Tarp eilučių: lingvistikos, literatūrologijos, medijų erdvė
TELL ME 2016

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TURINYS / CONTENTS

PRATARMĖ

Šiame rinkinyje publikuojami straipsniai, kurių dauguma parengti pagal pranešimus, skaitytus ketvirtojoje mokslinėje konferencijoje „Tarp eilučių: lingvistikos, literatūrologijos, medijų erdvė TELL ME 2016", vykusioje 2016 m. balandžio 26–27 d. Vilniaus universiteto Kauno faukultete. Leidinyje straipsniai lietuvių ir anglų kalba suskirstyti į tris temines grupes.

Pirmoje didžiausioje **„Lingvistinių šiuolaikinių kalbos suvokimo faktorių"** straipsnių grupėje daug dėmesio skiriama viešojo diskurso tyrimams. Kriminologinį diskursą ir jame aptinkamas ironijos raiškos formas tiria D. Gedzevičienė. Ji, pritaikiusi konceptualiosios analizės ir lyginamąjį metodus, ištyrė sovietmečio ir dabarties nusikaltėlio ir nusikaltimo konceptus bei nustatė septynias konceptualiąsias paradigmas. Viešuosius politikų, ekonomistų, finansininkų ir kitų specialistų pokalbius ir jų sintaksines struktūras analizuoja L. Bernotienė. Savo straipsnyje ji parodo, kaip šnekamoji sintaksinė retorika siejasi su informatyviąja bei apeliacine-estetine, socialine viešojo diskurso funkcijomis, kaip priklausomai nuo šių funkcijų kalbėtojai viešosiose kalbose pasirenka atitinkamas šnekamąsias sintaksines struktūras. Politinės kalbos taip pat domina ir L. Kuprienę bei S. Digitiar, kurios, pasitelkusios kritinę diskurso analizę, atskleidžia, kaip vykdomi valdžios ir kaip kuriami socialiniai santykiai. Socialinis aspektas taip pat analizuojamas ir O. Kryisenko straipsnyje, kuriame lyginama skirtingų amžiaus grupių vartotojų raiška bendraujant trumposiomis žinutėmis anglų, prancūzų ir ukrainiečių kalbomis. A. Bobkova savo straipsnyje aptaria metodiką, kaip nustatyti buitiniuose pokalbiuose dažniausiai pasikartojančius daiktavardžius, remiantis daugiakalbiu paraleliniu subtitrų tekstynu. Taikomosios kalbotyros sričiai – užsienio kalbos dėstymui – skirtas A. Badan ir I. Nedainovos straipsnis. Jame pristatomi dėstytojų ir studentų apklausų apie multimedijos taikymą dalykinei anglų kalbai mokyti rezultatai.

Antros „**Meninės raiškos refleksijų**" grupės straipsniai skirti įvairių žanrų literatūros tyrimams. B. Simsonės tyrimų objektas – mokslinės fantastikos elementai latvių literatūroje, mokslinės fantastikos žanro atsiradimas, raida ir perspektyvos latvių literatūros kontekste. L. Ulvydienės ir L. Niedzviegienės straipsnyje analizuojama K. Donelaičio poema „Metai". Kūrinį autorės pristato kaip kultūrinį tekstą, aptaria kultūrinių elementų – intertekstinių vienetų, frazeologizmų, kultūrinių realijų ir deminutyvų – vertimo iššūkius. E. Ranonytės tyrimo medžiaga – Č. Dikenso novelė „Kalėdų giesmė" ir pagal ją sukurtas animacinis filmas.

Straipsnyje analizuojama, kaip kinta verbalinis dialogas, literatūrinį dialogą adaptuojant į kinematografo kalbą.

Trečioje „**Vertimo strategijų ir iššūkių**" grupėje pirmiausia gilinamasi į audiovizualinio vertimo problematiką. Vienos iš naujausių ir Lietuvoje dar netirtų audiovizualinio vertimo modų – subtitravimo kurtiesiems ir neprigirdintiesiems – analizės imasi S. Žukauskaitė ir M. Urbonienė. Autorių tikslas – nustatyti, koks subtitravimo kurtiesiems ir neprigirdintiesiems stilius – pažodiniai, standartiniai ar redaguotieji subtitrai – yra priimtiniausi tikslinei auditorijai. I. Čečetienė ir G. Rumšienė taip pat gilinasi į audiovizualinį vertimą. Jos analizuoja, kokios vertimo strategijos taikomos kultūriniam humorui kitos kalbos ir kultūros auditorijai perteikti. Autorių tyrimo medžiaga – situacijų komedija, kurios žiūrimumas tiesiogiai priklauso nuo humoristinių situacijų vertimo kokybės. Vieno iš esminių vertimo proceso etapų – verstinio teksto redagavimo – problemas savo straipsnyje gvildena J. Kerevičienė. Pavyzdžiais iš studentų darbų ji iliustruoja dažniausiai pasitaikančias pradedančiųjų vertėjų klaidas bei pateikia vykusių, kūrybiškų vertimo pavyzdžių.

Dėkojame straipsnių autoriams ir recenzentams bei kviečiame vėl dalintis savo tyrimų rezultatais penktojoje konferencijoje „Tarp eilučių: lingvistikos, literatūrologijos, medijų erdvė TELL ME" 2017 m. gegužės 10–11 d. Vilniaus universiteto Kauno fakultete.

Sudarytojai

FOREWORD

The majority of the articles included in this scientific publication is based on the presentations made at the 4th scientific conference "Thought Elaboration: Linguistics, Literature, Media Expression: Tell Me' 16 on 26 – 27 April, 2016 in Vilnius University Kaunas Faculty. They were divided into three thematic sections according to an adequate field of research.

In the articles of Section 1 "**Linguistic Factors of Modern Discourse Comprehension**", the focus is on public discourse research. Criminological discourse and forms of the irony expression found in the mentioned discourse are investigated by Gedzevičienė. By applying the conceptual analysis and comparative methods the author examined concepts of a criminal and a crime in respect the Soviet era and the present; seven conceptual paradigms were determined. Public interviews with economists, financiers and other specialists and its syntactic structures are explored by Bernotienė. There is presented how the colloquial syntactic rhetoric of the spoken discourse correlates with the informative appealing-aesthetic, social public discourse functions, how according to these functions the speakers choose adequate colloquial syntactic structures in public speeches.

Political speeches appear in the field of interest of Kuprienė and Degtiar too. The authors in respect to critical discourse analysis recognise how social relations are established and power relations are performed. A social aspect is analysed too by Kryisenko; the author compares the usage of slang expressions originated in English, French and Ukrainian short messages by different age-groups. Bobkova explains the Multilingual parallel corpus of subtitles based methodology for detecting the most frequent nouns in the English informal conversations. Badan and Nedainova focus on the fields of applied linguistics and foreign language teaching. In the paper, the results of the surveys on multimedia application for English language teaching are presented.

Articles of Section 2 **"Reflections of Artistic Expression"** delve into research of various literal genres. The object of Simsone' research – elements of science fiction in Latvian literature, the beginning of the genre of science fiction, its development and perspectives in the context of Latvian literature. In the article by Ulvydienė and Niedzviegienė, the poem "Seasons" by Kristijonas Donelaitis is analysed. The poem is considered as a cultural text; challenges of the translation of such cultural elements as intertextual items, phraseological units, cultural realities and diminutives are discussed. The material of the research by Ranonytė – Charles Dickens's novella "A Christmas Carol" and its animated film adaptation

in 2009. In the article the variation of a verbal dialogue in the process of literary to film dialogue adaptation.

Papers of Section 3 **"Translation Strategies and Challenges"** firstly aim at the investigation of the issues of audiovisual translation. One of the newest and unexplored modes in Lithuania – subtitling for the Deaf and hard of hearing – is analysed by Žukauskaitė and Urbonienė. The aim of the authors is to identify which style of subtitles (verbatim, standard or edited) is the most suitable for the target audience. Čečetienė and Rumšienė interest in the field of audiovisual translation as well. They analyse what translation strategies are used while rendering cultural humour to the 'alien' audience. The research material is the American sitcom which viewing ratings directly depend on the quality of the translation of its humoristic situations. Kerevičienė investigates the problems of one of the essential processes of translation – translation editing. The author illustrates the most frequent mistakes made by early-stage translators by giving examples from students' editing works; the author also provides successful and creative examples of translations.

We are grateful to the authors and reviewers and kindly invite to share results of research at the fifth international scientific conference "Thought Elaboration: Linguistics, Literature, Media Expression – TELL ME" that will be held on 10–11 May 2017 at Vilnius University Kaunas Faculty.

Editorial Board

LINGVISTINIAI ŠIUOLAIKINIO KALBOS SUVOKIMO FAKTORIAI

LINGUISTIC FACTORS OF MODERN DISCOURSE COMPREHENSION

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IRONIJOS RAIŠKA IR FUNKCIJOS LIETUVOS VIEŠAJAME KRIMINOLOGINIAME DISKURSE

Straipsnyje, taikant konceptualiosios analizės ir lyginamąjį metodus, tirta dviejų laikotarpių – sovietmečio (1975–1989) ir dabarties (2001–2015) – Lietuvos viešojo kriminologinio diskurso ironijos raiška ir funkcijos. Tyrimu siekta užfiksuoti nagrinėjamo diskurso hipotetinius ironijos konceptualiųjų modelių ir funkcijų lygmens pokyčius. Ištirti ironiški posakiai, kurių tikslo sritis – nusikaltėlio ir nusikaltimo konceptai, ir iš jų rekonstruotos konceptualiosios struktūros. Nustatyta, kad abiem ideologiškai ir politiškai skirtingais laikotarpiais nusikaltėlis ir nusikaltimas ironiškai struktūruojamas pasitelkiant tas pačias septynias konceptualiąsias paradigmas; pagal joms realizuoti vartojamų pasakymų skaičių dvi iš jų vertinamos kaip produktyvios, keturios – kaip periferinės, o viena, sovietmečiu buvusi periferinė, dabar tapo itin produktyvi. Tam tikrų pokyčių ir naujovių užfiksuota būtent pastarojo konceptualiojo modelio rėmuose – kelių eismo pažeidėjams apibūdinti dabarties laikotarpiu itin gausiai pradėta vartoti keletas naujų vaizdingų ironiškų pasakymų (kelių erelis, kelių gaidelis). Abiejų laikotarpių diskurso ironijai būdingos tos pačios trys funkcijos: (1) nusikaltimo ir nusikaltėlio neigiamo vertinimo; (2) atskyrimo nuo bendruomenės ir (3) ironijos kaip stilistinės vaizdingumo kūrimo priemonės. Manytina, kad tokį santykinį retorinių modelių ir funkcijų stabilumą nulėmė dešimtmečius visuomenėje nekintantis tikslo srities subjekto ir objekto (nusikaltėlio ir nusikaltimo) vertinimas.

REIKŠMINIAI ŽODŽIAI: ironija, konceptas, tikslo sritis, ištakų sritis, viešasis kriminologinis diskursas.

Įvadas

Ironiškasis viešojo diskurso pobūdis pastaruoju metu yra tarsi neatsiejama ir netgi būtina šio diskurso ypatybė, kuri auditorijos priimama labai palankiai. Tas teksto autorius, kuris ironizuoja išradingai, subtiliai ir vaizdingai, sulaukia daug pritariamų komentarų, tokiu būdu ironijos autorių ir auditoriją susieja tam tikra socialinė bendrystė, kurios pagrindas – ta pati ironijos auka, arba ironijos taikinys. Šią bendrystę sustiprina ir šiuolaikinės informacinės technologijos, suteikdamos galimybę auditorijai pačiai prisidėti prie ironizavimo, kitaip tariant, patenkinti psichofiziologinį poreikį mesti virtualų akmenį į tariamą ar tikrą nusidėjėlį. Tačiau drauge ironija yra ne tik galinga, pasitenkinimą teikianti ir diskurso bendruomenę suburianti, bet ir pavojinga retorinė priemonė. Tai iliustruoja keli pastarųjų metų pavyzdžiai. 2015 m. sausio 7 d. Paryžiuje per teroristinį išpuolį žuvo 12 žmonių. Tai buvo reakcija į satyrinio žurnalo „Charlie Hebdo" išspausdintas iliustracijas – musulmonų pranašą Mahometą pašiepiančias karikatūras. 2016 m. pavasarį Vokietija ir Turkija vos išlaviravo ties

diplomatinės krizės riba, kai tų pačių metų kovo mėnesį Vokietijos komikas Janas Böhmermannas per visuomeninę televiziją padeklamavo Turkijos prezidentą išjuokiantį eilėraštį. Šie keli dramatiški ironizavimo viešojoje erdvėje atvejai dar sykį aktualizavo klausimus, kur yra riba tarp pagrįstos kritikos ir patyčių, tarp žodžio laisvės ir įžeidimų bei kas yra sėkminga ir nesėkminga ar tiesiog nevykusi ironija, taip pat kartu įrodė, kad viešojo diskurso ironijos mechanizmas, t. y. ironijos kūrimo, suvokimo, jos konteksto reikšmė, funkcijos ir apskritai jos galia komunikacijoje, nusipelno atidžių mokslinių tyrimų iš įvairių perspektyvų, o tyrimų rezultatai savo ruožtu galėtų turėti ir pragmatinę reikšmę.

Šio straipsnio tiriamoji medžiaga apsiriboja viena iš Lietuvos viešojo diskurso nišų – viešuoju kriminologiniu diskursu, kurio dažniausias ironijos taikinys yra nusikalstamą veiką atlikęs asmuo, o teksto autorius ironizuoja tikėdamasis stabilią ir aiškią vertybių sistemą deklaruojančios bendruomenės palaikymo. Keletą pastarųjų metų straipsnio autorės mokslinių tyrimų objektas buvo viešojo kriminologinio diskurso konceptualiosios metaforos, tačiau, berenkant tiriamąją medžiagą, šalia metaforinių pasakymų grupės išryškėjo ir ne tokia gausi kaip metaforos, bet moksliniu požiūriu labai įdomi ironiškų pasakymų paradigma, į kurią žvelgiant buvo akivaizdu, kad šių pasakymų grupė skiriasi nuo metaforų lyginant tiek raiškos, tiek funkcijų lygmenis, tad nutarta taikant tą patį metodą ironiškų pasakymų grupę tirti atskirai nuo metaforų.

I. Metodologinės tyrimo prielaidos

Nors ironijos kaip retorinės priemonės, specifinio teksto organizavimo principo ar mąstymo strategijos naudojimas ir jos tyrimai siekia antiką, iki šiol mokslininkai bando pateikti savą ironijos apibrėžimą, ją surūšiuoti, paaiškinti jos veikimo mechanizmą, taigi domėjimasis ironijos fenomenu neslopsta iki šių dienų, o jos vaidmuo šiuolaikiniuose diskursuose tebėra itin reikšmingas.

Bene pagrindinė teorinė ironijos tyrimų problema – dėl ironijos raiškos formų įvairovės sudėtinga sukurti vieną universalų, visiems tyrėjams priimtiną ir visas raiškos formas aprėpiančią ironijos definiciją, nes „ironija niekada nebuvo stabili kalbinė figūra, turinti nustatytą raiškos formą, kurią būtų galima apibrėžti ir universaliai taikyti ironijos tyrimuose" (Vengalienė 2011, 11). Siekiant bent kiek palengvinti šią užduotį ironija klasifikuojama į keletą tipų – verbalinę, situacinę, dramatinę ir pan. Tačiau apsiribojus ir vienu ironijos tipu – šiuo atveju verbaline ironija – tyrimo objektas vis tiek atrodo ganėtinai

daugiaformis. Klasikinė retorikos tradicija įtvirtino verbalinės ironijos skirstymą į ironiją kaip tropą, kai ironijai susiformuoti pakanka vieno žodžio reikšmės perkėlimo, ir ironiją kaip minties figūrą, kai perkeltinės žodžių reikšmės gali ir apskritai nebūti, o ironizavimas apima kur kas didesnius reikšminius vienetus nei vieno žodžio reikšmė (Koženiauskienė 2001, 248– 251). Tačiau dėl skiriamosios tropo ir minties figūros ribos reliatyvumo ir abejonių, ar tokia klasifikacija gali būti produktyvi viešojo diskurso ironijos tyrimuose, šiame straipsnyje jos atsisakyta. Čia į verbalinę ironiją žvelgiama iš Lindos Hutcheon pasiūlytos perspektyvos – kaip į diskursyvinę strategiją (2003, 3, 10), funkcionuojančią kalbos lygmeniu.

Kuriant ironijos definiciją dažniausiai ieškoma atsakymo į šiuos klausimus (jie aktualūs ir šiame straipsnyje, tiriant viešojo diskurso ironiją): (1) kodėl ironija vartojama, t. y. kodėl autorius renkasi ironiškąjį kalbėjimą, o neišsako savo pozicijos tiesiogiai; (2) iš ko auditorija sprendžia, kad pasakymas ironiškas, t. y. kokie yra ironijos žymekliai; (3) kokios ironijos funkcijos. Dėl straipsnio apimties ribotumo galima paminėti tik keletą pastaraisiais dešimtmečiais pateikiamo požiūrio į ironiją krypčių, kurios susiformavo turint savitus atsakymus į anksčiau iškeltus klausimus. Visų pirma pabrėžtina, jog dauguma ironologų XX a. pabaigoje priėjo prie išvados, kad klasikinės retorikos siūlomas ironijos apibrėžimas – kad ironiško pasakymo prasmė yra opozicija tam, kas pasakoma tiesiogiai, ironija yra antifrazė ar semantinė inversija – nepaaiškina daugiabriaunio ironijos fenomeno. Vieni teoretikai labiau sutelkė dėmesį į vieną iš ironijos formų ir tvirtina, kad ironija yra veikiau atkartojamoji interpretacija, kai ironizuotojas aido principu atkartoja diskurse jau pavartotą teiginį ir drauge, pasitelkdamas įvairias priemones, išreiškia savo požiūrį, reakciją į tą teiginį (angl. *echoing theory*) (Wilson, Sperber 1992, 53–76). Kiti ironologai sureikšmino psichologinį ironijos kaip komunikacijos akto aspektą ir teigia, kad tiek kalbėtojas, tiek auditorija apsimeta, kad palaiko tiesioginį šio akto lygmenį (angl. *pretense theory*) (Clark, Gerrig 1984, 121–126). Žvelgiant iš semantikos perspektyvos buvo suformuluota laipsniško reikšmių iškilumo hipotezė (angl. *salience theory*). Remiantis ja, ironijos suvokimą lemia ne santykis tarp pasakymo pažodiškumo ir nepažodiškumo, bet žodžio reikšmių iškilumo laipsniai[1] ir jų funkcionavimas atitinkamame kontekste (Giora, Fein 1999 a, 241–257; Giora, Fein 1999 b, 1601–1618). Kiti tyrėjai akcentuoja aksiologinius ironijos aspektus ir verbalinę ironiją apibrėžia kaip lingvistinį mechanizmą, naudojamą įvairių laipsnių ir tipų vertinimams išreikšti (Alba-Juez, Attardo 2014, 93–116).

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[1] R. Gioros ir O. Feino iškilumo laipsnių ir iškiliausios reikšmės samprata turi akivaizdžių sąsajų su kognityvinės lingvistikos išplėtota prototipų teorija ir prototipinės reikšmės išskyrimu.

Taigi apibendrinant galima teigti, kad egzistuoja gausybė ironijos apibrėžimų ir požiūrio į ironijos mechanizmą krypčių. Tačiau tam, kad būtų galima atpažinti ironišką pasakymą tiriamojoje medžiagoje, straipsnio autorei prireikė tam tikro „darbinio" ironijos apibrėžimo. Tad ironija šiuose tekstuose traktuojama kaip toks žodžio pavartojimas, kai pasitelkiama kita ar net priešinga pasakytajai žodžio reikšmė ir sukuriama kita, ne pažodinė, pasakymo prasmė. Kiekvienas ironiškas pasakymas turi vieną ar keletą užuominų, kurios signalizuoja arba tiesiog sufleruoja ironijos adresatui, kad šį pasakymą reikėtų suprasti neapsiribojant tuo, kas pasakyta tiesiogiai. Tokios ironiškosios prasmės kūrimo priemonės ir jos suvokimo prielaidos paprastai vadinamos ironijos žymekliais (angl. *markers*). Dažniausios iš jų yra šios: (1) atitinkamas ironiško pasakymo kontekstas, jis apima įvairias kontekstines žinias – nuo vieno teksto lygmens, konkrečios situacijos iki istorinės, socialinės, kultūrinės, politinės bendruomenės patirties, bendruomenės vertybių, pasaulėžiūros ir joje vyraujančių stereotipų; kontekstui priskirtinas ir intertekstualumo veiksnys; (2) semantiniai žymekliai – tai tam tikros semantikos lygmens manipuliacijos, pvz., reikšmės perkėlimas[2]; (3) leksiniai žymekliai – būdvardžiai, prieveiksmiai, jaustukai ir pan.; (4) morfologiniai žymekliai – neologizmai, deminutyvai ir pan.; (5) sintaksiniai žymekliai – retoriniai klausimai, retoriniai sušukimai, pakartojimai; (6) grafiniai žymekliai, pvz., kabutės; (7) paralingvistiniai žymekliai, pvz., balso intonacija, mimika, gestai ir pan. Kadangi straipsnyje nagrinėjami rašytiniai tekstai, pastaroji žymeklių grupė šiam tyrimui neaktuali.

Konkrečiu ironiškosios prasmės kūrimo atveju pakanka ir vieno žymeklio, nors, kaip bus matyti iš toliau nagrinėjamų pavyzdžių, dažniausia ir efektyviausia yra kelių žymeklių kombinacija. Bene reikšmingiausi iš išvardytųjų žymeklių – kontekstas ir semantika; tai ne vien įprasti žymekliai, parodantys adresatui, kad pasakymą reikia suprasti ironiškai, drauge tai yra ir tokio pasakymo kūrimo prielaida, jais pagrindžiama ironizavimo motyvacija. Platesnis ar siauresnis kontekstas yra svarbus beveik kiekvieno be išimties ironiško pasakymo kūrimo ir suvokimo veiksnys.

Viešuoju kriminologiniu diskursu šiame straipsnyje traktuojami daugeliui Lietuvos gyventojų prieinami rašytiniai, sakytiniai ar vaizdiniai tekstai apie nusikaltimus. Šio straipsnio tiriamoji medžiaga apsiriboja rašytiniais informaciniais tekstais, 2001–2015 m. paskelbtais trijuose internetinės žiniasklaidos portaluose *delfi.lt, lrytas.lt* ir *kauno.diena.lt* (straipsnio tekste prie pateikiamų pavyzdžių vartojamos šaltinių santrumpos *delfi.lt* – D,

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[2] Ne visada lengva atskirti, kuriam tipui priklauso atitinkamas žymeklis, pvz., konotacija – ar tai tik semantikos, ar socialinės ir kultūrinės bendruomenės patirties produktas. Veikiausiai – ir pirmo, ir antro sąveikos rezultatas.

lrytas.lt – LR, *kauno.dienas.lt* – KD ir nurodoma publikacijos paskelbimo data (metai)), šis viešojo diskurso segmentas (drauge su to paties pobūdžio televizijos ir radijo laidomis bei spaudos publikacijomis) kartais dar įvardijamas kaip kriminalinė publicistika. Tiriamąją medžiagą sudaro 545 tekstai. Siekiant palyginti hipotetinę retorinių modelių kaitą peržvelgtas ir sovietmečio 1975–1989 m. to paties tipo diskursas – ketvirtiniame žurnale „Socialistinė teisė" (ST) paskelbti 82 šios tematikos straipsniai. Tiriamieji abiejų laikotarpių tekstynai sudaryti iš informacinių straipsnių, kurių pagrindinė tema – labai sunkūs, sunkūs ir apysunkiai nusikaltimai, t. y. pirmiausia tiriamoji medžiaga rinkta atsižvelgiant į tekstų žanrą ir tematiką, o tik vėliau tirta šių tekstų kalba, tai reiškia, jog ne visuose tekstynus sudarančiuose tekstuose rasta ironiškų pasakymų.

