylistic certainty and compositionality (universal features of talk shows as a speech genre) as well as features of the talk show genre regarded as a linguistic phenomenon.

We analysed the linguistic and sociocultural features of the talk shows and distinguished the components, which are significant for American linguistic culture: adult conversations, music segment, monologs, puns and compound puns.

Adult conversations with famous guests. As far as the show is broadcasted in late hours, adult conversations are there too. There is no vulgar, word for word. For example, while listening the conversation with Mila Kunis and Tom Hanks it is possible to learn grammar and new words (CBS, The late late show with James Corden, 2015):

- Likewise: in the same way, also.
- Grammar: love + V- ing: *I love being a mom and I love being pregnant.*

- Make an effort: do something even if you do not want to or you find it difficult.

We make an effort not to talk about the baby.

- Take time (for sth): *We take time for each other.*

- Have sb do sth: when somebody does something for you.

We have them do monitor sitting for us.

- Caffeine deprived: not having coffee when it's very important for you.

Another example is an interview with the president Donald Trump at the period of his election complain in 2016. The interview is striking example of American mentality when the ability to laugh at himself and no fear to be ridiculous are considered as positive personal quality: it was expressed through his intonation, facial expressions, gestures and text (The Tonight Show Starring Jimmy Fallon, 2016).

- Get somebody to do something: to make somebody to do something
You will get Mexico to build the wall at the border. How do you plan to do that?

- To run a business: to manage the business, to do business. *I know how to run a business.*

Well off: rich, wealthy. *Our country is gonna be well-off with me.*

- To cut government spending: to reduce the government expenses.
We have to cut government spending.

Music segment. Music entertainment is very popular among American citizen: from service in the church to the street rap battle. The including the music segment in TV show is an effective tool to attract the audience attention.

We analysed the programs «Drop the Mic» and distinguished more original music element of the show: James with guests throws rap words around. Again, there are many slang words, which reflect the specific of American language and the mentality of Americans (TBS, «Drop-the-mic»: TV show. James Corden Nicole Richie, 2017. Halle Berry vs James

Corden, 2017), (CBS, The late late show with James Corden. Drop the mic: Method Man, 2017).

- Air it out: talk about an issue openly.
- What do I do? = What should I do?
- Play hardball: act or work aggressively to get what you want.
- Blimey: (exclamation) used to express surprise, excitement, or alarm.
- I'm gonna bring it: I'm going to challenge you now.
- Go on and on: continue talking.
- Incapacitated: not able to act or respond.

Monologues. Monologues are typical or even obvious for the majority of American shows. Traditionally, there are stand-ups about the latest news in America almost all about policy.

The Tonight Show by Jimmy Fallon is one of the most popular shows on American TV and some parts from this show, for instance, The Hashtag in duet with Justin Timberlake even become the viral videos (The Tonight Show by Jimmy Fallon, 2013). There are traditional monologues about the last news, the interviews with the stars and also original segments such as Hashtag, Thank You notes and so on.

The following examples are typical samples of linguistic and cultural phenomenon that reflect the most significant values of American linguistic culture. We decode what peculiarities of mentality are reflected with these phrases and words in terms of world perceiving. The analysis allows to show why Americans consider such phrases as jokes.

- Sunglasses (сонцезахисні окуляри), sun sounds the same as son. And if there are son-glasses so, should be and, dad-glasses.
- 747 – is a plane (Boing 747), plain pizza – «simple» pizza with the sauce and cheese.
- Dishes – with an accent it could sound like this is.
- To stand by: to take no action.

The examples of the monologue from another show «The Ellen DeGeneres Show». A short monologue for «the topic of the day»: Ellen Discusses Odd Shopping Habits (The Ellen DeGeneres Show, 2016).

- Be sick (of sth): to be fed up with (something). *People in this country are sick of talking about the election.*
- o relate to sth: to understand something. *I want to talk about something that I think we can all relate to.*
- To reach for sth: to drag on something.
- Belly button: пупок. *And you are going to reach for something and the shirt goes above your belly button.*
- To try out: to test, to try on. *We try out shoes like we've never walked in our life.*

– Peer pressure: society's pressure. *It's perfect. Your toes should be jammed up against the end. So you buy 'em. Peer pressure.*

George Clooney would tell how he made his propose only for Ellen (The Ellen DeGeneres Show, 2016). Moreover, students should also learn in Ellen how to take an interview – with abandon humor and self-irony.

