

DIDACTIC IMPLICATIONS OF INTERSEMIOTIC TRANSLATION: ANALYSIS OF MULTIMEDIA STORYTELLING AS A DIDACTIC METHOD

ДИДАКТИКА И ИНТЕРСЕМИОТИЧЕСКИЙ ПЕРЕВОД: АНАЛИЗ МУЛЬТИМЕДИЙНЫХ ИСТОРИЙ СКВОЗЬ ПРИЗМУ ДИДАКТИКИ

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The paper analyses intersemiotic translation and multimedia storytelling through the prism of didactics. The paper analyses some key concepts in intersemiotic translation and multimedia storytelling, points out some difficulties in the field and indicates possibilities to overcome them to make multimedia storytelling an effective means of didactics. The paper emphasizes positive impact of multimedia storytelling on didactics. The author proposes further research actions to enhance the didactic value of intersemiotic translation and multimedia storytelling.

В статье анализируется интерсемиотический перевод и мультимедийное повествование сквозь призму дидактики. В статье анализируются некоторые ключевые концепции интерсемиотического перевода и мультимедийного повествования, указываются некоторые трудности в этой области и указываются возможности их преодоления. В статье подчеркивается положительное влияние мультимедийного повествования на дидактику. Автор предлагает направление дальнейших исследований для повышения дидактической ценности интерсемиотического перевода и мультимедийного повествования.

Key words: mode, multimodal, multimedia, sign system, CMT, CIT, neural networks, storytelling, didactic, intersemiotic translation, narratology.

Ключевые слова: мультимодальность, мультимедиа, знаковая система, CMT, CIT, нейронные сети, повествование, дидактика, интерсемиотический перевод, нарратология.

<https://doi.org/10.46646/SAKH-2021-1-182-185>

For the purposes of this research on intersemiotic translation and multimedia storytelling, it should be emphasized that the main methodological difficulty in intersemiotic translation is the comparison of different semiotic resources. For example, Aguiar and Queiroz criticize current models as being mainly descriptive, lacking explicative models and being “dissociated from results produced in the area of general semiotic and translation studies” (2009). These authors suggest a conceptual framework based on Peirce’s model of sign process, as a starting point in solving this methodological difficulties with different semiotic resources representing different modes of signification.

Thus, multimodality is another important aspect relative to this research that dates back to the times of antiquity, while it received academic attention only in the 1960s starting from the works by Barts. The principles of multimodality applied to conceptual metaphors and their translation were studied by Forceville (Forceville cited in Boyarkina, 2014). Speaking about multimedia storytelling, it should be kept in mind that multimodality makes use of the electronic medium by creating digital modes with the interlacing of image, writing, layout, speech, and video. Moreover, “approaches to digital media from the perspective of multimodality address in particular the fact that multimodality, and multimodal communication, is now progressively evolving from a solely print-based to a screen-based presentation, the speaker and audience relationship evolves as well.” Multimodal texts represent a real challenge in translation studies. For example, O’Sullivan observes that translation studies has struggled at times with the concept of multimodality” (2013), which is concerned with the study of the various semiotic resources involved in communication (compare various approaches to multimodality in Jewitt, Bezemer and O’Halloran 2016). O’Sullivan goes on to say that despite some progress in elaborating methodologies for research on the translation of multimodal texts, still technical and logistic challenges remain (2013). She observes “it makes sense then that the saturated multimodality of many texts today would require both a new, or at least a rethought, critical and analytical toolbox, and potentially also new approaches to translation”

It should be emphasized that tracking and analysing intersemiotic relations in dynamic media (films and videos) that “incorporate both visual and acoustic modes of signification, as well as different graphic sign systems” (O’Sullivan 2013) is much more complicated than unpacking the intersemiotic relations between image and text. It is possible to point out some tools to facilitate intersemiotic translation of multimodal resources.

