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АКТУАЛЬНЫЕ ПРОБЛЕМЫ ЛИНГВИСТИКИ И ЛИТЕРАТУРОВЕДЕНИЯ

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calculation and omitted some phenomena when translating them, the novel loses certain elements.

The last part is devoted to the «Galaxy Encyclopedia», a small device that gives explanations of the basic phenomena and inventions. For example, to present various phenomena the author describes the mechanism of the device: «it absorbs all unconscious mental frequencies from this brainwave energy to nourish itself with». Philippov translates all these elements equivalently, preserving the style of their descriptions. Bakanov hardly translates scientific data in this encyclopedia, and pays special attention to the artistic descriptions or to parts with humorous additions. For example, the passage, where the author gave the explanation of Babel fish work, is omitted, but the interpreter fully translates the next paragraph, showing a humorous scene.

Conclusion. It can be concluded that truthfulness helps a reader to understand and to believe in the reality of fantastic events. When having analyzed «Hitchhikers' Guide to the Galaxy» one can understand that translations tend to omit or exaggerate this essential element that leads to the transformation of the protagonist's image. Also, there is an imbalance of anthropomorphic characteristics. In Philippov's translations, we can observe a shift to description of the robot's feelings and physical states, while Bakanov omits Marvin's emotions, and pays attention only to its technical features. It should be mentioned that scientific works have a lot of terms, definitions and calculations. Philippov fully translates these elements, but also employs new descriptions and it leads to transforming the scientific style into the more artistic. Bakanov does not translate calculations and terminology and loses the characteristics of certainty.

Endnotes

1. Adams, D. (1979) *The Hitchhikers' Guide to the Galaxy*. London: Pan Books.
2. Adams, D. (1995) *Putevoditel' khitch-khajkera po Galaktike* [The Hitchhikers' Guide to the Galaxy]. Trans. by Philippov V. Kiev: Moj drug fantastika.
3. Adams, D. (1997) *Avtostopom po galaktike* [The Hitchhikers' Guide to the Galaxy] Trans. by Bakanov V. Moscow: AST.

GORIUNOVA P. F.

Postmodern Drama: Aspects of Translation

This study delves into various aspects of postmodern drama and its translation. The object of the study is the play by Stephen Fry «Latin! Or Tobacco and Boys» and its translation implemented by Sergei Illin («Латынь! Или Табак и Мальчики»).

Keywords: postmodern drama, drama translation, Stephen Fry.

Postmodern drama unlike the novel has received little critical attention. Among some of the foremost postmodern critics and dramatists are Linda Hutcheon¹, Jeanette Malkin² and Deborah Geis³. Postmodern theatre appeared

during the late 1970s and early 1980s. It appeared as an opposition to the existing Modernistic theatre. Minimalistic style of Modernist theatrical production was replaced by a variety of new theatrical concepts such as experimentations in language and thought, pastiche, non-linear storytelling, combination of humor and tragedy, theatrical improvisation, extravagant themes.

Translation of a dramatic text has always been a difficult problem due to its double purpose. A dramatic text can be created not only for stage but also for reading. Depending on the purpose of a dramatic text, it has different criteria. Aspects of translation of a dramatic text as well as of postmodern drama translation has not received much critical attention and research. One of the contributors in theory of drama translation was J. Levy⁴. He was one of the first who brought up a question of main aspects in drama translation for stage and defined it as a separate issue. He mainly focused on stage dialogues and its main characteristics. The mission of a translator of a dramatic text differs from that of in any other genre. The translator must understand that the main content of a dramatic text is dialogues which depict characters. Levy underlined that a translator should not set only one goal. A translator should create a flexible system of methods and preserve main ideas of a play.

During the conducted study, the following features of postmodern drama were identified:

- intertextual references;
- explicit stage direction;
- experimentation with language;
- irony, playfulness and black humor.

One of the main peculiarities of postmodern drama is intertextuality. Much of the focus in postmodern literature is on the connections between one text and another. It can be a borrowing of a style or a plot. It can be anything. Critics relate this peculiarity to a postmodernistic idea of lack of originality: everything has already been invented and written. Translation of intertextual references demands the vast amount of background knowledge. Postmodern drama is characterized by the usage of allusions, pastiche and other intertextual references. Translation of allusions can be very challenging. In his play S. Fry has combined allusions and a wordplay:

*«He walks in beauty like the day,
Of endless fields and summer hymns,
And all that's fresh in golden hay,
Floats from the movement of his limbs»⁵.*

He changed a poem written by G. G. Byron so that it has come to reflect a provocative theme of the play. S. Fry changed the gender of the main character in Byron's poem as well as the rest of other turns of speech. The problem of translation of intertextual elements is a common one. However, in Postmodernism it gains more meaning. Another example of intertextual reference is the name of the play: *«All they that love not tobacco and boys are fools»*. This phrase belongs

to an English playwright and poet Christopher Marlowe. In the next example S. Fry uses Ben Jonson's poem added to a casual conversation on the subject of students' grades:

*«Have you marked but the fall o'the snow,
Before the soil hath smutched it?»⁶.*

In all these examples, the question is mainly in understanding of these allusions by a reader and what a translator should do in order to preserve intertextual links.