- To lure: to trap. *We lured you in so many other ways.*
- Let it go!: let go off, forget, don't worry.
- Hard feelings: resentments. *Let it go speaking of hard feelings, why wasn't I invited to your wedding?*
- Adamant: unwavering, invincible. *You were adamant about that. You said you were not gonna get married.*
- Pop the question: to propose. *It was six months till I actually thought I might pop the question.*
- To plot out: to plan. *I plotted the whole thing out.*
- To hit it off: to go on, to find a common interest. *For the minute we met we just hit it off.*

Puns and compound puns. The very prime example is the game «Never Have I ever...» in the Ellen DeGeneres Show. When we play we have an opportunity to learn some slang phrases and finally we will learn how to use an inversion. Take to attention, is a statement starts with «Never ever», then the word order will be as in a question.

- Never ever have I been arrested (=I have never been arrested.)
- The mile-high club: to have sex on an aircraft. *Never ever have I joined the mile-high club.*
- Speeding ticket: the fine for driving faster than the speed that is allowed in an area.
- *Never ever have I gotten out of a speeding ticket by being a celebrity.*
- To sext: send sexual photographs or messages via mobile phone. *Never ever have I sexted.*

Discussion and Conclusion

The analysis of the talk show genre as a linguistic phenomenon (the study of its linguistic features) proves that the talk show genre can be conventionally referred to «conversational» genres, because: a) in the public speech of telecommunicants, the spoken language vocabulary and phraseology makes up 8,8%, the stratum of extra-literary vocabulary (slang) – 0,7%; b) at the syntax level, about half of the statements of the partners in the television communication in the talk show are constructed using conversational constructions. In addition, the analysis reveals linguistic features of the television talk show genre.

It is established that first of all the television discourse implements the indirect type of communication (intentional and unintentional indirect communication). In complex communication forms such as television, indirect communication always coexist with direct communication, moreover the first of them – meaningfully complicated communication – is secondary to the last.

The televisual discourse are mainly the dialogic type. First, it is an interactive way of linguistic cooperation, which involves the obligatory presence of the addressee in the process of television communication, his direct or indirect participation in the creation of a television product. Secondly is the impossibility of absolute differentiation of monologue and dialogue (the monologue in one way or another is dialogic). Finally, the social essence of communication becomes the evidence in favor of dialogicity of the televisual discourse.

In our research, distinguished the components of the show, which are significant for American linguistic culture: adult conversations with famous guests, music segment, monologues, puns and compound puns.

Moreover, we described peculiarities of the communication of television discourse genres and analyzed the features of the talk shows genre as a linguistic and cultural phenomenon.

We propose to consider a talk show genre study as a linguistic, communicative and linguistic and cultural phenomenon, which is based on its linguistic and extra-linguistic features. While analysing it, we should take into account the interactive nature of telecommunications and the national and cultural specificity of communication of communicants in television talk shows. We determined two types of communication underlying the TV discourse and we identified that in the role of the subject could be both the person and the audience in studio (1/the sender and recipient; 2/TV presenter and TV audience).

This research provides for further developing and deepening the comparative study of original and translated speech situations and relevant discourses. In practical terms, the research is important because the results could be used to develop the course of study of the translation of lingvo-sociocultural specific of talk show genre at the faculties of Translation and Interpreting at Universities.

References

- Artemieva, Yu.V. (2000). Akty referentsii v televizionnom diskurse [Acts of reference in television discourse]. *Candidate's thesis*. Tver State University [in Russian].
- Brown, G., & Yule, G. (1983). *Discourse Analysis*. Cambridge UK: Cambridge University Press.
- Budaev, E.V., Chudinov, A.P. (2006). Diskursivnoenapravlenie v zarubezhnoymedialingvistike [A discursive direction in foreign medialinguistics]. *Izvestiya Uralskogo gosudarstvennogo universiteta – News of the Ural State University*, 45, 167–175.

