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LINGUISTICS

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WHEN LANGUAGES COLLABORATE: NOVEL AND SCREEN VERSION MULTILINGUAL STRUCTURE ("THE DA VINCI CODE" BY DAN BROWN)

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Abstract. This article covers the issue of foreign languages interrelation of "The Da Vinci Code" (2003) novel by Dan Brown and the screen version (2006) by Ron Howard, their functions, usage and screen representation peculiarities. Audio cinema narration is researched in the context of multilingualism, due to its importance as one of the most significant components for postmodern poetics of the game-novel, representing abstracts and remarks in French, Spanish and Latin on the main English language sounding background in the original. The most interesting feature of the novel audio code is its diverse multilingual structure. This work presents the result of comparative-contrastive analysis of the novel and the movie for the first time. The article covers the sounding text realization issue in the literary work, language collaboration functions and the screen representation strategies.
Keywords:

Introduction

"The Da Vinci Code" by D. Brown belongs to the genre of game-novels, common in postmodern literature, due to its synthetic nature. The text is an instrument of expression of cultural elements (painting, sculpture, literature, music, etc.), in connection with which we can talk about deep intermedial analysis. A screen adaptation of "The Da Vinci Code" is considered a variant of a work of art, embodied on the screen by means of cinema. One of the productive cognitive techniques found by the director is the introduction of the multilingualism phenomenon to the narrative film structure.

The target material of the current work is "The Da Vinci Code" novel and its screen version, both in the original. Within the study there were used such research methods as comparative-contrastive literature and cinematographic analysis, linguistic analysis, situational and cultural-philosophical analysis. From the practical point of view, the results of this work could be applied to multilingualism study in modern culture; theory of literary, screen adaptation and movie translation

Methodology

In post-modern philosophy, text is viewed as a collage of cultural and semiotic codes. In the context of intermedia, such codes are formed by the use of ecphrases - material cultural objects. A part of a literary work, ecphrases are symbols or mediums, by which the author creates a mosaic structure of the text, which is the leading feature of a post-modern work of art. In “The Da Vinci Code” novel and its screen version, the mosaic structure of the narrative is clearly seen on the level of language implementation. Language can also be considered as a code constituting the canvas text written and sounded. The expressiveness of such code is enhanced with multilingualism and lies in several languages combining. A multilingual canvas of the analysed work can be viewed as a vast palette of language situations that unite its members with a communicative intention. In the work “The Post-modern Condition” (1979), the author Jean-François Lyotard (1924-1998), literary theorist and philosopher from France, cites the opinion of the Austrian scientist Ludwig Josef Johann Wittgenstein (1889-1951), who was engaged in the study of the philosophy of language. Wittgenstein, who studied the modes of discourse, “...language games” [1]. This term refers to certain limits, within which statements are subject to given context rules. Lyotard explains this by saying that “every utterance should be thought of as a ‘move’ in a game” [Ibid], which is done in order to achieve a certain goal. So it seems logical to conclude that “The Da Vinci Code”, belonging to the genre of the game-novel, complicates its own intermedial code at the linguistic level also. Here every language, being a self-semiotic system, sets the framework within which the statements are realized on foreign (relative to the original book) languages: French, Spanish, Latin. Switching from one language to another brings an aesthetic function and creates multi-discourse space into novels and cinematic narrative.

Multi-discourse structure in “The Da Vinci Code” is manifested in the interaction of foreign languages in the speech of the characters, as far as “the use of multiple linguistic codes in films may convey different functions” [2]. Multi-discourse penetrates into all of the other layers of text generated by audio and visual codes in the novel and its film version [3]. Symbolically they can be divided into film, audio and text codes. They are all interrelated and complementary, but the main role is played by the elements of the text, through which the variety of linguistic code is embodied. In the literary embodiment of “The Da Vinci Code”, there are extracts in French, Spanish and Latin.

According to the conception of Dionysios Kapsaskis, University of Roehampton (UK) professor, presented in a review on O’Sullivan’s book, “foreign languages have played a key role in the development of film and that they have been negotiated through complex and diverse translational processes. ...each of the translation strategies used to manage linguistic difference in cinema has had discernible aesthetic and ethical impact on the way otherness is represented" [4]. So, we can say that multilingualism and a film are very interconnected in functional point of fact, as far as they were developing simultaneously: cinematography produced a cinematographic art; multilingualism became an integral part of this art language.

Discussion of Results

In the analyzed screen version, foreign languages are a means of incorporating different linguacultural ciphers and complicating semiotic space of culture. On the screen, a foreign language acts as cultural code. The use of different languages for sounding of text focuses not only on the demonstration of national identity, but also aims to show the variability of the encoding. Living and dead languages, and processing communication between the characters, become the instruments of encoding and decoding of the information transmitted.

French language

French surpasses other foreign languages, as implemented mainly in the dialogues of the French. In the novel, unlike in the film version, French is rare. As a rule, these are individual words or phrases that appear in the flow of the English-language speech, for example, Professor Langdon's French terms to explain the meaning of symbols. Some French words also appear in the author's speech. Thus in the book, there are 128 fragments in French: among them 41 are author phrases; 32 are found in the replicas of the supporting characters (the butler Remy Legaludec, the guard of the Louvre, the night keeper of the bank, the night manager of the bank, the policemen, the taxi driver, etc.); 32 belong to Sophie Neveu; 9 to Bezu Fache; 7 to Collet and to Lee Teabing; and 6 to Robert Langdon. In the original version of the work, none of the mentioned fragments is accompanied by a footnote or a comment at the end of the book, setting the intersemiotic intention. The only thing that distinguishes the text visually is itsitalic font.

The motion picture is replete with French speech. All dialogues, when only the French speak, are implemented in their native language. In the film, the French sounds 41 times, revealing the director's desire to strengthen the incorporated intersemiotic potential in Brown's text and marking it by the language code change that indicates the transition to a different discursive and linguacultural plane. Extended French dialogues are realized among representatives of law enforcement agencies in Paris: police, security service. When in the picture area there are characters present who are not native French speakers, the conversation is conducted in English. The dialogues' text added into the film in a foreign language does not create a barrier for understanding, due to the subtitles provided.

Besides the dialogues, in the film version of the novel there are flashback pictures in French devoted to the recollections of Sophie's past, in particular, about her life and relationship with Jacques Sauniere. In this way, Sophie recollects in French the death of her parents and younger brother (01:01:53-01:02:09). (Hereinafter referred to the elapsed time in "The Da Vinci Code" movie.) This text, like a voice-over, can be identified as an internal or monologuous discourse, since it is revealed only in the mind of the character and appears to the audience in a retrospective view. However, the Francophone implementation of such memories in the film does not correspond to the author's intention. According to Brown's version, between the granddaughter and her grandfather there was an agreement to communicate in English, exclusively, at home: "French at school. English at home" [5].

In some cases in the screen version, there appear fragments in French which do not exist in the novel, even in English, for example, the conversation between Bezu Fache and Sophie Neveu, at their first meeting (00:16:02-00:16:15) when she asked Professor Robert Langdon to call to the US Embassy allegedly, and she was meanwhile distracting the police captain. However, in the film, there are also phrases that repeat those existing in the novel: "Ce n'est pas le moment!" [Ibid] (00:16:01), - as well as phrases with minor changes: the sentence 'Excusez-moi, messieurs" [Ibid] in the book referred to as "Excusez-moi, commissaire" (00:15:55) in the movie and in the novel phrase "Bonjour, vous êtes bien chez Sophie Neveu. ...Je suis absente pour le moment, mais..." [Ibid] contains only the first sentence in the film (00:16:52-00:16:53). This compression can be explained by the natural conditions of the implementation of sounded text to space in the movie.

Spanish language

There are only 5 Spanish expressions in the novel. These are capacious enough characters' phrases. Spanish outlines the narrow circle of his carrier, marking the nationality of the heroes.

Firstly, Spanish is spoken by Bishop Aringarosa from Madrid and by Opus Dei Monk Silas. We can say that for them it is a common language, not only in its linguistic and communicative aspects, but also in terms of common ground in the context of the novel plot problems. In the novel, Aringarosa refers to Silas in Spanish only once: when the latter does not remember his name, the Bishop responds "no hay problema" [Ibid] and offers him to be called Silas. This is the only case where we can talk about the implementation of the communicative function of the Spanish language in the novel, though the answer to the question was in English (original). In the chronology of the monk's life, it is the last precedent to communicate with someone in their native language. After this phrase and with the new name acquisition, Silas closed the path to his past, which from that moment is only a bad memory.

Secondly, the identifying language function can be judged by the use of Spanish speech in intrapersonal communication. Silas's detachment from all social institutions is represented in the novel in Spanish: the family (father denies his son in Spanish - "Tu eres un desastre. Un espectro" [5]), prison (the prisoners mock Silas in Spanish: "Mira el espectro" [Ibid]). In the description of the last hero, Brown also adds a phrase in Spanish, which is not pronounced out loud but in the mind of the character: "Yo soy un espectro... palido como un fantasma... caminado este mundo a soas" [Ibid]. This expression shows Silas being lost in the human world and the realization of his uselessness. Later, Silas, finding himself in the service of God says "Hago la obra de Dios" [Ibid].

In the screen version, Spanish language is presented three times. It appears twice in the flashbacks devoted to Silas's past, where Aringarosa (a priest at that time) pronounces short phrases when the temple is robbed and the priest is attacked. In the novel, this text is absent, and the movie has the subtitles in English ("Stealing in a house of God!" [00:36:08]), so the ear can determine that there sounds the verb "ladronear" (to steal) and the combination "casa de Diós" (a house of God). Further, when Silas comes to rescue Aringarosa, the latter calls him an angel ("You are an angel" [00:36:25]), which is also not written in the subtitles in Spanish, and can only be heard - "eres un ángel".

Silas himself utters only one sentence in the film version, perceived by ear in the process of analyzing the film as "soy un fantasma" and recorded in the original subtitle as "I am a ghost" [02:10:04].

Director's strategy follows the author's idea to maintain the proximity between Silas and Aringarosa. Howard's innovation is the creation of the so-called framework composition for showing the monk's fate: before meeting Aringarosa, as he in Spanish fancied himself a lonely ghost; he in Spanish called himself a servant of God, now dying; and as to coming to God, he calls himself a ghost again.

Latin language

Third linguistic-semiotic space is included in the screen version by an ample use of words, phrases and expressions in Latin.

According to Brown, Latin is not used in communications; in the book there are only cases of certain lexical items' use which perform the function close to the metalinguistic or nominative one. It lies in the fact that the novel characters explain certain contextual realities by the use of terms in Latin, for example, sub rosa, cruciare, PHI [5]. In the film adaptation there is only the first combination [1:44:45], but Howard's movie characters, unlike in the novel, carry on complete dialogues and monologues in Latin.

The motion picture shows three telephone conversations with "the teacher" / One of them is with Silas [00:06:51-00:07:40] and the other two are with Manuel Aringarosa [00:14:05-00:14:22] and [1:52:12-01:52:27].

In the first case, the selection of the dead language for the phone call can be explained by the director's desire to create a special role of the protagonist. For Silas, the sense of life is in serving God; therefore, the monk perceives "the teacher" as his messenger. Silas has never seen "the teacher", though he unconditionally believes in its credibility, if not of his divine origin. In Latin there opens the soul of the monk, his inner world and experiences, because, in the same language, he turns to God in prayer, sincerely asking for forgiveness for their sins ("In nomine Patris, et Filii, et Spiritus Sancti" [00:08:35-00:08:53]), praying for a place for his victim (Sandrine's) soul, a sister of the Church of Saint-Sulpice, Paris [00:46:50-00:46:55].

In the film adaptation, flashbacks can be traced to a Latin phrase, which literally repeats the text from the book: "Castigo corpus meum" [Ibid] [00:58:15-00:59:02]. In this Latin language embodiment, there appeared Silas's aspiration to join the sacred culture. Despite the fact that Silas considers himself a servant of God, his belonging to the church can be called only formal, because of his misunderstanding of the true meaning of worship and the church's role.

Another character, knowing the Latin language, is Manuel Aringarosa. For the first time in the movie, he speaks Latin when in the presence of a journalist he received a phone call from "the teacher". To prevent the spread of the information not intended for simple layman, the bishop replies to his interlocutor in Latin, building a language barrier between those initiated into the secret and those who are considered unworthy to know it. If we put the mystery of the Holy Grail to a special type of culture, to the heritage of the church, we can give the cultural language function to the Latin.

On the other hand, the identifiable function is also obvious, Latin, like Spanish, unites Manuel Aringarosa and Silas based on the secrecy of the Grail idea community. Spanish, a living language, is used as a marker of the past, while Latin, a dead language, is used to mark the present. With regard to Silas, this could be another feature of his psychological portrait. His soul died with the mother tongue and the name given him at birth. Only in the end of the film can we talk about the union of the physical and the spiritual, when Silas - it is the only time in the film - says a phrase in Spanish, calling himself a ghost.

Thus, we can conclude that the Latin language is spoken by the clerical circles and by those seeking to get into them. This is a unique marker of the characters belonging to a secret society and to the field of the chosen in the context of the storyline. Latin also functions as a tool for forming a religious discourse, a kind of barrier for the uninitiated into the secret, and the channel through which they can penetrate into its essence.

Conclusion

From an aesthetic point of view, the language switching function is to create an effect of switching and changing the linguacultural code, to form a space-semiotic barrier separating from the base sounded text and at the same time, a special link with it. On the one hand, Latin, a dead language, appears when they want to hide certain information from prying ears - to encode it. On the other hand, due to foreign languages in the film, they decode not only text puzzles, but also explain other elements of film narration given by material ecphrases. Therefore, a written and a pronounced word in its multilingual incarnation become the centripetal force making the story move along the desired trajectory. Thanks to this, the multidimensionality poetics of the game-novel gets its embodiment in the plane of mass culture, as well as on the intellectually challenging level.

An important role is given to French and Spanish languages in flash-backs, becoming a mirror of the characters' souls, to which these languages are native (Sophie and Silas). In flashbacks are shown their intimate emo-tional experiences, about which no one else knows.

From the linguistic point of view, foreign languages in the novel and film "The Da Vinci Code" perform the identification, communication, metalinguistic and nominative functions, depending on the context presented.

The film's multilingualism makes the sound cover equally extensive in its complexity to the intertextual and visual representation of the text on the screen. In addition, the technique in the analyzed film is intended to focus on the nature of the plot peripeteia - comprehensive and universal - in terms of both space and time. This is another means to focus on viewer involvement in literary and cinema works, into the text game, and it coursesthrough all the artistic world canvas of postmodernism. This director's overture shows the multidimensionality of the language system, changing the use of linear canon of the speech flow reproduction.

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METATEXT BASED ON CHARLES DICKENS'S NOVEL "GREAT EXPECTATIONS"

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Abstract. The study is devoted to the brilliant adapted version of "Great Expectations" (*"The Daughter of the Convict"; or, "From the Forge into Wealth"*) presented by the niece of L. N. Tolstoy Vera Sergeevna Tolstaya. It was she who changed the main idea of Dickens's novel bringing it closer to her own views and beliefs. Dickens's works were fascinating to V.S. Tolstaya in connection with her activity in the journal *"Posrednik"*. She took an active part in delivering Dickens writings among peasants and those people who attended "Schools for Adults". The shortened and adapted translation simplifying the significance of Dickens's text is considered to be one of the forms of a literary interaction. An adaptation is a metatext (a secondary text) satisfying the communicative interests and the literary standards of recipients. Lexical and stylistic peculiarities of V.S. Tolstaya's metatext were distinguished; text preservation parameters were also identified. Comparative analysis or juxtapositioning of the metatext and the prototext demonstrates the key elements of V.S. Tolstaya's style: omissions of psychological observations and philosophical digressions, frequent use of simple syntactic constructions, a radical shortening of the prototext and the change of genre from novel "to novella". The aim of our study is to reveal V.S. Tolstaya's stylistic emotive meaningful dominant; the text preservation parameters; to realize idiosyncrasy of Tolstaya's style on the basis of the comparative analysis. Nevertheless, V.S. Tolstaya's position was exclusively individual and her system of omissions and additions was sometimes beyond the scope of an adaptation. She even laid claim to the coauthorship with Ch. Dickens because she did not only try to introduce the English author to Russian readers but made an attempt to bring him closer to Russian literature. This impulse reflects almost a pretention on her part to collaborate with Dickens, rather than merely translate him. As the creator of the metatext, she rendered the features of the prototext through the prism of her author's views and beliefs.
Keywords: prototext; metatext; semantic nucleus; text preservation parameters; double-voiced narrator; changing the communicative addressee of translation; Dickens's inimitable humour; refined irony; idiosyncrasy of Dickens's style.

Introduction

The problem of the hypothetical influence exerted by Dickens's later novels, particularly "*Great Expectations*", on Russian culture in the last four decades of the nineteenth century following their serial publication in Britain and America was our reason for investigating the nineteenth-century translations, refashionings, and adaptations of Dickens's "*Great Expectations*" (1861) and their reception by Russian readers and critics. Nineteenth-century Russian translations of "*Great Expectations*" exhibit two main tendencies frequently considered in translation theory. The first of these tendencies is the translator's attempt to render a detailed, word-by-word representation or "literal translation" of the text so that Russian readers would completely understand fiction produced in Western Europe and America. Such a translator aimed at educating Russian readers in the literary conventions and social background of foreign works such as Dickens's novels. The first full translations of "*Great Expectations*" from English into Russian were originally published in serial instalments in such Russian periodicals as "*Russky Bulletin*" [1] anonymously, and in "*Domestic Notes*" [2] immediately after Dickens's novel appeared serially in "*All The Year Round*", his brilliantly successful magazine - it was this that gave him, in a literary form, the public platform [3: 42]. The translation done by V.A. Timiryasev, the brother of the renowned Russian scientist K.A. Timiryasev, came out in "*Domestic Notes*".

The version by the Russian journalist V.A. Timiryasev is considered to be the first full translation of "*Great Expectations*" which adequately reflects the tone and atmosphere of the original, V.A. Timiryasev being successful at both the level of stylistic equivalence and of rendering the peculiarities of Dickens's individual style [4: 125-140]. However, the authorship of the anonymous translation from "*Russky Bulletin*" was not established [5: 90-103].

The other tendency often exhibited by nineteenth-century Russian translators was rendering a shortened and "adapted" translation which simplified the whole meaning and significance of the original work. Such a translation may be better termed an "adaptation" or "refashioning", because it represents a reduction of a literary text to the essentials of plot and character, but fails for the most part to convey the original's digressions, descriptions, evocations of the atmosphere, and stylistic features.

