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УДК 81'255

<https://doi.org/10.25076/vpl.40.02>

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**ПЕРЕВОДЧЕСКИЙ КОММЕНТАРИЙ КАК ФОРМА
ЛИНГВИСТИЧЕСКОЙ ЛОКАЛИЗАЦИИ
ХУДОЖЕСТВЕННОГО ПРОИЗВЕДЕНИЯ (НА ПРИМЕРЕ
РОМАНОВ Д. МИТЧЕЛЛА)**

Целью статьи является описание значимости переводческого комментария с точки зрения локализации художественного произведения в ином лингвокультурном пространстве, а также выявление видов лексики, выступающей объектом адаптации, и степени ее экспликации. Теоретико-методологическую базу настоящего исследования составляют ключевые положения теории перевода, исследования лингвистической локализации и исследования художественного дискурса. В рамках исследования проведен сопоставительный анализ понятий адаптации (прагматической адаптации) и локализации с целью обоснования целесообразности использования нового термина для наименования культурно-обусловленных модификаций текста оригинала. Установлены характеристики художественного текста, которые позволяют отнести произведения художественной литературы к объектам локализации. Проведен контент-анализ англо- и русскоязычных версий трех романов британского писателя Д. Митчелла "Облачный атлас", "Тысяча осеней Якоба де Зута" и "Голодный дом". Проанализированы оригинальные англоязычные и переводные русскоязычные версии указанных литературных произведений, в частности проведен

сравнительный анализ англоязычных лексических единиц и словосочетаний, сопровождаемых затекстовыми примечаниями в переводных текстах. Указаны преимущества примечаний как формы локализации художественного текста, заключающиеся в возможности более подробного и быстрого описания инокультурных единиц по сравнению с внутритекстовыми трансформациями.

Ключевые слова: переводческий комментарий, локализация, художественный текст, лингвокультурная адаптация, стратегия перевод, прагматическая адаптация, национально-культурная лексика.

UDC 81'255

<https://doi.org/10.25076/vpl.40.02>

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**TRANSLATOR'S NOTES AS A FORM OF LINGUISTIC
LOCALIZATION OF LITERARY WORKS
(THE CASE OF D. MITCHELL'S NOVELS)**

*The purpose of the present article is to describe the significance of translator's notes from the point of view of localization of English works of fiction for Russian readership, as well as to identify the types of lexical units that become object of adaptation and the degree of their explication. The theoretical and methodological basis of this study is made up of the key provisions of translation studies, the study of linguistic localization and the study of literary discourse. Within the framework of the present research, a comparative analysis of the concepts of adaptation (pragmatic adaptation) and localization has been carried out to substantiate the advisability of using a new term to name culturally determined modifications of the original text. The characteristics of a literary text have been established, which make it possible to classify works of fiction as objects of localization. Content analysis of the English and Russian versions of the novels *Cloud Atlas*, *The Thousand Autumns of Jacob de Zoet* and *The Slade House* by the British writer D. Mitchell has been carried out. The original English-language and translated Russian-language versions of the specified literary works are analyzed, in particular, a comparative analysis of*

the English-language lexical units and phrases, accompanied by translator's notes in the secondary texts, has been conducted. The advantages of notes as a form of localization of literary texts are indicated. They consist in the possibility of a more detailed and quick description of foreign cultural units in comparison with intra-text transformations.

Keywords: translator's note, localization, literary text, linguacultural adaptation, translation strategy, pragmatic adaptation, national and cultural vocabulary

Introduction

Today, the texts of literary discourse, which are distinguished primarily by aesthetic functionality, are actively studied from the point of view of the phenomenon of localization, and therefore the range of localization objects should be determined in accordance with additional criteria. The concept of localization is used not only in the context of computer games, websites and other digital products, but also in the studies devoted to adaptation of books, popularized internationally or globally. According to D. Crane, cultural globalization is about increasing the circulation of cultural artifacts across national and ethnolinguistic boundaries (Crane, 2002), and the translation of books is a vivid example of this phenomenon. Cases when excellent literary works are edited taking into account the cultural background of a particular language are by no means rare (Are “double” transfers allowed? About the works of Murakami Haruki in Germany, 2020), because, according to R. Eskarpit, a misunderstood book is better than an unread one (Escarpit, 1958).