- CBS [The Late Late Show with James Corden] (2015, March, 24). Mila Kunis and Tom Hanks. Retrieved from <http://www.cbs.com/shows/late-late-show/video/E5909A66-F4DD-8D3F-D4D7-4A891757DD02/mila-kunis-and-tom-hanks-discuss-parenting-marriage/>
- CBS [The Late Late Show with James Corden] (2017, October, 30). Drop the Mic: Method Man. Retrieved from <http://www.cbs.com/shows/late-late-show/video/9QhDoclK9FuanYwEOataNpyym4jzOM9/drop-the-mic-w-method-man/>
- Erik, P. Bucy, John E. Newhagen (2004). *Media Access: Social and Psychological Dimensions of New Technology Use*. Lawrence Erlbaum Associates.
- Harris, Z.S. (1952). Discourse analysis. *Language*, 28, 1–30.
- Hiebert, R., Ungurait, D., & Bohn, T. (1974). *Mass Media*. New York: David McKay.
- Hoey, M. (1984). The place of clause relational analysis in linguistic description. *English language Research*, 4, 1–32.
- Hollander, R. (1985). *Video Democracy. The vote – from Home Revolution*. Mt. Airy.
- Karasik, V.I. (2002). *Yazykovoï krug: lichnost, kontsepty, diskurs [Language Circle: Personality, Concepts, Discourse]*. Volgograd: Peremena [in Russian].
- Klapper, J. (1960). *The Effects of Mass Communication*. New York: The Free Press.
- Kuznetsov, G.V. (2002). *TV zhurnalistika: kriterii professionalizma [TV journalism: criteria of professionalism]*. Moscow: RIP-holding [in Russian].
- Lane R., K. King Lain W. (2011). *Karen King Kleppner's Advertising Procedure*. 18 ed., Pearson.
- Lotman, Yu.O., & Uspenskiy B. (1971). *On the semiotic mechanism of culture (Proceedings on sign systems) [O semioticheskom mehanizme kultury (Trudy po znakovym sistemam)]* (pp. 144–166). Uch. Zap. Tartus. Gos. Un-ta [in Russian].
- Pember, D.R. (1974). *Mass Media in America*. Chicago: Science Research Associates.
- Pocheptsov, G.G. (2001). *The theory of communication [Teoriya kommunikatsii]*. Kyiv, «Vakler».
- Rassell, N.W. (1993). *The Psychology of the New Media. Television for the 21st Century. The New Wave*. Washington D.C.: The Aspen Institute.
- Schiffirin, D. (1994). *Approaches to Discourse*. Oxford (UK) and Cambridge (Mass.): Blackwell.
- Shrum, L.J. (2004). *The Psychology of Entertainment Media: Blurring the Lines between Entertainment and Persuasion*. Lawrence Erlbaum Associates.
- TBS (2017, October, 24) Drop the Mic: Anthony Anderson vs Usher. Retrieved from <http://www.tbs.com/shows/drop-the-mic/season-1/episode-1/halle-berry-vs-james-corden-and-usher-vs-anthony-anderson>
- TBS (2017, October, 24). Drop the Mic: Halle Berry vs. James Corden. Retrieved from <https://www.youtube.com/watch?v=cGkfGNITpH8>
- TBS (2017, October, 24). Drop the Mic: James Corden Nicole Richie. Retrieved from <http://www.tbs.com/clips/james-corden-vs-nicole-richie>
- The Ellen Show* (2016, February, 16). George Clooney on Proposing to Amal. Retrieved from <https://www.youtube.com/watch?v=1vx5a28E22Q>
- The Ellen Show* (2016, November, 8). Odd Shopping Habits. The Retrieved from <https://www.youtube.com/watch?v=Vusz1ywC9TQ&t=45s>
- The Late Late Show with James Corden* (2015, September, 15). Stevie Wonder Carpool Karaoke. Retrieved from <https://www.youtube.com/watch?v=qqrvm2XDvpQ>
- The Tonight Show by Jimmy Fallon* (2013, September, 24). Hashtag with Jimmy Fallon & Justin Timberlake. Retrieved from <https://www.youtube.com/watch?v=57dzaMaouXA>
- The Tonight Show Starring Jimmy Fallon* (2016, January, 2016). Mock Job Interview for President with Donald Trump. Retrieved from <https://www.youtube.com/watch?v=Xb7jWw51ft4>
- Tsui, B.M. (1996). The interpretation of language as code and language as behaviour. *Recent Systemic and Other Functional Views on Language*, 3, 117–142.
- Wilson, D. (2003). Relevance and Lexical Pragmatics. *Italian Journal of Linguistics*, 15(2), 273–291.
- Zasurskiy, Ya.N. (2015). *Kachestvennaya pressa v mediyniyh strukturah. [Quality press in media structures]*. Moscow : MGU [in Russian].