Taylor (2003, 2013) proposes a page-based multimodal transcription technique for the transcription of multi-semiotic resources in audio-visual texts. This technique consists of inserting images of still frames and meta-textual descriptions into a table of rows and columns. According to Taylor, it helps to understand “where meaning was being created in

a multimodal text...” (Taylor 2013). Some scholars advise using software (e.g. Multimodal Analysis Video) that includes facilities for importing and organizing video files; creating and editing catalogues of system frameworks and system choices for video annotation; storing and consolidating projects of analyses; annotating and analysing videos by creating time-stamped annotations; visualizing combinations of multimodal choices; and exporting data from the analyses to Excel spread sheets for further data processing and visualisation. (O’Halloran and Lim 2014; O’Halloran, Tan and Marissa 2015). Also, systemic functional theory (SFT) provides the necessary theoretical tools for modelling semiotic resources and analysing the meaning arising from semiotic choices within and across multimodal texts.

It should be emphasized that intersemiotic translation between different modes is not always possible, as already Jacobson observed (1959). Many researchers argue along the same lines. For example, O’Sullivan says that an exact intersemiotic rendition is highly improbable, if not impossible (except in certain cases, especially in natural sciences like physics, chemistry, mathematics, etc.) but a reasonable approximation is certainly likely. The crucial point is to find “a critical and analytical toolbox” (O’Sullivan 2013). Some of the difficulties in developing a theoretical framework for intersemiotic translation arise from attempting to find a “direct” translation between meanings made through choices from semiotic systems that are fundamentally different in nature (language and image, etc.). Consequently, translations between different semiotic resources inevitably introduce discrepancies (Iedema 2003).

For the purposes of this study of multimedia storytelling and intersemiotic translation, we find it useful to apply some elements of narratological analysis to the original story in language mode for better comprehension of its structure, function of its elements, tellability, point, experientiality, focalization, narration tempo, messages, etc. in order to find their best multimedia equivalents. This analysis can facilitate further intersemiotic translation of the original story into a multimedia story. Hence, some further research in the field of narratology applied to both original stories and relative target multimedia products obtained as a result of intersemiotic translation is necessary for the advancement of multimedia storytelling. Narratology attempts at definition of narrative (at present there is no single definition but various approaches) and at analyzing how narrative works “in the delineation and functions of narrative elements or aspects, and in their systematic analysis.” Taxonomy of narrative has been created that distinguish between different kinds of narrative, “for instance according to the identity of the narrator persona, the point of view from which the story is told, or the temporal relationship between telling and told. Narratologists moreover study the ‘making’ of narratives by considering the effects of the devices and elements in their functional interrelation.” (Middeke, 2012). Narratological analysis helps to better understand the way the narrative is made and works, as well as its main message(s). Numerous examples of narratological analysis see in Boyarkina, 2014, where approaches of Bal, Rimmon-Kennan, Pavel, Genette, Scholes, Kellogg, Pugliatti, etc. were applied to narratives. Though originally narratological analysis was only applied to narratives, later it became employed also to study any kind of storytelling. Hence, “narratologists now deal with historical writing, with conversational narratives in dinner-table exchanges, with narratives in psychotherapy, with storytelling in cartoons, films, and the electronic media, and much more [...] Narratology has been extending its object realm into narratives in different media but also into factual storytelling.” (Middeke, 2012). Hence, it is necessary to conduct more research in the field of narratology applied to multimedia storytelling.

Cognitive linguistics that started its active development in the 1970s can also offer some very useful tools to facilitate the intersemiotic translation of the original stories designed for didactics. For this purpose, the conceptual integration theory (parable) can be used. If a story contains metaphors, they can be studied through the prism of the conceptual metaphor theory (CMT). Such analysis can, in its turn, facilitate metaphor translation. Numerous examples of the application of the conceptual metaphor theory and conceptual integration theory to narratives can be further studied in Boyarkina, 2014. Some suggestions on translating difficult cases of metaphors can be found in Boyarkina, 2018. I also suggest to apply instruments introduced by Kovecses, like main meaning foci, suppression and highlighting processes while mapping from conceptual domains, etc. while defining the original meaning of the multimodal text. (f. ex, see Boyarkina 2014). Also, some instruments of the cognitive linguistics, like neural theories of metaphor / language, neurocomputational linguistics, etc. can be effective tools to explain how multimedia storytelling can enhance learning and creation of new neural networks, thus making teaching and learning more effective. (see also Boyarkina 2014, 2021)