Material and methods

The research material is represented with original English and translated Russian texts of three novels by the British writer D. Mitchell: *Cloud Atlas* (2004) translated into Russian by G.B. Yaropolsky, *The Thousand Autumns of Jacob de Zoet* (2010) translated by M.D. Lahuti and *Slade House* (2015) translated by A. Pitcher. Despite the fact that the translations were carried out by different translators, they are united by the presence of translator's comments (notes) explaining the meaning of various words and phrases to readers.

The research methodology consists in the use of comparative analysis, contextual, interpretive and discourse analysis, analysis of the

text structure.

The theoretical and methodological basis of this study is formed by the provisions of such scientific areas as translation studies (Alekseeva, 2004; Mityagina, 2014; Nida & Taber 1969; Komissarov, 1990, 1999; Newmark, 1993, 1995; Sdobnikov, 2016 et al.), studies of linguistic localization (Pym, 2006; Kolosov, 2016; Levitsky, 2019; Anisimov et al. 2019; Mityagina & Volkova, 2019), studies of literary discourse (Landers, 2001; Vekovishcheva et al. 2019; Alekseytseva, 2014).

Results and discussion

Initially, the term 'localization' was used mainly for digital products and, according to the definition of the LISA Association, localization of a product consists in its adaptation to the linguacultural characteristics of a particular region (locale) (Cadieux & Esselink, 2004). The term 'locale' is used to mean "a set of user parameters, the main of which are language and geographic location (country, region, city)" (Sandrini, 2008, p. 2), while reflection of culture in a language, or in a linguaculture, necessitates a change in some aspects in accordance with cultural background of a target audience, as evidenced by the above definition. Expansion of the range of localization objects with globalization of the activities of various companies resulted in a gradual increase in the number of locale parameters, which today also include "economic, political, ethical, legal characteristics of target markets" (Achkasov, 2017, p. 290).

According to V.A. Mityagina, the observed tendency of translation studies to integrate this term is associated with the search for optimal ways to ensure intercultural communication that has developed in the Internet space at an unprecedented level and is characterized, first of all, by mass communication among companies and their clients (Mityagina, 2014). Awareness of the possibility of using this concept in relation to various genres and formats of translation activity leads to the emergence of numerous definitions of localization, which make obvious the fact that translation studies need the category of localization. In the Recommendations for Translators, Customers and Editors, approved by the Russian Union of Translators, localization refers to an additional type of translation work and is interpreted as translation adaptation aimed at achieving pragmatic equivalence of the translated text (Duplensky, 2015). It follows from this definition that the concept of localization is a new name for the process of text

adaptation, which has been carried out by translators for millennia.

At the first stage of our study, comparative analysis of the concepts of adaptation (pragmatic adaptation) and localization has been carried out, and the expediency of using the latter for naming culturally determined modifications of the original text has been substantiated.

The concept of cultural adaptation, introduced by E. Nida to denote the transformations that are carried out by translators of the Bible in order to ensure the principle of dynamic equivalence, is essentially a prototype of modern localization, as evidenced by the example given by the scholar about replacing the Roman time counting in the original with time adopted in the target culture (Nida & Taber, 1969). Special attention should be paid, however, to E. Nida's distinction between the concepts of translation proper and cultural adaptation (Nida & Taber, 1969), which, in our view, is primarily associated with the predominance of biblical texts in the scientist's practice. Today, many linguists continue to support this differentiation, drawing a clear line between translation and localization processes, despite a wide range of genres, the texts of which act as the objects of these processes in their unity.