Straipsnio tyrimo objektas – ironiški pasakymai, nukreipti į dvi pamatines šio diskurso sąvokas – nusikaltimą ir nusikaltėlį[3]. Tyrimo tikslas – palyginti to paties tipo, tačiau skirtingų laikotarpių diskurso ironiją remiantis dviem – vyraujančių konceptualiųjų modelių ir funkcijų – lygmenimis. Įgyvendinant šį tikslą ir siekiant užčiuopti galimus pokyčius, iškelti tokie uždaviniai – (1) iš abiejų laikotarpių viešojo kriminologinio diskurso tekstų išrinkti ironiškus pasakymus, kurių tikslo sritis – *nusikaltėlis* ir *nusikaltimas*; (2) nustatyti iš jų vyraujančius konceptualiuosius modelius; (3) įvardyti būdingiausius šio tipo ironiškų pasakymų kūrimo ir suvokimo žymeklius; (4) išryškinti pagrindines nagrinėjamos ironijos funkcijas.

Išankstinė tyrimo nuostata, arba hipotezė, buvo ta, kad tyrimo metu turėtų išryškėti ryškių pokyčių, nes dviejų laikotarpių diskursas kurtas ideologiškai ir politiškai skirtingomis sąlygomis. Remiantis L. Hutcheon pasiūlyta represinio ir demokratinio diskurso kontekstų samprata (Hutcheon 2003, 15–16), vieną nagrinėjamą laikotarpį – *sovietmetį* galima pavadinti represiniu nagrinėjamo diskurso kontekstu, o kitą – *dabarties* (2001–2015 metus) – demokratiniu diskurso kontekstu. Išankstine straipsnio autorės nuomone, skirtingas kontekstas turėtų lemti ir ironijos mechanizmo kaitą.

Tiriamojo diskurso būdingiesiems ironijos modeliams aprašyti pasitelkiama konceptualiosios, arba kognityvinės, metaforos teorija, įprastai taikoma metaforai tirti, tačiau, manytina, galinti būti pritaikyta ir ironijos mechanizmui aprašyti, juolab kad jau esama sėkmingų tokių darbų pavyzdžių. Lietuvos ir Amerikos viešojo diskurso (internetinių naujienų antraščių) ironiją, remdamasi viena iš konceptualiosios metaforos sampratos atšakų

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[3] *Nusikaltėlio* sąvoka paprastai vartojama šnekamojoje kalboje, buitinio stiliaus tekstuose, o profesiniame kriminologiniame diskurse linkstama vartoti *nusikalstamą veiką padariusio asmens* terminą. Kadangi tiriamame viešajame diskurse plačiai vartojama *nusikaltėlio* sąvoka, būtent ji ir tiriama šiame straipsnyje.

– konceptualiąją blendingo teorija, savo disertaciniame darbe ir straipsniuose nagrinėjo Dovilė Vengalienė (2011, 2013).

Konceptualiosios metaforos teorijos pradininkai buvo amerikiečių mokslininkai George'as Lakoffas ir Markas Johnsonas (1980). Anot jų, metaforinių konceptų išraiška kalboje yra metaforiniai pasakymai. Metaforos struktūra yra dvilypė, kognityvistų ji traktuojama kaip ištakų srities (angl. *source domain*) požymių perkėlimas tikslo sričiai (angl. *target domain*) (Lakoff 1992, 245). Ištakų sritis – tai žinios apie reiškinio ar objekto savybes, kurios yra pažįstamos iš jo fizinės ar kultūrinės patirties. Tikslo sritis dažniausiai yra jusliškai nepatiriamo daikto ar reiškinio konceptas (Toleikienė 2013, 153). Kalbos lygmeniu šis jusliškai nepatiriamo objekto konceptas (tikslo sritis) nusakomas ištakų sričiai priklausančio ir labiau žmogui pažįstamo objekto leksika. Taigi, remiantis minėta teorija, viena konceptualioji struktūra (tikslo sritis) diskurse realizuojama pasitelkus kitos konceptualiosios struktūros (ištakų srities) leksiką. Iš konkrečių pasakymų rekonstruota konceptų diada, arba konceptualusis modelis, užrašomas formule **A yra B**.

Straipsnyje nagrinėjamu atveju tikslo sritis yra konkrečiai iš anksto apibrėžta – tai *nusikaltimo* ir *nusikaltėlio* konceptai, o ištakų sritis, arba antrasis formulės dėmuo, turėtų paaiškėti ištyrus iš diskurso išrinktus ironiškus pasakymus ir iš jų išskyrus, apibendrinus tam tikras temines paradigmas. Taigi straipsnyje taikomi du tyrimo metodai – konceptualiosios analizės ir lyginamasis.

Prieš pereinant prie konkrečių teminių ironijos paradigmų pristatymo būtina pridurti, kad dauguma šių ironiškų pasakymų yra ne originalūs, o konvencionalūs, t. y. sukurti ir pirmą kartą pavartoti ne šiame konkrečiame nagrinėjamame tekste, o vartoti jau daugelį metų ir daugelio autorių. Originalių pasakymų pasitaiko retai, itin retai – pačiame tekste, kiek dažniau – antraštėse. Šis pastebėjimas svarbus dėl to, kad toks ironijos raiškos pobūdis tiesiogiai koreliuoja su jos retorinės funkcijos efektyvumu, t. y. su ironijos vaizdingumu, paveikumu, jos įtaka adresatui. Konvencionalūs ironiški pasakymai negali būti tokie vaizdingi, paveikūs ir taiklūs kaip originalūs ironiški pasakymai. Tiksli tiriamosios medžiagos, juose rastų ironiškų pasakymų statistika pateikta 1 lentelėje. Originalūs, vienetiniai ironiški pasakymai čia išskirti į skyrelį *Kita*.

Laikotarpis	Tirtų tekstų skaičius	Iš viso ironiškų pasakymų	Ironiškų pasakymų skaičius, iš kurių rekonstruoti šie konceptualieji modeliai								Kita
			Nusikaltimai yra sąžiningas darbas	Nusikaltimų darymas yra visuomenei naudinga, pasiaukojanti veikla	Nusikaltėliai yra kariai	Nusikaltimai yra nekalta pramoga	Nusikaltėliai yra paukščiai	Nusikaltėliai yra aukštuomenė	Nusikaltėliai yra svečiai		
1975–1989 m.	82[4]	114	27	35	7	7	9	4	2	23
2001–2015 m.	545	373	34	53	7	6	237	10	6	20

II. Konceptualieji ironijos modeliai Lietuvos viešajame kriminologiniame diskurse

Nors prieš renkant tiriamąją medžiagą straipsnio autorės manyta, kad, lyginant dviejų laikotarpių viešojo kriminologinio diskurso ironiškąją raišką, išryškės esminių skirtumų, vis dėlto vėliau ši išankstinė nuostata iš dalies nepasitvirtino. Tyrimo metu nustatytos septynios ironiškosios teminės paradigmos, būdingos tiek sovietmečio, tiek dabarties laikotarpio tekstams, ir tik vieno konceptualiojo modelio raiška turi tam tikrų naujų formos (pasakymų lygmens) variantų, būdingų tik šiandienos publikacijoms. Toliau pateikiami visi tiriamajame diskurse nustatyti konceptualieji ironijos modeliai ir juos iliustruojančių pavyzdžių.

II.1. NUSIKALTIMAI YRA VISUOMENEI NAUDINGA, PASIAUKOJANTI VEIKLA

Šis konceptualusis modelis išryškėja iš tokių ironiškų pasakymų, kuriuose nusikaltėliai įvardijami kaip didvyriai, o nusikaltėlio draugai – kaip bendražygiai, užuot tiesiogiai juos pavadinus sėbrais, bendrininkais ar pan., nusikaltimai – kaip didingi žygiai, žygdarbiai, nuopelnai ir pan. Pvz.: (1) *Parengtinio tardymo metu išaiškėjo aspiranto „nuopelnai". Jo padarytus nusikaltimus įrodo įvykio vietų apžiūrų, kratų, poėmių protokolai, liudytojų parodymai* (ST 1985 1); (2) *Okupacijos metu talkininkaudamas vokiečiams, S. Čenkus vadovavo 400 pavaldinių <...> Savo „žygius ir nuopelnus" aukštai vertino ir pats S. Čenkus* [pavyzdyje kalbama apie dalyvavimą genocide – aut. past.] (ST 1983 2); (3) *Per apklausą*

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[4] Vienodos trukmės laikotarpių tiriamosios medžiagos kiekio disproporcija susidarė dėl tam tikrų viešojo kriminologinio diskurso ypatumų, nulemtų ideologinių ir politinių veiksnių. Sovietmečio laikotarpiu viešasis kriminologinis diskursas buvo itin skurdus, jo ribojimas ir cenzūravimas pirmiausia vyko dėl baimės, kad šalyje įvykdytų nusikaltimų išviešinimas diskredituotų šalį ir sovietinę santvarką, tad periodikoje pranešimai apie nusikaltimus buvo itin reti. Vienas arba du straipsniai, dažniausiai šiek tiek beletrizuoti ir veikiau primenantys detektyvines apybraižas nei informacinį straipsnį, bet vis dėlto paremti realiais įvykiais, buvo periodiškai spausdinami specializuotame ketvirtiniame žurnale „Socialistinė teisė", kuriuos netruko pastebėti ir plačioji visuomenė. Šio žurnalo tiražas augo neįtikėtinais tempais ir vis tiek nesugebėjo patenkinti paklausos. Būtent šio leidinio populiarumas ir jame spausdinamų kriminalinių-detektyvinių pasakojimų skaitomumas leidžia tvirtinti, kad šios istorijos suformavo, nors ir ribotą bei specifinį, vis dėlto viešąjį kriminologinį sovietmečio diskursą. Dabarties viešasis kriminologinis diskursas, atvirkščiai, pasižymi kriminologinės informacijos gausa, netgi neproporcinga gausa lyginant su pozityviomis naujienomis ir juolab realia nusikalstamumo padėtimi.

Kovėra tardytojui nepranešė, kad Vilniaus apylinkės prokuratūros Nusikaltimų tyrimo skyriuje tiriama byla, kurioje jam pareikšti kaltinimai dėl kitų nusikaltimų. Šio prokuratūros skyriaus vyriausiasis prokuroras Mykolas Girdiušas apie naujus Kovėros žygdarbius sužinojo tik iš LŽ žurnalistės (D 2002); (4) *D. Abraitis šiemet pavasarį kulkomis suvarpė buvusį savo bendražygį iš šešėlinio pasaulio* (KD 2008); (5) *Išžaginęs bendramokslę Visvaldas, tarsi norėdamas pasigirti šiuo savo „žygdarbiu", į kambarį pasikvietė kartu atvykusį savo draugą, 18-metį A. R.* (LR 2012); (6) *Priešingai nei bendražygiai iš šešėlinio verslo, gautą pelną „Remyga" panaudojo gana sumaniai: Kaune, Kleboniškyje, pasistatė prabangų namą* (D 2012).

II.2. NUSIKALTIMŲ DARYMAS YRA SĄŽININGAS DARBAS

Šiai ironiškajai paradigmai priskiriami tokie pasakymai, kai nusikaltimas įvardijamas kaip įprastas sąžiningas darbas arba legalus verslas, o nusikaltėliai – uolūs darbininkai, besispecializuojantys tam tikroje srityje, gaunantys už jį atlygį ir net darantys karjerą. Pvz.: (7) *Vargais negalais buvo priimti į profesinę technikos mokyklą, kur savo darbo karjerą pradėjo, apkraustydami nedrąsių savo mokslo draugų kišenes* (ST 1977 4); (8) *Penki būsimojo užpuolimo dalyviai tiksliai žinojo savo „pareigas"* (ST 1978 2); (9) *Nusikaltėlis sumaniai atjungė signalizaciją, veikė šaltakraujiškai ir atsargiai. Baigęs „darbą", valandėlę atsikvėpė* (ST 1983 3); (10) *Prokuroras įsitikinęs, jog nusikalstamo pasaulio įžymybės už savo juodus darbelius verti „solidesnio" atlygio, ir reikalauja bausti juos dar griežčiau* (D 2007); (11) *Varėnoje jaunų plėšikų karjerą sužlugdė netikėtumas* (D 2013); (12) *Anksčiau jau teistas vaikinas siejamas su nusikalstama „Daktarų" gauja, o pagrindine jo „veiklos" sritimi ir „specializacija" laikomos automobilių vagystės* (KD 2007); (13) *Pirmąjį teismo nuosprendį norvegų dėmesį prikaustęs lietuvis „užsidirbo" 1997 metų pabaigoje* (D 2014).

II.3. NUSIKALTĖLIAI YRA KARIAI

Šiai konceptualiajai paradigmai priskiriamais ironiškais pasakymais nusikaltėliai apibūdinami kaip kariai, teisėtai kariaujantys, dalyvaujantys kare, todėl apibūdinami kaip herojai, veteranai, priklausantys tam tikrai gvardijai, desantui, turintys savo štabą, o pavogti ar pagrobti daiktai – kaip karo trofėjai, taigi vartojama tam tikra militaristinė leksika. Pvz.: (14) *Birželio mėnesį R. Tyla, G. Linkus ir I. Borisovas dar du kartus siautėjo „Dainavos" poliklinikoje. Ir vėl panašūs trofėjai...* (ST 1983 4); (15) *Netrukus, liepos pradžioje, jie [nusikaltėliai] atvyksta į Alytų. Drauge su jais keliauja naujas „herojus" –*

V. Tarasovas (ST 1983 4); (16) *Kriminalinis pasaulis siunčia savo desantą į politiką* (KD 2004); (17) *Manoma, kad jis naktį „Vilulos" restorane, kuris tuomet buvo laikomas Vilijampolės nusikalstamo susivienijimo „štabu", sukėlė riaušes* (D 2002); (18) *Kauno sporto halėje vykusio ringo <...> turnyro kovas stebėjo Kauno „daktarų" gaujos veteranai Alvydas Viktoras Laurinavičius („Luras"), Vidmantas Gudzinskas („Guzas") ir daugelis kriminalinio pasaulio jaunosios gvardijos atstovų* (D 2005).

II.4. NUSIKALTIMAI YRA NEKALTA PRAMOGA

Šiam konceptualiajam modeliui priskirtini ironiški pasakymai teigia, kad nusikaltimas tebuvo nuotykis, iškyla, sumanyta nekalta pramoga. Pvz.: (19) *Paskambinęs į duris ir įsitikinęs, kad šeimininkų nėra, jie pro balkoną įsilaužė į butą. Pirmasis laimikis – du auksiniai žiedai, <...> raktai. Vieną žiedą jie pardavė, o raktus nutarė rinkti, kad vėliau galėtų panaudoti panašiose „iškylose"* (ST 1983 4); (20) *Netrukus trys vagišiai apie savo nakties nuotykius jau aiškinosi policijos komisariate* (KD 2011).

II.5. NUSIKALTĖLIAI YRA PAUKŠČIAI

Šį ironišką konceptualųjį modelį, neproduktyvų sovietmečiu, tačiau itin išpopuliarėjusį dabarties laikotarpiu, parankiausia tirti išskaidžius į keletą „smulkesnių" jį sudarančių konceptų.

Daugumos visų tirtų ironiškų pasakymų žymekliai yra kontekstas, semantiniai ir grafiniai (kabutės) žymekliai, dėl straipsnio apimties ribotumo plačiau ironiškų pasakymų žymekliai nagrinėjami tik aptariant šiuo metu gausiausią konceptualiąją paradigmą NUSIKALTĖLIAI YRA PAUKŠČIAI iliustruojančius pasakymus.

II.5.1. NUSIKALTĖLIS YRA ERELIS

Tokie ironiški pasakymai šiuo metu bene plačiausiai žinomi iš visų ironiškų pasakymų, apibūdinančių nusikaltusius, įstatymus pažeidusius asmenis. Ši paradigma nėra nauja, ji buvo realizuojama ir sovietmečiu, tik pabrėžtina tai, kad pastaruoju metu šių ironiškų pasakymų tikslo sritis yra gerokai susiaurėjusi – dažniausiai jie adresuojami tik kelių eismo pažeidėjams (tai bus aptarta plačiau kiek vėliau); tačiau sovietmečiu ir dabar (retai) ja apibūdinami ir apskritai nusikaltę, negarbingi asmenys. Pvz.: (21) *Juk neturite jūs svarbiausio dalyko – daiktinių įrodymų! – išrėžęs tokią tiradą, Babejevas pergalingai žvelgia į papulkininkį: atseit, štai koks erelis besąs!* (ST 1984 1); (22) *Kauniečiams nėra paslaptis, kad du ereliai, kurie*

talžė silpnesnį vaiką, gyveno Kaune, Petrašiūnų rajone (LR 2015). Erelis nuo seno daugelio tautų laikomas didybės, valdžios, kilnumo simboliu, šiuo atveju, naudojantis minėta simbolika ir vadinant ereliu to nenusipelniusius asmenis, sudaromas didesnis kontrastas (kai ant aukščiausių visuomenės pakopų esančių asmenų simbolio pavadinimas perkeliamas dėl padaryto nusikaltimo apskritai ties sociumo riba atsidūrusiam asmeniui) ir taip pasiekiamas ironijos efektas. Taigi plačiai visiems žinoma simbolio reikšmė ir atitinkamas kontekstas pateiktuose pavyzdžiuose yra ironijos žymekliai.

II.5.2. TAM TIKRA NUSIKALTĖLIŲ RŪŠIS YRA ERELIŲ RŪŠIS

Ši konceptualioji paradigma, kai kelių eismo taisyklių pažeidėjai vadinami *kelių ereliais*, sprendžiant iš turėtos tiriamosios medžiagos, būdinga tik dabarties diskursui, nes „Socialistinės teisės" publikacijose tokių ironiškų pasakymų neužfiksuota. Šiuo atveju ironijos žymeklių sąrašą, šalia konteksto ir *erelio* simbolinės reikšmės, papildo ir erelio kaip *paukščio* reikšmė, t. y. erelio kaip biologinės kategorijos – biologinės klasės su tam tikromis plačiau žinomomis rūšimis – reikšmė. Šalia tokių rūšių kaip *kilnusis erelis, jūrinis erelis, karališkasis erelis* atradus *kelių erelio* „rūšį" ir ja pavadinus nedrausmingus vairuotojus, kelių eismo taisyklių pažeidėjus, tekstuose sukuriama ironiška, pašiepianti atmosfera. Pvz.: (23) *Vilniaus kelių „erelis" pasitraukė* (D 2013); (24) *Spėjama, nuo narkotikų apsvaigęs kelių erelis pražudė pensininką* (KD 2010); (25) *„Kelių erelis" skrydį baigė Gaidelių kaime* (D 2010).

II.5.3. TAM TIKRA NUSIKALTĖLIŲ RŪŠIS YRA GAIDŽIŲ RŪŠIS

Šis konceptualusis modelis rekonstruotas iš tokių ironiškų pasakymų, kai kelių eismo pažeidėjas įvardijamas kaip *kelių gaidelis*. Tokie pasakymai būdingi tik dabarties laikotarpio tekstams, daugiausia pavyzdžių esama iš 2013–2015 m.; pirmiausia ši vykusi ironija buvo pavartota socialinėje reklamoje, o vėliau persikėlė ir į kitus viešojo diskurso tekstus, taip pat ir į nagrinėjamąjį kriminologinį. Jei šiaip mums dėl tam tikrų priežasčių nepatinkantį asmenį pavadintume *gaidžiu*, tai tebūtų ne ironija, o metafora, nes *gaidžio* konotacija mūsų kalbinėje kultūrinėje bendruomenėje yra veikiau neigiama nei teigiama, paprastai juo apibūdinamas konfliktiškas, greitai užsiplieskiantis, agresyvus žmogus, o pastarąjį dešimtmetį prie šios konotacijos prisidėjo dar ir įžeidžiama homoseksualios lytinės orientacijos asmens reikšmė. Tačiau *kelių gaidelis* skamba ironiškai dėl kelių šiame pasakyme esančių ironijos žymeklių – pažyminys *kelių* (leksinis žymeklis) ir priesaga *-elis* (morfologinis žymeklis) asocijuoja su

kelių ereliu, taigi pažyminys ir priesaga šiuo atveju tampa tarsi pagalbiniais, tarpiniais žymekliais – nuoroda į ankstesnius tekstus (kontekstus), kuriuose funkcionuoja *kelių erelis*, tokiu būdu realizuojamas ir esminis šiuose pavyzdžiuose – intertekstualumo – žymeklis, be to, neretai ironija šiuose tekstuose, kaip matyti ir iš anksčiau pateiktų pavyzdžių, išryškinama ir grafiniu žymekliu – kabutėmis. Pvz.: (25) *Mamą su dukra užmušęs „kelių gaidelis" teismo lauks už grotų* (D 2013); (26) *Kelių gaidelis nutūpė areštinėje* (D 2013); (27) *Kelių gaidelis Biržuose pražudė moterį, paskelbta jo paieška* (LR 2013); (28) *Kelių gaideliui prikirpo sparnus* (KD 2014).

II.6. NUSIKALTĖLIAI YRA AUKŠTUOMENĖ

Pastaroji konceptualioji paradigma negausi ironiškų pasakymų, tačiau vienodai būdinga abiem laikotarpiams. Nusikaltėliai apibūdinami tarsi aukščiausio visuomenės sluoksnio atstovai arba kilmingieji – karaliai, princai, elitas, įžymybės ir pan. Pvz.: (29) *O štai mūsų dienomis vienas „didžiavyris" [arkliavagis – aut. past.], tiesa, nekarūnuotas, sakė už arklį gavęs tiek, kad... <...>* (ST 1989 1); (30) *Lietuvos nusikaltėlis Nr. 1* [H. Daktaras – aut. past.] *į tėvynę pargabentas su karališka pagarba – kariniu lėktuvu „Spartan" <...>* (D 2014); (31) *Tarp teisėsaugininkams pažįstamų veidų buvo matyti visas vadinamasis „Vilijampolės elitas"* (D 2004); (32) *Keletas bylų buvo iškelta Kelmės, Palangos, Tauragės, Lazdijų „įžymybėms"* (D 2002).

II.7. NUSIKALTĖLIAI YRA SVEČIAI

Dažniausiai kaip svečiai ironiškai apibūdinami į patalpas įsibraunantys arba į tam tikrą naują vietą atvykstantys nusikaltėliai. Pvz.: (33) *„Geriau šiandien neikim į „svečius" – nutarė jie* [taip nusikaltėliai tąkart nutarė neplėšti siuvėjo namų, nes ten buvo pašalinių žmonių – aut. past.] (ST 1982 2); (34) *Net ir įėjusi į kabinetą ne iš karto suprato, kad jame – sužūlėjęs „svečias"* (KD 2004); (35) *<...> užsiminė ketinantys imtis papildomų apsaugos priemonių, kad nepageidaujami „svečiai" daugiau į jų parduotuvę nebesugrįžtų* (KD 2009).