At the end of the nineteenth and at the beginning of the twentieth century, Russian periodicals featured adaptations of individual chapters of "*Great Expectations*", their focus being on Dickens's psychological depiction of a deserted child, as for example, "*The Mental Anxieties of Little Pip*" [6]. This period of three decades is characterized in Russia by a gradual "lowering" of the language of classic literature so that the great works of Western European nineteenth-century literature would be accessible to children and general readers, a trend which was stimulated by the need of Russian literature to provide literary texts in the context of aesthetic tradition of educational novel, *bildungsroman*, or "novel of development".

Educated Russians at the end of the nineteenth century were extremely enthusiastic about becoming acquainted with the works of major Western European writers. In 1885, V.G. Chertkov, P.I. Biryukov, and the renowned

Russian novelist Lev Nikolaevich Tolstoy undertook the editorship of "*Posrednik*" to enable the Russian general public to get acquainted with Western European literature. Appreciating the aesthetic and literary value of Dickens's creative heritage, L.N. Tolstoy was active in distributing and popularizing Dickens's novels, supporting the attempts of his relatives and admirers of the English writer who wished him to translate these works. Tolstoy believed that Dickens's novels were not merely entertaining, but that they could change Russian souls if made widely available in his language: "Let's take for example a novel by Walter Scott, even one by Dickens and read it to a peasant; he will understand" [7: 56]. Such a perspective may strike us as overly optimistic, but we should note that the peasant would not read the work himself; rather, the text would be delivered orally, presumably accompanied by such comments and explanations as the reader felt necessary for a relatively unsophisticated auditor. A great believer in the value of education for the peasantry, Tolstoy, inspired by Dickens's imagery, was striving to edit works of the famous English writer earlier translated into Russia in order to convey to Russian readers their moral sense.

Chertkov's "*Posrednik*" ("*The Intermediary*") is remarkable in a literary or aesthetic sense because of the work of the Count Lev Tolstoy's niece, Vera Sergeevna, who has produced fine adaptations of "*Little Dorrit*" and "*A Christmas Carol*". Her adaptation of "*Little Dorrit*" was entitled "*Love in Prison*" [8]. Her refashioning "*A Christmas Carol*" ("*Auful Ghosts, or Resurrected Soul. A Tale*") [9], composed by V.S. Tolstaya, provided Russian readers with inexpensive, highly accessible translations of Western European literature. The Countess Tolstaya created a whole series of Dickens adaptations, loving his fiction as deeply as Lev Nikolaevich did. Apparently, as a child Vera Sergeevna heard Dickens's novels being read aloud by her uncle at his estate of Yasnaja Polyana, where, "borrowing freely from Dickens, retold the stories to children in his own Tolstoyan versions" [10: 76], dramatizing each part in the manner of Dickens himself at his public readings, one of which Tolstoy attended while visiting London in 1861. The artistic merit of Dickens, his empathy for a character, for a fallen and unhappy character in particular, and the spiritual overtones of his works - all contribute to her simple but uncommonly literary presentations. According to Russian critic I. Gorbunov-Passadov, apart from Vera Sergeevna's being a very talented writer, her literary production was important because she was faithful to the ideals of her beloved uncle, Lev Nikolaevich - through whom "she became closely linked with the most genuine, most pure people's language from her childhood" [11: 143]. Not until 1896 did Tolstaya publish a full Russian language adaptation of Dickens's "*Great Expectations*", which appeared in "*Posrednik*" under the interesting title "*The Daughter of the Convict*"; or, "*From the Forge into Wealth*". *A Novel. Parts 1-3. Composed after Ch. Dickens* ("Дочь каторжника, или из кузницы в богатство". Роман.

Т. 1-3. Составила по Ч. Диккенсу В.С. Толстая). The Russian title is of great interest because it reveals immediately an interpretation of the story that focuses on the situations of Estella and Pip equally.

Methods

To achieve the purpose we have to apply the following methods:

- a descriptive method to present the prototext and the metatext;
- a comparative method which is necessary to reveal common & specific features of the original text (prototext) and metatext;
- a linguo-stylistic method of analysis in order to produce stylistic devices and emotional means;
- a component analysis method which consists in revealing text preservation parameters, whose components are text segmentation, plot, composition, the main characters.

Research and Results

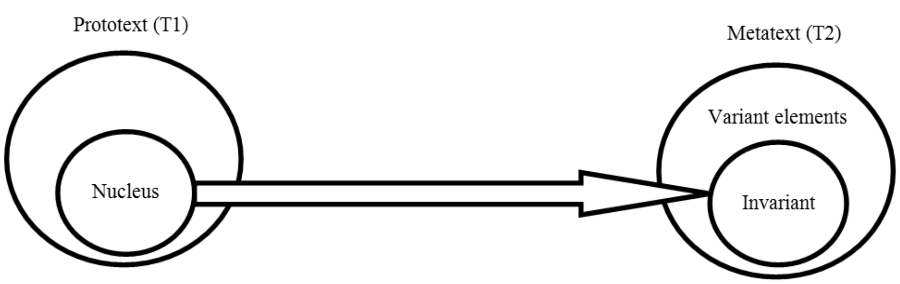
One of the main themes of "*Great Expectations*" is the abandonment and rejection of children: Pip, the orphan who is "brought up by hand" by an older sister who grossly resents the responsibility fate has thrust upon her, has the sense as a child of always being treated as if he "had insisted on being born in opposition to the dictates of reason, religion and morality and against the dissuading arguments of his best friends. Even when he was taken to have a new suit of clothes, the tailor had orders to make them like a kind of reformatory, and on no account to let them have the free use of [his] limbs" [12: 20]. The translator's attempt to convey a strong sense of Dickens's refined humour here is important aspect of his novel in terms of the early Russian reception of "*Great Expectations*". The dialectics of Dickens's humour includes such categories as compassion, sympathy, and various stylistic devices that the English novelist employed in the creation of a comic imagery. In this respect, one should examine this expressive passage, noting how much Vera Tolstaya omitted in her translation.

The highly atmospheric opening scene in the graveyard which depicts Pip's encounter with Magwitch is a highly charged situation. Being held by the convict, Pip sees the world upside down, so that Dickens compels the reader to do so, too. This "inverted" perspective is a stylistic device intended to generate both humour and irony:

"The man, after looking at me for a moment, turned me upside down… When the church came to itself - for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under stone, trembling, while he ate the bread ravenously" [12: 2-3].	«Я был так напуган, что у меня голова закружилась. Тогда он меня опять перевернул раза три вверх ногами и посадил на камень» [13: 9].

From the above juxtapositioning of the English and translated passage it is clear that Tolstaya has not even attempted to convey much of the original. In fact, she did not give the description of the church's appearing momentarily to go head-over-heels. Vera Tolstaya decreased markedly the emotional expressiveness of this excerpt by failing to reflect the atmosphere of the passage's refined irony. In fact, Tolstaya in her refashioning prevented the reader from gauging (except from Pip's actions) the individual consciousness of the boy. Instead of the dialectics of complex feelings expressed by Dickens's double-voiced narrator, in whose mind conflicting emotions hold sway, general Russian readers find only one emotion - that of sheer terror. However, a comparison of Dickens's English text and Tolstaya's Russian adaptation consistently demonstrates the Russian's unfortunate inability to convey a proper sense of Dickens's inimitable humour, as well as her omitting whole passages which flesh out Pip's double-voiced psychology, particularly his state of mind during certain key narrative moments.

It is well known that the term "translation" implies a language intermediation that aims at incorporating a "source" (foreign language) text into another language both structurally and semantically. There exist several kinds of metatext: adaptation, refashioning, stylization, digest, pastiche, parody, and so on. The authors of the article will discuss such a kind of the metatext as an adaptation. An "adaptive" translation transforms the source text into a secondary text or "metatext" in terms of language, but retains the original content. It is worth defining the notion of a metatext, the text in which specific features of literary work are used deliberately, the writer's stylistic manner is recreated; formation of metatext T2 on the basis of original text or prototext T1 takes place. At the same time the prototext's semantic nucleus or invariant passes into the metatext (See the picture below). In parallel with the invariant there exist omissions and additions which are regarded as variant elements.



Such omissions are necessarily serious compromises to the integrity of any work of fiction, but are especially serious in a dual-first-person narrative such as "*Great Expectations*", which foils the naivety and incomplete understanding of the young protagonist with the worldly wisdom of the mature narrator. It is clear that V.S. Tolstaya rendered the Invariant (Nucleus), but created her own Variant elements. However, the purpose which she pursued was to convey the literary and socio-cultural conceptions implicit in Dickens's novel of development to as a wide a range of Russian readers as possible.

Tolstaya's restricting the reader's access to Pip's individual consciousness in the adaptation is the result of her changing the communicative addressee of this translation: whereas Dickens addressed the broad English middle class, Tolstaya appealed to the ordinary people of her vast country, the villagers, working-class, and literate peasantry.

Foregrounding the moral influence of the prospects of "great expectations" as unearned, inherited wealth upon the young man, Tolstaya underscores in her shortened translation of Dickens's text that Pip's character is deteriorating under the influence of his aristocratically-inspired delusions; further, she links his insensitivity toward Biddy here to the harmful influence of Estella upon his self-concept. However, the translator's use of low, colloquial language such as «назло» ("nazlo"), the equivalent of the verb "to spite" and «ровня» ("rovnya" - "equal") - stylistically incorrect as the equivalent for "gain her over", as well as a specific Russian historic realia or non-equivalent lexis such as «барин» ("barin" - landowner) instead of *gentleman* («джентльмен»), adds simplicity and naturalness to Tolstaya's translation, appropriate to the language and social environment of Russian peasants.

A comparative analysis of Tolstaya's adaptation with the original demonstrates that Dickens's psychological observations and philosophical digressions have as a rule been lost in an interpretation because, in all likelihood, she felt such material would be difficult for her Russian peasant-readers to grasp. For instance, look at the passage with the stylistic device of anaphoric repetition: "Exactly what I myself had thought… Exactly what was perfectly manifested…" - reflecting Pip's speculation about falling in love and "avoiding inconsistency", - as well as Pip's confession "but I admire her dreadfully" are omitted in her translation as subtleties beyond the comprehension of her less sophisticated readers. Although in her translation Tolstaya has shortened key passages and failed to reflect some nuances of Pip's feelings, she has, for instance, succeeded in rendering convincingly the emotional distance between Pip and Biddy imposed by Pip's newly-acquired yearnings after gentility and revulsion at all things "coarse". Though Countess Tolstaya retells rather than merely translates the original without reproducing Dickens's stylistic peculiarities, she is generally successful in interpreting both characters' feelings and emotions, so that even relatively unsophisticated Russians were able to read between the lines to comprehend such Dickens themes as the infliction of one's suffering on others, and the necessity for ultimate forgiveness and reconciliation.

Pip finds in Biddy's simple faith and home-wisdom what he has missed in Estella. But Dickens lets Pip lose Biddy without (in the original ending) [14: 199] gaining Estella. Martin Millhauser, considering the three endings of the last chapter of “*Great Expectations*”, says that “Biddy might have been a modest compensation for the lost Estella in a world of reduced expectations” [15: 275]. Tolstaya remains true to Dickens’s intention in not giving Pip that “compensation”, although, unfamiliar as she was with the so-called “original ending” vetoed by Ellen Ternan and Bulwer-Lytton, she reproduces the poignant meeting in the garden between Pip and Estella [14: 201].

Just as in the original, so in the Russian translation the story of Pip falls into three phases which display the dialectics of his soul’s evolution. In the final stage of his moral-emotional development, Pip returns to his birthplace and achieves a synthesis of the virtue of his innocent youth with the insight of his later experience. In the revised ending Pip’s unrequited love is rectified, while in the original (unknown to Tolstaya), it was found in 1937 in Dickens’s archive [Ibid: 199] it seems right that Estella and Pip should remain friends apart.

The key element of Tolstaya’s style is her frequent use of simple syntactic constructions. In the passage just quoted, special difficulties connected with rendering Dickens's far more complex syntactic structures lie in the translation of the parallel constructions “*as the morning mists had rising... so the evening mists were rising now*” [12: 445] for which Tolstaya has substituted a simple Russian sentence «Месяц высоко поднимался на небе» [13: 355]; this simplification results in the Russian text’s diminishing the atmosphere of the ‘silver mists’ associated with Pip’s expectations. The nebulous tone is lost, so that Russian readers see the reunion of Pip and Estella much more distinctly (and more removed from the mists of memory) than English readers in the original text do. Apparently, the revised conclusion of the story was perceived by Russian readers as an “unhappy” ending, if we may judge from the reaction of Tolstaya’s extended family. One of these family readings of Dickens’s works took place on the eve of the death of the last child Vanechka. The daughter of Lev Tolstoy, Tatiana Lyvovna Sukhotina-Tolstaya, in her memoirs mentions that in 1895 the family gathered together to listen to the V.S. Tolstoya's translation of “*Great Expectations*”, which had recently been completed:

On Tuesday, the 21st of February, Masha read aloud “*Great Expectations*”, but under the title “*The Daughter of the Convict*”, a transformation by Vera Tolstaya. When Vanechka came to say goodbye to me, I asked his opinion of the reading. He was very upset, and said: “It is so sorrowful [because] Estella did not marry Pip” [16: 389].

Despite V.S. Tolstaya’s failure to realize the stylistic idiosyncrasies of Dickens’s style, she has distorted the emotive-meaningful dominant of Dickens's text, her adaptation is nevertheless a genuinely creative or literary rendering of Dickens’s novel in Russian an idiomatic, syntactic, and social context.

According to the number of lexical units in her production, we have already seen how the text in the adaptation is a radical shortening of the original. Moreover, the structure of Tolstaya's adaptation differs greatly from the original in which she divided the story into three parts: the first part contains six chapters, the second part includes seven, and the third part has eleven. Consequently, her translation contains just twenty-four chapters instead of fifty-nine in the original. In Dickens's text, chapter 19 occurs at the end of the first stage of Pip's expectations, but in Tolstaya's adaptation it appears as chapter 6, the change which reflects the much-reduced content of chapters 17, 18, and 19. Chapter 39 - the end of the second stage of Pip's expectations - corresponds to the first chapter of the third part in Tolstaya's translation. The overall shortening of Dickens's text results in some loss in terms of aesthetic reception, and may even be regarded as effecting a change of genre, that is, from novel to novella. Although Tolstaya mentions in the subtitle that hers is "A Novel in Three Parts", according to the form which she has imposed upon "*Great Expectations*", it becomes a mere "tale" in the Russian system of classifying works of fiction. Furthermore, the publication of Tolstaya's adaptation provoked a consideration by Russian literary critics whether such a refashioning as hers was aesthetically justified.

From 1896 through 1898 reviews of Tolstaya's translation appeared in a number of Russian journals. For instance, the anonymous author of the article "Editions for People" supposed that, "in spite of the fact that "*Posrednik*" has done its historic part, having opened the best writers [of Western Europe] to the general public, alterations prevented the development of good taste and distorted the reception rather than furthered a better understanding of Dickens's literary works. Commenting on the edition "*The Daughter of the Convict*", or "*From the Forge into Wealth*", the reviewer states that, "although the adaptation is good enough for the reader to demand more, Dickens's original images have grown dim, and many facts and situations of the original text have remain unclear…". Worst of all, according to the reviewer, Tolstaya has permitted her refashioning to "deviate from the main idea of the Dickens novel and tried to make the reader pay attention to advantages of a worker's life in comparison to that of a nobleman". The anonymous Russian critic concludes by stating that the book is undoubtedly interesting and well written, but that to some extent it seems to have been "pulled by the hair from the main theme of Dickens's novel" [17: 294-297].

However, the author of the review, published in "*Literature for People*" ("*Narodnaya Literatura*"), takes the opposite view. On the whole, the anonymous writer considers Tolstaya's adaptation to be very successful. According to the critic, her exposition has "preserved Dickens's language as far as possible", and even in those parts where she has to speak in her own voice the reader encounters language that is literary but simple and clear, language "without any false vulgar speech, which is a problem of adaptations". The reviewer defends Tolstaya, asserting that she has not violated “the plot and psychological aspect” of the Dickens novel, since she has omitted only minor, insignificant details which hamper the understanding only of unprepared readers” [18: 33]. In the reviewer’s opinion, the merit of Tolstaya’s adaptation will no doubt contribute to the reading public’s becoming far better acquainted with the works of the famous English writer.

Pointing to Tolstaya’s striving to introduce Dickens’s works to the general reader of his country, Russian critic I. Gorbunov-Passadov emphasizes that Vera Sergeevna has achieved such a good rendering of the English writer's works for less educated readers that “an unenthusiastic reader, somewhere in the Russian outback, having started to read her adaptation of Dickens’s “*Great Expectations*”, couldn't tear himself away from this book” [11: 145]. These critical extracts justify our conclusions that the adaptations of Dickens's novels published in “*Posrednik*” (and particularly Tolstaya’s) to a great extent facilitated the expansion of the English novelist's readership in Russia.

It should be emphasized that Vera Sergeevna, being faithful to the ideals of Lev Nikolaevitch Tolstoy and yet striving to live by her own standards even among “Russian gentility”, deviates from the main idea of the original novel, and draws Dickens's text in translation much nearer to her own ideals. In the version by Vera Tolstaya, the main theme of the novel is determined by the antithesis between the “cult of gentleman” - one of the unshakable principles of Victorian public morality - and kindness, sincerity, and lack of prejudice exemplified in particular by two members of the lower-middle class, Joe Gargery the blacksmith with his “awkward, speechless cordiality” and in Biddy with her “sincere belief and precise mind”. It is no wonder that Vera Sergeevna, who was learning to plough, mow, and reap with her sister-countesses, in her translation emphasizes the virtues of the worker's life in the forge, and discovers Pip’s worst feature as his being his snobbishness as he is suddenly transformed from a shy, uneducated village orphan into an affluent but affected London gentleman. Here she overlooked the main social thrust of the novel.

Remarkably, Vera Sergeevna refashioned the story’s content by changing the title and focusing on two chief aspects of the original in her adaptation: firstly, she sought to demonstrate the moral superiority of ordinary people’s lives; secondly, she emphasized the importance of Estella (who becomes almost a co-protagonist by virtue of the dualistic title) in the various plotlines by presenting her character in a highly detailed way. The title “*The Daughter of the Convict*”, or, “*From the Forge into Wealth*” is two-fold in its implications: it is connected with a definite situation in the plotline, namely, that Estella is the daughter of the convict Abel Magwitch, and - generalizing the metaphorical idea in her translation - it provides a specific definition to the translator’s attitudes to the nature of wealth and the dignity of manual labour.