The concept of adaptation, as one of the most widespread in translation studies and at the same time the most voluminous in terms of possible contexts of use due to its communicative-functional nature, is a common semantic element of numerous terms (imitation, communicative translation, refraction, retelling / arrangement, creative transposition, transediting, transcreation, techniques of adjustments, translation shifts, trajections), many of which are not widely used today, but is an important part of the history of translation studies.

I.S. Alekseeva considers adaptation as formal and substantial simplification of the text used for making text compliant with recipient's competence (Alekseeva, 2004). The researcher also points out the need to separate linguaethnic adaptation aimed at facilitating the perception of alien cultural realities and linguistic phenomena (Alekseeva, 2004). Obviously, localization cannot be identified with any of the specified types of processing, since, depending on a number of linguistic and extralinguistic factors, it can combine various translation strategies.

Classifications of translation transformations / translation techniques, created at the text-centric stage of translation studies

development, are the result of translators' activity aimed at overcoming linguistic asymmetry and adapting the original message while observing the postulates of equivalence. This follows from the definition given by V.V. Sdobnikov: translation transformations are operations that help translators to make up for the lack of correspondences between languages (Sdobnikov, 2016). As an example, let us point to the classification of translation transformations developed by V.N. Komissarov: lexical (transcription, tracing, lexical-semantic substitutions: concretization, generalization and modulation), grammatical (literal translation, division of sentences, combination of sentences and grammatical replacements) and lexical-grammatical (antonymic translation, descriptive translation and compensation) (Komissarov, 1999). Each of these transformations is a translation technique, but they cannot be called localization techniques, since translation equivalence can be carried out at the level of words and phrases, while the localization unit is represented with a text.

The procedures of a higher order are represented with the types of pragmatic adaptation related to the communicative-functional stage of translation studies development. According to V.N. Komissarov, pragmatic adaptation is a type of adaptive transcoding aimed at modification of information in the process of translation, taking into account the recipient background (Komissarov, 1999). The author logically refers adaptation of proper names, geographical names and names of various kinds of cultural and everyday realities, as well as the compilation of a new text based on the original (co-writing) to the problems of pragmatic nature (Komissarov, 1999).

These types of translator's activity represent the area of intersection of the processes of pragmatic adaptation and localization. However, localization is a narrower concept, since the use of pragmatic adaptation techniques is aimed at solving a wider range of tasks that are associated, for example, with “the desire to reflect communicatively irrelevant features in translation, to achieve an impact on the recipient that does not coincide with the intentions of the original author, to provide a simplified translation, without reproducing the emotional-stylistic and associative-figurative aspects of the original” (Komissarov, 1999, p. 122). The scholar also points out the need for pragmatic adaptation in the process of not only translation, but interpreting as well when there is an opportunity to observe the recipient's reaction, to take

into account their individual characteristics and "edit" the text in the course of conversation. Besides, there is a specific area of interlingual and intralingual adaptation of literature for different age groups or in accordance with the level of proficiency in a foreign language. These examples relate to pragmatic adaptation, but cannot be called localization, which, in its turn, implies, first of all, bringing the text in line with the local – recipient's native language, local culture, country (region) of residence, as well as legal, economic and political parameters. In fiction rendering, localization can also include the task of modernization of the original work.

Against the background of these features, the definition of localization as a complex form of pragmatic adaptation proposed by V.A. Mityagina (Mityagina, 2014) seems appropriate and leads to the conclusion that it is not necessary to separate the concepts of pragmatic adaptation and localization, but to establish relations between them. A number of Russian researchers also consider localization as a kind of adaptive transcoding, which includes a set of techniques for adapting the original text for the corresponding linguacultural environment (Kolosov, 2016; Levitsky, 2019; Anisimov et al. 2019).