Žvelgiant į ironiškų pasakymų, iš kurių rekonstruoti išvardyti konceptualieji ironijos modeliai, skaičių, galima daryti išvadą, kad konceptualiosios paradigmos NUSIKALTIMAI YRA VISUOMENEI NAUDINGA, PASIAUKOJANTI VEIKLA ir NUSIKALTIMŲ DARYMAS YRA SĄŽININGAS DARBAS yra vienodai produktyvios abiem laikotarpiais, o paradigmos NUSIKALTĖLIAI YRA KARIAI, NUSIKALTIMAI YRA NEKALTA PRAMOGA, NUSIKALTĖLIAI YRA AUKŠTUOMENĖ, NUSIKALTĖLIAI YRA SVEČIAI yra periferinės lyginant su prieš tai

aptartosiomis, nes abiem laikotarpiais jos realizuotos neperkopiant dešimties ironiškų pasakymų skaičiaus. Ryškiausias pokytis matyti konceptualiojo modelio NUSIKALTĖLIAI YRA PAUKŠČIAI atveju: sovietmečiu ši paradigma buvo negausi, periferinė, o dabarties laikotarpiu tapo gausiausia ir produktyviausia iš visų ironiškų paradigmų, apibūdinančių įstatymą pažeidusį asmenį.

III. Ironijos funkcijos

Lyginant viešojo kriminologinio diskurso konceptualiuosius metaforos ir ironijos modelius išryškėja tam tikrų šių retorinių strategijų mechanizmo skirtumų: tarp metaforos tikslo ir ištakų sričių vienokiu ar kitokiu pagrindu pabrėžiamas panašumo ir sutapatinimo santykis (plg. itin produktyvi šių tekstų konceptualioji metafora NUSIKALTĖLIS YRA ŽVĖRIS), tuo tarpu ironijos atveju tarp abiejų sričių deklaruojamas sutapatinimas esąs apsimestinis, taigi – ironiškas, kadangi žvelgiant aksiologiniu aspektu pasirenkamos ir sutapatinamos tokios sritys, tarp kurių nėra nė menkiausio panašumo, negana to, itin dažnai pasirinkti konceptai priklauso visiškai priešingoms mūsų visuomenėje įsitvirtinusios vertinimo skalės poliams. Būtent tokia ironijos raiška, t. y. apsimestinis ironijos aukos ir jo veiklos sutapatinimas su vertybiniu požiūriu „aukštesniais" subjektais / objektais, nulemia ir šios ironijos **neigiamo vertinimo funkciją**.

Tokių retorinių priemonių kaip metafora ir ironija, itin susijusių su vertinimu, pasirinkimas šiuose tekstuose neatsitiktinis, jis visų pirma nulemtas viešojo kriminologinio diskurso tekstų pobūdžio ir jų atliekamų funkcijų apskritai. Pirminė ir aiškiai deklaruojama šių tekstų funkcija yra informacinė, tačiau jie atlieka ir keletą kitų funkcijų, kurių adresatai dažnai neatpažįsta ir neįsisąmonina. Kaip jau pastebėjo dauguma tyrinėtojų, „žiniasklaida gyventojų daugumai pristato, KAS reikšmingo įvyko, bet taip pat ji pateikia veiksmingą interpretaciją, KAIP reikia suprasti tai, kas įvyko" (Dobryninas 2001, 82), taigi žiniasklaida ne tik informuoja, bet ir nurodo kryptį, kaip reikėtų suprasti tai, kas įvyko, apie ką ji informavo. Pateikti tam tikrą vertinimo, įvykių suvokimo kryptį teksto autoriui būtent ir padeda minėtos retorinės priemonės. Kadangi didžioji dalis žiniasklaidos turi komercinių tikslų, taip bandoma atliepti plačiojoje visuomenėje vyraujančią nuomonę, stereotipus, vertybines nuostatas ir tokiu būdu sulaukti auditorijos palankumo. Tiriamos ironijos adresantas apeliuoja į savo įsivaizduojamą diskurso bendruomenę – konformistinę, įstatymų paisančią ir juos pažeidusiuosius smerkiančią bendriją. Taigi ironijos autorius kalba kaip šios

bendruomenės atstovas, jos nuomonės reiškėjas ir drauge tikisi jos palaikymo, pritarimo, pasiūlydamas bendrą ironijos taikinį – nusikaltėlį.

Atskyrimo nuo bendruomenės funkcija. Ši antroji nagrinėtų ironiškų pasakymų funkcija glaudžiai susijusi su pirmąja – nusikaltęs asmuo ne tik įvertinamas neigiamai, bet ir stengiamasi jį atskirti, atriboti nuo esamos bendruomenės ir priskirti kitai bendruomenei, kuri dažniausiai tekstuose įvardijama tiesioginiais pasakymais, pvz., sovietmečiu ši bendruomenė dažniausiai vadinta *nusikaltėlių pasauliu* (ST 1976 1; ST 1981 3; ST 1984 1; ST 1986 1 *etc.*), dabarties laikotarpiu – *kriminaliniu pasauliu*. Bene akivaizdžiausiai ši funkcija realizuojama konceptualiuoju modeliu NUSIKALTĖLIAI YRA PAUKŠČIAI, kai nusikaltęs asmuo apskritai kategorizuojamas ne kaip žmogus, žmonių bendruomenės atstovas, o paženklinamas *paukščio* etikete. Taip pat šią funkciją patvirtina ir dažna ironiška *bendražygio* leksema, kuri skaitytojui sufleruoja apie kitą ir kitokią nusikaltusių asmenų draugiją, *jų* bendražygius. Iš esmės galima pritarti L. Hutcheon teiginiui, kad veikiau ne ironija kuria bendruomenes, o esamos diskurso bendruomenės tampa prielaida rastis ironijai (Hutcheon 2003, 17). Kadangi atskyrimo nuo bendruomenės funkcija būdinga tiek ankstesnio, tiek ir šiuolaikinio diskurso tekstų ironijai, galima daryti prielaidą, kad esama išankstinės nuostatos apie *mūsų* bendruomenės, besivadovaujančios vienokia vertybių sistema, ir *kitos* bei *kitokios*, apibendrintai įvardijamos kaip *nusikaltėlių,* arba *kriminalinis, pasaulis*, egzistavimą. Tam tikrais ironiškais pasakymais riba tarp šių bendruomenių kaskart išryškinama ir pagilinama, o vienos, *mūsų*, bendruomenės atstovas dėl tam tikro netinkamo poelgio atskiriamas nuo vienos ir priskiriamas kitai bendruomenei. Beje, aptariama funkcija viešajame kriminologiniame diskurse realizuojama ne tik ironiškais pasakymais, bet ir daugeliu kitų retorinių priemonių, o apskritai ši funkcija, nukreipta į kitokį, nusikaltusį, asmenį, kildinama iš senovinio ožio išvarymo ritualo (Sakalauskas 2014, 125–126), iki mūsų dienų išlaikiusio savo reikšmę *atpirkimo ožio* frazeologizme.

Neigiamą vertinimą ir atskyrimą nuo bendruomenės apibendrintai galima įvardyti kaip socialines ironijos funkcijas, tačiau šių tekstų ironiškiems pasakymams būdinga ir retorinė – ironijos kaip **stilistinės vaizdingumo kūrimo priemonės** – funkcija. Straipsnių autoriai, norėdami patraukti skaitytojo dėmesį, sudominti pateikiama informacija, be kitų stilistinių priemonių, vartoja ir ironiškus pasakymus, pastarieji suteikia tekstui vaizdingumo, ekspresijos, šmaikštumo. Ši funkcija realizuojama iš esmės visais ironiškais pasakymais, nors akivaizdžiausia ji iki šiol dar neaptartų originalių, vienetinių ironiškų pasakymų, nepriklausančių jau aptartiems septyniems konceptualiesiems modeliams, pavartojimo

atvejais. Pvz.: (36) *Prieš keletą metų iš Kotrynos bažnyčios dingo keturi paveikslai. <...>*
Reikėjo surasti vagis. <...> Taip beieškodami „meno gerbėjų", užkliuvome už tokio vaikėzo
(ST 1976 3); (37) *Nors po šitokio pokalbio pirmasis bandymas nepavyko, „alchemikas" buvo*
atkaklus [kalbama apie vyro bandymą virtuvėje išsivirti naminės – aut. past.] (ST 1987 3);
(40) *„Aukščiausioje" Europos lygoje žaidžia ir Lietuvos prekeiviai žmonėmis* (D 2007); (41)
Šatas nesutarė su bene įtakingiausiu Kaune automobilių vagysčių „maestro" Raimondu
Petraičiu (D 2002).

Išvados

Straipsnyje taikant konceptualiosios analizės ir lyginamąjį metodus tirti ir lyginti 1975–1989
metų (sovietmečio) ir 2001–2015 metų (dabarties) viešojo kriminologinio diskurso ironiški
pasakymai. Palyginus dviem ideologiškai ir politiškai skirtingais laikotarpiais kurto diskurso
ironiškąjį matmenį, nustatyta tik neesminių ironijos raiškos pokyčių. Iš ironiškų pasakymų
rekonstruoti tokie septyni konceptualieji ironijos modeliai, būdingi abiejų laikotarpių
diskursui: 1. NUSIKALTIMAI YRA VISUOMENEI NAUDINGA, PASIAUKOJANTI VEIKLA; 2.
NUSIKALTIMŲ DARYMAS YRA SĄŽININGAS DARBAS; 3. NUSIKALTĖLIAI YRA KARIAI; 4.
NUSIKALTIMAI YRA NEKALTA PRAMOGA; 5. NUSIKALTĖLIAI YRA PAUKŠČIAI; 6.
NUSIKALTĖLIAI YRA AUKŠTUOMENĖ; 7. NUSIKALTĖLIAI YRA SVEČIAI. Penktasis,
produktyviausias, konceptualusis modelis dar suskirstytas į tris „smulkesnius" konceptus:
NUSIKALTĖLIS YRA ERELIS; TAM TIKRA NUSIKALTĖLIŲ RŪŠIS YRA ERELIŲ RŪŠIS; TAM TIKRA
NUSIKALTĖLIŲ RŪŠIS YRA GAIDŽIŲ RŪŠIS. Tik pastarieji du konceptai yra nauji, rekonstruoti
iš dabarties diskurso posakių ir nebūdingi sovietmečio tekstams. Matyti, kad konceptualiųjų
modelių ištakų sritį apibūdinančios teminės paradigmos (modelio antrasis dėmuo) yra
ganėtinai stabilios; daugiausia naudojamasi ir tuo pačiu ironiškųjų posakių arsenalu, išskyrus
tik dabarties tekstams būdingus *kelių erelį* ir *kelių gaidelį*, be to, dauguma ironiškų posakių
vartojami jau keletą dešimtmečių ir yra ne originalūs, o konvencionalūs. Abiejų laikotarpių
diskurso ironijai būdingos tos pačios trys funkcijos: socialinės – (1) nusikaltimo ir
nusikaltėlio neigiamo vertinimo, (2) atskyrimo nuo bendruomenės ir retorinė – (3) ironijos
kaip stilistinės vaizdingumo kūrimo priemonės. Kadangi ironija itin glaudžiai susijusi su
vertinimu ir bendruomenės vertybių sistema, manytina, kad šios diskursyvinės strategijos
raiškos stabilumas daugiausia nulemtas per amžius bendruomenėje įsitvirtinusio ir
nekintančio neigiamo nusikaltėlio ir nusikaltimo vertinimo. Taigi viešojo kriminologinio

diskurso ironijos funkcijos nepakito, o ironijos raiškos lygmeniu matyti tik neesminių naujovių, manytina, dėl to, kad šalyje, įvykus kardinaliems politiniams, istoriniams ir ideologiniams pokyčiams, požiūris į nusikaltusį, įstatymams nusižengusį asmenį iš esmės nepasikeitė, kitaip tariant, nekintantis turinys nevertė keistis ir formos.

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Šaltiniai ir jų santrumpos

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KD – naujienų portalas *kaunodiena.lt*, 2001–2015. Prieiga: http://kauno.diena/ [Žiūr. 2016-08-22].

LR – naujienų portalas *lrytas.lt*, 2001–2015. Prieiga: http://lrytas.lt/ [Žiūr. 2016-08-22].

ST – Lietuvos TSR teisingumo ministerijos biuletenis, 1975–1989.

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EXPRESSION AND FUNCTIONS OF THE IRONY IN A LITHUANIAN PUBLIC CRIMINOLOGICAL DISCOURSE

Summary
Expression and functions of the irony in a Lithuanian public criminological discourse of two periods – the Soviet era (1975–1989) and the present (2001–2015) – are being investigated in this article by applying the conceptual analysis and comparative methods. The purpose of the research was to focus on any hypothetic changes of conceptual models and functional level of the irony in the analysed discourse. Ironical phrases the target domain of which is the concepts of a criminal and a crime were investigated to reconstruct the conceptual structures based on them. The same seven conceptual paradigms were determined which ironically structure a criminal and a crime in both ideologically and politically different periods; according to the number of expressions used to realize them, two of them are treated as productive, four – as peripheral ones, and one of them at the Soviet era was a peripheral one, however it has now become very productive. Therefore, some changes and new trends were identified only within the last-mentioned conceptual model – recently traffic offenders are described by some new vivid ironical phrases ("road eagle", "road rooster" as a "road hog") which have become quite common to use. The same three functions are typical to the discourse irony at both periods – (1) a negative evaluation of any crime and criminal, (2) a separation from the community and (3) the irony as a stylistic measure for imagery creation. It suggests that such relative stability of these rhetorical models and functions is determined by a hardly changing assessment for decades in the community for the target domain subject and object (a criminal and a crime).
KEY WORDS: irony, concept, target domain, source domain, public criminological discourse.

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COLLOQUIAL SYNTACTIC RHETORIC OF THE ENGLISH PUBLIC SPEECHES

Spoken discourse of English public speeches is explored in terms of syntactic rhetoric. It is quite an ambiguous object of research because colloquial syntactic rhetoric occurs in highly official discourse. This fact might be related to the pragmatics of the public speeches, which, though being unplanned interlocutory speech acts and interviews, still tend to be rather formal and official and most frequently demonstrate full syntactic correctness.

The purpose is to identify to what extent the colloquial syntactic rhetoric of the spoken discourse in public speeches correlates with the formal structural patterns. Though being considered as a variety of spoken discourse in this respect, however, spoken public speeches resemble written discourse to a higher degree. The focus of analysis is placed on the establishment of the ratio between the syntactic structures of the colloquial type, on the one hand, such as structures with omission: ellipsis and sentence fragments, and those of the written type, on the other hand, such as: subordination, coordination and emphatic structures.

However, the analysis of financial, social and political contexts has revealed that colloquial syntactic structures are not highly characteristic, whereas the formal syntactic patterns, such as: long complex and complex-compound sentences of most composite syntactic structure including two or three-step complex subordinate clauses that are attached to one and the same principal clause, especially of the conditional type, express the compressed multilateral thought in an excessively condensed way.

KEY WORDS: spoken discourse, colloquial syntactic deviations, social functions of public speeches, syntactic rhetoric.

Object of the research

Classical linguists have already distinguished a complex relation between the spoken and written varieties of language (Bloomfield 1933, Lyons 1968, 1990, Crystal 2003, etc.). Each of these famous authors has developed this issue due to a specific contribution of a distinct aspect, perspective or attitude. The most dominant ideas can be generalized as follows: the spoken and written varieties coexist within the reciprocal relation enriching and supplementing each other, on the other hand, these two forms can be defined by lexical and grammatical distinctions, thus no written document can be an adequate representation of spoken language, the spoken one being characteristically unrehearsed, spontaneous, and mostly grammatically inchoate mainly because of the cognitive factors, as the speakers have to cope with the pressures of the on-line communication (Leech 1998).

It should be noted, that discourse theoreticians, such as Crystal 2003, Fasold 1990, Halliday and Hassan 1976, Schiffrin 1976, Van Dijk 1997, etc., assume that while speaking

participants of speech acts engage in social interaction via which they accomplish social acts, furthermore, public speaking can be viewed as a social behaviour, and it must be studied in terms of its function. In this research, a distinction between the formal and informal speech acts is made and the analysis is based on the formal interviews with professional finance specialists, social workers, and politicians.

Moreover, in public speaking the emphasis on a particular functional style may restrict the dominance of those linguistic deviations that normally characterize spoken variety of language used in local dialects, jargon or popular language. The mundane speech acts are clearly linguistically distinct from the official interviews or public speeches in mass media, as the formal spoken discourse register demonstrates syntactic and lexical sophistication in comparison to what we generally observe in everyday informal spoken communication situations.

However, though being unplanned, interlocutory speech acts, informative professional interviews and public speeches of specialists and politicians in mass media, as instances of socially motivated speeches, tend to occur in full lexical and syntactic correctness and complete sentence arrangement. Nevertheless, even though the official mass media seemingly demands the usage of the required, both lexical and syntactic standards, the modern public speeches demonstrate an "invasion of colloquial lexis and language structures to a high degree" (Smetonienė 2013, 150). In this respect, a reference to Marcinkevičienė (2008, 195) can be made, where the author states that "the interrelation between genres could be treated not only as their variety and a mixture in one text but as a variety of texts which supplement each other, especially when they are aimed to reflect an event, phenomena and situation."

The present research deals with the fact, that the modern public speaking discourse presents an overlapping and a mixture of formal written standard lexical and grammatical patterns with those that are traditionally viewed as spoken ones.

Syntactic rhetoric is comprehended as a system of sentence pattern deviations from the stylistically neutral SPO (Subject-Predicate-Object) English simple sentence invariant. Sentence formation in most of the types of spoken discourse varies in order to best satisfy the demands to inform and, at the same time, to persuade and even change the opinion of the audience. In other words, the syntactic deviations can occur in diverse modifications, each of which presupposes a distinct meaningful modification in stylistic effect and focus of emphasis. Moreover, major syntactic disparities may occur because of their different social contexts. According to David Crystal, it is not at all sufficient just to identify "… a pattern of

phonology, grammar or lexicon, rather, this pattern must be seen in the light of who uses it, when, where, and why" (1990, 121). In addition, most frequently, the public speakers use the language and linguistic structures that comply with the ones used by the target audience (Norton, 2013, 2).

Therefore, **the aim** of the research is to establish the extent of correlation between the colloquial syntactic rhetoric of the spoken discourse in public speeches, on the one hand, and the formal structural patterns, on the other hand, within the framework of the formal public speeches identifying the social functions of the syntactic structures in formal contexts.

Tasks:

1. to study the syntactic rhetoric in relation to the social function the public speeches are intended to accomplish;
2. to identify the interrelation between the sentence arrangement patterns and the informative function in public speeches;
3. to relate the rhetoric based on sentence pattern deviations with the appellative and aesthetic functions of the public speeches;
4. to define the ratio of colloquial and written types of syntactic rhetoric.

Methods:

1. analytical – the syntactic rhetoric patterns will be identified and classified according to the mode of deviation from the syntactic invariant;
2. comparative – the social functions will be established on the basis of comparison of the stylistic effects the rhetoric syntactic structures produce.

The corpus:

The analysis is based on the public speeches on the BBC radio on the following issues:

- The Deserving and the Undeserving Poor (15.11.2010) http://news.bbc.uk/nol/shared/spl/hi/programmes/analysis/transcripts/15-11-19.txt,
- In Touch (24. 04. 2012) http://www.bbc.co.uk.programmes//b01gg7gd,
- Tea Party Politics (01.03.2010) http://news.bbc.co.uk/nol/shared/spl/hi/programmes/analysis/transcripts/01-0310.txt,Current,Affairs:RecordedDocumentary (26.10.2009) http://news.bbc.co.uk/nol/shared/spl/hi/programmes/analysis/transcripts/26-10-09.txt,

- Price   Worth   Paying   (01.02.   2010) http://news.bbc.co.uk/nol/shared/spl/hi/programmes/analysis/transcripts/01-02-10.txt,
- USA   President   Barack   Obama's   Inaugural   Adress   20th   January,   2009 http://www.whitehouse.gov/blog/inaugural-adress;
- Barack   Obama's   Acceptance   Speech   5th November,   2008 http://www.guardian.co.uk/commentisfree/2008/nov/05/uselections2008-barackobama;
- Barack   Obama's   speech   'Yes   We   Can'   8th   January   2008 http://politics.nuvvo.com/lesson/4678-transcript-of-obamas-speech-yes-we-can;
- Barack   Obama's   interview   with   Oprah   Winfrey   2nd   May,   2011 http://www.oprah.com/showinfo/President-Obama-and-First-Lady-Michelle-Obama;
- Whitney   Huston's   interview   with   Opra   Winfrey   14th   September,   2009 http://www.oprah.com/entertainment/Oprahs-Exclusive-interview-with-Whitney-Houston;
- movies 'Friday', ' Next Friday', ' Friday After Next' http://www.script-o-rama.com/movie_ scripts/f/friday-transcript-ice-cube.html; etc.

Spoken (Colloquial) and Written Syntactic Rhetoric Standards

It should be noted, that the very terms of written and spoken (colloquial) syntactic rhetoric standards have to be applied but relatively, as their boundaries in modern speaking are obscured to such a degree that they have become just arbitrary. Traditionally, the major principle according to which we can distinguish colloquial syntactic structures is the word order modifications within the theory of the functional sentence perspective (FSP) or communicative dynamism, i.e. the theory that treats every sentence as a dynamic phenomenon, changing in the very act of communication (Firbas 1992, 81). The functional aspects of the parts of the sentence that play the decisive role in the information organization are reflected by the syntactic structure of speech acts. To explicate it, a different word order or another syntactic arrangement can create different sentence structure, while in the spoken language form it is the supplementary prosodic prominence, alongside with the factors, such as: gestures, facial expression, mimics, volume of voice, intonation, etc. that most frequently replace the syntactic structures on the surface structure of the sentence. With reference to FSP in spoken language by intensely emphasizing the rhematic elements, (i.e. those that denote the new information), and at the same time, weakening and eliding the thematic ones, (i.e. those that denote the old information), the speakers convey exactly the same meaning and

gain even stylistically more effective results than by the syntactically correct and complete structures in the written form, which produce stylistically neutral effect. (Parrott 2000, 318). That is why, challenged by the approach of FSP, syntax of spoken discourse is rich in presence and recurrence of diverse syntactic sentence pattern deviations, especially those of omission, fragmentation, and repetition. Here we could prescribe such structures, as:

1) based on omission - ellipsis, gapping, sentence fragments;

2) based on addition – repetition, enumeration;

3) based on word order modification – inversion, cleft sentences.

The above mentioned syntactic rhetoric means also satisfy the ultimate requirement of the language economy principles to say more in less time, which allows in the best possible way to impress and attract the target audience. Whereas the complex and compound sentence structures, as well as participial or gerundial complexes might be relatively viewed as syntactic structures of the written discourse.