Zdorovega, V.Y. (2004). *Teoriya i metodika zhurnalistskoyi tvorchosti. [Theory and methodology of journalistic creativity]*. 2-ed., Lviv, PAIS.

АНОТАЦІЯ

В статті розглядаються лінгво-соціокультурні особливості перекладу розважального ток-шоу як жанру телевізійного дискурсу. Вивчення даного питання має істотне значення для усвідомлення специфіки національної культури та механізмів розуміння впливу комунікативних актів на свідомість представників англосаксонської мовної картини світу. В роботі проаналізовані основні соціокультурні та лінгвістичні особливості даного жанру, в результаті чого було виокремлено специфічні відмінні ознаки американської мовленнєвої культури у телевізійних розважальних ток-шоу, а саме, так звані «дорослі бесіди» із запрошеними гостями, поширеність включення музичної форми у веденні ток-шоу, використання розважальних монологів, на кшталт жанру «стенд-ап», словесні каламбури.

На прикладі каламбурів та монологів ми проаналізували психолінгвістичні особливості побудови жартів та показали особливості породження висловлювань жартівливого змісту. Такі знання дозволяють пояснити механізми впливу жартів на свідомість та зрозуміти чому вони є смішними для представників англосаксонської культури. Тематичні вподобання та основні концепти американської мовної культури відносяться до універсальних паралінгвістичних особливостей жанру ток-шоу, які враховують національну та культурну специфіку спілкування в американському телешоу. в американській культурі.

Дослідження у зазначеному напрямку також є практичним інструментом, який допомагає розібратися у складній семантичній структурі медіа тексту розважального типу та різних аспектах комунікативної поведінки особистості.

Ключові слова: дискурс, жанр телевізійного розважального ток-шоу, лінгво-соціокультурні особливості, мас-медіа, комунікація, національна специфіка.

Рыбинская Юлия. Лингво-социокультурные особенности перевода ток-шоу как жанра телевизионного дискурса

АННОТАЦИЯ

В статье рассматриваются лингво-социокультурные особенности перевода ток-шоу как жанра телевизионного дискурса. Изучение данного вопроса имеет существенное значение для понимания специфики национальной культуры и механизмов понимания влияния коммуникативных актов на сознание носителей англосаксонской языковой картины мира. В работе были проанализированы основные социокультурные и лингвистические особенности этого жанра, в результате чего мы выделили отличительные особенности американской речевой культуры в телевизионных развлекательных ток-шоу, а именно, так называемые «взрослые разговоры» с приглашенными гостями, распространенность практики включения музыкальных форм в проведении ток-шоу, использование развлекательных монологов, типа «стенд-ап», словесные каламбуры.

На примере каламбуров и монологов мы проанализировали особенности построения шуток и показали особенности порождения высказываний шутливо-развлекательного смысла. Такие знания позволяют объяснить механизмы воздействия шуток на сознание и понять почему они являются смешными для представителей англосаксонской культуры.

Тематические предпочтения и основные концепты американской языковой культуры относятся к универсальным паралингвистическим особенностям жанра ток-шоу, в которых учитывается национальная и культурная специфика общения в американском телешоу.

Исследования в данном направлении также являются практическим инструментом, который помогает разобраться в сложной семантической структуре текстов масс-медиа и различных аспектах коммуникативного поведения личности.

Ключевые слова: дискурс, жанр развлекательного ток-шоу, лингво-социокультурные особенности, масс-медиа, коммуникация, национальная специфика.