Another aspect of translation of postmodern drama is stage directions. Postmodern drama inverts the traditional relationship between dialogue and stage directions. S. Fry gives a very detailed introductory note providing description not only for the setting but also the meaning of the character's names. Therefore, explicit stage directions can help in the process of translation. It can give a more detailed description of main ideas and characters. An author establishes new relations with a reader of a dramatic text. This is applicable not only for a written text but also for a stage performance. Stephen Fry involves an audience into the play and actors interact with the audience.

The third aspect of translation is the language. Dialogues become more important than actions. Sometimes there is almost no action in a play and the focus is on the speech. An author experiments with everything: settings, stage directions, themes, and language. For the play «Latin! Or Tobacco and Boys» S. Fry used the language of English prep schools. The speech of characters is filled with archaisms, slang (*arrant nonsense, an idle and irritating oaf, cosy naplet, we're all agog*); the author also creates new words (*shambolic, shamruddy-bolic*). Syntactic constructions also undergo changes. The author uses inversion, transition words, word repetition, complex sentences: «And you can do your detention after games, yes I thought that would shut you up. I know Elwyn-Jones is doing his during games, but he's *disgustingly developed* enough, *whereas you, on the other hand*, are an *underdeveloped little weed*, who needs all the exercise he can get»⁷.

This complex technique of writing is in the direct connection with the last aspect of translation. Irony, playfulness and black humor take place in all aspects of postmodern drama. They set the mood of postmodern drama. Everything in a play including stage directions, which contain self-reflections of the author, has a touch of irony. It is common for all genres of postmodernism to treat serious subjects in a playful way.

Translation of postmodern drama demands a valid analysis on behalf of a translator. A translator should consider all the aspects of translation. Intertextual references present the main concept of postmodernism in literature: the relationship between one text and another. These references create new levels of understanding and are very important. Stage directions as well as the narrative create a new way of the representation of a play. The language is filled with wordplay and unusual syntactic constructions. All these aspects are a part of postmodern drama and, therefore, must be preserved in translation.

Endnotes

1. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. London: Routledge, 1988.
2. Malkin, Jeanette. *Memory — Theatre and Postmodern Drama*. Ann Arbor: University of Michigan Press, 1999.
3. Geis, Deborah. *Postmodern Theatri [K] s: Monologue in Contemporary American Drama*. Ann Arbor: University of Michigan Press, 1993.
4. Левый, Иржи. *Искусство перевода*. М., 1974.
5. Fry, Stephen. *Paperweight*. Great Britain: Random House Ebooks, Arrow Books, 2004. P. 466.
6. P. 441.
7. P. 441.

KOCHERGINA K. S.

Approaches to Forming an Evaluative Lexicon (Juridical Linguistic Aspect)

In this article the technology of sentiment analysis and opinion mining is described. The existing approaches to forming an evaluative lexicon are characterized. Each of the approaches is analyzed in the juridical linguistic aspect. The combination of all the approaches for compiling a juridical linguistic evaluative lexicon are proposed in the article.

Keywords: juridical linguistics, evaluative words, lexicon, approach.

From the 2000s the practice of compiling evaluative words into a special lexicon by using text **sentiment analysis** and user opinion extraction (**opinion mining**) has been widely spreading. Its goal is searching evaluative words in reviews on websites and classifying them as positive / negative / neutral. This area is more known in foreign computer linguistics research, for instance, made by Bo Pang and Lillian Lee¹ or Bing Liu². In the Russian tradition this type of research is referred to as “**analiz tonal’nosti teksta**”, which is an equivalent for the English terms.

This technology is used in the social media aspect in different spheres from consumer products, services, healthcare and financial services to social events and political elections, but aspects of using this method may be expanded. If it is a little modified, it can be used in the **juridical linguistic aspect (JLA)** and applied to the process of forming a special **evaluative lexicon (EL)**.

Researchers have proposed many approaches to compile sentiment words. Three main approaches are **manual approach (MA)**, **dictionary-based approach (DBA)** and **corpus-based approach (CBA)**. They are divided into two groups: **knowledge-based approaches** and **machine learning**. The first group consists of the manual approach; the second includes two approaches: dictionary-based and corpus-based.

Each of them has desirable and undesirable characteristics (see Table 1). Manual approach is a labor intensive and time-consuming process, while automated methods make mistakes. It is the reason why they are usually not used alone but combined with each other for a final check.