Respectively, the main characteristics of spoken discourse can be summarized by the following features:

1. Interactiveness;

2. Transience or spontaneity;

3. Verbal inexplicitness, i.e. language economy;

4. Communicative dynamism;

5. Prosody (intonation);

6. Social aspect (a form of social speech acts);

7. Pragmatism;

8. Emotionality.

It is quite evident, however, that not only spoken linguistic features have penetrated into the formal spoken genres, but also into the modern written ones, such as: blogs, vlogs (video blogs), Facebook, etc., namely, the linguistic options have become mainly dependent upon the media of communication. In general, society and language coexist only within the reciprocal relation, as the world shapes the language, and, on the other hand, the world itself is shaped by the language the speakers are using (cf. Johnstone 2008, 9-18). That is why the present research assumes that the aims, target audience, the very issue concerned, and social functions of public speeches may be responsible to a high degree for the linguistic preferences of the speakers.

Functions of Public Speeches and Syntactic Rhetoric Options

A number of linguists have developed a theory of public speaking as a bilateral process (Koženiauskienė 2001, 43), with the aim of information exchange, which is endowed with some extra functions of appealing to the emotions and senses of the audience, and creating, the aesthetic pleasure in communication. Consider Bankauskaitė-Sereikienė (2013, 37), who distinguishes three main functions of public speeches:

1. Informative;
2. Appellative;
3. Aesthetic.

The analysis of the public speeches revealed that each of these functional intentions presupposes a platform of rhetoric and structural options. Most frequently, however, these functions can combine with each other and overlap in a single public speech. David Crystal states "politicians abuse the language, especially when they are speaking in public, and their speeches result in a mixture of traditional rhetoric, on the one hand, and dramatic techniques of advertising and media, on the other" (2003, 378).

The assumption that the syntactic arrangement of the sentences and, in general, the rhetoric options are dependent upon the function which the public speakers seek to accomplish will serve as the point of departure for the present analysis.

Syntactic Rhetoric of the Informative Function in Public Speeches

As the purpose of the formal public speaking is to inform, announce, explain, prove, educate, advise or help find the right answer, the speakers who themselves represent the official professionals in mass media interviews, most frequently, apart from lexical technical terminology, exact numbers, and percentage, including other factual data, employ standard literary syntactic structures. The very fact, that a vast stream of information has to be imparted in a comparatively compressed time, makes the speakers realize their thoughts by means of subordination of several steps, when two or more subordinate clauses are attached to one principle clause. Especially *if clauses* of three or even four steps were observed to have been used in mass media interviews, alongside with the following syntactic structure characteristics, such as:

1. Sophisticated sentence structure (complex + compound);
2. Participial constructions;

3. Deviation from the question/statement word order (in interviews);

4. Emphatic structures;

5. Parenthesis;

6. Gapping in replies;

7. Referencing (quotations);

8. Syntactic rhetoric deviations.

Weinert (2010, 22), who describes syntactic features of spoken discourse, among other distinctions, mentions that about 80% of clauses are main clauses; that units below clause size are common, and most subordinate clauses follow the main clause; that syntactic structures are often only loosely integrated, and, ultimately, deixis and discourse markers, fillers, and hearer sounds are very common.

On the other hand, the public speeches of the monologue, which are planned and prepared in the written form beforehand, can be characterized by logic of thought organization reflected on the surface structure by a complexity and accuracy of sentence pattern organization. It is realized by participial constructions and complex-compound sentences, and subordinate structures of several steps, which is mainly characteristic for the written standard rather than spoken. See Table 1:

Table 1. *Complex Syntactic Structures of the Written Standard*

Combination of coordinate and subordinate syntactic structures	And so by the time any benefits were taken away from them, they would through that behavior have shown themselves to be perhaps not as responsible parent, <u>so</u> it would be the threat of taking away a certain amount of income <u>that</u> might be the only tool <u>that</u> would actually force this person to wake up and take responsibility for their situation. They look at the upper ends of the income spectrum <u>and</u> they feel very resentful of banker's bonuses and MP's expenses and so on, <u>but</u> they also look at the lower end <u>and</u> they see many people with entitlements that seem to exceed their contributions.	Subordination Coordination Subordination Subordination Coordination Coordination (X3) Subordination
3-4 step complex sentences	People <u>who</u> can work have to have a pattern of daily life <u>which</u> is not dissimilar from those <u>who</u> are in full-time work- in other words some kind of work requirement in return for receiving benefits	3 relative clauses
Diversity of clauses	The logical end point of that would be <u>that</u> there would be a time for <u>those</u> who didn't cooperate in this scheme <u>where</u> you would simply say that's the end of your welfare payments. And there are even some trade unions <u>where if</u> a member was on benefit, then another member would turn up on a Sunday morning to make sure <u>that if</u> he was going out anywhere, it was only to the chapel.	Subject clause Relative clause, place clause Object clause Place clause. Conditional clause Object clause, conditional clause
Participial constructions	The civil servant administering welfare, spending public money and ticking boxes according to bureaucratic rules, may be much less inclined to make subtle judgments about character than those working for a charity.	

Deviant question structures: gapping	The assumption being that the vast majority would have paid substantial amounts in before they might ever need to draw on welfare payments? So you're talking about a reduction in income you are prepared to see, even where children are involved, but not below a certain level?	Auxiliary verbs are ommitted. Extended statement form.
Deviant statement structures: gapping in replies	Indeed, yes, precisely. About two and a half years. Absolutely, yes. Since the mid- 1980s.	Not full SPO word order.
Parenthesis and referencing	There will be an impact on that household, that family, I readily concede, but I'm also saying, that there is a floor through which no family would fall.	Personal pronouns are preferred. Exactreferencing with quotations are employed.

Logic of statements, the organization of supremacy of arguments or the focus of attention is arranged by the emphatic structures (see Table 2):

Table 2. *Emphatic Structures*

Emphatic constructions	Will Hutton would not want to reduce a family's income, but he <u>does</u> want to stop individuals from failing to spend their welfare payments on their children. But it's also that people who live in small, close-knit communities <u>did</u>, certainly in that period, closely monitor each other's lives.	Emphatic do
Incorporated emphatic structures in complex and compound sentences	<u>What we do not want to do</u> is sponsor a destructive lifestyle as we would see it, <u>so</u> it is very much about not just accepting <u>where</u> people are but trying to find ways in <u>which</u> they can change their situation certainly positively.	Cleft sentence Coordination Subordination (Place clause) Relative clause

To sum up, we can generalize, that the informative spoken discourse mainly employs the written standard syntax, except for those cases where the speakers lurch to the appellative function of their speeches, and they seek to entertain or attract their listeners. Then, the syntactic structures of both written and spoken types start to appear in close combination.

Syntactic Rhetoric of the Appellative Function in Public Speeches

According to Bankauskaitė-Sereikienė (2013, 39), the appellant and aesthetic speeches are rather more complex, as the speakers not only seek to inform but also to persuade or even force to change the mind and to impose their will on the audience and, ultimately, to provoke particular actions. These aims are characteristically assigned for the political speeches.

Moreover, the politicians expect to win listeners' will, as well as to affect their thoughts and beliefs or even to influence and force them change their convictions, and, at the same time, encourage steps towards the intended action (cf. ibid).

To satisfy the above mentioned purposes, the public speakers, alongside with solid informative content and arguments, employ rhetoric syntactic deviations, (of course, in combination with lexical rhetoric, which in the present paper is not a focus of analysis, as it demands a separate profound study), in order to build up emphasis, subjectivity and emotionalism: "It is not only the specific situation but also social and political issues and the very process of public speeches that determine discourse organization and textual structure of a variety of discourse genres in which discourse is realized as a complex form of individual activity" (cf. Schäffner and Bassnett 2010, 2). Here the syntactic rhetoric structures based on the principles of gapping, omission, fragmentation, on the one hand, and addition or word order modification, on the other hand, apply very well, especially in the epoch when the elevated oratory of Churchillian public speaking has irrevocably lurched towards a more mundane and informal trend of spoken discourse. What we generally observe today is that modern public speaking should be treated because of plain and unadorned American style of public communication. See Table 3:

Table 3*. Deviant Syntactic Rhetoric Structures of the Colloquial Standard*

| Enumeration | …..the welfare state …was meant to work – as an insurance based system, a contract between citizen and state with rights and duties on each side. |
	.. as well as those who were clearly rogues and vagabonds and absolute nuisances.
Repetition	From what I've seen down the job centre, not a lot, not a lot.
	And of course always, always people who choose not to work.
Parallelism	That actually the money that we are giving actually finds its way into the clothes on their back, the food in their stomachs, and the quality of life they lead.
Inversion	Beyond all this lies even more sensitive question-…..
Detached constructions	The Beast on his knees in front of the mirror, Beauty creeps forward to watch as he regards himself, his arms at his side, unmoving.
Gradation	Many adults I think have a hard time keeping secrets; you know they must always tell. People who gossip, who tattle, you know who in a way children remain.
	There are formal ways of course of people who've got some kind of anxiety, grievance, sense that things are not being done right,….
	For me the social capacity to be discreet, to remain silent, to withhold information on occasion…
	And if they think that they are bound to be bailed out then it follows that they're not going to be as careful and as cautious and as prudent as they should be.
Antithesis	The Tea Party movement is a spontaneous uprising, it's not controlled from the top down, it definitely is from the bottom up.

Thus the purpose to impress, appeal, and manipulate can justify the combination of written and colloquial syntactic rhetoric of political public speeches. Ultimately, it is the pragmatic purpose that predetermines syntactic sentence arrangement pattern, which is focused on producing the type of discourse that can be easily grasped by the society, adopted in mass media, and comprehended by the target audience. Consequently, in political discourse, the appellative-aesthetic social function is built up by ellipsis, sentence fragments, repetitions, and emphatic syntactic rhetoric structures, which are employed considerably more widely and freely in political contexts. Although the informative social function in discourse of formal interviews with professionals (of business, science, social sphere, etc.) is imparted by syntactically correct and complete sentences of excessively complex structure, though very frequently in close combination with the colloquial syntactic rhetoric structures alongside.

Conclusions

1. The ratio between the spoken and written syntactic rhetoric features depends largely upon the functional type of public discourse – i.e. the informative functional type retains full syntactic correctness as a dominant characteristics. The major feature of objectivity is created rather by the factual lexical layer of technical terms, professional jargon, formal diction, on the one hand, and the correct written standard syntax, on the other hand.

2. The appellative-aesthetic functional type of political discourse, the purposes of which require subjectivity and individuality, allows rather more freedom for syntactic options where colloquial syntactic rhetoric based on omission and gapping, sentence fragmentation and repetitive structures that belong to the colloquial level are predominant at a high degree, not to mention the differences in the lexical features, which have to be the focus of an independent study.

3. However, both informative and aesthetic-appellative social functions go alongside supplementing each other, what builds up the basis for the emergence of the colloquial syntactic structures in close relation to the strictly formal syntactic structures of the informative type. A mixture of those two distinct social functions expressed by distinct syntactic patterns in one context enhances persuasiveness and allows manipulation.

4. The reciprocal relation between the written and colloquial syntactic standards has to be emphasized in terms of contemporary communication media influence where the

colloquial syntactic deviations are widely employed for writing in blogs, vlogs, chat charts, Facebook, etc.

5. The syntactic rhetoric of appellative-aesthetic discourse is a means of realizing language economy due to which speakers impart more multilateral information, including the intended pragmatic purposes in less time and effort, which can be explicated according to the theory of communicative dynamism. Retaining fundamentally rhematic structures and eliding the thematic elements is enabled, thus building up the subjectively intended and individually emphatic emotional effects.

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ŠNEKAMOJI ANGLŲ VIEŠŲJŲ KALBŲ SINTAKSINĖ RETORIKA

Santrauka
Šnekamasis anglų viešųjų kalbų diskursas šiame tyrime analizuojamas sintaksinės retorikos požiūriu. Tai nevienareikšmis tyrimo objektas, nes šnekamoji sintaksinė retorika vartojama formaliame viešajame diskurse, tokiame kaip interviu su politikais, ekonomistais, finansininkais ir kitais specialistais, kuris pagal daugelį lingvistinių ir socialinių požymių veikiau panašus į rašytinį diskursą.
Tyrimo tikslas yra išanalizuoti, kaip šnekamoji sintaksinė retorika siejasi su informatyviąja bei apeliacine-estetine, socialine viešojo diskurso funkcijomis ir kiek nuo šių diskurso funkcijų priklauso atitinkamų šnekamųjų sintaksinių struktūrų vartojimas.
Analizė parodė, kad šnekamosios retorikos sintaksinės struktūros, pagrįstos elipsės, pakartojimo bei kitomis anglų sakinio struktūros invarianto – SPO, (t. y. veiksnys-tarinys-papildinys) – modifikacijomis, plačiai vartojamos netgi oficialiajame anglų viešųjų kalbų diskurse siekiant sukurti subjektyvumo ir individualumo įspūdį. Greta informacinės funkcijos, dažniausiai reiškiamos taisyklinga ir puikiai sintaksiškai organizuota sudėtinio sujungiamojo ir prijungiamojo sakinio struktūra, šnekamosios sintaksinės retorinės struktūros per emocinę apeliacinę-estetinę funkciją leidžia paveikti klausytojų jausmus, manipuliuoti jų nuomone bei sprendimais.
REIKŠMINIAI ŽODŽIAI: šnekamasis diskursas, šnekamosios sintaksinės struktūros, socialinės viešųjų kalbų funkcijos, sintaksinė retorika.

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SOCIAL AND POWER RELATIONS IN POLITICAL SPEECHES: A CRITICAL DISCOURSE ANALYSIS APPROACH

Critical discourse analysis is the field of discourse analysis where grammar interfaces ideology: the way an idea is presented is nearly as significant as the idea itself. Linguists are engaged in recognizing strategies employed in a text and explaining how and why language works the way it does on the one hand, and recognizing integrated ideologies on the other. By analysing these via the method of CDA, it is possible to see how social and political issues are raised by politicians in political speeches, how social relations are established and power relations are performed.

This article focuses on two political speeches both delivered by politicians from the opposition government powers. One is British; it is Ed Miliband's speech at the Labour Party Conference in Manchester in 2014 just moments after the referendum of Scotland's independence. The other is American; it is House Speaker John Boehner's speech about the US President's immigration policy on November 21, 2014.

KEY WORDS: the language of politics, political speeches, linguistics, critical discourse analysis

Introduction

Due to a variety of different types of discourse analysis, it is necessary to introduce certain main distinct views on the subject matter. It is 'the world of structures that are larger than the sentence' (Jeffries 2006, 182), the study of 'texts' and how they pattern together to create meaning and coherence and the process of defining different genres (Gee 2014, 1). Nonetheless, as Thornbury asserts, 'all these factors can be related to the kind of context in which the genre will be used' (Thornbury 2005, 97). Goddard and Carter notice that 'there are aspects of texts that can be identified as part of a set of communicative strategies' and argue that 'interpretation is a process of negotiation between what is said in the text and what people bring to it' depending on the relationships between the negotiators (Carter and Goddard 2016, 201). Halliday with his systemic functional linguistics furthermore seeks to describe language with reference to its social purposes. Social and cultural purposes shape texts. Texts, successively, in certain ways shape the world (Paltridge 2012, 7). A text, thus:

> 'takes the form it does, not through accident, but because its construction reflects its social purpose, specifically its particular configuration of the variables of field, tenor and mode.' (Thornbury 2005, 97)

Fairclough makes a similar observation formulating that 'social realities have a reflexive character, i.e. the way people see and represent and interpret and conceptualize them is a part

of these realities' (Fairclough 2014, 9) and argues that discourse analysis is both linguistic and social in its orientation (Paltridge 2012, 6). Hence:

> 'Critical discourse analysis (CDA) brings the critical tradition of social analysis into language studies and contributes to critical social analysis a particular focus on discourse and on relations between discourse and other social elements (power relations, ideologies, institutions, social identities, and so forth).) (Fairclough 2014, 9)

Critical discourse analysis is the field of discourse analysis where grammar interfaces ideology: the way an idea is presented is nearly as significant as the idea itself. Crystal argues that 'although grammar can never give a complete account of discourse structure, it can help to give definition to that structure' (Crystal 2004, 357). Linguists are engaged in recognizing strategies employed in a text and explaining how and why language works the way it does on the one hand, and recognizing integrated ideologies on the other. It does not merely describe or interpret, but also explains. As Paltridge (Paltridge 2012, 186) puts it, critical discourse analysis 'explores the connections between the use of language and the social and political contexts in which it occurs'. Gee (Gee 2014, 8) observes that 'language is always "political" in a deep sense' since social goods and their distribution in a society are always at stake. Thorne argues that 'politicians can influence the way we think about the events happening around us, and the words they choose are a crucial part of that process' (Thorne 2008, 419).

The aim of the paper is to perceive how social and political issues are raised by politicians in political speeches, how social relations are established and power relations are performed.

This aim will be achieved completing **the tasks** of the linguistic and social strategies analyses via the method of CDA.

Goddard and Carter argue that it is important for us to understand how this is done linguistically and rhetorically, and to see through the shaping to the underlying political messages that are conveyed, and thus reveal particular ways of seeing the world and particular political ideologies (Carter and Goddard 2016, 146). Cutting (2015, 57) notes that 'critical discourse analysts find that ideology is detectable through an analysis of particular features of discourse at word, phrase, clause, sentence, text and intertextual level.' She then takes the discussion further by declaring that 'the twenty-first century has witnessed the development of a hybrid approach to CDA, combining language analysis with sociology, ethnography, cognitive and social psychology, and political science' (Cutting 2015, 62).

The methodology of the research

There are two ways to begin CDA analysis. The first one is to start from the linguistic micro-level and ask which strategic functions specific structures serve to fulfil. Thornbury refers to them as 'the lower-level features of grammar and vocabulary that encode the register of the text, that is, its field, tenor and mode' (Thornbury 2005, 101). Afterwards the texture of the text and then the macrostructures follow. The second way is to start from macro-level, i.e. context in general, communicative situation, obligatory and optional elements and the order of their appearance in the text, etc. It has been decided to start from macro-structures in this paper because the context sets the usage of particular "lower-level" linguistic and pragmatic elements.

The subject matter of the research is social and power relations in political speeches. This article focuses on two political speeches both delivered by politicians from the opposition government powers. One is British. It is Ed Miliband's speech at the Labour Party Conference in Manchester in 2014 just moments after the referendum of Scotland's independence. The other is American. It is House Speaker John Boehner's speech (short statement) about the US President's immigration policy on November 21, 2014.

The first speech was made in the annual meeting of Labour Party at the Conference after Scotland voted 'NO' for her independence. Participants are the speaker and the public (members and supporters of the Party, general public). It is a public address to the nation, a prescripted speech in appealing, engaging and convincing tone, the function of which is to persuade the electorate to vote Labour. The rhetorical structure involves the discussion of the problems, presentation of the future policy, criticism of political opponents. The speech is characteristic of Ed Miliband, where he attacks the ruling party, its leader, criticizes the negative effects caused by existing policies. The speech is also typical of the speaker by its social appeal, giving emphasis to the necessity of unification and 'acting together'. In this respect, the alienating effects of Scottish Referendum were efficiently employed and opposed to the positive appeal of Miliband's message.

John Boehner's announcement was made in the context of his intense conflict with the President of the United States after Barack Obama had made amendments to the immigration law. In view of press release, participants are John Boehner and journalists at the meeting. It is a brief prepared statement (which was read) and replies to the journalists' questions (spoken language). The tone is firm, precise and succinct.

House of Representatives' Speaker tried to convey the message that diverse branches of state's power must act in unison, and to put the blame on the Head of the State for the heated

disunion of political parties and power institutions. It is necessary to notice that Barack Obama makes his answers in a different manner but with the very same content on the subject of John Boehner's actions and Republican Party in general. In such a context, the goal of the speech is to save one's own face and to give a justification to one's essentially right position and ideology with regard to wrong ones of the opponent.

Thus, let us examine Ed Miliband's speech. There are instances of references to conversations with ordinary men and women scattered throughout the text: Josephine (a cleaner), Xiomara (a young woman who works in a pub), two students disenchanted with their generation (and themselves, too, as part of this generation), Gareth (a software company employee struggling in property acquisition), Elizabeth (granted apprenticeship by her school) and finally, an 80-year old patient Colin who was met by Ed Miliband when the politician spent 2 days at an NHS hospital in Watford. Whether or not aforementioned people and Miliband's conversations with them were real is not of primary importance. It becomes clear that 'ordinary persons' mentioned in the speech are in turn symbols of social groups Ed Miliband appeals to in the subsequent text: struggling low-paid workers; disillusioned young people left on the brink of the education system; middle-aged entrepreneurs and vulnerable elderly. The references to these people are aimed at the personalization of social groups and the public in general, which is potential Miliband's electorate. The people mentioned serve as a pretext to appeal to social groups they represent. In this text, they are person deixies and exophoric references. The manner in which these conversations are portrayed to the audience is very colloquial – Ed Miliband begins this with a phrase "I'll let you in on a story from that campaign". The contraction of the verb "will" and the phrasal verb "let you in" with the emphasis on the pronoun "you" creates a feeling as if Miliband is sharing a secret with the listeners and creating a bond that is unique only to that particular audience. Additionally, when he tells the story at the beginning of his speech, he says that he was "late" for a public meeting, but he still decided to ask the woman how she was voting. A simple and what at first sight might look an unimportant phrase, but it only aids in Miliband's portrayal as someone who will go out of their way to take care of others. The actual stories are portrayed in a very conversational manner as if he told them to a friend in an informal setting especially in the phrase when Josephine says that the wages in the company were "rubbish", and the word is repeated again when Xiomara says that politics is "rubbish". Miliband does not try to alter this expression just for the sake of sounding eloquent since he wants to convey the truth rather than sound well spoken. That expresses Miliband's wish to be closer to the "ordinary

people" and highlights the message he is trying to send – that he cares about every social group. Social division is once again explicitly stated and repeated in the end of Miliband's speech "to every young person", "to every older person", "to every business", "to every entrepreneur", "to every charity", "to every nurse, teacher", "to every person in Britain". This enlisting individualizes Miliband's approach towards people and strengthens the view that each of these people is a corner stone of Britain's future – going from concrete things to generalisation, from young and elderly people to the entire Britain itself.