In her revised work the title plays an important role in Tolstaya's realization of the original's conception and the tremendous energy of the Dickens narrative; in her adaptation, she reflects the main ideas of the original. All of these features of her translation play a crucial role in shaping Russian readers' understanding of "*Great Expectations*", and facilitating the Russian audience's grasping something of the original's atmosphere even as it prepares them for the novel's plot development.

Conclusion

Tolstaya's position as Dickens's interpreter was extraordinarily specific; her system of 'additions' to and 'omissions' from the original is beyond the scope of an adaptation, the genre or the so called 'simple adjustments' to the peasant-reader's mentality. This impulse reflects almost a pretension on her part to collaborate with Dickens, rather than merely translate him. Recreating the narrative in the language and world view of Russian peasants and their social environment, she was eager to integrate Dickens's Christian morality within the corpus of Russian literature. This adaptation was addressed to ordinary Russian readers who were quite unfamiliar with some of the realities of the nineteenth-century English life. Under the influence of her uncle, Lev Tolstoy, who in revising previous Russian translations of Dickens those of "*Our Mutual Friend*" (with which he was already familiar as he had read the original in the Tauchnitz-issued serial instalments) sought to bring the language closer to that of the peasantry, believing that "one should be free in treating the original the truth of God ought be higher than the authority of a writer" [19: 324]. Vera Sergeevna treated the text of the original too freely, "Russifying" some details, as well as adding explanations and comments intended to render the novel more accessible to less sophisticated Russian readers.

In refashioning Dickens's mid-Victorian text by imposing Russian realia and associations, a process which results sometimes in a loss of the English national character, Tolstaya followed the advice of her beloved uncle in the Russian journal "*Posrednik*" with regard to translations of Dickens's works. Dickens's interpretations of the Christian teachings of "good" and "evil" and the literary realization of evangelical morality in his works proved to be of great value to Tolstoy, who recommended that translators exclude secondary plot lines because these would tend to hamper less sophisticated Russian readers in understanding Dickens's works, rendering complex passages of psychological revelation, for example, as incomprehensible fragments; rather, he advised translators to base their work on the experience and world view found in peasant (i.e., village and working-class) schools. Writing about the upbringing of peasants and ordinary Russian people in "Schools for Adults", Tolstoy stressed that "These are Dickens's texts by which one can render all the subtlety of feelings and irony, - there is no writer better than Dickens for it...” [19: 286-87]. Understanding the aesthetic and literary value of Dickens’s creative heritage, V.S. Tolstoya was active in distributing and popularizing Dickens’s novels in Russia.

Despite negative attitudes expressed by Russian literary scholars as they commented upon V.S. Tolstaya’s techniques of translation, her full adaptation of “*Great Expectations*”, first published in 1896, went through two re-printings, in 1898 and 1905, and is still culturally significant. Thanks to the activity of the editorship “*Posrednik*” and V.S. Tolstaya in particular, “*Great Expectations*” was widely read in Russia, and therefore, the novel had a considerable impact on educated readers in a general way, and the coming generation of Russian translators as well.

The research done has confirmed that the transition from the semantic nucleus of the prototext to the metatext and the realization of the idiosyncrasies of V.S. Tolstaya’s style are revealed and taken into account.

Studying the reception of later Dickens’s novels in Russia, we emphasized a special role of their adaptations and refashionings because they present a certain interest from an aesthetic point of view. They are also the issues associated with crosscultural contacts and the metatexts possessing a high potential of cultural studies. Having been created by non-professional translators they were of great ethical value. They enabled their authors to have a direct relationship to the moral education of the Russian audience. It was this that contributed to Dickens’s getting into another foreign language medium, world literature and established the basis for crosscultural communication. The role of the dialogue of cultures is constantly rising and therefore, the issues associated with crosscultural interaction are assuming greater significance.

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CRITICAL ANALYSIS OF GENDER STUDIES IN FOREIGN LINGUISTICS

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Abstract. This paper explores the main tenets of gender studies of language developed in Western linguistics. The article contains a comparative critical analysis of deficiency framework, dominance framework, difference framework and dynamic framework and exhibits the implications of different approaches to manifestation of gender and sex in language.
Keywords: gender studies; gender in language; women's language; men's language; deficiency framework; dominance framework; difference framework; dynamic framework.

Introduction

The study of the interrelationship of language and sex had begun long before the term "gender" was introduced and the social nature of this phenomenon was understood.

The correlation of sex and language attracted the attention of philosophers as early as in ancient times, but at this stage gender in linguistics was regarded exclusively as a grammatical category and no attention was paid to its manifestation on the metalinguistic level. For example, Aristotle considers genus and species to be the parameters that determine the quality of an entity, and this quality in turn is regarded as one of ten categories [1].

However, until the early sixties of the twentieth century there was no extensive research in gender linguistics. The works devoted to the relationship of language and gender, as well as to the issues of women's place in society in the XVI-XVII centuries can hardly be called research.

There is a certain connection between biological sex and the manifestation of gender in language, but the feeble attempts to describe the markers of "male" and "female" in language and speech are no more than just forerunners of real gender studies.

The common idea of the category of "gender" began to form in the late fifties of the XX century when several articles by American psychologist and sexologist J. Money appeared in the journal "Bulletin of the Johns Hopkins Hospital" [2]. The author introduced the notion of gender, gender identity and gender roles in the modern sense. Since then, the scientists of different fields have become more and more interested in the study of gender.

Having undergone some changes in the works of various scholars, the category of gender has received a number of definitions. Gender is defined as the category that refers "to the social, cultural and psychological constructs that are imposed upon biological differences" [3], as something created by man [4], as well as "a way of construing notions of male and female" [5, 6]. From the viewpoint of A.V. Kirilina, "gender is seen as a social and cultural construct, as a conventional phenomenon and as the discourse factor of variable intensity" [6: 12].

Methodology and procedure

Deficiency framework. Deficiency framework was the first systematic approach to the study of gender. Its main point is that the scholars underestimated the quality of women's language as compared to the "male variant". It was believed that the language of men is a norm, while the language of women is a deviation from it, hence the term "deficiency" appeared. Language and speech of a woman were really perceived as defective, and the scientists tried to figure out what it really lacked compared with the standard variant of the male language.

The prospect of the future development of this approach becomes obvious and predictable at the beginning of the twentieth century. So, in 1906, H. James in the magazine "Harper's Bazaar" published an article "The Speech of American Women", in which he urged the American women to try to differentiate the various forms of speech and its tone, so that America could get rid of inappropriate national habits of speech, and thereby contribute to the rise of American culture [7]. That is, in his opinion, it is the female version of the English language that lowered its status in general.

The monograph by Danish linguist O. Jespersen "Language, its nature, development and origin" published in 1922 was one of the first important works on gender issues written within the framework of the deficiency approach. The scientist noted many defective characteristics of the "women's language" in this book in a separate chapter devoted to this problem [8: 237-255]. For example, Jespersen points out that "women's vocabulary is usually much less extensive as men's" [Ibid: 248].

A more detailed analysis of gender differences start in the seventies of the twentieth century. The beginning of these studies is associated with the name of American scientist R. Lakoff and her article "Language and women's place" published in 1973 which was followed by a monograph on gender linguistics published in 1975 under the same title. The theoretical conclusions, according to the author, were based on the data "gathered mainly by introspection" [9: 4]. We can say that this book has predetermined the appearance of all the three approaches to gender studies in the foreign linguistics: the so-called deficiency framework, dominance framework and difference framework, but, having examined Lakoff's work as a whole, we also come to the conclusion that the general assessment of the women's language is negative in comparison with the men's variant, so the men's language is taken as a pattern. In general, it seems that there is something wrong in women's speech, compared to men's, and that something is missing. For example, according to the author, the women's speech lacks confidence, that is why women use tag questions and mitigating expression more often [9]. At the same time, Lakoff also points out that the lack of confidence in women's speech can be explained by the dominance of men in conversation.

Dominance framework. The introduction of the dominance framework is connected to the development of the feminist movement in Europe and the United States in the seventies and eighties of the twentieth century. The main goal of the researchers in this area was to expose the facts of male dominance in language fixed by social and cultural tradition, as well as to influence the situation.

D. Spender developed the dominance framework introduced by Lakoff and strengthened its position in the range of gender paradigms in her book "Man Made Language" [10]. However, D. Spender did more than her predecessor: she does not only speak of sexism as a phenomenon, she also does not accept the domination of masculine grammatical forms. Her views may be described as radical feminism. She argues that "it has been the dominant group - in this case males - who have created the world, invented the categories, constructed sexism and its justification and developed a language trap which is in their interest" [Ibid: 142]. The extreme points of the feminist interpretation of this framework can be seen in such views, when a scientist becomes an adept of social conspiracy theory, the existence of which is hard to imagine.

C. West and D. Zimmerman [11] also speak about the problems of gender domination in language. In the beginning, West and Zimmerman found out that men interrupt each other much less often than women. According to their data, 96% of interruptions in conversations were made by males to females. In a more recent study the scientists described an experiment, in which unacquainted students took part. Men interrupted women three times more often [12]. Since the interruption of speech is a violation of the natural course of conversation, West and Zimmerman conclude that interruption is "in other words, a way of 'doing' power in face-to-face interaction" [Ibid: 111].

The works "What do couples talk about when they're alone?" and "Interaction: the work women do" by P. Fishman [13] may be also mentioned as the significant studies carried out in the framework of dominance approach. She came to the conclusion that communication breakdowns occur not because of some inherent characteristics of women's speech, but due to the dominance of men, their reaction or its absence.

Difference framework. As time went by, it became clear that the problem of gender determination in language is not disclosed fully neither within the deficiency framework supported by such prominent scientists as O. Jespersen and R. Lakoff, nor within the dominance framework, which was so popular in the first decades of the feminist movement. The difference framework developed in the late eighties - early nineties of the XX century became an alternative.

The fact that women's speech is different from men's variant was acknowledged by many linguists, including Labov, Lakoff, Jespersen and their predecessors. The fact that gender determination in linguistics has become the subject of studies is already the recognition of the fact that these differences are important for the linguistic science, not to mention the understanding that such differences really exist. However, the essence of the "difference approach" is not so much in the acknowledgment of the inherent characteristics determining "the women's language", as in the admitting that these differences (not domination or "inferiority") play the leading role in the description and the resolution of the problems that gender linguistics faces.

Men and women are given an equal role within the "difference approach" but they are regarded as communicants belonging to different subcultures. The differences in subcultures are considered to be the cause of the differences that arise in the process of communication. As early as in 1982 D. Maltz and R. Borker stated in the article "A cultural approach to male-female miscommunication" that men and women in America belong to different sociolinguistic subcultures and learn different tactics of communication, so "when they attempt to carry on conversations with one another, even if both parties are attempting to treat one another as equals, cultural miscommunication results" [14: 200].

Thus, Maltz and Borker come to the conclusion that the problems arise primarily due to cultural differences. On the other hand, the authors abstracted away from identifying the causes of such differences in the subcultures of men and women, and, from our point of view these causes may be rooted exactly in the social principle of male dominance.

The "difference approach" also had its followers. The most prominent adept of this approach is American scientist D. Tannen. The author didn't deny the fact that men often dominate women in life and conversation, but she does not consider dominance to be a single cause of all differences, "It is not sufficient to account for everything that happens to women and men in conversations" [15: 18].

After D. Tannen's works had been published, several other popular science works written in the framework of the "difference approach" were issued. They are "Men are from Mars, women are from Venus" [16] by J. Gray and the book "Why Men don't listen and women can't read maps" by A. Pease and B. Pease and others. J. Gray believes that the root of the differences is that men and women apply different evaluation systems to gender relations. For example, a man can give a certain act 20 or 40 points, and women “add one”. This may lead to misunderstanding in the end [16].

Allan and Barbara Pease, in their turn, did more and put up a wall between men and women. As the authors pointed out in the book “why men don’t listen and women can’t read maps”, men and women “live in different worlds, with different values and according to quite different sets of rules” [17: 20], and the reasons for these differences are rooted in the different psyche structure. There are various reasons for the differences in the works of the adepts of this framework, but it does not affect the foundations of the approach - the “difference approach”.

Dynamic framework. The so-called dynamic framework is the newest approach in the foreign gender linguistics. Within this paradigm gender differences are considered to be not immanent innate qualities, but socially determined characteristics. At the same time gender is seen as a dynamic category. According to J. Coates, “what has changed is linguists’ sense that gender is not a static, add-on characteristics of speakers, but is something that is accomplished in talk every time we speak” [18: 7]. According to the “dynamic approach” the speech of a communicant of either sex can have both feminine and masculine traits, and therefore, gender is seen not as something that people have, but as something they create. Hence the concept of doing gender appeared.

Such ideas were significantly promoted by C. West and D. Zimmerman and their later work “Doing gender”, in which they proposed and settled “ethnomethodologically informed, and therefore distinctively sociological, understanding of gender as a routine, methodical, and recurring accomplishment” [4: 126]. Therefore, according to J. Coates, scientists today analyze the data of oral and written language with the aim of understanding the dynamics of the gender formation. In addition, they are interested in the role played by language in the creation and fixation of traits attributed to men and women [18].

Rejecting both the “deficiency framework” and the “dominance framework”, Coates said that the language of a woman is neither defective nor dominated, and the use of questions and other linguistic forms associated with courtesy matches the main purpose of a woman’s talk because “its main aim is to maintain good social relationships” [19: 98].

British sociolinguist D. Cameron also rejects both the “deficiency framework” and the “dominance framework”. In her work “Rethinking language and gender studies” Cameron points out that “both dominance and difference represented particular moments in feminism: dominance was the moment of feminist outrage, of bearing witness to oppression in all aspects of women’s lives, while difference was the moment of feminist celebration, reclaiming and revaluing women’s distinctive cultural traditions” [20: 39].

Cameron also thinks that there is no reason to put insurmountable linguistic barriers between men and women. In the work "The myth of Mars and Venus: do men and women really speak different languages?" Cameron step by step strives to refute the stereotypes about men's and women's language, such as for example, the belief that women speak more or that they're more polite, or more sensitive relying on the fact that there is no possibility to prove such claims undisputedly and once and for all on the empirical basis. Why do these stereotypes still exist? According to the author, this happens because "the idea that men and women "speak different languages" has itself become a dogma, treated not as a hypothesis to be investigated… but as an unquestioned article of faith" [21: 3].

In this case, there is a risk of underestimating the importance of stereotypes in identifying gender differences. Of course, the term "stereotype" bears certain negative connotation. It is associated with stagnation and prejudice. But not all stereotypes are biased. The fact that stereotypes do not appear out of nowhere also speaks against the radical rejection of stereotypes. Generalizing statements fixed in the language and culture deserves to be taken into account, even if their role must not be overestimated.

Discussion

Each of the approaches described above has its advantages and disadvantages. Certain results are achieved within each approach and they can't be ignored. Even the deficiency framework, however unreasonable and prejudiced its followers may seem to be from the modern point of view, has an advantage over other approaches in exposing possible weaknesses that women's speech in general may have been compared with the men's variant: stronger inconsistency of statements and possible lack of confidence.

Among the reasonable postulates of the dominance framework one may mention the statement that the long period of social dominance of men over women could not but influence the structure of women's linguistic behavior, though, probably due to the partial emancipation the traces of this influence, it will be less obvious over time. Some cases of radicalism may be considered a weakness of the dominance approach (though the same is true to all the other approaches). So, according to Talbot, a weak point of the dominance approach is the universalization of the concept of dominance, because "all men are not in a position to dominate all women" [22: 134].

The disadvantage of the "difference approach", in our opinion, is the exaggeration of the role of gender differences in linguistics, and sometimes even their absolutization. On the other hand, it is the exaggeration that made it possible to determine the boundaries of gender differences most clearly. It appears to be necessary at that stage of research.

Conclusion

The dynamic approach is the most acceptable today despite the rejection of some conclusions made by the representatives of the previous approaches that we consider to be fair. At present, according to one of the key supporters of this approach D. Cameron, “conceptions of gender as categorical, fixed and static have increasingly been abandoned in favour of more constructivist and dynamic ones” [23: 86].

The article is devoted to the critical analysis of the approaches to gender studies developed in foreign linguistics, but it is also worth mentioning that such studies are also taking place in Russian linguistics and they are quite fruitful. The approaches to gender studies developed in Russian linguistics are represented quite thoroughly in our work “Cognitive perspective of gender studies” [24]. The results of the application of these approaches in the practical study of gender are also described in our works, for example, in the article The means of expression of the conceptual-cognitive frame “Woman” [25] and “Erotization as the basis of female metaphor in the English language” [26].

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THE METHODOLOGICAL VALUE OF THE CONCEPT “TEXT” FOR THE ANALYSIS OF THE COMMUNICATIVE SPACE OF THE CITY

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Abstract. City is always a palimpsest: a heterogeneous continuum consisting of numerous realities. The innovativeness of urban environment, the generation of new text appears in the endless interpretation of the semiotics of the city by different actors of the communicative space. The “frozen text” of the city turns into intertext that can be analyzed using the principles of “textual analysis” of Roland Barthes. Perception and interpretation of the semiotics of the city is in the form of cognitive models which are personal and social schemas that appear depending on the situation in the course of development and appropriation of the semiotics of urban environment by subjects of the city’s communicative space. Cognitive models as products of discursive practices are generating structures of new topoi of the space of the city.
Keywords: Urban text; communicative space of city; palimpsest; intertext; discursive practices; cognitive model of environment.

Introduction

In the history of humanitarian thought there is a structuralist and post-structuralist understanding of the text. The structuralist understanding of the text of the city comes from the thesis that the products of the activity of previous generations exist as the symbolic aspect of the city, as the cultural and historical layer of ancestors’ life in a symbolic form. Here we speak about the toponymy, landscape marks, architectural signs, and the mental image of the city as a whole as a representation of a certain picture of the world. The city looks like a stable semiotic system, as a trans-personal and trans-subjective reality that determines the typical perception of the city. But every place is not only perceived, but also interpreted and re-interpreted. The text is not only read, but also re-read and understood in a different way. Post-structuralism is not concerned with the “frozen text”, the semiotic structure; it concentrates on textual activity which is the process of forming and changing the perceptions of reality.

The purpose of this paper is to analyze the communicative space of the city as a mechanism of generating new meanings. We analyze socio-semantic situations, i.e. variants of how the subjects of perception interpret urban environment as a whole and its individual fragments.