At the second stage of the study, we have determined the characteristics of the literary text, which make it possible to classify works of fiction as objects of localization. Since in the modern “era of translated literature” the name of a writer and their works have commercial value and become objects of publishing marketing, it seems reasonable to use various strategies for adapting the text in accordance with the expectations of the foreign target audience. In this regard, we should mention the classification of detective novels and other “stereotyped literature” as a vocal type of texts along with the genres of instruction, campaign materials and advertising (Newmark, 1995).

Haruki Murakami's article on the publication of his works in English-speaking countries testifies to the adjustment of texts in the process of translation. In particular, over a certain period, the writer had been working in close cooperation with American editors and publishers, adapting his works for English-speaking (North American) readers by omitting descriptions of culture-specific circumstances, objects and phenomena generally known in Japan (The essence and existence of translated Japanese literature: 30 years since the first

English-language publication of the works of Murakami Haruki, 2020).

E.H. Wirtén investigates the characteristics of transnational publishing at the world-renowned Harlequin publishing house, which specializes in publishing women's novels around the world in 24 languages. Carrying out research on the example of publications for the Swedish book market, the author emphasizes that the purpose of translation in this case is not to preserve the originality of the source text, but to create a product that will be successful with readers (Wirtén, 1998).

Thus, the literary text may be considered as an object of localization, since it represents a verbal component of a cultural artifact and a product of the world market. In addition, mention should be made of lexical and stylistic features of the literary text, in particular, the saturation with culturally specific elements that can cause cognitive difficulties for readers and, therefore, require the use of appropriate strategies of linguacultural adaptation.

At the third stage of our research, the original English and translated Russian versions of the specified literary works have been analyzed. In particular, a comparative analysis of the English-language lexical units and phrases accompanied by notes in the translated texts has been carried out.

It should be noted that the Russian texts of the novels demonstrate different levels of fluency and adaptation for Russian readers. Russian translation of *The Thousand autumns of Jacob de Zoet* contains numerous examples of adjustment, which ensure a certain degree of localization: *Leiden salts* ("нюхательные соли" – "smelling salts"), *Yakumoso* ("отвар целебной травы якумосо" – "decoction of yakumoso medicinal herb"), *Almelo Clock* ("настольные часы" – "table clock"), *Yankee mash* ("ячменный напиток" – "barley drink"), *Ms.* ("барышня" – mode of Russian address to a woman or a girl), *ladies* ("сударушки" – mode of Russian address to a woman or a girl), *take heart* ("не вешайте нос" – "do not feel down"). Adaptation in these cases is carried out using explication techniques, i.e. indications of the class of objects to which proper names belong, and paraphrases-hyperonymization, i.e. replacing a specific name with a class to which a specific cultural unit belongs.

By contrast, the Russian text of the *Cloud Atlas* novel is rather difficult to understand due to the lack of transformations that could

have provided a higher level of fluency. Here are the following examples:

Оно разговаривает! – воскликнул я и проследил за ее галопом, пока девушка не превратилась в миниатюру на пасторали Ван Дейка (Cloud Atlas, in Rus, p. 73).

Западное крыло Зедельгема украшают несколько осьтающихся башенок, но он не идет ни в какое сравнение с Одли-Эндом или загородной резиденцией Кэпон-Тенча (Cloud Atlas, in Rus, p. 67).

Рядом с одним из них я увидел разбитые раковины каури из Хоному (Cloud Atlas, in Rus, p. 376).

Underlined proper names seem to be rather difficult for a Russian-speaking reader to decode, and a large number of such unadapted units may create a cognitive gap.

Let us consider the features of explicating the meanings of original English expressions using comments. As a result of the conducted content analysis, four tables have been compiled giving examples of Russian-language notes that provide localization of the studied literary texts. The tables also indicate original English-language statements, in which the explicable lexemes are underlined to clearly indicate the techniques ensuring localization of the texts.