On the other hand, other persons mentioned in the speech, like David Cameron, are not going to melt in the social group afterwards, since there is no such a social class as 'prime ministers'. David Cameron for the first time is mentioned almost in the middle of the speech and several subsequent paragraphs of the text contain denunciation of him. His actions preceded with rather vivid epithets about these "privileged and powerful people" which portray the distinction between them and "ordinary people" as well as David Cameron's views on the country:

(1) *And by the way, if you are a Conservative supporting, gold mining, luxury hotel owning, Putin award winning, Tory ball attending, Russian oligarch, and you have got a £160,000 to bid in an auction? You won't be* on *your own either; you will be on tennis court playing doubles with David Cameron.*

In this case, Ed Miliband's colloquial phrase "by the way" makes him sound as if it is just an afterthought, but the audience is aware that it is premeditated which even more facilitates his views towards the Conservative party and David Cameron himself. Cameron becomes an endophoric reference. Moreover, to some degree, he serves as a cataphora in the text, since from the paragraph about all working people his negative influence is expressed by passive voice. Then David Cameron himself and his party in general emerge in the text as the main culprits of all the problems the plan 'Britain-2025' is going to fix:

(2) *They've been told: you're on your own. The most vulnerable have been cast aside, thrown on the scrapheap, not listened to…*

(3) *David Cameron, you've been found out.*

The phrase "privileged few" is constantly repeated throughout the entirety of this speech. It has adverse implications; privileged could mean "wealthy", "having power or advantages over others" or even possessing certain "immunities". In other words, completely opposite to the majority of people and, especially, social groups Miliband refers to in the beginning of his speech, which is his possible electorate. The portrayal of this privileged social group has

negative connotations as the focus is on the not so wealthy social groups. The following example proves this when Miliband shifts from contracted form of verbs and uses full forms:

> (4) *I am not talking about a better future for the powerful and the privileged. Those who do well whatever the weather.*

Negative connotations continue in this sentence:

> (5) *The game is rigged for those who have all the power.*

The verb "rigged" has a negative shade of meaning and implies "falsification" and "manipulation" showing Miliband's disapproval and wish to change the situation. Moreover, he frequently puts these two social groups next to each other and compares them, which increases their distinctness:

> (6) *Together says it is not just the rich and powerful whose voice should be heard. It is everyone. Together says that it is not just a few that create the wealth. It is every working person.*

This acknowledgement of the hard work of the "ordinary people" and the constant mention of the 'priviliged people" in a negative light, only proves that Miliband is taking a social stance and highlights the social division at the national level. Therefore, the field of discourse in this speech is aimed at establishing strong bonds between the speaker and the public, convincing the people that Labour Party's program is a better alternative compared with rival parties' actions and that the speaker is definitely going to be 'The people's prime minister'. The very beginning of the speech contains the reference to the Scottish referendum. The same sentence states that 'our country nearly broke up'. The subsequent sentence repeats the same adverb "nearly" followed by a phrasal verb "split apart" which sounds rather colloquial and conversational making this phrase universal to all social groups. This linguistically expresses Miliband's wish to sound as a true "people's prime minister" whose phrases are clear to everyone. This is further on proved by the usage of rhetorical questions, such as:

> (7) *Is anything going to make life better for me and my family?*

> (8) *Can anyone build a better future for the working people of Britain?*

Not only do they voice people's concerns, but also show as if Miliband is actually aware of them and has a solution that might put people in his favour since later on he answers one of them almost word for word:

> (9) *My answer is that we can build that better future for you and your family.*

However, his further mentioning that this is in fact a "general election question" reveals his awareness that his speech might have an influence on the potential electorate. The familiarity between him and the audience is established further when Miliband introduces the usage of pronoun "you" which refers to these "ordinary people" or the aforementioned social groups. The structure of a simple sentence portrays his earnestness and belief in what he is actually saying:

(10) *You have made the sacrifices. You have taken home lower wages year after year. You have paid higher taxes. You have seen your energy bills rise. You have seen your NHS decline. You know this country doesn't work for you.*

Later on, there are continual references to the people acting on their own and left on their own. The repetition of 'you are on your own' phrase is used in a negative context throughout the text, often combined with the description of Conservatives' policy. It is also facilitated with the usage of opposing phrases, which only highlights and proves the injustices of Conservative party:

(11) If you are a millionaire they've intervened to give you a tax cut. You will never be on your own. If you are a banker, who wants your bonus, they are going to intervene to protect it. You will never be on your own. If you are an energy company whose profits are soaring, they'll intervene to support you. You will never be on your own.

Putting himself and his Party against Conservatives' policy, which symbolizes division and further alienation of social groups from one another, Ed Miliband tries to act as a uniting factor, bringing people together. At a text- and a phrase-level, it is achieved by the move from the particular to the general. A general tendency of the whole text to start from named persons and develop a speech towards the speaking about social groups, and later – about 'everybody' acting 'together', was observed earlier. However, it also comes out at the sentence level:

(12) *'You're on your own' doesn't serve you, it doesn't serve your family, and it doesn't serve Britain.*

As a result, a negative image of Conservative party is foregrounded. The framing of the text is based on the opposition between 'You are on your own' (Conservatives) and 'everybody acting together' (Labour). 'Together' is particularly emphasized through the usage of topicalization. Sometimes it is even used as a separate one-word utterance that is strengthened through the usage of repetition, first person plural pronouns and emphasis on how country's ideals are similar to the policy of the Labour party:

(13) *An idea rooted in our party's character and our country's history. An idea that got us through our darkest moments and built our greatest institutions. An idea that is just one simple word: Together.*

(14) *Together. Together we bring up our families. Together we look out for our neighbours. Together we nurture our communities. Together we build great businesses, the best in the world.*

Furthermore, the contrast between that "togetherness" and "you are on your own" is expressed when the difference between Conservative and Tory parties is highlighted towards the end of the speech with nominal phrases or simple sentences:

(15) *Social justice, not unfairness. Solidarity, not division. Together, not on your own.*

(16) *On our own, we can't. But together we can.*

Thus 'Tories' are essentially excluded from the notion of 'together', which is explicitly stated by saying:

(17) *That a Tory economy is always going to be an economy for the few, because that's who the Tories care about.*

(18) *Here's the hard truth: the Tories have no plan for the future for you and your family.*

(19) *The Tories are the party of wealth and privilege.*

Ed Miliband develops a speech in such a way that he is speaking with 'everybody' about Conservative Party and 'the privileged few', who are often moved in the sphere of co-text and are referred to simply as 'they', 'them', 'these' 'those' this way distancing himself from them:

(20) *They're sending the message to everyone but a few: you're on your own.*

(21) *And if you're one of the nine million people renting your home, they won't act to support you because they say that would be like Venezuela. And you're on your own. You're on your own they say because they don't believe in government intervention. Really? Of course they do.*

(22) *I am not talking about a better future for the powerful and the privileged. Those who do well whatever the weather.*

That is the main aspect of the framing in this speech.

John Boehner takes political stance. Issues raised in the speech are primarily political. Framing of the text is composed in order to emphasize the alienation between branches of power (compared with alienation of social groups in the previous speech). Hence, political action is put in front. The phrase "I warned the President" is topicalized. All sentences where

warnings have been mentioned are complex sentences with dependent clauses referring to the content of the warnings and the mentioning of the period of time shows that it was done repeatedly:

(23) *All year long I warned the President that by taking unilateral action on matters such as Healthcare Law or by threatening action repeatedly on immigration, he was making it impossible to build the trust necessary to work together.*

A positive political action is also foregrounded. "We", "members" and "the House" are used together with "rising to the challenge". The comparison to the President's ineffectiveness only increases the assertiveness of Mr. Boehner and his party:

(24) *We will not stay idle as the President undermines the rule of law in our country and places lives at risk. We listen to the American people, we work with our Members, and we will work to protect the Constitution of the United States.*

Mr. Boehner supports his own claims through authority in this example. The first person plural pronoun "we" displays that he is not the only one who shares these ideas. First, John Boehner and his team "listen" to what the voters have to say, meaning that he gets his authority from them. Further, he "works" with the Members to solve the existing problems and lastly, he "will work" in the future to preserve the most important document in the country; Boehner feels responsible for it since he was given authority by the people who voted. The President's arguments, however, were backgrounded. Mr. Obama's address to the nation on 20 November gives much more complete overview of the immigration issue and presents rich content of actions and decisions. Mr. Boehner, on the other hand, does not present the content of his future actions, putting in front the general outline instead. Thus the orator unwillingly, instead of foregrounding, puts into the background not only his rivals' arguments, but his own too (he speaks only about the action, but not its content).

Social relations

Ed Miliband, by raising the notion of "everybody acting together", tries to establish new social relations through the discourse. The very nature of these relations is designed to be positive. Sincerity of the politician in this case is not of primary importance. The intention to create relations can arise out of an emotional concern about general alienation tendency inside the society, or with the aim to put oneself in the centre as the leading factor of unity. By bringing "everyone together" Miliband implies not only varying social groups, but also goes further on a national level. The speaker tries to appeal to each of Great Britain's nations independently as well as collectively by saying that:

(25) *We are more than ever, four nations – and one. England, Scotland, Wales, Northern Ireland and Britain too. Each nation making its contribution. Not just better together, but greater together. Not something to fear but something to be proud of.*

The enumeration of each of these nations might seem unnecessary. Although, the speaker knows that this way each of them will feel special, appreciated and a part of that "together". Furthermore, his individualisation of each person increases towards the end of the speech when Miliband refers to people with the cordial address "friends". That highlights the essence of "togetherness", and puts emphasis on the fact that each person is important to Miliband and that he cares for their future.

Thus, the character of social relations, which the orator tries to establish between him and the public, between the members of the public, and between the participants of the Conference is positive.

John Boehner, by raising the notion of "warnings" and "this action" in a negative sense, tries to establish social relations through the discourse, but their nature is going to be negative. Even if the Speaker's harsh criticism of the President's actions were made with the sincere aim to improve the situation and to bring two branches of power to closer cooperation, no uniting factor or amiable approach is established. Although there are usages of "American People" (the notion is used rather as a general cliché and is essentially backgrounded) and glimpses of a unity in the Speaker's own party are present, these relations are not emphasized. Moreover, they are designed to increase the distance between participants of the discourse (the Speaker and the President). Thus, the character of social relations between the orator and his addressee is negative. It is often facilitated with the mention of the President failing to perform his duties or responsibilities or even contradicting himself through such a strong word as "refused", an idiom "to turn a deaf ear on" and a phrase "deliberately sabotage" which only shows that Mr. Boehner's party is consistent all the time:

(26) *The President, nevertheless, ... with this action he has refused to listen to the American people. The President, if taking actions, that he himself had said are those of a king or an emperor, (is) not an American President.*

(27) *President Obama has turned a deaf ear to the people that he was elected and we were elected to serve. But we will not do that.*

(28) *With this action the President has chosen to deliberately sabotage any chance of enacting bipartisan reforms that he claims to seek.*

The constant criticism of President Obama's actions is present in the answers to the journalists' questions:

(29) *The President made 38 unilateral changes to the Affordable Care Act. The President repeatedly suggested he was going unilaterally change immigration law. And he created an environment where the Members would not trust him.*

The usage of the exact number of these "unilateral changes" and the adverbs "repeatedly" and once again "unilaterally" displays the President's responsibility to discuss the issue with the Members who have now lost the trust in him and his decisions. Even a slight hint of irony or even mockery can be detected in Boehner's speech when he says that President Obama's speech "encouraged more people to come here illegally". The word "encourage" has positive connotations and is usually used synonymously to "inspire", "hearten", "stimulate". However, Boehner himself is not rejoicing with this phrase because he wants to show that he in fact cares about American people and wants to protect them. This way he implies that he knows what the American people need and is ready to give it to them, but the obstacle is the stance of President Obama. This is proved with a further example:

(30) *And he is doing this at a time when Americans want nothing more, than both parties to focus on solving the biggest problems of our country, starting with our still struggling economy.*

(31) *And the American people expect us to work together to fix it.*

The familiarity with Americans is briefly mentioned when Boehner uses a first person plural pronoun we:

(32) *We saw the humanitarian crisis on our border last summer. How horrific it was!*

A rather emotive phrase fails to display the empathy. It is supposed to convey due to the fact that the entire speech was read and its focus is not to sound compassioned, but to save one's face.

Power relations

Power relations in CDA are also called "agent-patient relations". In the case of Ed Miliband, the very program of Labour Party Conference, which contains the section "Leader's Speech", implies the "agent". Since Ed Miliband at the moment of this Conference was the leader of the Labour Party, it is safe to imply that the orator is the agent. References to Conference, where speech took place, are scarce. It is not moved in the co-text sphere. The Conference is fluently mentioned at the very beginning and with references to the persons

who have already spoken or will speak. Miliband's interdependence with other members of the Party is backgrounded to make stronger emphasis on his leader's role in social discourse.

Ed Miliband's identification with his own political party displays that the decisions in Labour party are made collectively which only emphasizes the message of his speech - "together". That is often achieved through the first person plural pronoun "we" and frequent mentioning of their party's actual name and a clear comparison to their rival parties:

> (33) *The Tories are the party of wealth and privilege. Labour is once again the party of hard work fairly paid, and every working person should have their hard work rewarded.*

Moreover, it is strengthened when he introduces his party members by names and expresses their ideas. It shows that, as a leader, Miliband takes into account contributions of other party members, but still himself will make the final decision. Even in the beginning of the speech when Miliband says that a couple of years ago he "won the leadership of this great party", he emphasizes his power and proves that he wants to be responsible for bringing everyone together. Additionally, Miliband shows his capability since he is the leader of such a "great" party. When he speaks, he takes into account the intended audience – common people. He begins stating his plan for Britain with a one-member nominal sentence as to prepare the audience and show them that this is the time they must pay closer attention:

> (34) *Six national goals. I want to set out six national goals. Not just for one year or one term of office. But a plan for the next ten years. Britain 2025.*

The personal pronoun "I" and following one-member sentences prove that further. Moreover, Miliband's leadership is portrayed through the first person pronoun "I", which shows that he is taking responsibility for the plan and its possible outcome. His leadership is also expressed through the lexical means that impose self-confidence and determination:

> (35) *That is why I make this commitment to you today. When I am Prime Minister the question of human rights...*

For Miliband it is not a question of "if" he will become Prime Minister, but rather a time issue since he is confident in his speech and the influence it will have on the possible electorate. He is aware the job will be a difficult one, calling it "one of the most important jobs in the country", but Miliband is certain he will be given the power, the leadership, which he portrays that he has to change the wrongdoings of Conservative and Tory parties calling them "powerful forces":

(36) *And I care about being a Prime Minister who will stand up for you when you need it against powerful forces.*

In addition, if Miliband is elected he will be one of the "powerful forces" which was acknowledged later on:

(37) *There will be a choice of leadership at this general election. A stark, real, choice of leadership. Leadership that will always stand for the privileged few, or leadership that fights for you.*

The repeated continuous mentioning of the "privileged few" has negative connotations and plays a massive role in the perception of his determined leadership. When speaking about the current government, Miliband uses the future simple tense to show that Conservative party will stand for these rich ones only if they need it. On the other hand, the usage of the present simple tense when speaking about his own party shows the fact they are already fighting for the "ordinary people" and will continue it further on. The fight for "what is right" has practically become a routine. Not only the tenses vary, but also verbs "stand" and "fight" are completely divergent. The latter one implies movement, action while the first suggests only support and immobility.

In the case of John Boehner, the Speaker tries to exercise power relations through the discourse by mentioning his warnings to the President and "rising to the challenge", which is presented as an adequate measure equal in power to that of the head of state. It makes the orator the agent in this given situation when he makes his press release. It is proved with this phrase:

(38) *President Obama has turned a deaf ear to the people that he was elected and we were elected to serve.*

He repeats the verb "elected" to display that they in fact have been elected by the same Americans and in theory both have equal responsibility to them. Furthermore, the constant repetition of the word "unilateral" even when answering journalists' questions shows the exclusion of Mr. Boehner's party from the decision making process they were elected to carry out. This displays that their power has been diminished. On the other hand, the patient in the discourse (in our case – the President) has equal or even more amount of political power at his disposal. He has instruments to formulate new power relations through the discourse if the "agent-patient" relations, established in aforementioned press release, become unbalanced. As a result, agent-patient relations can be forced to move in the other direction in a matter of a one separate speech or decision. This points to equal possibilities, which are at

the power branches' disposal, to influence the political discourse, and it is the essence of a political rivalry in the conditions of modern democracy.

Another type of the "agent-patient" relation is established between John Boehner and journalists during the event. After the statement is made, several journalists try to ask their questions. John Boehner utters, "You all know what the rules are" to restore the order. The journalists in this situation do not have any means at their disposal to flout the rules without losing their Face as the result. In this case, "Agent-Patient relations" are clearly established and cannot be changed.

Conclusion

CDA gives the possibility to observe how political and social issues, social relations and power relations are established or exercised through the discourse and to compare the methods both speeches are doing this.

The speakers, along with the usage of co-text, can make particular emphasis by foregrounding specific things, or by their repetition or topicalization. On the other hand, other aspects can be backgrounded or omitted by the usage of passive voice or elliptical sentences, or just by the general flow and framing of the speech.

Similarly new social relations are formed in the discourse through the political public speech, trying to organize relations in a way that it could suit the aims of the speech and the orator (Miliband – puts himself closer to the public; Boehner – distances himself from the President). The essence of the political rivalry in the speeches is seen with the help of power relations, or so-called "agent-patient" relations, which are established by the speech. These relations can be established by the speech between the political opponents, which happens in the flow of the rivalry, or between the orator and the public. It is also noticeable, that speakers try to background their possible dependence on various factors and foreground their political independence and power.

Regarding this, two speeches also differ by their appeal (Miliband's social against Boehner's political). Because of this reason, the first speech makes particular emphasis on social relations (in order to put the speaker at the centre of these social relations as a uniting factor and persuade the public to vote for him). The second speech tries to establish the necessary power relations with the usage of positive impoliteness and Face-Threatening Acts (to demonstrate, that the "agent" has equal political possibilities like his opponent and to influence political process in the context of cooperation between two branches of power).

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Laima Kuprienė, Sandra Degtiar
Klaipėdos universitetas
Moksliniai interesai: taikomoji kalbotyra (diskurso analizė, pragmatika, sintaksė, morfologija), lyginamoji kalbotyra

SOCIALINIAI IR VALDŽIOS SANTYKIAI POLITINĖSE KALBOSE: KRITINĖS DISKURSO ANALIZĖS METODAS

Santrauka
Kritinė diskurso analizė – tai diskurso analizės sritis, kurioje gramatika siejasi su ideologija: minties raiškos priemonės yra beveik tiek pat svarbios kaip pati mintis. Lingvistai stengiasi atpažinti strategijas naudojamas tekste ir paaiškinti, kodėl kalba įgyja vienokį pavidalą, taip pat atpažinti jame integruotas ideologijas. Analizuojant kritinės diskurso analizės metodu įmanoma pažvelgti, kaip politikai pristato ir plėtoja socialinius ir politinius klausimus politinėse kalbose, kaip kuriami socialiniai ir vykdomi valdžios santykiai.
Šis straipsnis analizuoja dvi politines kalbas, pristatytas opozicijos valdžios politikų. Viena yra britų: Edo Milibando kalba Darbo partijos konferencijoje Mančesteryje 2014-aisiais, tik

ką po Škotijos nepriklausomybės referendumo. Kita amerikiečių: atstovų rūmų pirmininko Džono Beinoro kalba apie JAV prezidento imigracijos politiką 2014-ųjų lapkričio 21-ąją.

RAKTINIAI ŽODŽIAI: politikos kalba, politinės kalbos, lingvistika, kritinė diskurso analizė.

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SMS-MESSAGES AS A SOCIALLY MARKED PHENOMENON IN MODERN ENGLISH, FRENCH AND UKRAINIAN

The study analyses the usage of slang expressions originated in English, French and Ukrainian short messages. A special attention in the research is devoted to the social dialect arising within the Internet subcultures and to the reasons of using the slang expressions in SMS by different age groups of communicants. The subject matter of the study is SMS units as a socially marked phenomenon in the compared languages discussed in terms of their capacity to make modern speakers' vocabulary more expressive. Two hundred and forty respondents (120 respondents at age 16-25 and 120 at age 45-60; 40 respondents using the English, French and Ukrainian languages) were asked to rate the appropriateness of ten slang units widely used by writers in their short messages, chats, social networks or e-mails.

The focus groups and the received interview data explained the motivation to use SMS units in the Internet and mobile communication, and the off-net and mobile communication as the respondents' desire to be laconic and at the same time more expressive or unique. The dissemination of SMS elements among the Internet and mobile communication users and the slang units with such structural component into colloquial language can also be explained by the speakers' desire to make their speech non-typical or to play some unusual social role that is expressed by the violation of linguistic standards. The study of the SMS slang expressions in modern English, French and Ukrainian proved to be perspective for forecasting the process of the enrichment of those languages. Within this process, the transition of different social language units from one vocabulary rank into another is taking place.

KEYWORDS: SMS, slang, mobile/Internet communication, semantic peculiarities, expressivity, psychological and sociological factors.

Language as a phenomenon is constantly changing with the modern life development. The changes reflect in its functioning i.e. in speech, which employs all available means and rules in peoples' communication. The debates reflecting the relationship of language and speech started at the beginning of the formation of linguistics as a science and still occur in the modern scientific society (Arutyunova 1999; Kubryakova 2005; Pocheptsov 2001; Cruse 2005; Kövesces 2006; Merle 2000; Wierzbicka1992). Here come the questions on language norm and language breadth, identities of certain language forms, interchangeability of linguistic units, etc. The answers to these questions are extremely important for the research of language variations, and can be found in natural speech. Studying the main features, the nature, sources and ways of variants appearing, their functioning principles would contribute to understanding of many points in language structure capacity. All this is completely true for such language variant of peculiar interest as slang (argot). This language variation is both an

effective means of neologization and the innovative process that often breaks the language norms. Deviating from the accepted rules and concepts slang has a stimulating impact on the modern lexical resource of any language.

The aim of the present research is to prove that SMS communication is a rather productive source for the formation of slang lexicon in the modern English, French and Ukrainian languages. The penetration of some SMS slang into the communicators' speech in the off-net space can add to expressivity of these languages.

Social variation of modern languages

The problem of language variation is rather complex and multifaceted. The relation of the social structure of language with patterns of language variation should be considered taking into account the social and cultural components. Social norms, stimuli, motivations, orientations, mechanisms of social control have also to be analyzed as the social-cultural and social-psychological factors and have influence on language. Significant adjustments to the overall picture of social language variation are made by integrated and 'functionalized' elements of non-systemic markers like age, gender, ethnic and territorial differentiation, etc. (Antoshkina et. al. 2007; Bielikov et. al. 2001; Hymes 1972; Postel 2001). Yet, the problem of modern languages variation, due to their clearly marked social stratification, has not been conclusive and still evokes a scientific discussion.

Most linguists admit that the social diversity of a contemporary language is reflected in a current state of society, and shows its [society] previous state. It stands to the opinion that language unites entire generations (Bondalietov 1987; Zhirmunskii 1968). The social differentiation of a language is the sphere where the structural characteristics of a society and the changes of this structure are shown at various stages of the social development. Another approach to the problem is associated with the recognition of the complexity of social and linguistic relationship as far as the social phenomena identification is hardly transformed into language forms; therefore, the direct analogy in the structure of society is rather specifically reflected in the structure of language and human linguistic behaviour (Birvish 1981; Labov 1975). Finally, there is a wider view of social language variation means, in which the attention is paid to such factors as the status of the language, its social role, the role of the speaker and the definition of linguistic types depending on the social and situational characteristics (Bielikov et. al. 2001; Krysin 2000; Mechkovskaya 1996).

The focus of the research is slang lexicon, which is characterized by specific features in

its formation, selection and use of language means, and the study is based on the latter approach, in which the social component and language types come to the fore.

Some scholars define slang as "colloquial variant of professional speech or spoken variant of a professional or social group that has emotional and expressive coloring" (Ahmanova 2010, 408). The others consider it being synonymous to jargon (Partridge 1979; Spears 1982) or refer it to informal, nonstandard vocabulary that is understood by people of a particular regional or social group (Encreve 1977; Hudson 1996). This proves the fact that modern linguistics still does not have distinct definition of so close in their nature social dialects as slang (argot) and jargon. Thus, while developing the methodological framework of the study and measuring the areas for the analysis, the researchers faced a task to determine slang for this research:

Slang is a system of lexical units that possesses special lexical, semantic and word-building features of its own. At the same time, this system is not independent: it exists in a national language and is used with the aim to accentuate an individual's belonging to a specific group of speakers, which is open to communicate in different layers of society.