Methods of Research

In post-structuralism each text is an intertext: the text always includes a lot of other texts. The city is always a palimpsest: urban environment is a heterogeneous continuum consisting of multiple overlapping realities. "Multitude is achieved by addressing different aspects of the place itself, by analyzing the source texts of various levels of the hierarchy, as well as by the plurality of authors" [1: 178]. The innovativeness of urban environment, the generation of new text appear in the endless interpretation of the city semiotics (assessment, description, analysis, etc.) by different actors of the communicative space. According to Barthes, intertextual (innovative and semantic) multitude is focused on a certain point which is not the author but the reader [2]; in our case it is the subjects of urban dialogues (including dialogues with the architectonics of urban environment). The concept "dialogue" is used to express the procedural aspect of communication.

"Forms of dialogue are absolutely infinite. Any demonstrative characteristics, objects, all forms of self-manifestation of the human are read as text and become an element of urban dialogue. Such diverse phenomena as forms of economic life, market, conflict, any interaction are dialogue in the space of the city. Politics, courtship, love games, art, architecture, journalism, science, urban folklore: all these and many more are forms of dialogue. The number of subjects of such a dialogue is almost incalculable: the collective and the individual, and the city as a whole" [3: 95].

3. Results of Research

In the communicative space of the city there is a transition "from works to text" [2]. The primary text is isomorphic to a thing, a specific situation, a practical context of interaction in traditional society and is a product, a symbolic analogue of reality. Creating intertextuality is playing with signs. "The difference here is this: the product is a material fragment... while Text is a methodological field ("un champ méthodologique")" [Ibid]. Barthes' principles of "textual analysis" as an analysis of the communicative mechanism of conceptualization can be used to study human behavior in urban environment. Such communicative mechanisms, according to Barthes, are: "code of communication", the principle of "curvature", the principle of "irreversibility" [Ibid].

"The codes are simply associative fields... which impose a certain idea of structure. Codes are certain types of deja-vu*,* of already seen, already read, already made" [Ibid]. The code is a system of meanings that constitutes a certain image of the city and the corresponding behavior practices in urban environment. In dialogue the communicative code determines the communicative intention, i.e. the mental focus on a fragment of reality in order to develop the understanding of the situation in the communication (dialogue) mode. Similar communicative intentions of the subjects of the city's communicative space create a possibility of a common representation of social reality and, in the future, of projects and models of joint activities.

Barthes' principle of "curvature" is associated with the so-called "floating microstructure of the text". Both perception and interpretation of space are due to some prior personal knowledge. The post-structuralist approach to text interpretation is based on cognitive psychology and cognitive linguistics. The image of a place is a cognitive model that contains the memory of the place, the previous experience and intention. Cognitive models store knowledge (memory) of episodes of personal attitude to the fragments of environment and experience of situations, rather than a simple statement of some events and things. In the case of cognitive models we do not deal with reality as such, but with a personally and socially constructed reality schema.

"Yet the difference with an actual representation of a particular discourse (the text-base) is that the model schema may take much information in its terminal categories that is not and need not be expressed in sentences or discourse, e.g., because it is presupposed general knowledge or personal episodic memories that are not relevant in a particular discourse" [4: 174-175]. This information is not within formal linguistic structures, but it is this information that sets the context of what is happening, and, if it is relevant to a different subject of communication, it promotes a uniform interpretation of the situation.

Personal knowledge is a collection of objects as personally significant fragments of reality. Personal knowledge is formed as practical knowledge in the process of personal development of the surrounding reality. In the interaction with other actors of urban communication, intersubjective knowledge (a social (group) definition of the situation) appears as social cognition or a cognitive model of the environment in a social situation. Social cognition is a schematization of social knowledge of the world; it is a social text allowing individuals to orient in it and build cooperative behavior models as ways to respond to changing situations. The definition of the situation is based on intention, a focus of attention and activity on a meaningful subject, rather than on the status.

The intentional component of the cognitive model of a place is formed as the interference of personal motives and common interests. The system of interests exists as a project, the analogue of which in the text is intention. Personal meaning and the schema of joint operational actions, interacting with each other in the practice of social behavior, create a new text and a new practice. Fluctuations of meanings in urban environment create new schemas of perception and behavior that are generating structures of social behavior and interaction. Dridze notes that research of substantial processes in communication systems like "city" requires the development of intentional analysis of urban community texts as semio-socio-psychological groups [5].

The content of the text, by Barthes, is always connected with the "horizon of expectations" of the reader. In the social context, the "horizon of expectations" is formed as the interference of social situation requirements and personal intentions. New texts as new semantic (symbolic) situations appear at three communicative levels: semiotic (the content proper of a sign); socio-linguistic (the content of a sign in a socio-linguistic community); personal (the individual psychological and situational interpretation of a sign).

The principle of "irreversibility" of the semantics of urban environment draws attention to the fact that reading the old text in a new situation creates a new text. The communicative space of the city is a space of discursive practices, symbolic "tactics" of behavior in a semiotic space. Michel de Certeau, who studied the city from the perspective of semiotic analysis, states that the communicative space of the city is a space of symbolic "tactics" of behavior which are different ways of development and appropriation of the objectively existing, current and historical environment in the unity of its object and subject structure. Cultural and historical layers of the city semiotics store certain "strategies" of their creators, personal development and appropriation of the semiotics of urban environment: "tactics" generate "space stories". "Thus, we can compare signifying practices... to space creating ones" [6: 48].

Semantic objects of the city in discursive practices are woven into the life and biography of city dwellers as personally developed and biographically memorable. They become personally significant places, part of the personality: personal life loci. Taken at the level of urban communities as groups with homogenous motivational intentions (semio-socio-psychological groups), significant loci of personal life integrate into the system of urban life topoi (stable elements of the communicative space of the city). Thus, the space of the city is formed as the interference of semiotics (meanings and senses) and topology (developed and habitus environment), which John Lo noted [7].

In turn, the cognitive model of the city, i.e. the form of its mental representation, becomes a generating structure. It specifies the form of perception and vision, and, thus, ways to "operate" it. Therefore, perceptually we can live in alternative worlds, using various "sets" or various canons of representation for different contexts. A perceptual alternative enables a practical alternative, new modes of vision generate new projects.

Discourse is produced not only by speech acts but also by non-verbal means of communication: drama of the social game, symbolic use of the physical parameters of the environment. Non-verbal aspects of the communication space of the city are: proxemic (the use of the object sphere) and kinesthetic (territorial morphology and corresponding bodily behaviors).

Conclusion

The concept “text” is a tool for analyzing the semiotic mechanism of the innovative communicative space of the city. The new in urban environment is a result of spontaneous, unexpected, unplanned encounter and subsequent interaction of diverse semiotic elements. The chaos of objects and meanings of urban environment is the direct synergistic mechanism for the development of the city. The semiotic chaos of city life is a generator of randomness and diversity that make up a new unity, that form new semantic and socio-relational structures.

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THEORY AND METHODOLOGY OF TEACHING FOREIGN LANGUAGES

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SEMANTIC, STYLISTIC AND GRAMMATICAL NUANCES OF SPECIALIST TRANSLATION

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Abstract. The text draws attention to these aspects of the translation process, which in technical texts play an important role and, above all, cause the most trouble, in particular, terminology, measurement units, abbreviations, key words, rules of spelling and punctuation, style of the text.
Keywords: specialist translation; semantic; polysemy; monosemy.

Introduction

The problem of specialist languages has been a live issue for a long time. It attracts a lot of interest from language specialists due to the fact that it has gone beyond the limits of social sciences to appear with all the sharpness in other scientific disciplines. In linguistic research in order to capture the general language in its diversity it has been assumed beneficial to divide it into more homogeneous subsystems. One of such possible divisions is the "external" division of the language as a whole into sub-languages called the functional ones [1: 40-43].

It is also worth noticing that the expression specialist language and general language cover only the subset of the language i.e. the subset of lexemes. It is a matter of terminology to name various notions and morphology, phonology or syntax are only its side-interests. Therefore, it is a matter of priority for terminology to research lexis and that is specialist lexis which within each national language covers proportionally the richest part. This way, translation of specialist texts, apart from standard requirements connected with any translation, enforces one more demand, i.e. the necessity for the translator to study scientific and technical documents in order to find precise terminology and encyclopaedic information in the particular field. Therefore it can be accepted after E. Wüster, that the number of specialist languages is equal to the number of existing scientific and technical disciplines [2: VIII-X].

Annalysis

In this outline I would like to pay attention to some chosen semantic and grammatical aspects of translation especially to spelling, punctuation and terminology. The first two aspects are often treated with some kind of disrespect by not only students of translation studies, but also by the very same translators.

It is worth underlining the importance of how numbers and numeral values should be written. Multiple numbers should be divided into three-digit numbers separated with spaces. The numbers which are not divided into blocks of digits are more difficult to read. (ex. *183286, 20000000*) Three-digit blocks are definitely not to be separated with commas, since this mark is used to separate fractions. Also, on the right of the comma it is possible to separate three-digit blocks with spaces. It is suggested to distinguish groups of digits only in numerals longer than four-digit ones. So we will write *8191*, but *11 474*.

In practice to avoid moving to the next line in the middle of a long number it is advisable to separate three-digit blocks with no-break spaces. The numbers indicating year, page or identification, etc. are not to be separated into three-digit numbers.

Equally important role is played by units of measurement. In translations one should use SI units or the ones derived from them. If the original version contains different units, ex. pounds, ounces, miles, yards, gallons, etc. it is necessary to make precise calculation and convert the values into the units used in the country which language we are translating into - i.e. the Polish language providing the data in kilograms, grams, kilometres meters, litres, and etc. Naturally, there are some justifiable exceptions where there is no use to recalculate, ex. in case of the size of paper it is better to leave the original measurement in inches. As with everything, it is necessary to implement common sense.

While writing the units of capacity of hard disk (disk storage), the size of files, or data rate it is necessary to remember that:

a) bits (binary digits) are to be written with small' 'b' and bytes - with capital letter 'B';

b) small k stands for kilo (1000) and capital K - kilo (1024);

c) Capital 'M' symbolises mega and capital 'G' - *giga*;

d) between the number and the unit a space should be placed, so we will write correctly *1,4 MB* or *130 KB* so writing *2GB* is wrong.

It is worth noticing that money values can also cause problems to translators. Therefore, the amount of money is to be written in the same way as other numerals and placing proper symbol of currency after the amount after the space (refers to the Polish language! - translator's remark). Wherever it is possible one should use local currency units and recalculate and if needed provide the amount in Polish zloty and grosz. If it is necessary to write the amount in a foreign currency one ought to use its full name or the abbreviation commonly accepted. Below a few correctly written examples of some amount of money in Polish: *1 078 zł, 12 800,99 zł, 11 500 zł 79 gr, 800 dolarów, 900 USD*.

It is necessary to emphasize that writing dates and hours also follows certain rules. Time ought to be given in 24-hour recording (from 0 till 23). Time can be written in the way: hours: minutes: seconds (ex. *22:55:34* or *22:55*) [3].

Dates may be written using numbers or (seldom) with full name of the month. It is worth remembering that a month can be written with Roman numerals and using word name one provides the name of the month in possessive case and with small letter, ex. *28.04.1989, 28.04.89, 28 IV 19989, 28 kwietnia 1989*.

Weekdays are to be written with small letters and in well justified cases it is possible to use these abbreviations: *pon., wt., śr., czw., pt., sob., nd.* If it happens that the space limit does not allow us to use three-letter abbreviations, but only two-letter ones one shouldn't tear his hair out. Needs must when the devil drives. A common sense ought to tell the translator what to do in such a case.

A period of years can be written in two ways. If these are following years, it can be written with a mark of slash (/), ex. *1993/94*. If a longer period of time is meant a mark minus (-) is used, ex. *1996-2001*.

In translations quite often we can find some procedures. A procedure is such part of the text where the information is given point after point how to do a particular activity or activities. The steps of the procedure are usually numbered. Procedures are the only parts of the text where one can and even has to refer to the user (reader) using imperative forms.

A typical procedure consists of a sentence or a few introductory ones and several points. Sometimes there are no introductory sentences but a headline of the type: *Moving objects with the help of a mouse*. Below an example:

To write a file under a different name:

1. From the menu File choose the commend - Write as.
2. In the open window Write as provide a new name of the file.
3. Press the button OK.

In each text punctuation plays an important role. Correct use of punctuation marks enables to write the text in an explicit and unambiguous way. Punctuation marks divide text into logical parts and separate particular parts of the sentences. This outline covers the use of punctuation marks appearing in the Polish language referring to specialist translation.

Full stop is one of the most important punctuation marks. It is used to close a certain entity within which some other punctuation marks may appear. In particular cases, instead of full stop, a question mark, an exclamation mark or suspension points are used.

A full stop is to be placed (these rules concern translations into Polish - translator's remark):

- at the end of a sentence starting with capital letter;
- after an abbreviation containing the last letter of the shortened word;
- after initials, ex. J.K;
- after numbers indicating ordinal numbers, if the lack of the full stop arouses doubts as whether it refers to the ordinal or cardinal numbers;

A full stop should not be placed:

- at the end of a sentence, when the last word is an abbreviation followed by a full stop (It is enough to have one full stop);
- after titles and headlines;
- in catchphrases and advertising slogans;
- after acronyms and some abbreviations;
- semicolon is a dividing mark which has the function in-between a full stop and a comma. Using semicolon one separates also elements which are logically equal.

A semicolon ought to be put:

- in particular cases between complex sentences or simple sentences
- in all kinds of specifications, if in at least one of the parts there is a comma; the last part should be closed with a full stop.

The most often exploited punctuation mark is a comma. In a sentence it can serve one of the two functions: either divide the elements of the sentence or separate a part of a sentence from the whole entity. In the latter case, two commas are implemented, the first one - opening one, and the latter closing one. A comma is to be placed between subordinate dependent clauses and superordinate ones. It is used to separate two compound (coordinate) sentences, gerund clauses and particular parts within one complex sentence.

The rules concerning the usage of commas in English are different from the ones functioning in Polish. In English a comma is sometimes used before the words 'and' and 'or', whereas in Polish we do not put a comma either before '*i*' or before '*lub*', except in order to separate an insertion, ex. *Wskaż plik, który należy otworzyć, lub wybierz wartość domyślną* (Provide a new name for the file which is to be left open or leave the assumed name).

Using comma, one should not separate conjunctions form adverbs and particles in such as: *chyba że, tylko że, podczas gdy, tym bardziej że, właśnie gdy, zwłaszcza że*, etc.

If a word plays a role of a conjunction, a comma is not placed in front of it, ex.: *Obiekt X znajduje się między obiektem Y a obiektem Z.*

(There is an object X between the object Y and Z.)

Nie istnieje w oknie ani poza nim. (It/He isn't either in the window or out of the window.)

Trudno określić, czy ta wersja jest lepsza czy po prostu aktualniejsza. (It is difficult to say whether this version is better or simply a newer one.)

(In Polish translation: 'whether' is a particle here and 'or' - a conjunction.)

In constructions with repeated conjunction the first element ought to be separated from the second one, ex.:

Można to zrobić albo tak, albo całkiem inaczej. (It can be done either in this way or in a different one.)

Operacji takiej nie da się zrealizować ani w typowym arkuszu kalkulacyjnym, ani w bazie danych. (Such task cannot be performed either on a typical spreadsheet or in database.)

A comma is to be put in front of:

a) adversative conjunctions, such as *ale, lecz, a, czyli*, etc. (but, and, in other words, etc.);

b) with introductory expressions *to jest, to znaczy*, etc. (that is, it means, etc.);

c) expressions of the type: *na przykład, przynajmniej, zwłaszcza*, etc. (for example, at least, especially, etc.) but provided they introduce some additional information; so we shall write: *Jeśli dane zostaną dodane na przykład do pliku DANE.TXT* (without a comma), but *Dużo spacerował, na przykład do pobliskiego ogrodu* (with a comma).

Naturally there still exist a lot of rules defining where and where not to use a comma. In case of having any doubts while translating it is best to consult a dictionary or a grammar handbook.

Suspension points is a punctuation mark which consists of three dots. They are used first of all instead of an omitted word or an omitted group of words. If suspension points substitute one word, it is necessary to leave some space in front of it and following it. If suspension points substitute a few words, they can be placed in brackets. If they appear at the beginning of a sentence, they should be separated from the rest of the sentence with some space. If suspension points are close to a comma a semi-colon or full stop we live them. If it means the break in the utterance implicit statement it is necessary to place it directly after the last word without the dividing space.

Then, a colon is a mark preceding quotations enumeration, specification justifications, explanations or announcement, etc. Text following the colon starts with capital letter if it consist of more than one sentence. The quoted text may be placed in inverted commas or distinguished in italics.

Now it is worth paying attention to the role of dash (em-dash, en-dash, a hyphen an minus) in specialist translation.

A dash is a punctuation mark dividing expressions and it can be used:

- in the place of understood part of the sentence (if in this case a comma was required because of some other reasons, we live it out), e.g. the first element place symbolical function and the second one illustrative one;

- to distinguish interference (instead of the comma), e.g. *Powinno to być - o ile dobrze pamiętam - w roku 1965*. (It must have been, as far as I remember, 1965);

- in other to indicate suspension of the voice, a rhetoric pause, e.g. *Świat jest oceanem szczęścia - to wiadomo*. (The world is a ocean of happiness - it is known);

- in front of generalizing statement of what has mentioned before, e.g. *kosmos, góry, morza - wszystko to składa się z atomów* (stars, mountains, and oceans - all this is made up of atoms).

The graphical representation of a dash in print is em-dash (—) and en-dash (–). The choice of which we use depends only on a aesthetic criteria. It is necessary not to mistake hyphen for dash. It is advisable to use em-dash which is more coherent graphically with the text and doesn't allow huge spaces between words so as not to distract the attention of the reader. The concept of em-dash an en-dash refers to visual side of the text (graphic notion) and the term "dash" refers to language side. A dash (em-dash and en-dash) is always separated from the words with spaces (in contrast to hyphen, minus). A hyphen is also called a linking dash and is used among others:

- to join words written with capital letters (e.g. *pseudo-Polak*);

- in names of some towns (e.g. *Bielsko-Biała*);

- to write surnames consisting of two parts (e.g. *Dołęga-Mostowicz*);

- to create two-part nouns (e.g. *kupno-sprzedaż, program-klient*);

- to join to equal adjectives or adverbs, e.g.: *biało-czerwony* (containg some white and some red), *polsko-angielski* (Polish-English), *wejścia-wyjścia* (out-and in-device, playing two roles at the same time), *klient-serwer* (client-server architect) *but jasnozielony* (light green throughout), *targi ogólnopolskie* (national fairs in Poland), *magistrala sześciobitowa* (6-bit data-bus);

- to separate stem from inflectional endings in case of an acronym, e.g. *DOS-a, w IBM-ie*;

- to move words to a new line (dividing words).

