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Psychology of cinematography: problems of perception of a foreign-language film

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The report examines the features of interpretation of film text, which requires not only its semiotic analysis, but also an understanding of the creative path, cultural characteristics and aesthetic preferences of individual representatives of the author's team (screenwriter, director, cameraman) in art, because these are factors that are necessarily reflected in the film text.

According to L. S. Vygotsky, art is a social technique of the senses. Film is based on film text, the main task of which is to convey the author's attitude to the events depicted by him and to evoke the corresponding emotions in the viewer.

Film text is considered as a significant cultural phenomenon, and the language of cinema is considered as an open system that includes not only verbal signs, but also signs of visual and musical nature. A translated film is a socially determined reflection of the experience of a certain linguistic culture and at the same time an important means of creating an image of a "foreign" culture, therefore, the issue of perception of foreign-language film text is highlighted as a separate issue of intercultural communication..

Since in a feature film the connotative meanings of images and / or sound tracks, which are also conventional, are often superimposed on the connotations of linguistic units, cinematic signs can reveal a whole set of latent signifiers and are closely related to the "myth" as a socially determined reflection of the experience of a certain linguistic culture, which forms the basis of ideologemes, i.e. minimal significant units that organize the work of consciousness.

The main difficulty of film translation and perception of foreign language film lies in the possibility and degree of adaptation of film text to another cultural environment with a different system of values and concepts, in which a special problem arises, namely, the ratio of different cultures and cultural traditions. Inevitable semantic losses in the understanding of translated films are explained by this factor.

The cultural memory and background knowledge of representatives of the host culture are of fundamental importance in the perception and recognition of intertextual elements in film translation.

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