It has been observed that the social reasons of spreading slang lexicon and its penetration into other functional genres of language can be the world democratic processes and the technological development at the end of the 20th century. These particular facts have led to a rather popular habit of these days when people prefer to use colloquialisms in their speech, and slang words and expressions can be found in common word stock.

Methodological basis of the research

The scientific hypothesis of the study makes the assumption that SMS presents some productive speech material for the slang lexicon formation in French, English and Ukrainian speaking SMS communication, which firstly actively penetrates into the language of the Internet communicators, and later on, mediated by modern technologies and begins its life in the off-net space. Thus, it is being more and more listed among common lexis in the modern dictionaries of the compared languages.

The deductive method in the empirical research to study language units enables the realization of the inductive postulates that SMS language units as a part of slang lexicon are its [language] natural layer, which:

1)   corresponds to the general laws of creation and development of common language;

2)		brings connotations to the concepts that have names in national languages (English, French and Ukrainian);

3)		has its functional intended use;

4)		develops dialect of youth social-group and, as such, enriches common speech of the compared languages;

5)		has its peculiar emotive and evaluative characteristics;

6)		possesses a relative freedom in respect to the standard language.

The conducted empirical study

Referring to the generally accepted understanding of slang as a secret language, which is a means of communication for a limited professional or social group, we can maintain that this statement is at variance with the facts that slang lexicon is becoming borne in on common language speakers and is increasingly penetrating into modern dictionaries. Such accepted features of slang as its communicative secrecy and group dissociation by means of language, seem to be contradictive too. All these considerations made us try to find out whether SMS-slang units are used only in a limited youth language environment, and how common they are in other age groups to which texting is not an overwhelming everyday procedure. To do this, the social groups of people have been chosen on two criteria: the age qualification and frequency of using the Internet and mobile texting. The first group was represented by 16-25 year-old high school and university students, whose everyday life is closely connected with the Internet (mobile) technologies. Another group was formed of 45-60 year-old people (mainly teachers and the students' parents/relatives), who are the casual Internet users and rare SMS-senders.

Having contacts of foreign colleagues and the Internet and mobile connection, the researchers conducted the survey among the English-speaking community – EmbassySchool, Hastings, England, the UK; UniversityofVictoria, Victoria, British Columbia, Canada; the French-speaking community - Écolesprivées à Montréal, Montréal, Canada; UniversitéMicheldeMontaigneBordeux, Bordeux, France. In Ukraine were interviewed the speakers in a primary and secondary general school 'Educational Park. School of Brilliance', Zaporozhe, Ukraine, and in National Technical University 'Kharkov Polytechnic Institute', students/teachers in specialty 'Corporate Management', Kharkov, Ukraine.

Twenty people in each institution and of both age groups were interviewed. The total number of respondents comprised 240 people (120 respondents at the age of 16-25 and 120 respondents at the age of 45-60).

Totally three languages for the research were chosen, and ten slang units that are widely used by the speakers in their short messages in mobile communication, chats, social networks, e-mails etc. were presented to both age group respondents for whom English, French and Ukrainian are their mother tongues. They were asked the following questions:

- What is your age?
- Are you a regular/casual IT/mobile-technology user?
- Did you meet the slang unit in your IT/mobile-communication?
- Did you understand the meaning of that slang unit?
- Have you ever used this unit in your IT/mobile-communication?
- Have you ever used this unit in your personal communication off-line?

The results received are presented in the table below. There are the slang units that were given for the questionnaire. The percentage rate next to each of it shows that the respondent is familiar with the slang unit, clearly understands the meaning of it and used it at least once in his Internet/mobile or everyday communication.

Table 1. *Familiarity percentage rate of Slang units*

Language	Slang unit	Familiarity percentage rate	
		16-25 y.o. age group	**45-60y.o. age group**
English	1. DOB= dateofbirth; 2. EMA= e-mailaddress; 3. Hru=howareyou? 4. nSSRe= necessary; 5. IMHO=inmyhumbleopinion; 6. T+ = thinkpositive; 7. HAND= haveaniceday! 8. l8r= later; 9. C= see; 10. soz= so sorry.	100% 100% 100% 100% 90% 90% 100% 100% 100% 100%	60% 70% 30% 70% 80% 0% 0% 60% 40% 60%
French	1. 12C4= un de cesquatre–one of these days; 2. 2 ri 1= De rien – not at all! 3. 6né= Ciné – cinema; 4. A+= À plus – later on; 5. A12C4 = Àundecesquatre – see you the other day!	80% 100% 100% 100% 90% 100%	0% 50% 70% 70% 0% 40%

Language	Slang unit		Familiarity percentage rate	
	6.	a2m1= Àdemain – till tomorrow!	100%	30%
	7.	CAD= <u>C'est-à-dire</u> – as they say;	90%	0%
	8.	DSL= Désolé– I sympasize with you!	100%	80%
	9.	parske= Parce que– that's why…;	80%	60%
	10.	V1= <u>Viens</u> – come along!		
Ukrainian	1.	яп = as clear as a day;	90%	0%
	2.	самса =sms;	100%	20%
	3.	д-ж = very much;	80%	30%
	4.	м-ж = in between;	100%	70%
	5.	? с = question;	100%	80%
	6.	! т = answer;	100%	0%
	7.	пацантре =lad, young man;	100%	0%
	8.	дебільник = slide-phone;	100%	30%
	9.	Ололо=very funny!	100%	50%
	10.	лагати = drag your feet.	80%	0%

The following table represents the general familiarity of the respondents with these SMS-slang units and the usage of them in their communication.

Table 2. *Familiarity of respondents with SMS-slang units*

Age group	English slang units	Percentage	French slang units	Percentage	Ukrainian slang units	Percentage
16-25 year olds	40 respondents	98%	40 respondents	94%	40 respondents	95%
45-60 year olds	40 respondents	47%	40 respondents	40%	40 respondents	47%

The obtained results contradict the conventional opinion about slang as a secret language and a kind of variation that linguistically identifies one social group from another. This statement is based on the percentage of the 45-60 year old age group showing that slang lexicon, having SMS-component in its structure, is understood and used by those who are not webheads, and that some of such units are commonly used outside the 'closed' area. The contradiction is also objective in point of hiding the subject of communication and the identifications of IT/mobile-technologies users from the rest of the society: the respondents in both groups used slang SMS-structured units with a view to economy of their own time and space in their communication.

One more factor must be taken into consideration when speaking about SMS-slang units' usage by communicants. This factor is of psychological nature. Here the researchers dealing with the Internet linguistics should take into account the manner of communication and distinguish different models of it (according to Hun Myoung Park, for example, 'economy

model' and 'solidarity model' exist (Park 2007), when M. Sidorova speaks about 'business and anonymous-commenting-on manners' (Sidorova2006). The Netiquette, the set of IT-communication rules, is quite common to every user, and one of the mottoes of it stands 'communicate as clear as to be understood'. Here SMS-units play a rather unique role as in IT-business communication it is common to meet such units as *ASAP* (as soon as possible), *911* (help is urgent), *TIA* (thanks in advance), *dols* (dollars), *exps* (expenses), *FX* (forex) and many others. When people prefer anonymous communication or they are commenting on something, they are more psychologically relaxed. They feel freer to use a wider range of words among which there are more space for SMS-slang units. Thus for instance, in French *coress* (pen-friend), *mec* (peasant, carl, man), *cul* (idiot, blockhead), *con* (fool, deadneck), *marjlat* (charlatan, cheaver), *barbant (*pest); in Ukrainian: *цьом* (kiss), *мобільний бомжик* (a person with empty mobile host account), *капець* (failure, end), *медуха* (medical school or university), *зе бест* (the best), *халя* (a freebie) and many others. No doubt this leads to showing the subjective attitude of people to the modern reality in more emotive and expressive ways when the tendency to be laconic and true-to-fact inspires them to use shorter language forms. Here they deal with the word shape inventing the unique graphical violations and clipped forms.

The spreading of SMS elements among the Internet and mobile communication users and the outlet of slang units with such structural component into colloquial language can be explained by the speakers' wish to make their speech non-typical, to be unique or to play some unusual social role that is expressed by the violation of linguistic standards.

Conclusions

Each social variant reflects the speaker's attitude to the surrounding reality with the help of specific linguistic resources, the use of which violates the generally accepted norms of language, and this makes modern speech stylistically coloured and leads to updating basic word stock.

The dynamic development of the Internet society, the rapid spread of the communication via modern technological devices leads to the appearance of a new subculture within the Internet community. The representatives of this subculture give birth to new, unique linguistic phenomena that go beyond the boundaries of their IT/mobile communication and search into common speech. This process renovates a language, and SMS elements become part of a modern speaker's vocabulary as they can provide various forms of free, informal

and democratic communication. Some positive psychological and sociological factors as well as simple linguistic forms of SMS units prove the reasons of their popular use in off-net/mobile speaking.

The research data points doubt concerning the stated characteristic of slang (argot) as a secret language used for the communication within a professional or social group of people. The slang lexicon is actively penetrating into modern speech and widely accepted by the speakers outside the community. Thus, the SMS units should be considered as a socially marked phenomenon that is the prolific source of enriching the modern English, French and Ukrainian languages. The question of establishing the role of emotive and evaluative functions in slang units having SMS components in their structure is the topic for the future analysis.

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SMS ŽINUTĖS KAIP SOCIALINIS REIŠKINYS: ATVEJAI ŠIUOLAIKINĖSE ANGLŲ, PRANCŪZŲ IR UKRAINIEČIŲ KALBOSE

Santrauka
Straipsnyje analizuojami žargono atvejai trumposiose SMS žinutėse anglų, prancūzų ir ukrainiečių kalbose. Dėmesys skiriamas interneto subkultūrų sociolektui bei skirtingų amžiaus grupių žargono vartojimo SMS žinutėse priežastims nustatyti. Tyrimo objektas: SMS vienetai kaip socialinis reiškinys pasirinktose kalbose ir trumpųjų žinučių įtaka šiuolaikinio kalbos vartotojo žodynui. Tyrime apklausta 240 asmenų: 120 (16–25 m. amžiaus), 120 (45–60 m. amžiaus), kalbančių anglų, prancūzų ir ukrainiečių kalbomis. Buvo paprašyti įvertinti 10 žargono vienetų, plačiai vartojamų trumposiose žinutėse, tinkamumą mobiliojoje komunikacijoje, socialiniuose tinkluose ar el. pašte. Tikslinių grupių interviu duomenys paaiškino SMS vienetų naudojimo komunikacijoje priežastis – respondentų norą būti lakoniškiems ir tuo pat metu išlikti išraiškingesniems ir unikaliems. SMS elementų paplitimas gali būti paaiškintas kalbėtojo noru paversti savo kalbą netipiška, vaidinti neįprastą socialinį vaidmenį, kuris yra išreiškiamas ir kalbinių standartų pažeidimu. SMS žargono išraiškų šiuolaikinėse anglų, prancūzų, ukrainiečių kalbose studijavimas padeda numatyti anglų, prancūzų, ukrainiečių kalbų turtinimo procesą skirtingų kalbos socialinių vienetų perėjimo iš vieno žodyno kategorijos į kitą metu.
RAKTINIAI ŽODŽIAI: kalbos pokyčiai, SMS, žargonas, interneto komunikacija, semantiniai ypatumai, išraiškingumas, psichologiniai ir sociologiniai veiksniai.

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THE USE OF COLLOCATIONS
FOR ENGLISH NOUNS DISAMBIGUATION

The article analyses the dictionary and corpus approaches to disambiguation in the sequence of the applied procedures. The disambiguation technique, based on the texts of the Multilingual parallel corpus of subtitles and on the material of the most frequent nouns of the English informal conversation, is developed. The main problems of the automated disambiguation of the English nouns lies in the lack of formal markers to denote belonging to a concrete part of speech.

The offered corpus based technique allows making lists of collocations of frequent nouns automatically because of statistical processing of concordances, directly observed in the English informal conversation. The use of the bigger Multilanguage parallel corpus of texts of subtitles will provide compiling the dictionary of the English collocations and will increase efficiency of the results of disambiguation and quality of their translation in the texts of subtitles.

KEYWORDS: noun, lexical and grammatical homonymy, disambiguation, corpus, collocation

The demand for the solution of applied tasks explains the extended coverage of the essence of homonymy and ways of its solution in modern linguistics. Traditional linguistics homonymy considers as the formation of the semantic links between words not related in their meanings, however, identical in writing and sounding. Homonyms are words, which in form and sound are the same, but have different meanings. Homonyms are formed as a result of disintegration of polysemy meanings, conversion or formal coincidence words different in meaning through phonetic, deriving changes or borrowing. It is necessary to note that in the communicative act, the law of a sign is followed and thanks to a context will always be clear what the speaker wanted to tell, despite of language ambiguity (Brill 1992).

The problem of the solution of homonymy is urgent for applied linguistics. Violation of the law of a sign makes the correct automated syntactic, semantic analysis, the translation of the text impossible and requires the solution to eliminate ambiguities. The main attention in the article is paid to a technique of resolution of lexical and grammatical homonymy in the text on the basis of formal markers. Hence, the aim of the research is to assess the importance of collocations in the process of the disambiguation making special focus on the functional and structural peculiarities of them in the texts.

Automated text processing for the purpose of further extraction of the meaning of the text provides the analysis at different levels: morphological, syntactic, and lexico-semantic. The initial stage of the automated analysis is the morphological annotation. It provides the grammatical information on each text unit, which makes studying at the highest language levels possible. The automated morphological annotation are problems of any language ambiguity (polysemy, homonymy) and the low-quality premorphological analysis: misprints, abbreviations, reduction, etc. Thus, there are two types of difficulties of automated morphological annotation: specific languages and the layout of a text. While the problems of the second type are solved during the repeatedly carried premorphological analysis, the solution of linguistic problems requires applying different approaches, such as, the manual correcting and applying of the statistical programs of annotation.

The applied techniques of the solution of homonymy are based on the classifications according to a completeness of homonyms. Therefore, the following types can be determined: full lexical homonyms, which coincide with all word forms, and incomplete i.e. partial coincidence of separate word forms of a paradigm (Smirnitsky 1956, Tyshler 1963). Tyshler suggests differentiating types of homonymy by means of a demarcation line depending on a percentage ratio of coincidence (Tyshler 1963, 45). The classification of homonyms according to the type of a grammatical meaning offered by Arnold was applied in the automated text processing (1986, 146): lexical meaning, grammatical meaning, basic forms (lemmas) and paradigms. Another interesting technique of a typology of homonyms is offered by Malakhovsky (1991, 148), who distinguished homonymy according to suffixes of a noun and a verb and the mixed homonymy in which one member of so-called homonymic couple belongs to the level of lexemes, and the second – to the level of word forms.

Within the computer morphological analysis, the lexical homonymy is not taken into account at all (Darchuk 2008, 65). As the present research is interested in ambiguity of words of different parts of speech, grammatical type of the homonymic relations will be investigated. The lexical and grammatical homonymy, such as grapheme identity of words of different parts of speech, represents functional syntactic differences between words. The English noun belongs to a class of the notional replaceable words, which narrows a circle of possible units of homonymic chains.

Conversion is the main reason for formation of homonymic relations of nouns (substantivation, adjectivization and verbalization), and at the same time, the homonymy type "noun-verb" is considered to be one of the leading development features of modern English.

As English singular and Singularia Tantum nouns are investigated, a circle of units is narrowed to:

– adjectives of zero degree of comparison: *play* (game) – *play* (toy);

– verbs in singular, the first and second person or plural in the present of Present Indefinite, active voice, Indicative mood: *play* (to play) – *play* (game);

– the adverbs formed from adjectives without affixes: *fast* – *fast*.

For restriction of a study object in this research it functional signs of nouns singulars and Singularia Tantum in the English text are used. As functional signs of a language unit, the following parameters are meant: 1) frequency in the speech, 2) compatibility with other units in a speech stream, 3) distribution in the text, etc. (Perebiynis and Bobkova 2008, 446).

The register of the most frequent English singular and Singularia Tantum nouns was formed out on the basis of one hundred most widespread words of English, concluded by Oxford English Corpus and containing over 2.5 million words from art, publicist and colloquial style texts.

The initial register consisted of fifteen English singular and Singularia Tantum nouns: *time*, *way*, *year*, *day*, *world*, *life*, *man*, *part*, *place*, *thing*, *woman*, *hand*, *child*, *person*, *eye*. The register data created of Corpus of Contemporary American English (COCA) was used for the establishment of unit frequency indicators. The comparison of the obtained data shows that functional characteristics of the most frequent singular and Singularia Tantum nouns are identical for texts of the variations of the American and British English. The same is confirmed by the data of The British National Corpus (1990) and the Brown Corpus of Standard American English (1961) in which time is the most frequent noun (Tufis & Popescu 1991).

At the first stage of the research, the homonymic chains of each singular and Singularia Tantum noun, according to the Reverse dictionary of English (Lehnert 1971), were defined for identification of possible types of homonymy of the studied language units. Seven out of the fifteen previously selected words do not occur in the homonymy relation at all: *way*, *year*, *day*, *world*, *thing*, *child*, and *person*. Three English nouns are homonymous with one part of speech: 1) *life* acts as a noun (*a wonderful life*) and an adjective (*the life force*); 2) *place* acts as a noun (*to find the place*) and a verb (*to place an advertisement*); 3) *eye* can act as a noun (*a sharp eye*) and a verb (*to eye a needle*).

Four nouns are homonymous with two parts of speech: 1) *time* acts as a noun (*a long time*), an adjective (*a time bomb*) and a verb (*to time a race*); 2) *man* can be used as a noun

(*an old man*), a verb (*to man up*) and exclamation (*Oh man*); 3) *woman* acts as a noun (*a beautiful woman*), an adjective (*a woman plumber*) and a verb (*to woman a car*); 4) *hand* can act in the text as a noun (*left hand*), an adjective (*hand writing*) and a verb (*to hand a woman*). The longest homonymic chain characterizes a noun *part,* which is homonymous with three parts of speech, namely: with a verb (*to part with one's money*), an adjective (*part owner*) and an adverb (*part black*). According to the established system signs and homonymic chains, the register of the studied singular and Singularia Tantum nouns was reduced to nine positions.

However, the establishment of homonymic chains and the compatibility of the studied nouns needs proof check on material of authentic texts.

It is known that disambiguation is done with the help of the contextual analysis of speech conditions in which the relevant meaning of the studied language unit is realized (Darchuk is implemented 2008, 63). Elements of all levels of language system can serve as a subject of the contextual analysis; however, the contextual analysis of word connections i.e. studying environment of potentially homonymic word form is necessary for the disambiguation. The concordance of a certain word form created on materials of corpus is a source for implementation of the contextual analysis: it shows the certain unit positions concerning other units (Darchuk 2008, 63).

The research of compatibility of nouns used data of the Multilingual parallel corpus of texts (http://complinguide.com.ua/Corpus.aspx) with the amount of near 8 million words created on the basis of subtitles of modern fiction films ascribed to the genres of comedy, drama and popular scientific (Lebedev 2012). The corpus includes subcorpora of original texts in English (near 2 million), and the translations to Ukrainian (0.2 million), Russian (1.1 million), German (0.65 million), French (0.8 million), Spanish (1.2 million) and Greek (1.2 million). The software of the corpus allows carrying out search of concordances of the English words and phrases within the sentence. Contexts, in which the studied English singular and Singularia Tantum nouns occur, were selected using corpus.

The previous analysis of extracted contexts permits to draw a conclusion that three of the nine chosen nouns are not homonymous in texts of the Multilingual parallel corpus, therefore, the register of nouns was limited to six positions. The frequency indicators of the studied nouns, according to the COCA and the Multilingual parallel corpus, and homonymic ranks of these nouns are presented in Table 2.

67

Table 2. *Functional and system characteristics of nouns*

	Word	COCA frequency	Homonymic chain	Parallel corpus frequency
1	time	732984	n, adj, v	2383
2	life	318368	n, adj	1261
3	man	304281	n, v, int	1282
4	part	259169	n, adj, v, adv	379
5	place	250949	n, v	576
6	hand	160062	n, adj, v	381

The analysis of the table gives the opportunity to make such conclusions: except for two words '*part*'and '*place'*, frequency characteristics of nouns in two corpora coincide. It is possible to assume that distinction in distribution of frequencies is predetermined by differences of text styles in corpora. The following stage compiles concordances – special type of the dictionary in which the word is followed by the minimum context and all cases of the use in a particular text – from each base of contexts. Concordancing of the most frequent English singular and Singularia Tantum nouns in texts of the Multilingual parallel corpus was conducted in two ways: 1) automatically with the help of the Antconc or ALA software and 2) manually by means of the software of Microsoft Word and Microsoft Excel. As a result, for every English noun databases, which contain three words from the left context and four words from the right context were formed (see Tab. 3). At the same time, the minimum context of the studied word is a collocation, which meets obvious conditions: existence of at least two commonly used words, but not necessarily those, which submit couple of adjacent words (Handl, 43-66).

Table 3. *The noun "eye" concordance fragment*

	A	B	C	D	E	F	G	H
1	look	in	your	eye	.	A	confidence.	Keep
3	Vegas.	How's	your	eye	?	I	have	to
4	him	in	the	eye	.	I'm	gonna	look
5	straight	in	the	eye	Blink	of	an	eye.
6	Blink	of	an	eye	.	Stand	over	here
8	Pencil	in	the	eye	.	I	can	barely
9	him	in	the	eye	Just	stay	here	and
13	me	in	the	eye	.	Keep	an	eye
17	without	batting	an	eye	.	I	want	you
20	bleed	in	her	eye	.	but	she	bled
21	out	of	her	eye	.	She	didn't	bleed
22	out	of	her	eye	from	a	heart	tumor.
23	pressure	behind	the	eye	,	cause	the	bleeding.
24	could	explain	the	eye	,	but	doesn't	explainthe
25	could	explain	the	eye	and	the	hallucinations.	If

Hence, a collocation in this research is understood as connections of words, which occurred in the text at least twice (Bobkova 2014). The statistical criterion of identification allows ignoring system features of collocations, which are considered as a usual word usage. The lack of the set restrictions promotes automated extraction of both two-word, and multi-word collocations. The applied criteria of a collocation identification are designed to minimize the intuitive way of decisions, to improve reliability of results and to provide development of a technique, which can be used on material of other corpora (Shin & Nation 2008, 339-348). Thus, establishments of disambiguation rules of the English singular and Singularia Tantum nouns is based on the created database of contexts and collocation definitions.

Because of the carried analysis of context base of the English singular and Singularia Tantum nouns, the quantitative connection characteristics of the studied nouns in the Multilingual corpus have been found. In cases when separate collocation components occur in other forms, the frequencies were summed and attributed to an initial form, for example: to take place – took place. Thus, for each noun the collocation register in the form of article of the frequency dictionary has been created.