In compound nouns and adjective were the first part is a numeral written with digits a hyphen appears between the number and the word connected with it, e.g.: 40-percent, 19-year-old.

It is worth remembering that the forms of witting: *18-sto bitowy* (18-bit), *4-cio stopniowe* (4-step), *9-mio cyfrowy* (9-digit) are wrong.

If a sentence contains in turns several compound adjectives which differ in the first part, the second part is written only in the last expression. e.g. *urządzenia 16-, 32- i 64-bitowe* (16-, 32- and 64-bit devices) [3].

A hyphen is the shortest among all printing marks and it comes in the shape of horizontal line. It resembles the marks of minus and dash but in the text it place an absolutely different role and it appears as an independent typographic sign. It is not a punctuation mark therefore it divides the parts of a word and not parts of a sentence (just like a dash).

A minus sometimes called as hyphen is used in:

- mathematics expressions (usually a minus with a space in front of and after it);

- between numbers indicating proximate values or indicating the period or range, e.g. the description has been provided on pages 124-131 in years 1994-1998 or in years 1994-98.

Similar to a hyphen, a minus (-) isn't precisely a punctuation mark but ma thematic one and it has different width and place from a hyphen. It agrees with other ma thematic symbols, such as: a plus, equals to, division line.

Professional typographers in publication with high aesthetic values use so-called (figure dash, code symbol U+2012). Figure dash differ from en-dash that they are always in the middle of the height of a given cipher whereas en-dashes are usually below the middle of the height.

Every translator knows that special marks play very important role. While writing the text it is sometimes necessary to use very special marks, e.g. spaces and non-dividing hyphens, dashes, en-dashes, em-dashes or inverted commas.

Sometimes it is necessary to prohibit from moving a group of words or a phrase to the next line. In order to do this one can use hard marks, in other words non-diving once. There are two such marks: hard space and a hard hyphen. Each of these marks, placed between two words enables the connected words during the process of formatting lines to be treated as a one word. It means that they will never be separated, and either they will stay in this line or they will be move to another line.

The blocks of ciphers of telephone number are to be separated with the use of hard space of hyphens. Three-digit blocks while writing numbers and amount of money are to be divided with the use of hard spaces. If after the number there is a symbol of currency it ought to be also separated with non-dividing space.

One shouldn't divide acronyms joined with a hyphen, e.g. MS-DOS.

There is a rule stating that one oughtn't to leave one-letter words (*a, i, w, z*) by the end of the line. Sometimes it is possible to prevent such situation connecting the one-letter word occurring in the end of the line with the word following it using the inseparable space. It is worth remembering that this method is useless if the text is aligned to the right or the left margin. Inseparable space is distinguished in the aligned text because it has fixed width. In such a case it is also possible to use any other method to move one-letter word to the next line, for example to put in front of it a symbol at the end of the verse. At the same time it is necessary to remember that each change of the length of the sentence finished in this way will cause the disruption of the layout of the paragraph. Therefore, such method makes no sentence in case of texts appearing in windows whose width can be regulated by the user (help and “readme” file).

In English texts three symbols can appear in the shape of horizontal line (“-”, “-”, “-”). Each of the has different length and absolutely different function. The shortest line is called a hyphen (the button next to number 9), a bit longer - a minus or en-space (usually with the code 150) and the longest one a dash or em-dash (usually coded 151). Depending on the situation one should use the proper type of the line.

Between the words one should writhe only one pace. Before submitting the translation it is necessary to check if he text doesn’t contain any unnecessary spaces. The custom of witting two spaces separating sentences in an English idea which we do not use in the Polish or Russian languages. A space is not to be put in front of punctuation marks (in front of a full stop, comma, a colon, a semi-colon, a question mark, etc.). It shouldn’t be placed also in front of closing part of brackets (inverted comma) or following the opening brackets (inverted comma).

If documents contain drawings some notices can also be found, especially captions under the drawings and some explanations. One ought to translate them in a nut-shell and according their contents. The notices could be descriptive (what can be seen in the picture) or can be direct instructions for the user (what he is spouse to do). Captions under the pictures just like user's instructions should be written with capital letters. The expressions being the names and the descriptions of the elements of the drawings (usually far away from the drawing and linked with lines and arrows indicating these elements in the picture) ought to be written with small letters, e.g. *ikona pliku, przycisk Start* (a file icon, start button), etc. In each of above cases one shouldn't use full stops ending the utterance unless the given caption consist of two or more sentences (then the sentences are divided with full stops and only the last one doesn’t end with it).

Tasks which are to be done while translating documents:

- translate materials according to the guidelines shown in these paper;

- check the spelling with the use of available tools of text editor;

- to edit the files linguistics t(o give it to be edited by a language consultant);

- to edit the files concerning the substance (to compare the translation with the original text to ensure coherence);

- to translate all the example files necessary to prepare screenshots;

- to ensure the cohesion of screenshots with the contents of the documents;

- to check the correct numbers of pages in contents and indexes.

Tasks, which are to be done within the translation of a software:

- to translate the material according to the guideline providing to this paper;

- to translate all the elements of the user's interface;

- if it is possible to compare with already existing translations to introduce proper language and stylistic changes;

- if there the need to introduce the change if terminology get the acceptance of changes from the language consultant;

- translate new terms, introduce the concepts into database and get the acceptance from the language consultant;

- while translating user's interface one ought to follow the recommendations of the translation provider, especially one shouldn't translate the elements when they are indicated as not translatable (Do not translate command);

- if it is necessary to translate the names of files, catalogue and variables;

- to check precisely the layout of the elements of dialogue windows and in case of need to change the size and the location of wrongly displayed elements;

- to correct spelling mistakes in the translated interface of the user;

- to check precisely the correctness and cohesion of the used shortcuts;

- to check the correctness of translation and the displayed messages about mistakes;

- to check the translation of all the example file;

- to test all ready-made product (everything as above).

The Polish language enables the possibility of formally distinguishing the meanings of the words: *piloty* / *piloci*, *klienci* / *klienty*, *absolwenci* / *absolwenty* (the name of the vodka), *agenci* / *agenty*, *edytorzy* / *edytory*, *kreatorzy* / *kreatory*, *translatorzy* / *translatory* (the first words referring to animated nouns, the latter once to computer technology).

The plural form of the word *klient* (client) meaning a men is to be formed as *klienci* (clients) and from the word *klient* meaning the programme (the opposite of the server) as *klienty*. Similarly *kratorzy mody* are to be called *kreatorzy* (fashion creators) *moduły programowe* (program modules) consisting of the series of windows are *kreatory* [4: 103].

In the English language a word attributed is always after the attributing one (e.g. file name = *nazwa pliku*, name file = *plik nazw*). In case of Polish it is not always the same. Usually an attribution loosely connected with the object comes as the first one, e.g. *zielony sweter, stary samolot*, and permanently connected with the object (creating a new category) as the last one, e.g. *rower górski*. There are some exceptions, eg. *okrągły stół, Stary Teatr in Cracow*. That's why the problem whether one should say *dysk twardy* or *twardy dysk* ought to be left to the usage (the frequency with which these expressions are found in the language). However, due to the need to provide the coherence the binding form is *dysk twardy* [3].

Generally in the translation of computer software a rule prevails that a new collocations (such which are just entering the language) where one word describes a permanent feature of an object ought to be formed by placing an attributing word after the word attributed, e.g. *instalacja pełna, wersja testowa*, etc.

It is better to leave operating system UNIX uninflected and write it simply as in the system UNIX or in UNIX-ie. According to the rules governing the incorporation of foreign word into Polish a Polish adjective created from the name UNIX should sound *uniksowy* (with a letter "*k*" not "*x*" - because the Polish alphabet doesn't contain the letter "x"). However, very few people have enough courage to use these form properly.

It's the same in case of the words BASIC and Basic. If the name of this language is to be treated as any acronym we shall write *problemy z BASIC-iem* but if it refers to a common name *z Basikiem.* One can double-check it in *Nowy słownik ortograficznym PWN* [5: 43].

The word order of the Polish language is almost free. One can say *Adam bije Piotra albo Piotr bije Adama*. In the old Polish it was said *Adam bije Piotra* because then the accusative form of a masculine noun was equal to nominative case.

This equality of accusative and nominative cases is still to be found in archaic forms of the type *wyjść za mąż* and *na miły Bóg* and in case of inanimate nouns, e.g. *widzę dom, kocham pieniądze, siadam na fotel.*

There is still a further evolution and more and more exceptions appear from the above rule: *jeść kotlet (kotleta), grać w tenis (tenisa), podać pilot (pilota), palić papierosa, jeść kurczaka.* It is worth remembering that most of such forms are still labelled as informal or are simply mistakes e.g. *ukroić torta czy przeczytać bestsellera* [4: 134].

The reference to computer text is clear. A problem appears for example whether to write *uruchomić kreator czy uruchomić kreatora*. I support the concept of the first form, similarly *uruchomić edytor tekstów*, and not *uruchomić edytora tekstów*. It's the same in case of *podać pilot* and not *pilota,* since me mean to distinguish animated from inanimate meanings. Maybe some time in the future this norm will have changed. So far we should to remember that written language ought to be characterised with more formality (conservatism) than the spoken one.

In lots of computer translations one can encounter the translation of the word customize into Polish *dostosować.* It is not a bad idea, however, it is often forgotten that the expression requires to say that *dostosowuje się coś do czegoś*, and not just - generally *dostosowuje.* (something is adjusted to something, not just customized). The word *dostosować* (customize) requires an additional explanation. On the other hand, sometimes it is not a good idea to hold on to the equivalents of the type 'one to one'. After all the word customize can also be well translated into: *konfigurować, modyfikować, adaptować,* etc. (adjusted, made according to the needs, etc.) [3].

The same refers to the word drag, which is always definitely translated into *przeciągać*. It is understandable in case, for example an operation in which you drag a file icon from one window into the other one using the mouse (really, dragging is involved) but also in case of changing the size of an object pulling it by its frame. It also moves like a cursor. You can also *pociągnąć* (drag) or *ciągnąć* (pull) something. It is not worth limiting yourself to the vicious circle of one translation equivalent.

By the way, it is necessary to mention that in programme documents it happens that a given word is to have a precise reference to particular instruction. Then the fact that some particular activity is called in this, and not any other way, carries some additional information which allows the user to figure out what command is meant. This deeper meaning ought to be conveyed in the final version in the Polish text. Similar thing happens with the ill-fated word *dostosować*. If in the programme we have a command *Dostosuj* (customize) in the description of how the programme works, then you will have to use this word while writing, for example: *Program A umożliwia dopasowanie wyglądu okna do potrzeb użytkowników.*

(The programme enables customizing the appearance of windows according to users' demands.) It is best not to translate commands like Customize into *Dostosuj*, but, for example as *Zindywidualizuj* [3].

Translators of computer texts should cope with logic remarkably well. For sure they are also familiar with de Morgan's laws: the negation of a conjunction is the disjunction of the negations and the negation of a disjunction is the conjunction of the negations. What does it have to do with a language? If in a statement one uses a conjunction of an alternative (or), then it cannot be used in a negation, e.g. choose A or B, but don't choose either A or B, choose neither A nor B. An example of a wrong sentence: *...ma jedną dużą wadę: nie radzi sobie ze znakami graficznymi lub kontrolnymi* (has a huge disadvantage, it can't cope with neither graphic nor control signs (it should have either, or).

Quite often the writers forget that they have a choice of various conjunctions and they blindly follow (sometimes a mistaken concept) a word 'or' from an English sentence, e.g.

I don't know if it's good or bad - should be translated as*: Nie wiem, czy to dobre czy złe.* Depending on the context the word 'or' may be translated as *lub, i, oraz, ani, albo, czy, bądź, tudzież* [Ibid].

By the way, we should mention here placing commas [6: 74]. In front of *'czy'* used as a conjunction joining compound utterances or their elements one shouldn't place a comma.

A comma is to be put in front of '*czy*' used as an indication of combining introducing subordinate utterances (not a conjunction, but a relative pronoun). Both cases are well exemplified by a sentence: *nie wiem, czy to dobre czy złe*.

This is an eternal problem that Poles have been dealing with. The problems of this type can be found discussed in dictionaries where we find among others such expressions as '*unikalny*' (unique) and '*unikatowy*' (one of the kind), therefore, it is necessary to accept both of these forms or even indicate the first one as the one used more often [7: 338].

You can also find there a recommendation that synonyms - such as *wyjątkowy* (exceptional), *niepowtarzalny* (incomparable), *jedyny w swoim rodzaju* (unexampled) - can be sometimes even better. I would like to pay attention to the fact that the English word '*unique*' (in computer language, e.g. while talking about data base indexing) isn't well translated either into '*unikalny*', or '*unikatowy*', or even '*niepowtarzalny*'. So how to translate the expression 'unique index'? It is best to probe deeply into its meaning and provide a more descriptive expression, yet referring to the reality in a better way: '*index bez powtarzających się rekordów czy index nie uwzględniający powtarzających się rekordów*' (literary - an index of non-recurrent records). In the same way, a unique ID is an identification whose values do not repeat or an identification accepting various values (an injective one).

For the German languages (including English) it is common to use often capital letters.

a) An example could be every word of a heading or subheading which starts with a capital letter (e.g. Formatting Numbers). In Polish it is enough to write the first word of a heading/subheading with capital letter. The same refers to proper names, e.g. Profile Wizard becomes *Kreator profili*, and not *Kreator Profili.*

b) Often the words which used to be proper names appear in the role of a common nouns (e.g. *schowek* (clipboard), *pulpit* (panel, board), *kreator* (wizard). There is no need to write them with capital letters.

c) If the text contains personal pronoun: *ty, twój, ciebie*, etc (you, your, for you, etc.) writing it with capital letter is justifiable only when the utterance is solemnly addressed to the user, e.g. in the advertising, marketing texts or in a letter, etc.

As a side-note it is worth mentioning an incorrect translation of the word your and about the existence of the word *swój,* which is often forgotten. The sentence *Zachowaj je w twoim folderze lokalnym* should be replaced by the one *Zachowaj je w swoim folderze lokalnym* without fail.

Conclusion

To polish the translation it is necessary to detect gross alliterations (the sequence of the words starting with the same letter) or other clashes which are found only while reading the text aloud. The basic functions of specialist language are an informative and communicative ones. Specialist language serves most of all getting acquainted with and passing specialist contents of a language message [8: 264].

According to Jerzy Pieńkos, specialist language marks aim at univocal character of nature (monosemy), whereas the marks of general language convey complex psychological and social connotations so in the very nature of things they have to be characterised by bigger polysemy [Ibid: 265].

The difficulty of a proofreader's work could lead to the conclusion that to do such a job one has to be a far better expert than the translator himself. However, it seems that in our conditions, one can risk a paradoxical thesis, that the translator should be possibly the best one and the proofreader may be only meticulous in carefully checking the conformity of the translation to the original in order to notice any possible shortcomings, omissions, etc.

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THE FORMATION OF PROFESSIONAL FOREIGN LANGUAGE COMPETENCE AS AN INTEGRAL PART OF THE CULTURAL BACKGROUND OF NEW GENERATION RUSSIAN ENTREPRENEURS

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Abstract. The purpose of this paper is to highlight the importance of professional foreign language competence as part of entrepreneurs' cultural background in today's Russia. The article focuses on improving the education of Russian businesspeople through the integration of a professional foreign language course and the disciplines of their university major. The authors examine their own experience in searching for the most effective teaching tools, self-study evaluation tools including. The outcomes gained indicate that the modular interdisciplinary design of suggested training courses may have a positive impact on entrepreneurs' job performance.
Keywords: entrepreneur; cultural background; professionally-oriented interdisciplinary courses; foreign language competence; integration; teaching technologies; self-study evaluation tools.

Introduction

Reforming the Russian economy [1: 239] has laid the foundation for domestic enterprise development, the success of which, to a large extent, depends on entrepreneurs - the innovative owner-managers who create some new product or service or suggest a better way of using existing products or services. They are the first risk takers who think up ways to satisfy people's needs [2: 669]. It is they who invest money, time, and effort in organizing and managing a firm; run the risk of failure; and reap the rewards of success. They are willing to exploit new opportunities and are driven by a passion to succeed [3: 611]. To stay abreast of market changes they have to exert themselves so as to use their abilities to interact with current and potential customers, partners, and competitors. In view of this, creativity must become a norm of present-day entrepreneur professional training.

In a globalized world with a large number of multinational firms there is an urgent need for a common working language [4-6]. Today's entrepreneur has to acquire a foreign language in order to be a successful member of such a business team. Currently, a new vision of foreign language fluency involves the formation of a professional language competence. So, it is evident that only people with a certain cultural background and a high level of professional training with the necessary foreign language competence can be successful in the multifaceted world of entrepreneurship.

Nowadays almost every educated Russian businessperson is a state university graduate. The question arises as to whether Russian university education is aimed at achieving the necessary professional competences that enable entrepreneurs to be competitive in the globalized world.

The purpose of this paper is to analyze Russian university education experience and to stress the necessity of training specific entrepreneurial skills. The given article argues the possibility of teaching a “Foreign Language” course as a way to raise the level of professional culture. In this connection, the article suggests how to achieve the formation of business language competence as part of entrepreneurial culture. It also gives some recommendations on the interaction of a foreign language course with the major disciplines on the one hand and the creation of professionally-oriented courses delivered in a foreign language on the other.

Materials and methods: teaching experience

Present-day Russian reality and teaching goals

Every modern business higher educational establishment trains people to become capable of meeting the demands of market economy and its graduates, would-be entrepreneurs in particular, ought to comply with the present-day requirements formulated as competences in new Russian Federal educational standards. In other words, a businessperson should be able to generate new ideas, search for useful information and speak out his / her point of view both in native and foreign languages, work in a team (an international one including), be aware of overseas business culture peculiarities, keep at the forefront of innovation and learn throughout their life. All these competences seem to be constituent parts of their cultural and business proficiency which need to be trained [7: 128]. In this, Russian university instructors agree with their foreign counterparts [8; 9: 284]. However, it should be stressed that Russian reality makes the university staff pay special attention to developing a foreign language competence as Russia is becoming part of the entire world where almost everybody knows some other languages besides his / her mother tongue. Hence, learning a foreign language has become very popular these days and the challenge to foreign language teachers now is to make language classes more effective.

However, the above-mentioned professional skills and foreign language competence are not always enough to be well-equipped for global business. It is known that discussions between business partners from different countries rather often break down for lack of cultural understanding.