Now when we analysed some aspects of intersemiotic translation and multimodality, let’s focus on multimedia storytelling and its impact on didactics. According to Zimmermann, “Multimedia storytelling is the art of conveying a narrative through multiple forms of media, such as text, audio and video.[...] Multimedia stories are also interactive in a way that single-medium stories aren’t. By incorporating various types of media, you are creating a story that your readers can explore. This interactivity is an important feature that allows you to engage your audience and seek their input and feedback. Inserting clickable quizzes, comment boxes, and graphics provides an exciting way to get the audience to participate in the story experience.”

Once the story draft is produced, it’s necessary to perform narratological analysis and intersemiotic translation to choose the best means to convert the original story into digital story, using the most suitable multimedia tools to render meticulously the message of the story. For multimedia storytelling it is possible to choose from a rich variety of multimedia (multimodal) texts that include: digital slide presentations (e.g. PowerPoint), e-posters, e-books, and social media [...] live action films, animations, digital stories, web pages, book trailers, documentaries, music videos. Meaning is conveyed through dynamic combinations of various modes across written and spoken language, visual (still and moving image), audio, gesture (acting), and spatial semiotic resources. Producing these texts also requires skills with more sophisticated digital communication technologies (www.education.vic.gov.au).

What is the impact of multimedia storytelling on didactics? As some scholars observe, “In general, research on the use of narratives for the teaching of sciences and specific topics is not widespread, but recent reviews indicate that it is possible to affirm their relevance and educational value. (Middeke, 2012) We learn via stories, or by projecting one story onto another story, as Fauconnier and Turner observe (1996). It is the way our brain always works with conceptual domains. Telling and projecting stories is well explained by the conceptual integration theory. Its authors argue that “conceptual blending underlies and makes possible all these diverse human accomplishments, that it is responsible for the origins of language, art, religion, science [...] and it is as indispensable for basic everyday thought as it is for artistic and scientific abilities.”(Fauconnier and Turner cited in Boyarkina 2014) Hence, this conceptual integration theory can be also very effective to analyse storytelling.

1. Storytelling is a highly effective strategy for delivering course content. It can provide real-world contexts and the relevance students desire. Through personal connections to the narrative details, stories facilitate the incorporation of content into pre-existing knowledge and neural networks that enhances retention. (Lukin 2019) 2. Storytelling helps to create emotional involvement of the learners and helps them to effectively transform input into intake. It helps to create low emotional filters. The classroom has to be a place where the affective filter is low, (Boyarkina 2020) 3. Multimedia storytelling helps to transform effectively input into intake for students with different types of memory. 4. Creating and exploring multimedia stories can be an effective means of learning for those students who have kinesthetic memory and learn better when they do things and not only read textbooks. 4. Multimedia stories with prevailing video and audio mode can be effective for teaching students with DSA who have difficulties reading normal texts. 5. Multimedia storytelling can better visualize in details complex processes in natural sciences. 6. Storytelling develops imagination effectively. 7. Students learn better the material while they collect data from various sources for their stories. 8. In teaching languages, multimedia storytelling can offer a wide range of interactive exercises. 9. Elements of micro-stories that relate to the five senses and engender empathy are especially critical because they facilitate students’ engagement with the narratives and build connections to students’ personal experiences. This can link the course material to varied neural networks which can enhance retention and retrieval of the [course] concepts. 10. According to Bruner (1986,1991) there are two ways to organize the human experience: the logical-scientific mode that is based on reasons and the narrative mode that is based on the construction of “stories.” In the latter, the facts, characters, and situations are structured in such way that the listener of a “story” understands how and why the events occurred. It should be noted that this process is done even without telling the story but we all have stories in our mind that structure our experience: “Narrative then becomes part of how people understand the world they live in and they serve as a way of communicating that understanding to others.”(Prinset al.2017, p. 21). Almost naturally we humans have the ability to understand, build, and get involved with the “stories.” In other words, humans learn daily from the experience of others through the stories and, above all, we understand the actions of others, the situations that are presented to us and we understand ourselves through them”(Klassen and Froese Klassen 2014, p. 1503). Through the stories, we make more abstract—and at the same time concrete—and coherent the world.” (Peñaloza & Robles-Piñeros 2020) 11. Due to the naturalness of the “stories,” it has been proposed that they are an appropriate means to learn diverse knowledge. In fact, throughout human history, this medium has been an effective tool for transmitting culture to new generations (Bruner 1986). Probably, in the context of science teaching and learning and particularly in biology, “stories” can be a key means to facilitate their understanding (Middeke, 2012) 12. Digital storytelling develops multiliteracy which is essential for contemporary society. This is only a very brief overview of the positive impact of multimedia storytelling on didactics. More research in this direction is necessary to study in depth these aspects of positive influence, as well as to discover other ones, described by scholars. Also, it is necessary to make more experiments directly in the classroom in order to compare the results after presentation of input in the usual language mode and in the form of multimedia storytelling.