	Example 1.
English version	“It speaks!” I cried and watched the girl gallop off until she was a miniature in the <u>Van Dyck</u> pastoral (Cloud Atlas, p. 24).
Russian version	Оно разговаривает! – воскликнул я и проследил за ее галопом, пока девушка не превратилась в миниатюру на пасторали <u>Ван Дейка</u> (Cloud Atlas, in Rus, p. 73).
Note	С. 73. <u>Ван Дейк</u> , Антонис (1599-1641) – фламандский живописец эпохи барокко, работал в Италии и Англии (Cloud atlas. In Rus. p.680)

	Example 2.
English version	<u>Dr Maeno</u> whispers through the muslin curtain (The Thousand Autumns of Jacob de Zoet, p. 3)
Russian version	<u>Доктор Маэно</u> шепчет из-за муслиновой занавески...> (The Thousand Autumns of Jacob de Zoet. In Rus. p. 15)
Note	С. 15. <u>Маэно Рётаку</u> (1723-1803) – японский врач периода Эдо. Знаток хирургии и анатомии...> (The Thousand Autumns of Jacob de Zoet. In Rus. p. 718)
	Example 3.
English version	I've corresponded with <u>Joseph Banks</u> and some of the English and Scottish philosophers, but I've yet to master their language (The Thousand Autumns of Jacob de Zoet, p. 209)
Russian version	Я переписывался с <u>Джозефом Бэнксом</u> и с некоторыми английскими и шотландскими философами, но их языком я не владею в полной мере (The Thousand Autumns of Jacob de Zoet. In Rus. p. 591)
Note	С. 591. Сэр <u>Джозеф Бэнкс</u> (1743-1820) – английский натуралист, ботаник, баронет. Президент Королевского общества. Участвовал в первой экспедиции Джеймса Кука (The Thousand Autumns of Jacob de Zoet. In Rus. p. 746).

Table 1. Adaptation of names of famous people

	Example 1.
English version	Some music will be drawn from an abortive opera based on <u>The Island of Doctor Moreau</u> , whose Viennese production was canceled by the war (Cloud atlas, p. 38)
Russian version	Некоторая музыка будет заимствована из неудавшейся оперы, основанной на " <u>Острове доктора Моро</u> ", – ее представление в Вене отменилось из-за

	войны ((Cloud atlas. In Rus. p. 114)
Note	С. 114. " <u>Остров доктора Моро</u> " (1896) – роман Герберта Уэллса о вивисекторе, выведившем разумные гибриды животных (Cloud atlas. In Rus. p. 682)
	Example 2.
English version	My tweed jacket's scratchy. Mum got it from <u>Oxfam</u> specially for today, and the bow tie's from Oxfam too (Slade House).
Russian version	Твидовый пиджак колется. Мама купила его в " <u>Оксфаме</u> ", специально для сегодняшнего визита (Slade House. In Rus. p. 247).
Note	С. 15. " <u>Оксфам</u> " – сеть магазинов одноименной благотворительной организации, где продаются товары, пожертвованные населением (Slade House. In Rus. p. 247).
	Example 3.
English version	Marketeers prove, every scientific term you use represents two thousand readers putting down the magazine and turning on a rerun of <u>I Love Lucy</u> (Cloud atlas, p. 45).
Russian version	Маркетологи утверждают, что при каждом научном термине, который вы используете, две тысячи читателей откладывают журнал и включают телевизор, где опять крутят " <u>Я люблю Люси</u> " (Cloud atlas. In Rus. p. 133).
Note	С. 133. " <u>Я люблю Люси</u> " (1951-1957) – популярный комедийный телесериал о руководителе кубинского танцевального оркестра Рикки Рикардо и его туповатой жене Люси (Cloud atlas. In Rus. p. 683).