Thus, training in intercultural awareness should be part and parcel of Russian higher education as well. Cultural competence, at that, is looked upon as part of foreign language competence together with such competences as linguistic, sociolinguistic, cognitive, and the like. All of them are needed in order to achieve successful communication between business representatives of different cultures. As it can be seen from many studies of scholars [10: 416; 11: 1308], it is cultural competence that seems to be the cornerstone of successful communication because culture is really a key part of the integration between language and thought [12].

The study of the present-day situation in Russia, namely the analysis of business experience presented in a number of articles of domestic business representatives [13: 126-132; 14], as well as the survey of higher school graduates' opinion on business practice reveal a certain gap between society needs and the higher school vocational education process. It is regrettable to note that a Russian higher school graduate does not always achieve the necessary skills to the full. For instance, he / she does not speak a foreign language to such an extent that could let him / her be an active participant of international professional interaction. Inadequate foreign language skills are sure to prevent fruitful business communication. Besides, he / she hardly ever uses acquired knowledge and skills from different professional subjects properly for lack of interdisciplinary experience in particular. All this combined does not give them a competitive advantage in today's tough job market and, consequently, limits his / her ability to keep abreast of the time.

Urgent changes needed

There is a general agreement both in domestic and overseas higher business schools that reforms in university training are essential [1: 239; 15: 149-170]. In a way, new Russian federal state standards of higher education reflect the current social demands with the emphasis on the formation of professional competence, namely an individual's ability to use knowledge, skills and personal business qualities when solving professional problems [16, 17]. It means that teaching all disciplines in a business higher school, including a foreign language, should be professionally-focused. A future entrepreneur, first and foremost, strives to master his / her profession and looks upon a foreign language as a means of professional communication in an intercultural environment.

The very idea is not new. But at present, a professionally-directed approach to teaching a foreign language seems to be of particular importance. It is so because the interests of the state and globalization of business require the acquisition of a professional foreign language, a business one in question. So, it must be stressed that a foreign language teaching should be correlated with entrepreneurs' occupation. Besides, the training materials should reflect the specific logic of the disciplines that form the essence of entrepreneurial activity.

In addition, intensive implementation of innovative technologies could foster the process of training and the university teacher ought to use educational training technologies that take into consideration the professional orientation of their students. What is more, the successful teaching of a professional foreign language needs joint efforts of a training team consisting of a professor responsible for nucleus professional disciplines in the curriculum and a highly-qualified foreign language teacher. It would also be a good idea to cooperate with a guest entrepreneur-lecturer - preferably a native foreign language speaker. They participate in the teaching process translating their experiences with business phenomena into the classroom. This cooperation might not necessarily be face to face, doing it online is quite appropriate. Hopefully, the input students receive from such meetings can result in increasing their motivation to master a foreign language.

Our interdisciplinary experience

Our teaching interdisciplinary experience, short as it is considering the time span, shows that the formation of a foreign language competence as part of a professional cultural background in today's globalised world implies some changes in the mode of teacher's thinking. Seemingly, modern professional courses should be *interdisciplinary-oriented* to meet the demands of a present-day country's economy. Next, the programs for these courses should be preferably *project-based* so as to facilitate the learners' mastering the material which is going to become part and parcel of their professional cultural background, for one thing, and, for the other, to foresee the necessity of possible teamwork in the future. Last but not least, a *professionally-directed approach* in teaching is to become dominant while other approaches, namely "student-centered", "activity-oriented", "communicative", "cognitive", should be looked upon as parts of this approach.

Apparently, the formation of a foreign language competence cannot be the same during different study periods. Younger students can be given the fundamentals of their major in a foreign language. The courses like "A Foreign Language for an Entrepreneur", "A Foreign Language for Lawyers in Small Business" seem to enjoy popularity with the junior students. As for undergraduates, they show interest in professional disciplines conducted in a foreign language, among them are "Corporate Social Responsibility: Global Experience", "Comparative Law", "Tourism and Hospitality Business", "International Marketing", etc.

For these disciplines to be most successful, it is advisable to design them by an international team of instructors. Namely, in Nizhny Novgorod Lobachevsky University such a course ("Comparative Law") has been developed by a team of professors consisting of a Russian professor of comparative law, a Russian foreign language teaching specialist and an American doctor of jurisprudence. Evidently, such an interaction in creating a course helps to build it in line with international educational standards. Moreover, courses like that are an example of integration between professional disciplines and a professional foreign language course which promotes the formation of professional competences needed by a Russian entrepreneur. In fact, a foreign language instructor helps a learner not only to master his major through a foreign language but also introduces different ways to anticipate and overcome intercultural barriers which are significant when dealing with foreign partners though participants may not be always aware of these barriers.

Thought-provoking teaching materials

Every component of the suggested interdisciplinary, project-based professional course should be created in a new way and, so to say, from a different angle. The size of this article limits the description of all components of the above-mentioned course; therefore we are going to focus on its key constituents. Teaching materials, in our opinion, seem to be most essential; they are prior to other components. Unlike the teaching materials designed for traditional university courses, the teaching materials in question should have a number of specific characteristics. They are *project-oriented* from beginning to end and are not restricted only to one professional sphere as usual; it means that students are to sort out information from different areas of knowledge relevant for the required project and give reasons for their choice. In most cases the materials imply student teamwork because the majority of projects are made through cooperation which appears to become “a bottleneck” in some occasions. Another important feature of the described teaching materials is their *problematic, thought-provoking character*. Compared with traditional materials problematic ones contain a problem not only in the given situation and the offered tasks but provoke the necessity to search for alternative means of solving the stated problem. Besides, created teaching materials should be aimed at *independent student work* which is the basis of learning. A student is encouraged to find additional ways to reach the formulated goals and, importantly, these ways have not been foreseen by the teacher. Learners receive extra scores for being that creative.

As teaching practice shows, it is not sufficient to create the necessary material, the way to organize it proves to be crucial for learners’ activities too. Modular structure is one of the preferable ways of organizing the teaching materials online, and it allows the teacher to guide and assess student progress step by step. Thus, it can foster and encourage learning. Every module might include a certain number of components: “a mind plan” (a way to identify the main topic areas); subject-specific concepts / notions from different business areas needed to be considered when working on the project; a glossary of Russian and foreign professional terms; training exercises; a case study; some creative tasks that involve learners in an independent search of materials to complete them; input and final tests; evaluation criteria; a list of recommended literature and reference materials, web sites including.

The modules discussed are organized as a system; nevertheless, they can be looked upon as separate independent unit components in the learning process. A student has an opportunity to learn unit after unit or choose those units, which are of greater interest to him / her. Moreover, since each component of a module is given at different levels of difficulty (e.g. basic, pre-intermediate, intermediate), the material may be customized according to the interests of learners in mixed-ability groups. Every student moves from one module to another and builds their own course of studies.

Summarizing our ideas about the needed teaching materials, it may be stated that if they comply with the preceding requirements, training is more likely to become fruitful for a good reason. The appropriate teaching materials may promote students’ creativity and enable them to become thinkers and doers.

University teacher and teaching technologies

Learners are in search of two things: appropriate teaching materials and a competent and creative teacher, both of which address their varying needs. Since higher school teaching is undergoing big changes in the professional training of would-be entrepreneurs, the role of a university teacher cannot remain unchanged. Nowadays, a university teacher is supposed to become a team player working closely with Russian and foreign colleagues responsible for professional disciplines. As for a foreign language teacher, his / her role is specific because it is this very teacher who enjoys profound knowledge of different cultures - both native and foreign - and so can adequately teach how to overcome cultural differences in professional communication.

Professional competences, including foreign language competence, can be achieved more effectively if the educational process simulates real business activities. There are a few teaching technologies that facilitate professional education and seem to be efficient in meeting professional objectives [18: 432; 19: 164]. What is more, they can easily fit in with any educational environment. Among them are: cooperative learning, case study, project designing, information technologies, etc.

To take an example of how case study technology has been used, let us look at one of the tasks aimed at developing students’ case analyzing skills in the interdisciplinary "International Marketing" course. A real-life case concerning sales decrease of bottled water "Sarov" on the local market was offered to the students. They were supposed to study the background of the case, the present-day positioning of the product on the market and its customer popularity. Their task was to present ideas how to improve sales. The solution to the problem involved considering some key factors: the product itself (its quality and design: the taste of water, the form and material of the bottle, its size and label, etc.); targeted group of customers (age, occupation, etc.); the current situation on the local market (its market share, product availability: supermarkets, health food shops, convenience stores; price, competitors, etc.); product advertising (commercials, leaflets, mail order, etc.). To do the task, the students were to work in teams and certain time limits were set. As a result of their activity, they were to design a sales leaflet for the campaign to relaunch "Sarov" bottled water. The leaflet composed should attract attention and communicate the reasons why people should buy this water. It should also include a slogan. The students' work was evaluated and commented on not only by teachers but also by business practitioners and other student teams. Importantly, the additional activity of every team student done on their own was evaluated as part of his / her total mark. Needless to say, every work stage of the students was monitored and graded by the instructors to be given proper weight in the total assessment. Self-study skills - the most needed ones to keep at the forefront of innovation - can also be gained this way.

Outcomes Evaluation

Evaluation is an essential part in the learning process. It helps the learners recognize their progress, how much they have achieved and what areas need further practice. The learner's attitude towards their own learning experience is positively influenced as they participate in the whole process. Evaluation also allows university teachers to reflect on the validity of their teaching practices and the types of material being used.

Typically, a variety of methods to measure expected outcomes is used. Some of these methods are formal, such as tests. But many of evaluation methods are informal; for example, questions, class discussions, etc.

In essence, evaluation takes place only when the outcomes are defined beforehand, the same about learning outcomes in the entrepreneur teaching. A grade should be given to a student for the certain task fulfilled and it should consider to what extent independently and sensibly the task has been coped with. What is more, every separate skill ought to be estimated by the teacher. The given grade should be just, stimulating, and reassuring. It should be properly commented on with a certain respect to a student. Moreover, a teacher should additionally score learners' independent progress and their contribution to team activities. As entrepreneurs have to be able to formulate their ideas and communicate with foreign counterparts, appropriate ways of discourse control should be chosen. It is suggested that students participate in videoconferences, meetings, and telephone talks with foreigners; take part in business role-plays; make presentations and compile the “Portfolio of an Entrepreneur”. The latter could consist of a set of documents along with different independent works performed by learners both in Russian and foreign languages, such as essays, reports, case analyses, a glossary of professional terms, etc.

Evaluation is an on-going process associated with activities and methods used by educators to know when and what students are learning and to reflect on that knowledge in order to make decisions about what to do in the future.

Conclusion

Our teaching experience proves that integrating a professional foreign language course and professional disciplines, creating professionally-oriented interdisciplinary courses and applying a professionally-directed approach in teaching really form a required entrepreneur educational background, a constituent part of which is the entrepreneur’s professional culture. The designed thought-provoking teaching materials build students’ confidence and proficiency through systematic skills development and also encourage students to play an active role in their own leaning.

Using modern teaching technologies makes it possible to teach intercultural communication in the professional sphere and, in the long run, to foresee and overcome possible difficulties in communicating with foreign partners. Professional foreign language acquisition allows entrepreneurs to feel more confident in a foreign business environment and, thus, be more successful in business. In actual practice, the above described professional training is sure to increase their career prospects.

As for evaluation, it can help monitor student learning and should be intertwined with the teaching and learning process. Whatever evaluation methods and measures are selected, it is important for them to match the goals needed.

As it seems, teaching experience in the Nizhny Novgorod Lobachevsky University might have interest for anyone involved in the foreign language teaching of entrepreneurs. It seems to deserve attention because our alumni do their best to attract investments to our fast-growing industrial center. Certain success in their entrepreneurship is evident; even foreign business press testifies to it [20].

To sum up our experience, creating foreign professional competence as an essential part of business people cultural background is an emerging priority in today’s university teaching in Russia.

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FEATURES OF TRANSLATING ECONOMIC TEXTS FROM CHINESE INTO RUSSIAN

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Abstract. This paper considers basic definitions of "discourse" proposed by various scholars and describes institutional economic discourse. On the example of the economic text in Chinese the authors analyze in detail the four groups of signs of institutional discourse (constitutive, institutional; specificity; neutral), and describes the differences in lexical composition, stylistic and syntactic structures used by the speaker, depending on the intentions of a certain economic sector communication. The authors distinguish features of translating texts with an economic discourse from Chinese into Russian, classifies the difficulties in translating the texts and outlines key conditions required for the translation of economic texts. One of the key conditions for successful translation is analysis of the source text as the most difficult stage in translation from Chinese into Russian.
Keywords: Chinese language; discourse; institutional signs of economic discourse; translation; economic translation.

Introduction

Recently, in view of the deepening bilateral cooperation between Russia and China in many areas, attention is given to the active cooperation of Russian and Chinese companies in various fields, especially in trade and the economic sphere. In this regard, there is a need for qualified sinologists and translators who play an important role in the process of negotiating with Chinese partners, building up cooperation and sometimes in making business decisions. For the better training of future translators, there is a need to intensify the learning process as well as search for new methods and ways of teaching foreign languages according to the competence approach in education to meet the requirements of the Federal State Educational Standards of Higher Professional Education and modern standards, including computerization of language education, which is becoming an integral part of the learning process [1, 2]. The development of new educational programs and rethinking the organization of training arose due to changes in the requirements for future translators, as well as in connection with the social order of society [3].

Definition of "discourse"

The theory of discourse, as one of the most rapidly developing areas in modern linguistics, seeks to unify the scientific results obtained in various fields of knowledge, and primarily in linguistics, psychology, sociology and ethnography. Such sciences as computational linguistics and artificial intelligence, philosophy and logic, anthropology and ethnology, and others also study discourse. Each science's approach to the study of discourse has its own way, but discourse researchers, first of all, seek to "learn not the abstract language system, but live speech in a real dialogue" [4: 4].

Discourse analysis is the linguistic discipline that studies discourse. Discourse analysis as a branch of linguistics and one of the leading multidisciplinary areas studies linguistic communication. Discourse analysis emerged in the XX century against a background of the revision of the philosophical and ontological foundations of all disciplines and the main trend of "cleansing" the science of language from the study of speech [5: 11]. It emerged and developed the view that all linguistic phenomena cannot be adequately and clearly described without discursive aspects. Much attention is paid to the question of language functioning that immanent linguistics cannot answer, which is explained by the expansion of the subject of its study, and increased attention "to the human factor, subjectivity in linguistics" [4: 83].

In order to determine the semantic content of discourse, S.K. Gural [6] examines in detail its basic categories, such as proposition, inference, explicature and implicature, reference, relevance and presupposition as the main guides in discursive analysis.

Many foreign and Russian scholars have studied the concept of "discourse": T.A van Dijk, Deborah Schiffrin, N.D. Arutyunova, A.A. Kibrik, V.V. Krasnikh, Y.A. Prokhorov, V.V. Bogdanov, M.L. Makarov and many others. Researchers define discourse as "speech, the process of language-related activities; a way of speaking", a "generic category in relation to the concepts of speech, text, dialogue", etc. [4, 5]. In modern linguistics "discourse" is referred to real linguistic interaction, the dynamic process of linguistic communication and the result of language activities, i.e. discourse includes text, and the processes of its creation and understanding as developed in time.

N.D. Arutyunova in the linguistic encyclopedic dictionary gives the following definition: Discourse (from the French 'discours' - speech) is a coherent text in conjunction with extra linguistic and pragmatic, sociocultural, psychological and other factors; text taken in the event-driven aspect; speech which is considered as purposeful social action, as a component involved in the interaction of people and mechanisms of their consciousness (cognitive processes). Discourse is the speech "immersed in life" [7]. According to some scholars discourse is a communicative act and suggests the presence of a speaker and addressee, and the roles between individuals may vary [5: 10]. In this paper we follow the classical definition of “discourse” and understand it as an oral or written communication text used in a particular field of communication, including a combination of linguistic communication means and extra-linguistic factors.

Analysis of an economic text on institutional characteristics

Since the action and interaction of individuals take place in a specific communication environment, in a particular social field of communication institutional discourse is distinguished, which is opposed to personal discourse. V.I. Karasik developed the idea of the institutional discourse concept, defining it as “samples of verbal behavior established in society, in relation to secured areas of communication” [8]. On the basis of dialogue in the framework of status-role relationships in modern society the following types of institutional discourse are distinguished: political, economic, diplomatic, educational, medical, legal, linguistic and others. V.I. Karasik proposes to distinguish institutional discourse on two grounds: objectives and participants of communication. For example, the purpose of economic discourse can be business correspondence, negotiations, business planning, etc. Participants of institutional discourse are representatives of society - “agents” and “clients” - people who appeal to them [9].

Many studies in the field of institutional discourse are now connected with the sphere of the economy, which is a part of human culture with its specific laws, a sphere of human activity that changes with the development of history, politics, science, and social norms. Following E.Y. Makhnitskaya we also believe that economic discourse is a set of speech acts used in the description and characterization of economic realities: oral and written texts reflecting economic practices [10: 159]. ***Economic discourse*** is a special type of discourse in which knowledge about economic realities, properties and qualities of economic phenomena is presented and reported.

Often economic discourse and business discourse are considered to be one and the same. In our view, economic discourse includes business discourse, and has a broader concept. Economic discourse in addition to communication between business representatives, business partners on the foreign market, intergovernmental communications, speeches at economic forums, covers the entire system of communication in the fields of production, exchange, distribution and consumption of goods and services. Among communicants of economic discourse there are not only experts in the field of economics, but also journalists, politicians and ordinary people. Compared to other types of discourse this explains the special status of economic discourse, as in some cases it is difficult to identify the boundaries between political, diplomatic and economic discourse.

There are four groups of institutional discourse features:

1) constitutive;
2) institutional;
3) specificity;
4) neutrality.

The constitutive group involves participants, conditions, organization, methods and materials of communication. Institutional features include "agents" and "customers" and verbal clichés used by them. The specificity of institutional discourse is conditioned by its type as a specific social institution, and is associated with the specified functions of participants, their behavioral norms, level of culture, education, background knowledge, which are reflected and reproduced in texts. Neutral signs imply general discursive characteristics typical for any other communication, not necessarily institutional, and other elements of discourse [9].

