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Semiotics of Media Text Translation

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Abstract: The topic of the article is important, because nowadays there is a need to study the semiotics of media text translation, the use of innovations in choosing the types of media text translation. The aim of the article is the need to study and substantiate the importance of studying the essence of the concepts of "semiotics", "media text". The article gives a theoretical justification for the concept of media text in the field of mass communication, substantiates the semiotics of learning about signs and sign systems; semiotic characteristics of media texts translation are given. In the field of view of semiotics are various sign systems, features of translation of these signs in media texts, in particular: natural (spoken) and artificial (formal) languages, sentence systems of scientific theories, signaling systems in society and nature, states and many others. Artificial languages can also be considered as sign systems (including the "language" of scientific theory, "languages" of fine arts, cinema, theater, music), various types of visual sign systems (from road signs to painting), as well as any complex control systems considered from the standpoint of cybernetics: machines, devices and their circuits, living organisms, their subsystems (for example, central nervous system), industrial and social associations and society as a whole.

Keywords: *product of mass communication; advertising texts; sign system of language; content analysis of text; linguistic analysis of text.*

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Introduction

Media text can be considered, firstly, as a text in the universal, classical sense of the term, secondly, as a collective product of mass communication - texts of journalism, advertising and PR, each of which has its own specific characteristics, and thirdly, as unique or a special type of text - in contrast to texts in other areas of communication (scientific, official-business, artistic, etc.)

All texts reproduced and retransmitted through mass media (newscasts, speeches by politicians, comments and opinions of experts, entertainment shows, etc.) can be considered in the paradigm of traditional categories of text, such as coherence, integrity, expressiveness, demarcation, structure. Of course, even a small note in a newspaper column can be seen as a coherent and coherent work, limited in time and space, consisting of a headline and supra-phrase units, with a pragmatic purpose. However, this approach to the interpretation of media texts is only the first stage of their analysis.

The topic of the article is relevant in the international context of similar research in this field, because the article substantiates the concept of media text in the field of mass communication and describes the semiotics of learning about signs and sign systems, the semiotic characteristics of translation of media texts.

The importance of the study lies in the fact that the focus of research in the international context of semiotics is various sign systems, the features of translation of these signs in media texts, in particular: natural (spoken) and artificial (formal) languages, sentence systems of scientific theories, systems of anxiety in society and nature, state systems, artificial languages (including the "language" of scientific theory, the "languages" of fine arts, cinema, theater, music), various types of visual sign systems (from road signs to paintings), as well as any complex control systems viewed from a cybernetic perspective: machines, devices and their circuits, living organisms, their subsystems (for example, the central nervous system), production and social associations and society in general.

The following scholars have studied the peculiarities of the semiotics of media texts and their translation: in particular, Albeshchenko (2021) in his article, based on research by foreign scholars, gave the concept of media text in the field of mass communication, because in connection with the emergence and development information technology formed a media text that required special study. Kravchenko (2021) critically analyzed media texts, paid special attention to semiotics, comparing the features of domestic

texts with foreign ones. Gorshkova (2021), Baranetska (2016) studied the features of semiotics in the translation of media texts, studying the experience of foreign linguists, compared and drew their own conclusions about the features of the semiotics of translation of domestic media texts. Coleman (2010), Nöth (1990) highlighted the features of media texts in the field of mass communication, the complexities of their semiotics, grouped the semiotic characteristics of translation of media texts, included research in the international track; Gunawan & Rini (2018) presented in their research papers semiotic characteristics of media text translation, errors made in translation of interest to international and domestic semiotics.

The concept of media text in the field of mass communication

Research in the field of mass communication shows that with the emergence and development of information technology formed a "new kind of text", unique in the synthesis of sound and visible, text of the highest semiotic complexity, in which verbal information is accompanied by graphics, sound, video; verbal information may be minimized or absent (For example, no comment format). Thus, when transferring the classical text to the field of mass media, the text acquires new semantic nuances and media additions, acquires a broadening interpretation and - as a result - goes beyond the sign system of language, approaching the semiotic understanding of the text.

According to Albeshchenko (2021), the media text is a "new communication product", a "communication conglomerate", the feature of which is that it can be included in various media structures (verbal, visual, sound, multimedia plans) and various media circumstances (periodicals, radio, television, Internet, mobile and satellite communications).

The specificity of the media product, associated with the change in the status of the classic work, is determined by the external conditions of its existence, which can be attributed as follows.

The special type and nature of information - without a rigid definition of the content of such information - so that it is considered by the sender as essential, important or even necessary to society as its mass consumer, Kopytowska (2014).