Table 2. Adaptation of proper names

	Example 1.
English version	The Plain is flat as the <u>Fens</u> but in a bad shape (Cloud atlas. In Rus. p. 21).
Russian version	Долина плоска, как <u>фены</u> , но выглядит

	плохо (Cloud atlas. In Rus. p. 67).
Note	С. 67. <u>Фены</u> – низменная приморская область в Восточной Англии (Cloud atlas. In Rus. p. 679)
	Example 2.
English version	Mr. Moody our scoutmaster told me to get lost, so I did, and it took the <u>Snowdonia</u> mountain rescue service two days to find my shelter (Slade House)
Russian version	Мистер Муди, глава скаутского отряда, велел мне валить куда подальше, я и свалил. А потом бригада спасателей <u>Сноудонии</u> меня два дня искала (Slade House. In Rus. p. 19)
Note	С. 19. <u>Сноудония</u> – район на севере Уэльса, где в 1951 г. был открыт одноименный национальный парк (Slade House. In Rus. p. 247)
	Example 3.
English version	Like some pox-maggoty harbour master on the <u>Scheldt</u> extorting illegal fees from the butter barges? (The Thousand Autumns of Jacob de Zoet, p. 8).
Russian version	Как какой-нибудь гнилой начальник порта на <u>Шельде</u> , донимающий незаконными поборами баржи с грузом сливочного масла? (The Thousand Autumns of Jacob de Zoet. In Rus, p. 29).
Note	С. 29. <u>Шельда</u> – река во Франции, Бельгии и Нидерландах (The Thousand Autumns of Jacob de Zoet. In Rus, p. 719).

Table 3. Adaptation of geographic names

	Example 1.
English version	Château Zedelghem isn't the labyrinthine <u>House of Usher</u> it seems at first (Cloud atlas, p. 28).
Russian version	Шато Зедельгем – это не лабиринтообразный <u>дом Эшеров</u> , каким он кажется поначалу (Cloud atlas. In Rus. p.

	85)
Note	С. 85. Аллюзия на рассказ Эдгара По "Падение <u>дома Эшеров</u> " (Cloud atlas. In Rus. p. 680) .
	Example 2.
English version	The Third Battle of Ushant, the French call what happened next, an' <u>The Glorious First o' June</u> , the English call it (The Thousand Autumns of Jacob de Zoet, p. 59).
Russian version	Французы называют тот бой "Третье сражение при острове Уэссан", англичане – " <u>Славное первое июня</u> " (The Thousand Autumns of Jacob de Zoet, p. 172).
Note	С. 172. " <u>Славное первое июня</u> " – морское сражение между Великобританией и Французской республикой, произошедшее 1 июня 1794 г. (The Thousand Autumns of Jacob de Zoet, p. 726).
	Example 3.
English version	Venerable? Ruddy <u>Edwardian</u> (Cloud atlas, p. 78).
Russian version	Почтенного возраста? Да нет, он был времен чертовых <u>Эдуардов!</u> (Cloud atlas. In Rus. p. 220).
Note	С. 220. То есть <u>начала XX в.</u> ...> (Cloud atlas. In Rus. p. 689).
	Example 4.
English version	Jamal and Sew al-Avi and their <u>2point4 children</u> live in the house (Slade House).
Russian version	Жильцы дома – Джамал и Сью аль-Ави и <u>два и четыре десятых ребенка</u> (Slade House. In Rus. p. 208).
Note	С. 208. Имеется в виду комедийный сериал " <u>2point4 Children</u> ", шедший на телеканале BBC с 1991 по 1999 г. В названии обыгрывается размер среднестатистической британской семьи (Slade House. In Rus. p. 252).

Table 4. Adaptation of allusions

As can be seen from the tables, the notes provide brief information about famous personalities, geographical objects, literary works, serials, films, songs, allusions and other culture-specific units.

It should be noted that, in comparison with tourist texts, which were previously studied by us in the context of localization (Romadina & Mitagina, 2017) and which also contain a large number of culture-specific lexical units, the literary text demonstrate the need to explicate and describe the realities of not only the original linguistic culture, i.e. linguaculture of the author D. Mitchell, but also any other foreign cultural markers mentioned in the work. For example, the plot of *The Thousand Autumns of Jacob de Zoet* is set in Japan of the turn of the 18th and 19th centuries, which necessitates the adaptation of a large number of Japanese cultural and everyday realities, despite the fact that the author of the book is an Englishman. These include such lexical units as *O-bon* ("commemoration of the dead"), *koku* (Japanese measure of volume), *tatami* (mat), *mon* (monetary unit), *torii* (ritual gates) (*The Thousand Autumns of Jacob de Zoet*).