Consider the above group of features in relation to economic discourse on the example of an excerpt from the opening speech of the President of the PRC, Xi Jinping, during the opening of the Boao Forum for Asia (BAF) 2015, in which he focuses on economic issues:

。。。女士们、先生们、朋友们！

。。。中国和东盟国家将携手建设更为紧密的中国—东盟命运共同体，东盟和中国、日本、韩国致力于2020年建成东亚经济共同体。我们要积极构建亚洲自由贸易网络，争取在2015年完成中国—东盟自由贸易区升级谈判和区域全面经济伙伴关系协定谈判。在推进亚洲经济一体化的同时，我们要坚持开放的区域主义，协调推进包括亚太经合组织在内的跨区域合作。

。。。中国经济发展进入新常态，正从高速增长转向中高速增长，从规模速度型粗放增长转向质量效率型集约增长，从要素投资驱动转向创新驱动。2014年，中国经济实现了7.4%的增长，劳动生产率提高了7%，单位国内生产总值能耗下降了4.8%，国内生产总值，服务业发展加快，发展质量和效益不断提高。我们看中国经济，不能只看增长率，中国经济体量不断增大，现在增长7%左右的经济增量已相当可观，聚集的动能是过去两位数的增长都达不到的。。。

。。。最后，预祝年会取得圆满成功！谢谢大家 [11].

The constitutive features here, first of all, are participants of communication: heads of states, heads of governments, heads of international organizations, ministers, members of the Board of Directors of the BFA, speakers. The sphere of communication is also a vivid example of communication and refers to such features: in our opinion, the purpose of this speech excerpt is to set the "right tone" of the forum and open discussion about the need to improve the model of development and adjustment of the economic structure of Asia, stressing the importance of the role that Asia plays in the development of the world economy, especially against the background of the current crisis, to talk about China's economic situation at the end of 2014.

Institutional characteristics of the above speech consist of the characteristics of “clients” and “agents”. A communication “agent” is the Chairman of the PRC, who opens up the work of the forum, whose speech contains a considered position on the subject under discussion:

我们要积极构建亚洲自由贸易网络，争取在2015年完成中国—东盟自由贸易区升级谈判和区域全面经济伙伴关系协定谈判。在推进亚洲经济一体化的同时，我们要坚持开放的区域主义，协调推进包括亚太经合组织在内的跨区域合作。

“We want to actively build a network of free trade in Asia, in 2015 to complete the negotiations on the modernization of the China-ASEAN free trade area, and a comprehensive agreement on economic partnership. In order to promote economic integration in Asia, at the same time, we must adhere to open regionalism, to coordinate the promotion of interregional cooperation, including APEC.”

“Clients” of communication are all participants of the “round table”, that is, people whose kind of occupation is associated with a particular area of the economy. The degree of “openness” of such discourse for professionals is high, because “clients” of the communicative act represent their institutions, and are well-informed on the discussed issues, they can also act as “agents”, changing their role position at the forum.

The specificity of the above institutional discourse is represented by its kind: it is a business economic discourse. Lexical features and special terms should be noted: 经济共同体 “economic community”, 贸易网络 “trade network”, 自由贸易区 “free trade zone”, 经济伙伴 “economic partnership”, 经济一体化 “economic integration”, 亚太经合组织 “APEC”, 跨区域合作 “interregional cooperation”, 粗放增长 “extensive growth”, 劳动生产率 “work performance”, 国内生产总值 “gross domestic product”, 增长率 “rate of growth”.

The neutral group of features is conditioned by the presence of speech cliches. For example, the speech of Xi Jinping starts with an appeal typical for any polite speech in China (女士们, 先生们, 朋友们 - Ladies and gentlemen, friends) and ends with a standardized phrase (谢谢大家 - Thank you for your attention).

Differences in special institutional signs of economic discourse depending on the field of communication

Due to the fact that economic discourse covers many sectors of the economy (entrepreneurship, marketing, trade relations, management, etc.), special institutional characteristics of the discourse are different. Depending on the field of communication lexical composition and stylistic format, syntactic constructions used by the speaker are different due to the intentions in this or that sphere of communication. For example, business discourse of people working in a sales department has a high degree of involvement of the speaker in the communication process as the professional interest of the sender is not only to attract the attention of the interlocutor, but also to present their goods in a concise and memorable way. In this case, there is a high degree of emotional color in the communicative act, in which the role of the "agent" is represented by a professional of the sales department and a potential buyer stands as a "client", which, in general, is not peculiar to business communication. So, in lexical terms here epithets, comparisons and a large number of numerals are used; in grammatic - enumeration, a relatively short construction, exclamatory and imperative sentences. For example, the Deputy Director of Sales of "Chery" describes the achievements of the company as follows:

首先我觉得今天这个活动非常有意义，我们的主流媒体、我们的专业机构开始站出来关注我们的经销商，给我们的经销商提供一个畅所欲言的环境，我个人认为是汽车整个行业的进步，并且我们认为是一个非常好的现象，只有经销商觉得舒服了、有劲了，厂家才能干得好，我们才能一起为我们的客户服务好，所以我要在此作为一个普通的汽车人向我们今天各个主办方表示感谢。

2005 年奇瑞公司累计销售是 18.9 万台车，同比增长 118%，应该是在中国十大汽车集团里面增幅最大的，也是中国乘用车行业里面第一家一年增幅突破10万台车的企业，并且连续四年创立了汽车的出口第一。

但是今天奇瑞的销售怎么样不是我要讲的内容，我要讲的是奇瑞公司卖的一台车没有一台车是奇瑞公司卖的，每一台车都是经销商卖的，今年1月1日也是在北京奇瑞公司举行了一个超过1千人参加的奇瑞经销商大会，当时我们提出了四个口号，合作、诚信、承诺、未来，首先要诚信，这是一个合作之道，然后要有一个承诺，在这个基础上我们要进行合作，这样大家彼此才有未来 [12].

The speech of entrepreneurs is more restrained, less stylistically and lexically colored, grammatically more structured. So Chinese entrepreneurs describe the difficulties associated with the export of goods to Russia in connection with growth of the dollar against the Russian ruble in late 2014 - early 2015, which led to difficulties with the procurement of goods in China:

"今年上半年1美元还只能兑换33卢布，但一眨眼就能换66卢布了，已有俄罗斯买家向我们提出推迟提货了。"某大型家电企业俄罗斯市场负责人称，"客户给不了具体的提货期，付款也要求推迟。上周六我们工厂紧急开会，减少其备货量以防万一 [13].

The economic text is a foundation of scientific and economic discussions in conferences, forums and business meetings, it represents an unlimited diversity of scholarly and analytical texts, media publications, and includes components of informative, argumentative, comparative evaluating statements. Each generated text is unique and narrowly specific depending on the ultimate goal of the speaker and the situation of the communication, which includes all kinds of extra-linguistic factors, but it retains the general characteristics and properties inherent to economic discourse in general: in lexical terms - economic terminology, in argumentative terms - the use of different means of persuasion to solve professional problems. Here is an example from the interview of Tian Gouli, Chairman of the Board of Directors of the Bank of China:

今后我们会继续把这个网络搭建的更强一些。同时我们也会在完善信息系统、发展网络和物理渠道同电子渠道的互补，争取打造出24小时全球一体化的，高效率金融服务体系 [14].

In this passage a strategy of persuasion is realized by means of such communicative method as persistent use of the pronoun我们 "we" which creates a favorable image of a united, serious team of the bank, which is aimed at improving the efficiency of customer service. In addition, through the use of expressions such as 完善信息系, 高效率金融服务体系 a tactic to create a positive image of the bank is also used.

The style of Chinese economic texts is a complex, multifaceted phenomenon. It should be noted that business economic discourse is a system of "sublanguages" used by experts in various fields - trade, business, management, services, manufacturing, etc. And in each economic area there exists its own "sub-language", elements of which may substitute, exclude, or complement each other. In a specific situation of communication interlocutors will be involved in a new communication space in which they will use, at least a specific set of lexical units, and at most - different speech strategies [15]. Despite the fact that each type of economic discourse has its own communicative specifics, they are all united by common aims, which are professional productive communication, conveying information, resolving the issue in a specific field of knowledge.

It should be noted that through the learning of genre features of economic discourse, knowledge and skills needed to understand and translate texts of official business and economic issues from Chinese to Russian are generated. Analysis of economic texts allows us to understand their special forms, the properties that appear in a given communication situation. We can say that institutional economic discourse makes it possible to understand the economic realities that exist both within individual groups (for example, a company) and in economic communication in the framework of one state or interaction of several states. The translation of economic discourse texts from Chinese to Russian should be done taking into account the above-mentioned features, i.e. characteristics of institutional discourse shall be taken into account, the actual essence of texts and relevant information shall be precisely and correctly expressed, descriptiveness and expressivity are not forgotten, where they are applicable.

Difficulties arising while translating economic texts from Chinese into Russian

The problem of translating economic texts in the Russian theory of translation has been much discussed. As noted above, economic texts are characterized by a certain set of lexical, stylistic and syntactic properties. Economic texts are characterized by the use of a special vocabulary, formulae and special speech clichés. The vocabulary of economic texts is represented by a wide range of economic, financial, banking, political and other terms.

Terminological vocabulary occupies a large place in Chinese economic discourse, as terms carry considerably more information than other lexical units, and also occurr in large quantities and represent basic economic concepts. Terms are words and phrases denoting specific objects and concepts which experts use in a specific area of science or technology [16]. That is, a term may be defined and thus has its own definition. Thus, there is a transfer of concepts that are the semantic basis of a statement. But the difficulty of translating economic texts is to give an exact translation of terms provided that concepts are not always the same because of differences. Reference to explanatory dictionaries of Chinese and translation into Russian and English by Chinese translators can help to understand Chinese economic discourse.

For example, consider the term 流动性 “liquidity”, which is a calque word from the English language, because the exact equivalent of an economic concept in the Russian language has not been found. The original meaning of the word “liquidity” is “liquid”. At the same time with the meaning of the word in recent years the words “liquidity” and “liquid” are common in the economy as economic terms, and represent different notions, namely: the ability to raise cash quickly and without losses; transferring into money [17]. There may be difficulties in translating this term from Chinese (流动性) because a literal translation means “mobility” and “moveability”. In this case, we turned to the translation of the word from Chinese into English, where the term means “liquidity”.

Similarly, we can consider the terms边际 “marginal”, 保增长 “sustainable economic growth”, 现金流 “cash flow”, 套期保值 “hedging”, 配额 “quota” and others.

Terms of two or more words denoting economic terms often cause the greatest difficulty in translation and make it necessary to refer to Chinese economic explanatory dictionaries. Separately, components of such phrases usually do not cause difficulties in translation, and are often used, which leads to difficulties in translation, especially, oral, if the translator does not possess a good knowledge of economics or does not have the practical skill of translating idiomatic phrases.

For example, to perform an adequate translation of the term 次级贷款 “subprime loan” we turned to the “Quick Start Guide of economic terms” by Shen Jie, which provides an interpretation of the term in Chinese: a loan that may be issued by the credit institution to borrowers with an unreliable credit history or low incomes (指一些贷款机构向信用程度较差和收入不高的借款人提供的贷款). The guide also provides synonyms of the phrase 次级抵押贷款或次级按揭贷款 [18].

The purpose of translating economic texts is to convey the most correct translation in view of the differences existing in the economic realities of different countries. It can be achieved only in the case of detecting equivalent terms, which can cause the most difficulties, as many terms have appeared in Russian relatively recently, many have been borrowed from English and the concepts to which they correspond, in some cases, are not available or are formed in accordance with Russian economic realities.

When translated from Chinese into Russian, the main difficulty lies in the right understanding of the Chinese text. Due to the fact that conditions for economic activity in Russia and China are different, it can be concluded that in some cases it is a difficult task to exactly translate this or that term. Without a deep knowledge of the economic sphere and the features of its use in China the translation of terms from Chinese into Russian will be inadequate to one degree or another.

In stylistic terms, economic texts can be both neutral and expressive. Their syntactic structure, as a rule, is not very complex, so when translating such texts the main changes relate to the fact that the structure of the Chinese sentence, in contrast to Russian, is more rigid and stable, and this is caused by the need to rearrange components of the message. For example:

谈到中俄两国在经贸领域的务实合作，李辉说，近年来，中俄经贸合作在互利互惠精神指导下不断迈上新台阶，各方面合作均取得丰硕成果。

Referring to the process of business cooperation between China and Russia in the field of trade and economy, Li Hui said that in recent years there has been a continuous improvement in Sino-Russian trade and economic cooperation based on the principles of mutual benefit and having a successful development in all areas of bilateral cooperation.

In this text in the translation into Russian the object "continuous improvement of Sino-Russian trade and economic cooperation" and the predicate "has been" are rearranged. This is due to the fact that "in the Chinese language there is maintained a firm order of subject-predicate-object" [19: 157]. Therefore, if in the Chinese sentence the object takes a position in relation to the predicate, then when translating into Russian it should be rearranged to a postpositional position. In addition, components of the attributive combination "level of Sino-Russian economic and trade cooperation" are also rearranged. The rearrangement of attributive complex components is explained by the fact that in Chinese, in contrast to Russian, one must firstly put the original notion - "Sino-Russian trade and economic cooperation", and then the dependent - "level".

Translation of the attributive combinations from Chinese into Russian often causes errors in the order of the attributive complex components because of the differences in principles of the arrangement of attributive combination components in Chinese and Russian. The structure of the Chinese sentence has a firm order, in which the predicate cannot precede the subject and the object follows the predicate, which also leads to possible errors in translation. The occurrence of these errors is connected to "the presence of the Russian stereotypical thinking, because of which the lexical and grammatical structure of the Chinese language phrase is built on the model of the Russian language" [Ibid: 49]. Therefore, it requires certain skills to perform a grammatical analysis for the proper allocation of these parts of the sentence in order to avoid mistakes in translating the sentence. "Formal and structural analysis when translating from the Chinese language is important for many reasons, also because of the polyfunctionality of lexical units, when only analysis of the word's position in a sentence can afford to refer it to a particular part of speech" [20: 13].

Another feature of the economic discourse of the Chinese language is the use of stable combinations - chengyu "complete expressions", which is a characteristic of the Chinese language. Chengyu is an idiomatic expression, formed over many centuries, however, there are relatively new chengyu since the process of converting new stable combinations is still ongoing [21]. Chengyu are commonly used in speech to enrich the language. The widespread use of chengyu is explained by the fact that because of its conciseness and structure (the most common type of chengyu is quadri syllabic conversion) such expressions can convey a precise meaning. However, the difficulty of translation is that chengyu usually have a figurative meaning, and are not literally translated by characters. The following chengyu are often used in everyday speech: 货真价实 “quality at a reasonable price”, 实事求是 “proceed from the real situation, business approach”, and others.

Features of translating economic texts from Chinese into Russian

№	Features	Characteristics	Difficulties in translation
11	**Lexical features**	Economic vocabulary represented by a wide range of financial, banking and other terms, special vocabulary and clichés	High saturation of materials by new terms, lack of notions in the Russian language; understanding of differences in notions and features of their use in China; terms of two or more words, the components of which are often used and can cause confusion when translating phrases
22	**Stylistic features**	Have stylistic coloring of a text depending on the field of communication, different speech strategies (engagement of the speaker in the communication process, a high degree of emotional color, use of a large number of comparisons, epithets, numerals, hortatory and exclamatory sentences; use of chengyu	Need to select expressive and stylistic variants of translation, to convey the exact meaning of the original text. Determining the type of chengyu in terms of the literal and figurative sense, highlighting them in the text, and to fully convey the meaning of statements, with no loss of conciseness, and to preserve its integral meaning in order to avoid inaccurate or erroneous understanding of the entire statement
33	**Syntactic features**	Strict word order in the Chinese sentence structure (positions of subject and predicate), need to rearrange components of a message in translation. Use of a large number of combinations in the attributive expressive texts	For native speakers of Russian a strict order of words in the sentence “subject-predicate-object” is a great difficulty for translation from Chinese where the predicate cannot precede the subject and the object follows the predicate, which leads to possible errors in translation

Table presents the main features of the translation of economic texts, to which attention must be paid for the successful translation of texts Chinese into Russian. On the basis of the existence of economic discourse, we note that the translation of economic texts has its own specific characteristics and its features of translation.

Conclusion

Translation of economic texts from Chinese into Russian is one of the most difficult types of translation. For translation there is a need to meet a minimum number of conditions: foreign language proficiency; knowledge of a certain amount of a foreign language vocabulary (terminology); the ability to use bilingual dictionaries [20]. To master the skills of reading and the translation of economic texts, it is necessary to analyze the original text, and then form this text in Russian. Following V.F. Schichko and G.Yu. Yakovlev, and according to our long-term experience in translation, we also believe that the most difficult and challenging stage in the translation from Chinese into Russian is to analyze the translated text [22]. Since all lexical units of hieroglyphic text - words, phrases, proper names, functional words - are written in hieroglyphs at the same distance, often mistakes can occur in the separation of lexical units, highlighting words, connecting composite lexical units, etc. Then, properly marked lexical units must be translated into Russian. In our opinion, the development of the basic skills of translating economic texts can be carried out through the study of materials from the economic to expand the knowledge of vocabulary and grammar and to form the primary skills of analysis and translation of Chinese economic texts taking into account peculiarities of the syntactic structure of the Chinese sentence and the stylistic coloring of the text.

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DISCOURSE IN VIRTUAL CROSS-CULTURAL COMMUNICATION: A DIALOGUE OF CULTURES OR A CLASH OF MENTALITIES? (A CASE STUDY RESEARCH IN EFL EDUCATION IN RUSSIA)

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Abstract. This paper presents a case study research based on the experience of Moscow State University of using cross-cultural telecommunication projects as a "testing ground" for developing students' cross-cultural communicative competence. This competence was assessed in terms of success / failure of cross-cultural interaction. The transcripts of forums and chats have been analyzed as well as the results of the survey of students-participants, aimed at getting their opinion about the project ("student satisfaction" factor).
Keywords: telecommunication projects; cross-cultural communication; success / failure of cross-cultural communication.

Introduction

In a virtual environment as well as in a real one, the discourse "has a lot of dimensions" and takes place in various spheres of human activity with different and various purposes [1]. In the field of education, which adopted and adapted information technologies for its needs, a new form of learning in the virtual environment was introduced: distance learning or online e-learning, involving - similar to a traditional face-to-face format - "interactive activity of the communicants, establishing and maintaining a contact, emotional and informative exchange, mutual influencing, intertwining of instantly changing communicative strategies and their verbal and non-verbal implementation in communication" [Ibid: 5227], i.e. a specific didactic discourse. The analysis of this discourse is a *sui generis* diagnostics of learning efficacy.

One of the areas of education, especially important in a contemporary multicultural world, is cross-cultural communication, aimed at the development of cross-cultural communicative competence including achieving understanding, tolerance and respect of other cultures. Cross-cultural competence is directly associated with the notion of culturally-conditioned communicative competence, which determines success or failure of cultural interaction. The term "*cross-cultural communication*" refers to cases when communicative competences are so different that it affects the outcome of the communicative event and actually eliminates the possibility of understanding" [2].