The media construct their own reality in which modern man lives; model an ideological picture of the world; create informational constructions of reality, which are determined not only by the desire for documentary and reality, but also fiction, and even have a virtual character (Nerubasska &

Maksymchuk, 2020; Nerubasska, Palshkov, & Maksymchuk, 2020; Onishchuk, et al., 2020).

Secondary text means that media texts differ from other types of texts in that they use, systematize and shorten, rework and specialize all other types of texts that are considered primary; media texts exist as hypertexts or intertexts, in conjunction with other texts, even if the latter are not explicitly cited, Kuzmin (2011).

Semantic incompleteness, specific nature of mass media intertextuality, openness to numerous interpretations - having the addressee, texts in the media do not necessarily have completeness, as they report the same content, although in different combinations and modalities; constant and endless reference of texts to each other and constant citation makes these texts only a link in the transmission of information.

Production "on the flow", one-time, non-reproducibility, and, as a consequence, standardization, instantaneous, transient information, which, according to some researchers, takes mass information beyond culture into the field of subculture, mass culture, whose values are focused on primitive consumption goods and services, Polishchuk (2020).

According to Pasiek (2021) media or indirect quality characteristics of the text by the technical capabilities of the transmission channel. Dependence of semiotic text organization on format properties of channels to which modern communicators include press, radio, television, cinema, sound and video recordings, various forms of modern telecomputer systems and multimedia devices, nonverbal, verbal-visual, creolized, intercoding into a single semiotic whole different sign systems.

Polyintensity of media texts, the language structure of which is determined by the hierarchy of target settings of the media sphere, publication, genre, subject of language. There are global intentions, such as information and analysis, information, persuasion, evaluation, imperative, explanation, persuasion, motivation, entertainment, etc.

Currently, in line with the intentional approach, a new promising direction in the typology of media texts is being formed. Collective production of texts, collective, collective-individual, a team led by "Mr. N" and a mass audience that enters into real, indirect, socially oriented communication; dispersed, indeterminate, diverse audiences that are social groups with unrelated goals and interests, and united only by basic knowledge of the language, Otani (2000).

The special nature of feedback is limited, minimized, delayed in time and space, which has an imitative character (for example, "mass" on television) or is completely absent.

The list of extralinguistic factors is not final, so a separate item can be introduced economic parameter that turns information into a commodity and leads to the commercialization of the media.

Thus, the leading features of media texts can be considered media (determination of the text format and technical capabilities of the channel), semiotic integrative text (combining different semiotic codes into a single communicative whole), mass (both in the creation and consumption of media products), openness -semantic, compositional-structural and symbolic levels (mass media intertextuality, in the broadest sense of the term).

A key result of the study, which contributes to scientific-theoretical as well as practical progress in the field of research, is the proof of the specificity of media products and the assertion that the media construct their own reality in which today's man lives; they model an ideologized picture of the world; create informational constructions of reality that are defined not only by the pursuit of documentation and reality, but also by fiction and are virtual in nature, proving that the semiotics of media texts differs from other types of texts in that they use, systematize and reduce, recycle and specialize all other types of texts considered original; media texts exist as hypertexts or intertexts in echo with other texts, even if the latter are not explicitly cited.

Semiotics as a doctrine of signs and sign systems

Semiotics studies signs and sign systems, in a broad sense, everything in semiotics can be interpreted as text. It considers the text on several levels: semantic (symbolic), syntactic (system); pragmatic (metalinguistic); analysis of both individual signs, and their combination, and the effect produced in reality.

Semiotic analysis includes elements of other types of analysis, including content analysis and linguistic, and perfectly complements them.

Researchers of media texts believe that the study of various parts or facets of media text is insufficient, the study of language and texts of mass communication has grown into a separate field of research. Albeshchenko (2021) in his work "Basic categories of media linguistics" argues that by the end of the twentieth century there were all the necessary conditions for the formation of accumulated knowledge and experience in the study of media language in an independent field - media linguistics, which offers a comprehensive system approach to study the language of the media.

The main features of media text, its features, such as ideology, media, open interpretations, motivation, focus on the mass audience, hypertextuality and intertextuality require a special approach to analysis.

Consideration of the general form and content, functions, goals, visual and verbal components - that is, a holistic, three-dimensional study of all parts of the system most widely. The main difference between media text is the creolized nature of the text in mass communication, in other words, the merging of verbal and visual information, the use of different codes (Erofeeva & Ushnikova, 2017).

In addition, we should not forget about the following features of the media text that distinguish it from other texts: "secondary" information, polycoding, multifunctionality, collective author, mass addressee, intertextuality and cultural orientation.