Allusions as a special category of linguaethnic realities also play an important role in the fiction works under study. They are inserted in the text in the form of explicit or implicit quotations of various texts, known to the speakers of the original language from their cultural and historical experience (fragments of texts from popular films, lines of popular songs, poems, etc.).

In our opinion, translator's notes is a very effective way of conveying all kinds of realities, since they are aimed at preserving and transmitting cognitive components. According to T.A. Alekseytseva, the constant addition of explanations to the text of a work of art can lead to a distortion of the author's intention and erase the peculiarities of a foreign culture (Alekseytseva, 2014). Thus, an advantage of notes as a form of localization consists in the ability to present detailed descriptions of unfamiliar realities to readers without burdening the translation text with explanations that in most cases would be inappropriate and difficult to express in the narrative. In addition, the choice in favor of notes and the rejection of intra-text transformations is explained by the possibility of their faster accomplishment as compared to the process of embedding explications, which is especially important in the modern high-speed era of translated literature. As for the

disadvantages of this form of localization, it should be noted that the notes are not convenient for reading, since readers need to switch from reading the main text to the final part of the book. In this regard, S.E. Landers argues that the appearance of out-of-text comments leads to the loss of the illusion of the reader's experience of the actions taking place in the novel (Landers, 2001).

Conclusion

Thus, the features of localization of English-language novels for Russian-speaking readers have been considered. On the basis of a comparative analysis of the concepts of pragmatic adaptation and localization, important conclusions have been drawn about the advisability of using the latter in the meaning of linguacultural adaptation of literary texts. The study of the specifics of literature globalization, i.e. simultaneous translation of works into a large number of languages in a short-term, makes it possible to classify modern fiction as products of the world market, the verbal component of which, along with that of websites, video games and movies, needs to be adapted so as to meet the readers' expectations.

We have also come to conclusion that translator's notes implement an important cognitive function in a work of fiction and serves as a source of additional information about proper names and culture-specific units that may be unknown to the reader. Taking into account the specificity of lexical units acting as objects of notes, namely, realities, allusions, proper names, this translation technique can be attributed to one of the effective ways of localizing a literary text. The advantages of notes as a way to compensate for the lack of background knowledge is the possibility of a more detailed and quick description of foreign cultural units in comparison with intra-text transformations, which is especially important in the modern era of translated literature.

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УДК 81.44

<https://doi.org/10.25076/vpl.40.03>

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ГЕНДЕРНЫЕ ОСОБЕННОСТИ РЕЧИ В ИНТЕРНЕТ-КОММУНИКАЦИИ

В данной работе рассматривается специфика мужского и женского общения в интернете на основании работ в области гендерной лингвистики. Авторами статьи проведён анализ различных концепций, научных трудов и исследований, относящихся к явлению гендерлекта. На основании работ предыдущих лет было проведено собственное исследование с целью подтвердить или опровергнуть выдвинутые ранее тезисы о существующих различиях в речи мужчин и женщин. В методы исследования входило составление списка исследуемых гендерных маркеров речи, методика оценки их релевантности и проведение опроса с помощью ресурса «Google Формы». Опираясь на результаты проведённой работы, её авторы заключили, что речевые различия между полами проявляются крайне редко, носят несистемный характер и затрагивают только лексический пласт языка. На основании имеющихся данных невозможно утверждать, что существующие особенности речи некоторых представителей мужского и женского полов являются следствием их пола/гендера, а не отдельными следствиями воспитания. Актуальность данной работы обусловлена недостатком подобных исследований в области русского языка и русскоязычного Интернета и неоднозначностью исследований иностранных учёных.