The obtained data can be used for drawing up the dictionary of English nominal collocations of colloquial style. The defined nouns collocations will present the database of collocations, which will be included in a software algorithm for disambiguation. The analysis of the above-stated table allows making a conclusion that the studied words act in the collocations as a noun. At the same time, most collocations are possible to be classified as parentheses, noun phrases, verbs, adjectives and adverb phrases. In most cases, the collocations were determined by the left context, though in some cases, the studied word and the first word by the right context. Thus, the further analysis of contexts gave the priority to the analysis of the left context. This can be explained by the fact that for texts of colloquial style of the left context, the prepositive definition is essential, and on the contrary, in the texts of scientific style of the right context, the post-positive definition is more important (Shutikova, 2006: 164). According to a noun, collocations can be divided into three groups:
- with left-side modifiers (a nightmare man);
- with right-hand modifiers (hand in);
- with double modifiers (be part of).

At the same time, left-side modifiers are rather set substantive phrases, performing a classifying function and are more inclined to syntactic ambiguity than right-hand ones, which

are descriptive and characterize the concrete phenomena (Shutikova 2006, 164). Generally, the practical solutions of ambiguity can be divided into automated ones and those that are carried out manually. Certainly, the method of the second group is extremely time-consuming and subjective, as the researcher carries it out. At the same time, automated methods of homonymy solutions are currently in developing and exists a big possibility of error in results. For instance, algorithms as one of methods of disambiguation can be: a) based on rules (Todiraşcu 2008); b) based on statistical methods and c) based on Markov's model (Bobichev 2008, 45; Brants 2000). If the first type of algorithms is believed to be quite outdated today, the combination of the last two ones are widely applied in systems of the automated morphological analysis of texts.

The algorithm of Viterbey is considered to be a classical algorithm of disambiguation (Finn 2012; Forney 2005), which uses Markov's models and gives the most probable description to the analyzed text unit. For example, the cornerstone of the Prediction by Partial Matching, which is the statistical model, is focused on statistical regularities of the text and is similar to the algorithm of Viterbey. It estimates probability of correctness of the description attributed to the word in the text. Parts-of-speech characteristics of 97.5% of words are defined correctly (Bobichev 2008, 49) with further check thanks to the Viterbey algorithm. So far, the combination of the two ways of disambiguation has proved to be a successful practice.

The creation of the disambiguation algorithm for a non-marked text is based on the collocation register of the studied nouns and rules, which are based on the system and functional differential features. The systematic characteristics of a language unit include (Perebiynis & Bobkova 2008, 346): a) its structure, b) grammatical class, c) semantics, d) compatibility, e) the place in a language system, are) certain restrictions of a language system on declination and compatibility (Singularia Tantum of nouns, lack of a 1st and 2nd person form verbs denoting natural phenomena). The interrelation of the system and functional characteristics of units predetermines the need for the accounting of compatibility of the studied units with others in a context.

At the same time, words, to which the studied unit is linked, should be of the closed classes: pronouns, auxiliary verbs, articles, numerals (Naseem & Snyder 2009, 44–45). Therefore, the mechanism of the software is capable to define part of speech on the basis of units of the closed classes. As the left context of a noun consists of three units, the position has been attributed to each of them:

L0 – for the next word to the investigated one,

L1 – for the second word from investigated one,

L2 – for the third word from investigated one.

Respectively, R0, R1, R2 positions have been attributed to units of the right context. The general features for all studied singular and Singularia Tantum nouns are the following ones in the left context:

- an article in a L0 position (*the hand, a part*);
- a possessive pronoun in a L0 position (*my place, her man*);
- a demonstrative pronoun in a L0 position (*this part, same place*);
- a reciprocal pronoun in a L0 position (*another part, other man*);
- a negative pronoun in a L0 position (*no place*);
- an indefinite pronoun in a L0 position (*every man*);
- a preposition in a L0 position (*for man*);
- possesive case of a noun in a L0 position (*girlfriend's place, Kaito's part*). However, it is necessary to note that this feature is not that unambiguous as singulars, for example, "grandma's part lesbian" coincides with the reduced form of an auxiliary verb to be in the present of the third person.
- an auxiliary verb of to be in a L0 position (*this is place*). However, this sign is not fully clear, in particular, in case of "is part camel" where the studied word part acts as an adverb. Besides, existence of an auxiliary verb in this position tells about the difference of oral and written speech grammar, as according to the norm the presence of an article is required here.

The contextual analysis gives the opportunity to conclude that almost all studied nouns are homonymous with verbs, which can be defined with the following words presence:

- particle *to* in a L0 position (*to hand*);
- an auxiliary verb *will*/*be going*/*can*, their reduced and derivative forms in a L0 position (*will part, gonna place, can hand*);
- a personal pronoun of the first, second or third person in the Nominative case in a L0 position (*they place*, *I hand*);
- a personal pronoun in an object case in a R0 position (*hand him*, *place them*);
- an article in a L0 position (*place the*).
- a preposition in a R0 position which together with a verb forms a phrasal verb (*hand in*).

It appeared a somewhat problematic to mark out special cases of homonymy of the studied English nouns with adjectives and adverbs by means of differential features. The resolution of this kind of homonymy demands a partial morphological marking of the text. The analysis of realization of the differential markers of nouns established above singulars and Singularia Tantum in authentic texts of the Multilingual parallel corpus gives the chance to formulate rules, which will be the basis for drawing up an algorithm of lexical and grammatical homonymy resolution:

1. If there are articles, a pronoun (possessive, index, negative, uncertain), a noun in a possessive case, a preposition, an auxiliary verb *to be* in a pre-position of the analyzed word, the studied unit is a noun.

2. If there are auxiliary verbs *will*, *can*, *going* (the reduced *gonna* form which does not demand particle *to*) in a preposition of the analyzed word, a particle *to*, the studied unit is a verb.

3. If there are the article *the*, a pronoun in an object case, a preposition which together with the word forms a phrasal verbs in a postposition of the analyzed word, the studied unit is a verb.

For drawing up an algorithm of disambiguation described above the formalization is to be carried out. A set of tags on description of the outlined cases of compatibility of the studied words has been established.

ARTD – presence of a definite article;

ARTIND – presence of an indefinite article;

PRN – presence of a pronoun, which demonstrates that the analyzed word is a noun;

PRNV – presence of a pronoun, which demonstrates that the analyzed word is a verb;

AUV – presence of an auxiliary verb;

NUM – presence of a numeral;

PARTTO – presence of a particle *to*;

PREP – presence of a pretext;

INTERJ – belonging of the studied unit to exclamation;

HW – the studied unit is a part of the word written through a hyphen;

ADJAGE – presence of an adjective - signs of age (43-year-old man);

ADVADJ – presence in a preposition of the adjective modified by an adverb (very nice man);

COLLOCAT – the analyzed word is a component of collocation.

Each tag consists of two parts: the own definition of a differential sign and arrangement of this sign in relation to the analyzed word (L0, R0, L1, etc.), for example, ARTINDL0 the indefinite article a/an is in the next preposition to the analyzed word. At the same time, the presence of the second part of the tag, which indicates an arrangement, gives the chance not only to define the part of speech (the PRNR0 tag confirms presence of a pronoun in the right context, which says that the analyzed unit is a verb), but also gives the chance to carry out the automated contextual analysis in several steps and to find out at what stage part of speech is defined.

For instance, in a case with the words *man* and *part*, it was expedient to check units in a L1 position as this gives an opportunity to define the part of speech to another 10-30% of word usage. In some cases, the analysis of the right context goes before the analysis of the left context if it is demanded by a structure of collocations (part of – 205 cases of the use from 383). With the specified words, the implementation of the analysis of a unit in a L2 position is necessary, as this makes possible disambiguation of another 1-3% of word usage in any English text.

The individual system characteristics of the studied singular and Singularia Tantum nouns explain the following features:

The formalized rules were the basis for a linguistic algorithm of disambiguation of six studied singular and Singularia Tantum nouns. At the same time, the software developed according to the algorithm is based on the use of databases колокацій and lists of words of the closed classes. The purpose of the software is disambiguation and it is an obligatory component of any part-of-speech tagger. There are two main approaches to creation of such programs: based on rules and statistical one. At the same time, the last is believed to be more modern and successful. The rule-based approach is an obviously advantage in the economy of the place due to the lack of storage of large volume material (necessary at statistical approach), comparing to a rather small amount of rules and tags for implementation of part-of-speech tagging (Brants 2000). The created software is conducted according to the rule-based approach. It is necessary to note that an optimal way of creation of the similar program will be an association of the described approaches and development of a hybrid system, which is similar to the processing machine translation systems (Arhire 2013).

In order to define effectiveness of the program, the analysis of the available contextual bases was carried out. Each differential characteristic was attributed with the tag from the set given above. It allowed finding out the percentage of disambiguation and formulating a circle

of problematic issues. The percent of disambiguation of a certain studied noun is determined by features of collocations in which the studied noun acts. In some cases (for example, the word hand) collocations compose 70% of all analyzed word usage. For the purpose of partial standardization of the software, it has been decided to use already conventional set of tags, a set of the Penn Treebank tags. Thus, the final list of the tags attributed by the program consists of such tags: CC – Coordinating conjunction; CD – Cardinal number; DT – Determiner; IN – Preposition or subordinating conjunction; MD – Modal; NN – Noun, singular or mass; NNP – Proper noun, singular; PDT – Predeterminer; POS – Possessive ending; PRP – Personal pronoun; PRP$ – Possessive pronoun; RP – Particle; TO – to; UH – Interjection; WDT – Wh-determiner; WP – Wh-pronoun; WP$ – Possessive wh-pronoun; WRB – Wh-adverb.

Table 4 *Fragment of the Annotated Database*

	A	B	C	H	I
70	hand.	other	hand	,	PRNL1
71	hand.	right-	hand	,	COLLOCAT
72	hand.	your	hand	,	HWL2
73	hand-picked.	to	hand	,	PRNL2
74	hans	christian	hand	,	ARTDL0
75	have	to	hand	,	ARTDL1
76	he	can't	hand	,	PARTTOL2
77	held	my	hand	,	PRNL2
78	her	a	hand	,	PRNL2
79	her	entire	hand	,	PRNL2
80	here,	just	hand	,	PRNL2
81	he's	onto	hand	,	PRNL2
82	his	left	hand	,	PRNL2
83	his	left	hand	,hascastanhas-do-para,	COLLOCAT
84	his	patient	hand	,he's	COLLOCAT
85	his	right	hand	,it's	COLLOCAT
86	his	right	hand	,makes	ARTINDL2
87	his	right	hand	,please.	PRNL2
88	his	right	hand	,take	PRNVL2

Thus, the program defines not only parts of speech of the studied nouns, but also parts of speech of the closed class words. The possible homonymy of units of the closed classes in that case is not considered, and the tag is determined by the established rules belongs. The created programme is written in the Java programming language in a development

environment of web additions Eclipse IDE. During the main procedure of processing any text in English occurs:

- the splitting of the entrance text into words, a space is a divider;
- verification of the current word regarding presence in the database of the studied words and the database of collocations;
- verification of the previous before current word. If it is an article / pronoun / noun in possessive case / a pretext / an auxiliary verb of to be, then the studied unit is a noun. If this word is particle *to*; the auxiliary verb of will, can, going (the reduced gonna form which doesn't demand to particle), the studied unit is a verb;
- record of the marked sentence in the source text;
- check the presence in the text of words which belong to the closed classes;
- tagging of words which belong to the closed classes.

Testing of the created software has allowed rendering certain restrictions of the system functionality in the definition of a part of speech of the studied units in any English text. Certainly, the lack of any differential features will be an obvious problem for the program: 1) the absence in the first, second and third context at the left of the corresponding words, which belong to the closed classes; 2) the lack of words, the morphological structure of which allows finding out a part of speech of the following word – nouns in a possessive case, etc.; 3) the absence of the corresponding words of the closed classes in the first right context; 4) and the spelling errors made by the author of the text.

The conducted disambiguation research of the most frequent English singular and Singularia Tantum nouns allows coming to the following general conclusions: according to the established system, the features of English singular and Singularia Tantum nouns are homonymous with the forms of adjectives, verbs and adverbs. The minimum context of nouns is considered to be a collocation (Bobkova 2014). The creation of the disambiguation algorithm of an unmarked text should be based on the register of collocations and rules of differential features of the closed class words. Establishing the database of possible collocations allows disambiguation of minimum 70% of words, which proves the exclusive importance and efficiency of applying this method to the process of disambiguation in automated systems, as well as manual text processing.

The created program can be further used for the systems of the automated grammatical analyses, machine translations, spelling checking of any English texts and drawing up databases and dictionaries of collocations.

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ANGLŲ KALBOS DAIKTAVARDŽIŲ NUSTATYMAS PASITELKIANT KOLOKACIJAS

Santrauka
Straipsnyje analizuojama, kaip, pasitelkiant žodynus ir tekstynus, nustatyti kontekste vartojamas kalbos dalis, konkrečiu atveju – daiktavardžius. Aptariama buitiniuose

pokalbiuose dažniausiai pasikartojančių daiktavardžių nustatymo technika paremta daugiakalbiu paraleliniu subtitrų tekstynu. Dažniausiai automatiškai nustatyti anglų kalbos daiktavardžius sudėtinga, nes nėra formalių ženklų, kurie parodytų žodžio priklausomybę tam tikrai kalbos daliai. Straipsnyje pristatoma tekstynų analize paremta technika leidžia automatiškai kurti kolokacijas su dažnai vartojamais daiktavardžiais remiantis statistiniais buitinių pokalbių anglų kalba atitikimų duomenimis. Didesnės apimties daugiakalbis paralelinis subtitrų tekstynas padės kurti anglų kalbos kolokacijų žodyną, padės efektyviau nustatyti kalbos dalis ir kokybiškiau subtitruoti.

RAKTINIAI ŽODŽIAI: daiktavardis, leksinė ir gramatinė homonimija, aiškumo nustatymas, tekstynas, kolokacija.

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Scientific interests: using multimedia in translation

USING MULTIMEDIA IN THE ESP ENVIRONMENT

This article concentrates on the multimedia opportunities at different stages of the second language acquisition for specific purposes. In Ukraine, multimedia tools are being widely integrated into English teaching, which supports the implementation of a high-quality instruction level. At the same time, multimedia fosters new issues in higher education classroom: supporting standards-based teaching with multimedia tools, a teacher needs specially equipped classrooms, not so numerous though in Ukrainian universities. In view of this, a strong demand to make the simulation of real-life communication and immersion of students into authentic speech situation through multimedia as easy as possible and at minimum cost appeared.

The study employs the empirical research method. The aim of the study is to analyze the available multimedia tools with respect to their advantages over the traditional teaching in ESP classroom environment, to show the efficiency of multimedia in the ESP learning and the potential of the academic staff teaching ESP. The feedback compilation employed in data collection reflects the research of multimedia efficiency teaching in Business Foreign Languages and Translation department at National Technical University "Kharkiv Polytechnic Institute" (Ukraine) for the past two years. The conducted empirical study is based on the response-based analysis of using different multimedia tools in teaching English for specific purposes: two types of questionnaires about the efficiency rate of using multimedia in class compared to that of the traditional methods have been launched. The first type was designed for the department teachers, while the second one was intended for the students' assessment. Both types of questions were to be assessed by 1-5 points (from the lowest (1) to the highest (5)). The surveyed were asked about emotional state, efficiency rate, attendance, communication skill improvement, students' immersion into the native-speaking environment and motivation. Twenty-five teachers along with two hundered and fifty students were polled. The results of the study showed that 85 percent of the students' corpora highly praised the usage of different multimedia tools and the teachers polled unanimously endorsed the multimedia employment as a counterpart contribution to the teaching process.

KEYWORDS: second language acquisition; ESP, multimedia technologies, interactive nature, flexible view, response-based analysis.

Nowadays the language policies in each European country is of the first importance. This is proved by the fact that a foreign language plays an important role when it comes to contribute to the process of European integration. Linguistic homogeneity could not therefore be the basis for European integration as language is not merely a means of identity and identification in its social mission. The processes of the European unification have been put into action in different social layers, communication from an individual to a non-governmental organization and have to be globally competitive either acting individually or representing business interests.

Evidently, the English language has been globally recognized instrument of the international communication. That is why many countries are now giving importance to English, as it is a pathway towards progress and mobility. This special role is ascribed to the youth and the Ukrainian higher education comes to be a favorable environment to improve the actual state of things in this respect.

The European community is constantly taking inspiring measures in the field of higher education. Since the Bologna Process has been launched as a European reform process aiming at establishing a European Higher Education Area, which "provides Europe with a broad, high quality and advanced knowledge base, and ensures the further development of Europe as a stable, peaceful and tolerant community" (Higher Education and Research 2010), the issues related to the recognition of higher education qualifications are more and more being brought into focus. The commitment of the European community to the basic values of democracy and human rights and the belief that education plays a key role in developing the democratic culture, pushes new technologies to a higher education classroom in order to develop the skills, knowledge and values that complex modern societies require (Higher Education and Research 2010).

The Council of the European Union has adopted a set of recommendations on language learning and multilingualism giving a push for both the European Commission and individual member states to 'consider making language learning a priority area in the next generation of EU programmes in the field of education and training' (Council Conclusions on Language Competences to Enhance Mobility 2011). In addition, it is quite natural that multilingualism has become a social phenomenon in the united European space, as well as it has also been a modern characteristic of the European Higher Education Area.

Foreign languages in post-Soviet countries have experienced a boom in both learning and teaching due to an easy access of authentic courses and computer technologies. The Internet has permitted every aspect of educational process both on individual and classroom level.

However, in Ukraine, the usage of computers in classrooms still lacks popularity because of their high costs and organizational problems for classroom activities. In view of these obstacles, there appeared a strong demand to overcome the existing difficulties in order to satisfy the simulation of real-life communication and immersion of students into authentic speech situation through multimedia.

Thus, the subject matter of the present article is the multimedia and changes allowing efficiency of classroom activities, the potential of multimedia technologies for student

classroom. The article aims at reflecting the research results of multimedia efficiency teaching languages in Business Foreign Languages and Translation department at National Technical University "Kharkiv Polytechnic Institute" (Ukraine) for the past two years. The conducted empirical study is based on the response-based analysis investigating the useage of different multimedia tools in teaching English for specific purposes and involves both the teacher-based and student-based analyses. Both the teacher's mentoring and the student's participation are being viewed and assessed in the multimedia equiped classroom as the counterpart contribution to the teaching process.

The usage of multimedia technologies in education has enjoyed widespread coverage both on the local and international levels.

Thus, the Ukrainian scholars, inspired with the extensive horizons that multimedia can open, began to bring up the mechanisms of its implementation for the methodological discussion. For example, Pylypenko (Pylypenko 2013, 162) concentrates on the channels, means and predicted results of the above. I. Bielikova (Bielikova 2013) focuses on the main methodological and didactic requirements for the use of information technologies in the teaching of foreign languages in higher education. L. Sazanovich (Sazanovich 2014) presents the overview of a number of popular programs developed by western scholars like Via Voice, SMRT English, IELTS Test Preparation, Journalism & Writing, Listening & Speaking, Business English, English for Hospitality service, Medical English, Academic English and the like. L.O. Kovaltchuk and T.V. Piatnychka (Kovaltchuk, Piatnychka 2012) analyze the content of the modern technologies in comparison with traditional teaching techniques.

Our Western colleagues, however, have gone further in their analysis of the positive and negative effects of new technologies and their implementation in the foreign language learning. Dovedan, Seljan and Vuckovich stress the importance of versatile usage of activities, such as grammar exercises, comprehension reading exercises, abstract and letter writing, solving puzzles, vocabulary learning studying recipes, fashion and sport articles, information on studying abroad, searching for jobs or for a certain product, language translation and many more using multimedia (Dovedan et. al. 2002).

A Nepalese colleague Min Pun emphasized the need for combined methods, both traditional and multimedia in teaching non-native speakers of English. Having brought into focus the unquestionable advantages of the multimedia technology that 'can fully improve the students' thinking and practical language skills' and 'will ensure and fulfill an effective result of English language teaching' (Pun 2013, 38), he also draws attention to the disadvantages a

teacher can face in the multimedia class. These are the dependence of a teacher on multimedia devices during teaching when teachers 'may turn into slaves to multimedia technology and cannot play the key role as a facilitator' (Pun 2013, 34). Pun also emphasises a lack of communication between teachers and students, a lack of real teaching time, a loss of students' logical thinking and an expensive way of conducting multimedia equiped language classes (Pun 2013, 33-35).

Actually, all the conclusions from the above sources completely agree with those of the present research. Nonetheless, the development of the multimedia technologies has brought about new ways and new applications. To start with, we define multimedia in a classroom as a set of technologies using IT and recorded TV pieces (both graphic and animated) to assist in creating authentic native-speaking situations in order to immerse students into learning the language and thus facilitate oral audition skills. Since it allows both teachers and students to surf the vast information space and provides them with freedom in creating their own independent learning environment, 'from a pedagogical perspective, we [teachers] need to seek ways to link freedom and responsibility so that students can enjoy the freedom and take the responsibility (Fiorito 2005).

Thus, along with the other benefits (according to V.Pylypenko, strong emotions, alertness and motivation **'to be one of the counterparts'**(Pylypenko 2013, 159)), **the reasons** why the teachers of Business Foreign Languages and Translation department use multimedia in class are identifed:

Bringing a native speaker through TV pieces to classrooms

In a classroom equipped with a large plasma screen and a laptop the only tool to be used is a tiny flash-drive. The mentioned equipment is not as expensive as a row of personal computers in a classroom. The stages of teaching are split parts into preliminary, individual work. These parts involve the tasks, such as, to select the necessary piece, to develop a set of exercises for the forth-coming view of the selected piece, to play it in class and eventually organize students to become part of the discussion, or 'to immerse' them into the authentic situation. This technology gives an easy way to bring whose English mother tongue uses to the classroom: the students not only can see a native speaker on the screen and listen to an authentic English speech, but also try to follow the instructions. Implementing this technique, the teachers of our department often use the learning support materials of the EngVid. Such multimedia classes have many favourable aspects like developing students' foreign language

competence, creating the 'participation effect', helping to realize the principle of interactive video training and providing a foreign language immersion.

The interactive nature of using multimedia technique

A teacher can easily pause the demonstration at any moment of the view, and make students comment on or ask questions, write a phrase on the blackboard, or to play the piece again. Implementing this multimedia technique, the teachers of Business Foreign Languages and Translation department use the Whole-Part-Whole learning model very often and break down the learning time into three parts: demonstration, deconstruction and practice. This methodology is a proven structure that enable our students to observe, learn, and then practice new language concepts. It is used when parts do not form a natural and meaningful sequence of actions. They can be learned in any order, practiced separately, and, once mastered, they can be incorporated together in, for example, a game, a presentation or a role-play.

The teacher's role within the class is still immense, although he/she becomes a mediator between students and the screen. But it's still up to the teacher to create this chain of activities: selections -> material processing -> pre-view goal-setting for students -> viewing (immersion) -> post-view communication -> (presumably) use of the viewed material in other activities or projects.No wonder, one piece can be viewed several times with different aims and outcome.

Thus, traditional methods are incorporated into innovative multimedia technologies teaching to the full extent and satisfaction of both students and a teacher.