The message contained in the text is presented verbally (verbal text) or figuratively. Interacting with each other, verbal and iconic texts ensure the integrity and coherence of the semiotic text, its communicative effect, as combinations of multicolored messages complement and explain each other.

Thus, in the general case, creolized texts can be considered as complex semiotic formations based on, on the one hand, the sign system of natural human language (including oral, written, printed forms of its implementation, each characterized by its own specific features) and, on the other hand, any other sign system (drawing, photographs, music, dances, smells, etc.). In this case, the status of creolized can acquire, for example, verbal text, accompanied by gestures, facial expressions and even smells (the latter are used in some types of advertising).

Creolized texts can be of two different types. In the first group, verbal and iconic components move to the relational level, where the verbal part is relatively autonomous and the visual elements of the text are optional and can be removed without significantly affecting the understanding of the meaning of the oral message. This combination is often found in newspaper, popular science and art texts. Great cohesion, merging of components is manifested in texts with full creolization, in which subordinate connections are established between verbal and iconic components, in which verbal text depends on the visual, and the image itself functions as a necessary element of the text. Such dependencies and relationships are often observed in advertising, Nöth (1990).

The symbolic component of the text can be represented by illustrations (photos, drawings), diagrams, tables, symbolic images, formulas and more. Verbal and visual components are related at the semantic, semantic-compositional and semantic-linguistic levels. The usefulness of a particular type of communication is determined by the communicative task and functional purpose of the whole text.

In general, today the visual series as artistic, decorative, cognitive illustrations - on the one hand, and the verbal component - on the other, create a single image of the media text as an object of verbal and visual communication, Goddard (2002).

The functional specificity of a journalistic text is determined in connection with a number of elements that in the sociology of journalism are considered as a single system: "publisher", "journalist", "reality", "text", "channel", "social institutions", "mass" audience". Of course, these criteria are not absolute and uniform, but the main ones are recognized by all researchers and reach the basic concepts of sociolinguistics and pragmatics - it is "publisher" – "journalist-author" – "audience". These elements exist and interact in reality in the information sphere of the socio-cultural space. The relationship between the elements of the system is based on functional interdependence. Therefore, the journalistic text is social: it reflects and in essence is one of the ways of human relations - communication. From a linguistic point of view, a journalistic text is a holistic organization built on the laws and norms of a language, it is a system of language signs (Gunawan & Rini, 2018).

It is generally accepted in modern linguistics that extralinguistic phenomena give rise to linguistic ones, the mediator in this interaction, in our opinion, is journalism as a type of creative activity - a special type of reflection of the world, reality.

PR-text is a reflection of the corporate point of view, where the authors express corporate opinion. Such a phenomenon in textology is called suprapersonal or hidden authorship. However, authorship can be overt when, for example, the first person composes the text independently. However, any kind of authorship in the PR-text is an expression of the corporate point of view.

PR-text does not promote the realization of ideas or products, but focuses on creating a favorable communicative environment around different ideas or initiatives. In political messages, the real line between advertising and PR-text is blurred - in advertising you need to buy advertising time and PR-text is bought depending on the actualization of information for objects. Ideally, PR-text cannot be paid for, Lotman (1997).

PR-text should initiate a news story – "create" an event based on your own news story. The author should be interested in covering a specific event here and now. The fact that underlies the PR-text is important for the subject of PR and becomes important for the target audience, and in the case of indirect information in the media - and for the mass audience.

The purpose of PR-text is to form the image of the addressee. However, its peculiarity is that the PR-text does not have a specific authorship - it can be anonymous and come from the mythical "we" and can be signed by an official. In any case, the role is not the authorship, but the initiative that comes from the company - the text is distributed in the media, and many people (depending on the circulation, obviously) come into indirect contact with the company or organization. Of course, PR-text carries an exclusively positive charge, and, consequently, people form a positive attitude towards the company and the brand, which in turn has a beneficial effect on the stability of the company and its profits.

The creators of advertising themselves build systems of meanings, and even construct the cultural identity of society in the form of attributing to the advertised product of certain symbolic values. Advertising has a behavioral, instructive, affective, or cognitive effect on message recipients. For the most part, it simply promotes a product or service and creates a positive customer image. In addition, advertising aims to introduce into the minds of consumer certain norms, ideas, values and lifestyles.

The result of research that contributes to the scientific-theoretical as well as practical progress in the field of research is the presentation of semiotic analysis in the article, which includes elements of other types of analysis, including content analysis and linguistic analysis, perfectly supplementing them. The study of different parts or facets of the media text of language and mass communication texts has developed into a separate field of research.