To conclude: in order to enhance the didactic potential of intersemiotic translation and multimedia storytelling, it seems necessary to continue research as follows. It is necessary to elaborate non-contradictory, preferably unanimous definition of intersemiotic translation that may be used for didactic purposes. Also, it is important to harmonize different approaches existing in intersemiotic translation in order to simplify and ergonomize their use for didactics. Further clarification and unification of definitions of such key concepts as mode, sign system, and medium can increase multiliteracy of both teachers and students and render intersemiotic translation and multimedia storytelling for didactics more accessible and effective. Further detailed study of multimedia tools seems to be indispensable to increase multiliteracy and improve skills of transforming texts in different modes of signification for multimedia storytelling. It seems reasonable to do further research of the tools that help to establish how exactly the meaning is created in various multimodal multimedia texts in order to improve the quality of intersemiotic translation and, consequently, didactics. Such tools as narrative analysis applied to multimedia stories, conceptual integration theory, conceptual metaphor theory, neural theory of metaphor/ language can be also effectively employed for this purpose alongside with specialized software (Multimodal Analysis Video), a page-based multimodal transcription technique, etc. Several aspects of positive influence of multimedia storytelling on didactics were mentioned in the paper. More research in this direction is necessary to study in depth these aspects of positive influence, as well as to discover and analyze other ones, described by scholars and researches employing multimedia storytelling for teaching science and humanities. It seems indispensable to make more experiments directly in the classroom in order to compare the results after presentation of input in the usual language mode and in the form of multimedia storytelling to find the best combination for the didactic purposes.

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СОЦИАЛЬНЫЕ СЕТИ КАК ИНСТРУМЕНТ ПОДГОТОВКИ СТУДЕНТОВ-ЭКОЛОГОВ К ИНОЯЗЫЧНОЙ ПРОФЕССИОНАЛЬНОЙ И МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ

SOCIAL NETWORKS AS A TOOL FOR PREPARING ENVIRONMENTAL STUDENTS FOR FOREIGN-LANGUAGE PROFESSIONAL AND INTERCULTURAL COMMUNICATION

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Социальные сети оказывают влияние на образ жизни современного общества в различных сферах, таких, как коммуникация, обмен знаниями, образование. С ростом популярности социальных сетей и связанных с ними платформ, ученые различных областей знаний рассматривают их как перспективный объект для изучения. Вопрос о влиянии социальных сетей на освоение и изучение иностранного языка для профессиональной и межкультурной коммуникации сегодня является достаточно актуальным.