In contemporary science there are two polar viewpoints concerning the issue of understanding between different cultures. According to one, understanding in cross-cultural communication is possible and necessary. The other states that it is impossible in principle, because cultures are "closed entities", each of them being a "thing-in-itself" [3: 46].

However, cross-cultural communication as theory and practice continues to exist and develop and, due to the progress of information and telecommunication technologies, its sphere has extended by now far beyond *real* communication and more and more is being realized at all levels in a *virtual* space. The study of this phenomenon could provide some additional evidence for clarifying the abovementioned issue of achieving understanding [and acceptance] in cross-cultural communication.

Methodology

The outline of the local educational situation

The use of the latest telecommunication technologies (videoconferencing with a visual contact of communicants, in particular) makes it possible to conduct cross-cultural educational projects, which could serve as "a testing ground" for applying theoretical postulates of the discipline of Cross-Cultural Communication to practice in conditions imitating real cross-cultural interaction.

Thus, future specialists have the possibility and opportunity to prepare themselves and to test their readiness to meet the challenges of the multicultural world in which they will have to live and work.

That is why the MSU Faculty of Foreign Languages and Area Studies has been participating in telecommunication projects with foreign universities for more than 10 years.

The "Global Understanding" course is a worldwide cross-cultural university project via videoconferencing, initiated by East Carolina University (NC, USA) and now involving about 50 universities from more than 30 nations. It is aimed at students "meeting" their partners from different countries to learn from them about their native cultures. This sort of socio-cultural knowledge is believed to be extremely important for understanding the specifics of other cultures and, therefore, for successful communication in a global world community [4].

Another project "Russian Culture via Films" with Slippery Rock University (PA, USA) was based on both Russian and American students watching selected Russian films and then discussing them in terms of specific traits of the Russian national character depicted in them.

Data collection method

A "students' satisfaction" factor was taken as a parametre of indirect assessment of the success / failure of cross-cultural communication, with the assumption that logically students cannot "be happy" if their communication with peers was unsuccessful. To find out whether the students were contented with their cross-cultural experience of communicating with their partners in the project, they were asked to fill in a special questionnaire.

Another approach was concerned with a written discourse of virtual communication in the telecommunication projects. Taking into account that the analysis of a didactic discourse in a virtual space is, in a sense, a diagnostic tool, the attempt was made to consider the experience of two projects ("Russian Culture via Films" and "Global Understanding") through the prism of discourse, to analyze the transcripts of the forums and chats and to interpret results obtained in terms of "success-failure" in developing students' cross-cultural communication.

Discussion of the results

In the questionnaire the students answered the following questions:

1. What did you find particularly interesting in the GU project?

2. What did you find out from communicating with representatives of foreign languages and cultures that you had never heard of before?

3. What did the project give to you in terms of mastering cross-cultural communication?

It was answered by 34 respondents who had communicated with their partners via videoconference. All of them highly assessed the project, its informative and enlightening value and its influence on them personally.

Here are some sample answers:

1. Polina: *It was very interesting for me to find out about the cultures of different countries, and the world outlook of people from cultures other than ours.*

Aida: *New people, new acquaintances! Lots of new and unusual things which at first I couldn't grasp, but which I then understood to some extent.*

Alyona: *To express your own point of view, to listen to native speakers, "to open up new countries".*

Lilia: *Everything was absolutely new, and therefore interesting. Every class was like discovering a new world.*

Polina: *To understand that, although we live in different corners of the world, we have more in common than differences.*

Elizaveta: *It was interesting to learn each time that, in spite of differences in regions, culture and languages, we - teenagers - have similar interests, pastimes and endless plans for the future.*

2. Yevgenia: *I didn't know that in America people made New Year resolutions.*

Vladislava: *I found out that a lot of people in America are interested in Russia. Also I learned lot of interesting things about the system of education in Peru.*

Aida: *I was struck by the stories of Peruvian healers living in the forest and using morphine in treating patients.*

David: *Practically everything in Peru's culture was new to me, but I was particularly struck by the annual festival when Peruvians throw "water balls" at each other, similar to our snowballing - but, unlike us, they throw them at strangers, who don't object.*

Polina: *I've abandoned my stereotypes of America and Peru. For example I understood that Americans don't consider money to be the most important thing, but that family, friends and love are more important for them. I also learned that we and Peruvians have similar holidays and a similar education system.*

Significantly, almost all students touched upon the question of stereotypes, in all cases evaluating them negatively, as misconceptions which need to be dropped since they impede unbiased relations and open communication.

Eugene: *My attitude towards Americans has changed. I understood that one should not judge a person or a whole nation only by stereotypes. Our task is to break false stereotypes by communicating directly.*

Vlada: *The most interesting thing was to talk about stereotypes and to find out what foreigners think about Russia.*

Eliza: *I didn't like Americans' stereotypes about Russia.*

Aida: *Only by communicating with foreigners do you understand how little you know about their culture. For example, what did I know about Peru and Peruvians before communicating with them? Nothing ! I only had a definite stereotype: I imagined them always lying on the beach, doing nothing. But I found out that this country is trying to attain a higher standard of living, similar to that of developed countries and is putting a lot of effort into this, especially in the fields of education, medicine, etc.*

We couldn't understand what was behind that immutable American smile, but our (already) friends from the USA explained to us why each of them always has an expression of happiness.

The assessment of personal usefulness and the humanitarian value of the project were very high:

3. Lilia: *"This project gave me a wonderful opportunity to learn how people in different countries with different cultures live, to learn about their perception of life. And also to understand them. Thanks a lot for this possibility. Now I have friends with whom I can talk about many things and all the time learn something new.*

Personally I have understood that people, living in different parts of the world, are not so much different from us. A lot of their opinions, thoughts and vision of things are close to mine and now I, think, I can go to their country without being afraid that I would not be understood. Now I do want to get in touch with a different culture and to get to know it even more and better. Projects of such sort unite people and help maintain mutual understanding among representatives of various and different cultures".

Aida: *"The project gave me a lot of positive emotions and, certainly, practical knowledge. A lot of new and useful information which could help in future, new friends, broken stereotypes… Global Understanding was invented just for this purpose!*

We could talk to native speakers (Americans), discover something we read in newspapers and books about, saw on TV but never faced in real life. I mean culture, traditions religions of other nations and peoples".

Polina: *"Global Understanding Project helps overcome not only language but also cultural barrier".*

Anna: *"The Project helps understand similarity of various cultures (the attitude to law in Russia and Peru), brings people closer, breaks negative stereotypes (both of Russian and American students)".*

Interestingly, the word "friends" was used by several students in the survey. In our opinion this is a very significant factor, meaning that the project reached its goal - understanding between people. Because a friend can only be a person who you know, understand and trust.

The analysis of the transcripts of seven forums (from both "Global Understanding" and "Russian Culture via Films") showed, in greater or smaller degree, that the vector of the discussions was pointing to some consensus in views. Below is a transcript of a discussion started with a theme formulated by the American professor.

Russian cultural traits via film:

At first glace the films "Tsar Sultan" and "Andrey Rublev" seem literally worlds apart in terms of settings, themes, characters, and mood. However, the more one discusses these films the more one realizes how each film, though totally different, portrays similar characteristics about Russian culture, aspirations, conflicts, as well as Russia's complex realities. Discuss how each film portrays these elements.

Brian: *I feel that both movies were more similar to each other than different. I sort of felt the same mood and settings with both films. Whenever the Tsar in Tsar Sultan began to play Pattycake I just lost all faith in that guy. I don't know if they were doing drugs in the castle or what but he seemed a little bit too far out there to be considered a stable leader. The people in Rublev just got taken over by the Mongols and just had to accept it. The people of both films were lost with little guidance. The Tsars just seemed never to be able to do anything. In retrospect to both films the characters seemed to be the same. There was just a lot more happiness in Tsar Sultan but that was due to the singing. The films taught me a lot but if you understand Russian culture then both films portray what is already known very vividly and directly.*

Bradley: *...the people seem very down and unhappy. Their spirits changed when they are given the job to help build the bell <u>for their leader</u>. This makes them happy that they are doing something for someone who they admire so much. It seems that the <u>russian people feel comfortable with someone ruling and watching over them and their country.</u>*

Wojciech: *What struck me the most in both of the movies was the portrayal of the ones with power in Russia. The <u>western concepts of democracy or even the "enlightened autocracy" simply do not apply over there</u>. All the people who possess any sort of authority over others, become autocratic rules, governing without any consent of their people, without even seeking any consent. <u>The rulers of Russia are withdrawn from the society, separated from the "normal" way of living and therefore unable to comprehend and to improve the lives of the common people.</u> They are ruthless rulers, surrounded by bad advisors, whose decisions turn the lives of numerous people into misery. <u>There is no cooperation and integrity within the society and the country as a whole is unable not only to fight off the enemies, but also to develop economically</u>. By concentrating virtually all the powers in the hands of a poor leader dooms the country's outlooks for the future. <u>And this is true until today.</u>*

Olga (Russian): *<u>To be sincere, I am a little bit surprised by the messages I've read. Personally, I wouldn't limit the discussion to the theme of autocratic rules. I think that the theme of the film is primarily and mainly about the inner world of the Artist, the evolution of his world understanding. It also provoked me to think about the idea of true friendship and betrayal, about the complexity of medieval world in which paganism and christian believes</u>*

mingled. Besides, inspiration and the beauty of labour are very important concepts of Russian culture that should be taken in consideration. I'll be very interested in any ideas about all mentioned.

Elvira (Russian): *I don't think that the discussion can be reduced to the problem of the people and the authorities. I dare to say that all Tarkovsky's films are devoted to the development of human personality, to the problem of aesthetic choice. By the way, at the time of Rublev there was no main ruler in Russia. Instead there were plenty of small "provinces" ruled by local leaders who constantly fought against each other. The main character of the film is evidently Rublev, and the whole story from my point of view is the way of an artist, and in the Russian tradition the artist is an embodiment of folk spirit. Here we see how Rublev enters the "real" life, how difficult it is for him to accept everything he sees and how his views on the religion and on the people change. I'd be glad to receive some responses on these aspects.*

Bret Elvira: *First of all... I would like to thank you for participating in this blackboard discussion. It is so nice to be able to communicate with people from Russia. All of your comments are very interesting to me. I found it interesting to say that Tarkovshy's films address "the problem of aesthetic choice". Even though I have studied Russian culture for a while now, I am still not familiar with this problem in Russian culture. Do you mean that Russians have a problem in choosing a type of beauty? Or is the problem choosing beauty over something that is more practical? I have noticed that Russia will pick the impractical grandiose beautiful method over the simplistic necessity. There seems to be a desire to make things bigger than life... to a point where it could be deemed unnecessary. The problem involving aesthetics in America is that we hold them to be too important. One cannot be famous in America without being the epitome of perfection when it comes to looks. Our children look at the famous people and think that they are what they are supposed to be. Aside from the aesthetic nature of our sexy famous people there is a choice for an aesthetic status in America. Americans aspire to be viewed as perfect by their peers. Everything from buying the right clothes and cars to having the job that impresses everyone on the block... we like to be "better" than everyone else. I am sorry for going off subject. I should have talked more about the movies, but I got carried away. I will stop now that I have noticed how far off topic I went. I just got tangled up in the philosophical implications of what you said and how it pertained to American society. Please explain to me what "the problem of aesthetic choice" means to you and the Russian culture.*

Bret D

Subject: A Miracle of the Human Spirit

It seems to me that the forgiveness in the movie Tsar Sultan, shows the spirituality in Russia and how they view human relations. For one to state that Russia is a spiritual nation would be an understatement. It is evident to me that Russia a country with deep religious roots and that this is displayed in these films. Forgiveness is a big part of the Christian religion and seems to be an ability admired by the Russian people. Is it the Christian influence that makes forgiveness an issue in some of their movies or is there something else there in the Russian spirit? I wonder if the Russian people involved with this discussion have any thoughts on forgiveness? Is it an important part of Russian culture? Were you raised to be willing to forgive or told that forgiveness is important while growing up? What do you think about the proverb "forgive and forget?"

Bradley T: *I also believe that you have to admire the Russian people and their strong belief in the countries' values. I have only watched the film once, but that was one thing that stood outto me in "Andrey Rublev". Even though things were bad and their country seemed a bit torn the one thing that was not was their spirits. I found that to be very admirable about the Russian people, because many people would make it through tough times like that.*

Wojciech: *Freedom of the people is, in my opinion, something that the Russian state has always had trouble achieving and to this day really hasn't. Nevertheless the Russian peo-*

ple do join together in times of war and are able to defeat greatest threats to their country posed by foreign powers.

It is noteworthy that in the course of the discussion the positions of the communicants were getting closer and closer: from formal participation - meant to present one's point of view irrespective of other participants - to a very interested direct address by name (Elvira) to a participant from another culture group. What is even more remarkable was that the opinions of the American participants changed to quite their opposite due to the interaction with the Russian students, that the existing stereotypes about Russia and Russian people were broken and an unprejudiced vision of "alien" (Russian) culture was achieved. For example, the American students came to understand that Russian people can find happiness not in pleasing their cruel rulers but in expressing themselves in creative work, that they are not passive and gutless (as American students used to think) but are able to pull together all their moral and physical strength in order to withstand disaster and to survive. Such a change of attitude occurred only after the Russian students entered the discussion.

However, complete failures in maintaining cross-cultural dialogue might happen in such projects, which just emphasizes once again the extreme subtlety of the "substance" called "cross-cultural communication" and the need for serious preparation for it. Some fruitful ideas might be derived from thorough study of its discourse peculiarities.

A bad, but at the same time very important experience, was obtained by the Faculty in the course of the abovementioned telecommunication project "Global Understanding". The project itself proved to be a very successful educational initiative: it has constantly been growing due to including new participants as well as extending the content of the educational environment and trying new types and methods of learning. So much more indicative and symptomatic is the failure of communication during one of the chat contacts of two participants from "both ends".

Chats are used together with videoconference, quite often within the same class. In this arrangement half of the student group talk with their partners straight through the screen, the other half, sitting in front of computers with earphones on, use Chat Rooms and work in pairs with their counterparts. They ask them questions about various aspects of their life and culture, clarifying details and extending their knowledge, learning directly from the authentic representatives of this foreign culture.

During one of such links with a Moroccan University a very unpleasant incident took place. The transcript of the chat of two Russian students with their Moroccan interlocutress demonstrates the problem:

[16:21] <@Tilila> what are the stereotypes that you have about our country or about africa?

01[16:23] <MASHA> Africa is hot, very-very hot, as a Finnish guy

[16:24] <Tanya> and, talkingabut stereotypes, it‘s cannibalism of course))

[16:24] <@Tilila> i’m sorry, can you be more serious because i’m trying to write notes, at the end of the link i have to write a peper about it... so please can you answer to my questions, and i’ll answer yours too

[16:25] <@Tilila> so you think that in africa, there are cannibals?

[16:25] <Tanya> of course, u eat each other)

[16:26] <@Tilila> no, we don’t eat each other!

_____01[16:26] <MASHA> mmmm delicious)))

[16:26] <Tanya> really? and what do u eat?)

[16:26] <@Tilila> the same things that you eat in your country...

[16:27] <Tanya> we eat each other!!!

[16:27] <@Tilila> girls, be serious!

[16:32] <@Tilila> now, what are the steretypes that you have about us :)

[16:33] <Tanya> very hot, nerveous people

[16:33] <Tanya> hot weather i mean

________01[16:33] <MASHA> living in desert

[16:33] <@Tilila> nerveous people, hot weather okay

[16:33] <Tanya> low level of living, very low

[16:33] <@Tilila> and what do you any idea about our culture and our habits?

________01[16:34] <MASHA> leopard and giraffes in desert

[16:35] <@Tilila> ok, i’ll make things more clear, in Morocco there are no giraffes or leopards in desert, we don’t have savanas, but we have sahara, with camels...

________01[16:35] <MASHA> playing drums and dansing around fire at night

________01[16:35] <MASHA> Eeeeh,camels)

[16:35] <@Tilila> we don’t play drums or dance around fire at night

[16:36] <Tanya> i‘m talking about africa at all, but i think u are)

_______01[16:36] <MASHA> honestly I was in Africa several times but it was Egypt

[16:36] <@Tilila> oh i see, Egypt is a bit different from Morocco :)

[16:36] <@Tilila> but it’s okay

[16:37] <Tanya> ur behaviour is typical for africa

[16:37] <@Tilila> are you asking questions or are making deductions ?

_______01[16:37] <MASHA> what is the difference?

[16:37] <Tanya> deductions)

_______01[16:38] <MASHA> questions

[16:38] <@Tilila> okay, let me tell you then that this in this class, you don’t have to take deductions but to ask questions okay?

[16:38] <@Tilila> and the difference between Morocco and the central africa counties is obvious

As is clearly seen, the Russian students insulted a Moroccan student on a national basis.

Conclusion

According to Timoschuk (2010), cross-cultural communication is a means of reducing ethno-confessional tension, a tool for shaping a multicultural society. Its connection to personal knowledge, implicit and explicit layers of culture and also with the role of contemporary society has not been studied enough [5]. Discourse in a social context is defined by some researchers as a formation, where the participants are “groping” for an adequate language for the description of reality, confirming by this their belonging to a certain semantic cluster, reproducing a collective identity (professional, political, religious and other groups); this is an integrated system including ways of thinking, theoretical system, behavioral practices (underlined by me. - *A.N.*), cognitive skills, “regulators” of professional activity, etc. [6]. Culture, in its turn, is a set of “codes”, which prescribe a human being this or that behaviour, providing in this way “administrative influence” on him / her. Verbal (discoursive) behavior, revealed by the communicants in the quoted case, *not* at all being prescribed by the rules of Russian national culture and directly contradicting them, can, however, be decoded by foreign participants in communication just like typical, natural, “consecrated” by tradition [7] and therefore extrapolated to the whole culture and leading to failure in communication and confrontation instead of dialogue. In other words, behind each type of discourse there appears its probable world, which helps or hinders the development of cross-cultural communication at implicit and explicit levels [8]. That is why the issue of the possibility of reaching understanding in cross-cultural communication remains open.

Another conclusion is concerned with the specifics of cross-cultural interaction in a virtual space. The results obtained show that all students positively assessed the educational usefulness of the links via videoconferencing (with visual contact). At the same time, links via chat (also synchronous but lacking visual contact) ended up in a failure of communication. It is suggested that during the very first virtual meeting of partners from different cultures there should be a visual contact for them to see each other as real persons, not avatars having no personal characteristics, which they would be tempted to think up by themselves. Though this hypothesis needs verification in experiments with much bigger statistical data, it once again signals the extreme complexity of cross-cultural communication as a phenomenon and the necessity to conduct further research in it, including discourse analysis.

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