Semiotic characteristics of media texts translation

Philosopher and semiologist U. Eco, studying advertising codes, draws attention to the fact that to attract attention advertising message seeks to violate the communicative norms and expectations of the audience. This brings advertising closer to art. On the other hand, advertising cannot completely break the whole system of expectations - the buyer does not recognize the text as an advertising message. The researcher believes that for original and effective advertising it is necessary to skillfully supplement the standard scheme of advertising text with an unusual variation. The verbal level of the media text is almost a classic text, differing only in extralinguistic factors. At this level we analyze the rhetorical codes of the text.

All kinds of symbols (iconic sign - sound, image, sign - letter, language, index - what is written on film) are used in advertising. In the traditional media, advertising uses broadcast code aimed at a mass audience.

In online media, advertising can be both broad and highly specialized, depending on the focus of a particular media. Online media rely on narrow-profile advertising, for example, online gaming portals most often advertise games, gadgets, game consoles, and other themed products, Samaniego (2001).

The main meanings are conveyed by iconic and iconographic codes. The code of photography is most actively used in advertising, it is believed that the consumer perceives it not as a substitute for the object, but as the object itself, which conveys all its properties.

The iconic sign is part of the visual level of communication. At this level, the difference between different types of media texts - journalistic, advertising and PR-text - is very clear. Following U. Eco, we consider iconic signs of all structural levels - icon, iconogram and iconographic sign (path level). We see traditional metaphors, hyperboles and other rhetorical figures for verbal language in visual communication.

Iconic signs are the basis of the advertising type of media text translation. This type of sign is ambiguous and creates a field for different interpretations, without the accompanying verbal comment can be understood in different ways. For journalistic and PR material, such freedom is unacceptable due to their pragmatic features, but the advertising text must first attract attention, and ambiguity as a paradox is sure to touch the eyes of the audience. In addition, iconic signs can be filled with different cultural codes or lexicons, creating a certain brand logo, for example, you can put different meanings in it for different audience groups, differentiated by social, age and other characteristics. The iconic sign is the most flexible and mobile, Stenvall (2011).

For journalistic text presented in traditional print media, iconic signs are most often used to verify the facts contained in the material. Readers tend to believe that seeing iconic signs seems less engaging than verbal ones. In most cases, especially in analytical and news journalism, the most iconic symbols are used - photographs, including the genre of reportage photography.

In television, the most important means of speech is the iconic sign. The verbal component accompanies and clarifies the visual, eliminates the possibility of misinterpretation, dilutes the facts with the assessments and opinions of the journalist. However, the main component is the video series. Structurally, it uses specific codes of visual communication (editing codes, for example), and can be as a rhetorical (image of a person in an interview), judgment (news stories), conclusion (author's reports, part of analytical programs).

It should be noted that iconic signs are used in journalistic text differently than in advertising, and for a different purpose. It is the pragmatics of these types of media texts that creates a difference in the use of different types of characters in translation.

For PR-text, due to its pragmatic features, iconic signs in the translation of media texts are used mainly for the implementation of image and aesthetic function. PR-materials in the print media are often accompanied by professional staged photographs that attract attention with their aesthetic qualities or interesting ideas, including those expressed by visual paths. The visual level of signs in PR-materials performs mainly an aesthetic function. Not only the mark itself is important, but also the quality of execution, for example, printing in the print media. Mostly complex visual structures are used - iconograms and iconographic codes, often - visual trails. Nevertheless, their meaning is transparent, there is no ambiguity or ambiguity. In the sense of visual cues, PR combines the aesthetic function of advertising with the accuracy of metaphors of journalistic media text, Sebeok (2001).

An interesting feature for PR-materials is the predominance of both visual (infographics, logos) and verbal (index of brand, company) indexes. Logos and brand names are not presented in this type of text as in advertising. Although not everyone clearly distinguishes between PR and advertising communication, the use of signs and their purpose differ significantly in these types of signs. The brand and logo, unlike the advertising message, are not conspicuous here. They are organically intertwined in the field of media text, placed in a positive and favorable context.

Infographics in general can be called a feature of PR-materials, only in them they are so common and diverse. If statistics need to be presented in a journalistic text, they are best described in verbal language or presented in digital or percentage terms. PR-materials are important for clarity, brightness, entertainment and interesting aspects, so non-standard ways of presenting such data are used.

Symbolic signs are more or less represented in all types of media texts (Bart, 2013).

In journalistic texts, in our opinion, they are presented most fully and vividly - rhymes, arguments and conclusions. Different genres of journalism are based on different ratios of types of symbolic signs, for example, in news materials are dominated by symbols-judgments, in analytical - conclusions, in artistic and journalistic materials can be found all

possible types of rhetorical figures. Of course, the verbal level is typical mainly for traditional print media and their online versions.

In PR-texts, verbal codes in the translation of media texts also carry the main semantic load and the idea of the text. Illustrated by iconic and indexical signs, they still use symbols to express the pragmatics of the media text. Here are the symbols of all structural levels, but in a different ratio than in the journalistic text. PR-materials mostly use symbols-conditions to perform pragmatic tasks set by the author of the text. Even if the verbal codes are not conclusions on their own, in combination with other signs of the creolized text necessarily make it up. Pragmatically, a PR-text should carry a complete holistic idea, create favorable contexts, broadcast a certain worldview and set of assessments and opinions, Baranetska (2016).

In advertising, unlike other types of media texts, the characters are presented quite modestly. Most often, the verbal level only clarifies the meanings created at the visual level, creates opportunities for correct interpretation. The main meaning-bearing load is borne by iconic codes. However, one of the important elements of an advertising message is that the slogan can only be presented verbally.

The slogan is a short expression of the slogan and the main ideas of the company producing the product or service. Most often represented by a symbol-judgment or conclusion. Even if the slogan is one word - quality ("Real", "Best"), it is difficult to consider a rhetorical sign, because in addition to vocabulary, it interweaves in the field of interpretation of all contextual and connotative meanings.

The key result of the study, which contributes to the scientific-theoretical as well as practical progress in the field of research, is the presentation in the article of research proving the fact that for original and effective advertising it is necessary to skillfully supplement the standard scheme of advertising text with an unusual variation. The verbal level of the media text is practically a classic text, differing only in extra-linguistic factors.

Conclusions

Thus, the article theoretically substantiates the concept of media text in the field of mass communication, substantiates the semiotics of learning about signs and sign systems; semiotic characteristics of media texts translation are given.

The article proves that the following scholars have studied the semiotics of media texts and their translation: in particular, Albeshchenko (2021) gave the concept of media text in the field of mass communication;

Kravchenko (2021), who critically analyzed media texts, paid special attention to semiotics; Gorshkova (2021), Baranetska (2016), who studied the features of semiotics in the translation of media texts; Coleman (2010), Nöth (1990), who highlighted the features of media texts in the field of mass communication, the complexity of their semiotics, grouped the semiotic characteristics of the translation of media texts; Coleman (2010), Nöth (1990), highlighting the features of media texts in the field of mass communication, the complexity of their semiotics, grouped semiotic characteristics of translation of media texts; Gunawan & Rini (2018) presented in their research papers semiotic characteristics of media text translation, errors made in translation of interest to international and domestic semiotics.

The results of the study contribute to the scientific-theoretical as well as practical progress in the field of research, because the research conducted in the field of mass communication indicates that with the emergence and development of information technology has formed a "new kind of text", which is unique in its synthesis of sound and visible, in which verbal information is accompanied by graphic design, sound, video; verbal information can be minimized or absent at all (for example, the format "No comments"). A practical progress is that the sign component of the text is effectively represented by illustrations (photos, drawings), diagrams, tables, symbolic images, formulas, etc. The achievement is that the visual components are connected at the semantic, semantic-compositional and semantic-linguistic level, because the usefulness of one or another type of communication is determined by the communicative task and the functional purpose of the entire text. The article investigates that different types of symbols are used in advertising (iconic sign - sound, image, sign - writing, language, index - what is recorded on tape). Internet media rely on narrowly focused advertising, for example, online gaming portals most often advertise games, gadgets, game consoles and other thematic products.

The characteristics of the language of media text are of great interest for the theory and practice of translation. One of the most important characteristics of media texts of almost all genres is the combination of elements of message and influence. Different genres of media texts are characterized by different ratios and expressions of elements of communication and effect, different share of information and expressiveness. Not only will a professional translator be aware of this connection in every text he translates, but he must also be able to do so properly.

Among the actual linguistic and stylistic features of the media text, which distinguish it in general from the language of other functional styles, are: a high degree of standardization of the means used; expressiveness of language to attract the reader's attention; saturation with a variety of realities (social, political and cultural life), allusions and quotes; extensive use of figurative language and idiomatic vocabulary, including puns, puns, proverbs and idioms; the use of other stylistic devices and idioms, such as exaggeration, litany, figurative comparisons, metaphors, metonymy, paronymic attraction, allegories, euphemisms, sign systems and others. Since these characteristics largely determine the features of the translation of media text, the translator must know this in advance.

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