Teachers-students and students-students relationship

Among the positive effects of multimedia on foreign language teaching is the provision of a platform for the communication between teachers and students as well as students and students (Zhu 2010, 68). With enhances in student-centered approach in using multimedia in classroom, the typical partnership of a teacher-student format is able to manage any classroom task more efficiently just taking into account the fact of students' additional preliminary involvement into the subject of discussion later on intended for classroom project presentation. To be more specific, in the course of Stylistics of the English language students are assigned the task of searching for appropriate videos as samples of certain styles of stylistic figures (like a metaphor, for example). To cope with the task they obviously have to be well knowledgeable in the subject even prior to the teacher's classroom explanation. After

their selection of the material, there follows both 'student-student' and 'student-teacher' assessment as to its appropriateness which improves the students' involvement and enthusiasm to the highest degree.

Equally important is the promoting aspect of using the interactive multimedia formats in the relations between teachers and students in the classroom. The freedom of navigation in a vast information space creates the independence and meaningful learning environment and gives the student a chance to share some new multimedia knowledge. Thus, the students communicating among themselves is as an educator sharing the teacher's role. The communicative and promoting function in teacher-students relationship can be examined here. On the one hand, the teacher sets the definite goal for students and, on the other hand, students choose the ways to reach the goal individually. The implementation of the informative and educational function contributes to the information capacity by visual materials. Thus, while dealing with the English language variation and giving the self-study tasks educators prove that English is a vibrant, living language. The lexicology teachers can expect their students visiting http://livemocha.com/ site where they can practice different accents and dialects listening to songs, and watching movies and television programs. The teacher here acts as a peer advisor who channels information and helps to infer conclusions.

An American researcher Park presents another type of relations in a multimedia classroom stating that 'working with the computer, there is an interaction, student-computer' (Park 1994, 98). Using a flash-drive to provide multimedia materials for teaching English, there appears the 'student-computer device interaction' but the role of the teacher seems to be still important as far as s/he has to 'personalize' this interaction being always a help and a 'resource for explanation, correctness, and confirmation' (Park 1994, 100).

Students' Individual Work

The effectivity of using multimedia technologies in foreign language learning arises from the specific capability of technologies to provide information. Such specific character needs to form students' competence in using information technologies. Another powerful benefit of involving students into the process is their individual work as classroom mediators. While trying different multimedia techniques, there were students volunteering to try themselves in different projects. The outcome was brilliant. Being more confident users of modern technologies than adults are, the students come up with challenging projects on a topic announced by the teacher. Teaching English to the students of technical education, the

efficiency mentioned above is even becoming better owing to the students' technical skills while presenting a multimedia-based piece of homework. They use their professional knowledge in the English language classes and this adds some individuality to the task given by the teacher, for instance, giving the task for the Computer Sciences students to present one kind of an advertisement in English. Students of Humanities usually cover a broad range of their knowledge in a foreign language culture and literature emphasizing their individual contribution to the given assignment.

Similarly, in the English Stylistics students of 'Translation Studies' video recorded themselves dressed as citizens of the Shakespearean times, while reciting the playwright's sonnets. Others hours were spent in YouTube to select the exact piece of necessary style using graphics. Furthermore, the method described is in perfect agreement with the present-day classification of video-multimedia into presentations (monitored by a teacher) and projects (created by students) (Soboleva 2013, 121). The method of projects has proved to become a powerful tool of involving students in multimedia domain. Authors mention a special server for video creation htpp://goanimate.com/videomaker/quickvideo Goanimate to make a personal video within minutes that allows solving different problems for classroom activities in a rather interesting way. Such multimedia activity is an example of 'student-teacher' partnership in the teaching course, which comes about that naturally.

Intensifying students' self-learning

Another benefit of multimedia is the assisted foreign language teaching implementation-highlighting self-learning. According to Zhuo Zhu, "Colleges are expected to make use of multimedia… to reform the former unfold class teaching pattern focused on teachers' explanation… This significant reform is in tune with the teaching idea centered on the learner, for which the application of the multimedia technology offers advanced teaching methods… whether multimedia English teaching can achieve success depends on whether a teacher has **innovative spirit**, owns innovative education ideas, employs teaching methods, and means creativity. … The learner is not only a passive recipient of knowledge but an active architect" (Zhu 2010, 67). The researcher's statement and students' self-searching gives teachers a new educational push contributing to the teachers-students partnership in creating multimedia environment. The senior students of the Legal Translation class added animation to the routine legal translation activities having an interactive multimedia program ELLIS (English Language Learning & Instruction System) useful in their role-playing assignments. The

program provides many types of different modifications for language learning with thematically-organized lists of words and ready scenarios for role-playing. Thus, preparing for their role-playing, students start with watching the dialogues with current words. They have the possibility to repeat the piece as many times as they want at any time. In such a way, they improve both their professional skills and general knowledge as far as watching and listening native speakers' talks they deal with vocabulary, phrases, grammar, cultural background and pronunciation in each dialogue. When role-playing according to some scenario, they try to simulate the situation close to the original. The senior students gave the idea for the Legal Translation lecturer to use the episodes from a popular American television drama series. The students can hear the appropriate language use, catching both their linguistic environment and social and cultural setting. The video can be stopped either to discuss the situation on the screen or to make the translation of a video piece.

The above approach is fully agrees with our concept of creating a requirement for students' active learning involving them into individual or team project making. The student becoming a central link in the new approach a new model of 'load distribution' is received: the teacher becomes a mediator between students' home activities selecting the material, creating a project, competing with other students' projects in class building new skills in the form of communication.

Traditional versus modern

The above multimedia techniques are not dominating in the teaching process but rather supplementary. They do not blow up the traditional 'old-fashioned' presentation and drill-stages, but intensify, improve, solidify and enhance them. Very often multimedia are 'dispersed' on the background of other techniques. However, they are always the most efficient means of 'immersion' and a powerful tool of simulating real-life situations.

Min Pun's statement 'the traditional teaching methods are unpopular and less effective in English language classroom' (Pun 2013, 33-35) calls for discussion. In the author's opinion, the ESL world should be divided into two distinct categories: 1) countries with English as a second language and 2) countries devoid of native-speaker's presence like Ukraine. Hence, the role of multimedia is obviously different.

According to Min Pun (Pun 2013), where 'English is used as a second or third language and for some people the first language' (Pun 2013, 29), the status of English is higher than

ever as it is a medium of instruction. Under these circumstances, the use of multimedia technology has actually replaced the traditional language teaching.

As for the status of English in Ukraine, the English-speaking environment is in its embryonic stage and multimedia introduction into a classroom can only improve, facilitate and enhance what has been done before by traditional non-technological means. For the advanced students of English, though, the effect of multimedia is more cross-cultural and building speaking skills rather than presentational and drilling one. Thus, this is another evidence of multimedia positive effect on all teaching stages and in all environments.

Developing students' creative abilities and personal aptitudes

The use and effectiveness of multimedia technologies depend purely upon their character and function. However, multimedia tools make it possible to take into account students' creative abilities and personal aptitudes by means of presenting information in different ways. Students, being different personalities, can better perceive the information according to their psychological nature. Channelling is closely connected with such multimedia technologies' design as visibility, i.e., students perceive the information through visualization and can be presented as a static video sequence, like drawings, symbols, graphical modes, diagrams etc., and dynamic video sequence, like video, animation and audio pieces. Media tools provide graphical information through images; through voice, music and sound effects; through the manipulation of objects; through video and animation). It is clear that when students are surfing the Internet for the information to fulfill the teacher's assignment, they choose their own way of presenting the material. That produces the cognitive, emotive and sensory engagement in their reactions to a narrative multimedia design.

Using a flash-drive for manifold purposes

The advantage of using multimedia in the ESP environment is that the teacher can analyse its adaptability i.e. the availability, content, presentation, flexibility, costs, etc. of the selected multimedia tools. Using big plasma screens in our case of, teachers have achieved a compromise between the students' intensive search via Internet at home and the necessary processing of the selected material to be shown later in the class to their peers under the teacher's guidance. This allows avoiding the costly link of using personal computers in classes. In addition, watching a piece on a big screen together with your class-mates is so much more appealing than sitting behind personal computers. Moreover, modern screens

allow using a flash-drive for manifold purposes, and even the use of CD (Ryabova2008, 28) is being ousted as less convenient.

A flash-drive in the classroom equipped with a big plasma screen provides the most efficient means of 'the English language immersion' and a powerful tool of simulating real-life situations. Moreover, the above multimedia techniques are not dominating in the teaching process at the department but are rather supplementary intensifying the academic teaching, and at the same time, they are becoming more and more popular among teachers and students.

Response-based analysis on using different multimedia tools

The department has launched two types of questionnaires about the efficiency rate of multimedia in classes compared to that of the traditional methods. The first type was designed for the teachers using multimedia techniques, when the second was intended for the students' efficiency assessment. Both types included questions to be assessed by 1-5 points (from the lowest (1) to the highest (5)). Twenty-five teachers and two hundred and fifty students were involved in a poll.

The questions included were about attention, emotional state, efficiency rate, attendance, improving communication skill, students' immersion into native-speaking environment and motivation.

As predicted, in the students' questionnaires the comparison of traditional and multimedia technologies yielded overall and overwhelming priorities of the latter (about 85%). Thus, the average score for attention was 3-4 points in traditional methods compared to 5 in multimedia. Similar scores were true about the rest of the positions. However, about 5 percent of the 'discouraged' students gave fewer points in multimedia approach for motivation and attendance (about 2 percent). Quite a few students found their efficiency and pronunciation perfection methods inadequate compared to traditional methods. Despite the low rate of such responses, they signal about the students' inability 'to be immersed', to join in, to enjoy the advanced level material due to their own low placement in class and/or their inner resistance to be encouraged to move on and progress. Actually, the gap between top and bottom-level students can rely on a teacher's skill and experience to hold the low language proficiency students back and not to let them leave the orbit.

Interestingly, both groups of students, with translation and technical majors, yielded very similar responses.

As for the teachers' questionnaires, they were more unanimous: the highest score (100 percent) was given to students' and teachers' self-esteem to be actively immersed in the English-native-speaking environment. The only entry, which gave either identical or even lower score, was multimedia impact on attendance. It can be accounted for by the fact students with extremely low proficiency can hardly get interested by techniques meant for at least the middle level. They are discouraged and frightened and in such cases, only individual teachers' approach can be recommended.

Conclusions

1.   Multimedia technologies for classroom foreign language teaching are highly efficient in what they can achieve per unit of time compared to the traditional ones.

2.   Multimedia in classes are to be combined with/or based on traditional methods of presentations and drill stage, since they predominantly require a certain level of proficiency for immersion.

3.   The devices (a flash drive or a CD) are cost-effective and accessible in classes, since only an LSD display is used for all the activities.

4.   The efficiency of any teaching methods, multimedia included, completely rests on teachers' ability to get students involved and become the center of the proceedings. The methods of individual students' projects proved to be the most efficient.

5.   To satisfy the needs of all students, from the highest to the lowest proficiency level, a teacher should become a part ner and guide for students, and apply all the pedagogical knowledge to keep uninterested and discouraged students from dropping out.

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Moksliniai interesai: multimedija ir vertimas

DALYKINĖS ANGLŲ KALBOS MOKYMAS PASITELKIANT MULTIMEDIJĄ

Santrauka
Straipsnyje analizuojami multimedijos naudojimo privalumai ir iššūkiai mokant dalykinės anglų kalbos pirmiausia Ukrainos aukštųjų mokyklų kontekste. Siekiama ištirti, kokie multimedijos įrankiai ir ištekliai prieinami dėstytojams, kaip jie papildo tradicinį dalykinės anglų kalbos mokymą ir mokymąsi. Analizuojami duomenys apie multimedijos naudojimą, kurie dvejus metus buvo renkami Charkovo politechnikos instituto Verslo užsienio kalbos ir vertimo katedroje. Siekiant išsiaiškinti multimedijos naudojimo efektyvumą, lyginant su tradicine dalykinės užsienio kalbos mokymo paskaita, buvo parengtos dviejų tipų anketos – dėstytojams ir studentams. Tiek studentai (85 % apklaustųjų), tiek ir dėstytojai patvirtina, kad naudojant multimediją mokymas yra įdomesnis ir efektyvesnis.

REIKŠMINIAI ŽODŽIAI: užsienio kalbos mokymas, dalykinė anglų kalba, multimedija, interaktyvumas, lankstumas, anketavimas.

MENINĖS RAIŠKOS REFLEKSIJOS

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SCIENCE FICTION IN LATVIAN LITERATURE

The present paper is devoted to the overview of the beginning and development of the genre of science fiction in Latvian literature. Similarly to other popular fiction genres, science fiction in Latvian literature has not been very popular due to social and historical reasons; however, during the course of the 20ᵗʰ century several authors have at least partially approached the genre and created either fully-fledged science fiction works or literary works with science fiction elements in them.

The paper looks at the first attempts to create science fiction-related works during the beginning of the 20ᵗʰ century; it then provides an insight into three epochs when the genre received comparatively wider attention:

1) the 1930ies produced mainly adventure novels with elements of science fiction mirroring the correspondent world tendencies of that time period;

2) the 1960ies-1980ies saw authors who had the courage to leave the strict platform of Soviet Social Realism, experimenting with a variety of science fiction elements in Postmodern literary context, which allowed for a wide metaphoric interpretation. This epoch also saw the emergence of a specific phenomenon – the humorous / satiric science fiction that the authors employed in order to offer social criticism of the Soviet lifestyle;

3) the beginning of the 21ˢᵗ century saw the emergence of several science fiction works by a new generation of writers: these works presently comprise the majority of newly published science fiction. The paper outlines the main tendencies of newest Latvian science fiction such as authors experimenting with a variety of themes, the preference for dystopian future scenarios and humour. The paper offers brief conclusions as to the possible future of Latvian science fiction in context of the current developments in the genre.

KEYWORDS: dystopia, forecasting the future, genre, science fiction, technologies

Introduction

When discussing the genre of science fiction in the literature of post-Soviet countries, it must be noted that the tradition of the genre in Latvia is nowhere near as deeply ingrained as in many of the neighbouring countries. While the literary history of Latvia does present several attempts at creating works in the genre of fantasy – the majority of these attempts being rooted in national folktales and legends and their Romantic adaptations – the possibilities offered by the genre of science fiction initially seem to have held little appeal for Latvian authors. The first impression when overlooking the scope of Latvian literature might be that out of all the traditional themes and plots offered by science fiction only the concept of time travel has been included in relatively larger number of fiction works. However, even on these

occasions, the writers have used this concept mainly as a means to transport the reader back to the heavily romanticized heroic Latvian past, or to deliver insights in Latvian cultural heritage, i.e. the purposes for including the science fiction trope have been of purely educational nature. The Latvian writers, so it seems, have never dared to undertake a serious attempt of trying to look into the future – an assumption confirmed by literary scholars. The literary scientist Ingrīda Kiršentāle in her book *The Types of Prose Fiction* ("Prozas žanri") states: "Latvian novelists are not captivated by the concept of a purely imaginary world. They rather choose to stay on solid ground and use a historical time and place as basis for their fantastic inventions" (Kiršentāle 1991, 78). It must be noted that the quoted research work was published in the beginning of the 1990ies when the number of original Latvian fantasy and science fiction works was indeed very small. However, the present paper attempts to demonstrate the fact that several Latvian writers have from time to time created works either properly belonging to the genre or at least with science fiction elements in them, exploring parallel dimensions as well as the far reaches of space. The paper thus is an attempt to provide an insight in their visions, pertaining specifically to the realm of science fiction.

What is Science Fiction?

The elements of science fiction as a literary genre have been present in literature ever since the Classical Age and some scholars even put the beginning of science fiction as far as the 2nd century Rome when Lucian of Samostata wrote his "True Stories". The majority of researchers, however, agree that the science fiction genre was formed over the second part of the 19th and the very beginning of the 20th century. Its development owing to the rapid technological progress and shifting social structures of the particular period, the last statement regarding, of course, mainly Europe and Northern America, where, consequently, the basic tradition of science fiction genre was formed. The epoch itself added to the formation of the genre finding themselves in a situation where the past was the only understandable category of time and the future seemed full of endless possibilities offered by the rapid development of science and technologies, science fiction writers felt intrigued by the chance to try to predict the course of the future, as is well demonstrated by the works of such authors as Jules Verne, Herbert George Wells and even Edgar Allan Poe.

A common misconception states that science fiction is only interested in technologies. In fact, the literary scholarship regarding genre fiction have long since proved the contrary – ever since the very beginnings of the genre its authors have been studying people both as

individuals and as part of a society, and the adaptability (or inflexibility) of the human nature in the context of technological and social development. As stated by a scholar David Seed, "Applied science – technology – has been much more widely discussed in SF because every technological innovation affects the structure of our society and the nature of our behaviour." Moreover, Seed adds, "It is helpful to think of an SF narrative as an embodied thought experiment whereby aspects of our familiar reality are transformed or suspended." (Seed 2001, 2) Therefore, in science fiction, science is always representing means to reach a certain end, rather than an end itself. **"Effective science fiction does not transform science into fantasy, even though it may give the appearance of doing so," concludes scholar Roy Arthur Swanson. "It brings us back to the limitations of science by means of fantasy or fiction."** (Swanson 1976, 278) Using scientific achievements and social phenomena to create a vision of a possible future, however near or far, writers have attempted to bring out the patterns of human emotions and behaviour in this state of altered reality. In order to create a believable vision of such altered reality, themes, such as, the development of artificial intelligence, the invention and uses of cloning, life in post-nuclear world, close encounters with the extra-terrestrial intelligence, the uncontrollable development of machinery, the human overpopulation, and a time travel are used – these are all among the most popular themes discussed in science fiction literature.

Depending on the themes, the modern literary theoreticians have further divided science fiction into various subgenres, such as: hard science fiction, which pays the most attention to the exact depiction of scientific discoveries; soft science fiction, where style, plot, and characters take precedence over scientific accuracy; utopia/dystopia, where the main points of interest are social structures distinct from ours; adventure science fiction; cyberpunk, which deals mainly with predicting the evolution of computer technology; space opera, steam-punk and many others. There are a number of more detailed classifications, yet no final common classification has been introduced. However, it is indisputable that science fiction has been declared a full-fledged literary genre for several decades, which has been extensively researched not only by literary science, but also by philosophy, theology and even theoretical physics. A number of encyclopedias, books, research papers, and theses are available on the topic as well; however, in Latvian the topic is still open to research.

Science Fiction in Latvian Literature: the Beginnings

As it has been stated above, the number of works of Latvian literature that can be at least partially considered science fiction is small. The first unfinished drafts of two Latvian sci-fi short stories can be found in – as unexpected as it may seem – the posthumously discovered notes of the Latvian Romantic poet Jānis Poruks. These drafts are, however, still very vague and difficult to predict what might have become of them had the stories been completed.

The first finished narratives containing the characteristics of science fiction can be observed in the beginning of the 20th century. A writer and journalist, a co-author of the declaration "The Motifs of Our Art"/"Mūsu mākslas motīvi" Eduards Cālītis penned several fantastic allegories – "The Flood of Quinquina"/"Kinkinas plūdi" and "The Giant's Demise"/"Milža gals" (both published in 1910), as well as other works. As the publisher and literary critic Imants Belogrīvs states in his extensive essay concerning Latvian fantasy and science fiction "Through Marshes of Starlight"/"Zvaigžņu purva bridēji", these texts are "somewhat metaphorical, somewhat reminiscent of Swift and mysterious, empty lands where time stands still, the laws of physics operate differently and such notions as mind, will, love etc. are personified". (Belogrīvs 2004, 128)

The first author to demonstrate the ability to create a full-length sci-fi novel also curiously exhibiting the *prophetic power* often attributed to authors of the genre was the poet, writer, and politician Gotfrīds Mīlbergs (Skuju Frīdis). In 1925, he published a sci-fi adventure novel *The Dawn of a Silver Sun*/"Sidrabota saule lec", where used a truly *fantastic* (at times even horrifying) precision to describe the Russian (Moscowian) invasion in the Baltics in 2107 and the subsequent occupation. Many of the details mentioned by the author turned out to predict a real occupation of Latvia and its consequences that occurred fifteen years later. Sadly, that is essentially the only reason for the novel to be worth mentioning, as from an artistic viewpoint it is rather lacking. It is rather amusing to read that in 2107, a radio in every aircraft is considered to be an incredible novelty, or how Latvian airplanes, adorned with the sign of the swastika, conquer Mos0cowia, resulting in the deposition of the regime of the cruel Czar Cyrill and the establishment of Latvian/Russian bilingualism. These sketches, however, do not promote the "willing suspension of disbelief", as Samuel T. Coleridge defines the readers' reaction to fantastic elements (Coleridge).

Ten years later, prose author Jānis Veselis writes several works with science fiction elements in them – for instance, self-made spaceships appear in the first two novels of his trilogy *Heart of Steel*/"Tērauda dvēsele" (1938). These scenes, however, are seriously lacking

in at least some credibility from the technological point of view, since the homemade rocket is shown, for instance, as taking off from one countryside village and landing in the next. Consequently, the fantastic elements in these novels are such a poetic nature they can easily be interpreted as a symbol or an allegory rather than as a serious attempt at creating a science fiction work.

It also must be noted that during this period of time, the boundaries between science fiction and fantasy are still blurred and the authors often write what can be defined a "fantastic realism" that embodies the characteristics of both genres, while literary critics provide next to no definition or division among them.

The interbellum finally sees an upsurge in Latvian adventure fiction, which quite frequently carries quite a number of science fiction elements. As concluded by Imants Belogrīvs: "1936 sees the beginning of a mini-era of Latvian science fiction with the emergence of expressly adventure novels, all following the simplistic outline of American pulp fiction of the 1930s: there's a plot, vaguely defined setting, fast-paced action, oversimplified character relationships" (Belogrīvs 2004, 130). At the time, science fiction themes are present in several novels by Vilis Lācis: for instance, *The Journey to the Mountain City*/"Ceļojums uz Kalnu pilsētu" (1939) deals with questions related to genetic engineering, extra-terrestrial intelligence, and the relationship between human and machine, whereas *Prison State*/"Cietumu valsts" investigates the economic aspects of a utopian society. The notion of utopia is also explored in Ansis Gulbis' novels *The New Country*/"Jaunā valsts" (1932) and *In Field and War*/"Druvā un karā" (1934). The adventure novels published over this period of time (such as *Saviors of the World*/"Pasaules glābēji" (1937) and *The Miraculous Elixir of Professor Sūna*/"Profesora Sūnas brīnišķīgais eliksīrs" (1938) by Miķelis Paulockis, *Life in the Realm of Stars*/"Dzīve zvaigžņu pasaulē" (1938) by Jēkabs Zaļkalns, etc.) often feature a fantastic presumption as the catalyst for the action: an encounter with visitors from other planets, a supernatural invention, super modern future technologies, telepathy, etc. The wide range of themes and the gradual progress towards more complex content seemed to predict that Latvian science fiction would gradually see a development equal to that of other countries, since the preference of science fiction elements in adventure stories was then a worldwide tendency, which under suitable conditions would most probably have developed in a stable science fiction tradition in Latvia as it did in Western countries during the following decades. Unfortunately, the natural evolution of the genre in Latvia was considerably influenced by the impending Soviet occupation.

Science Fiction under Soviet Regime

By claiming that art and literature must primarily serve as an ideological weapon, the Soviet regime controlled all creative expressions. It is interesting to note that out of all the main genres of fantastic literature – namely, science fiction, fantasy and horror fiction – only science fiction in USSR was allowed relatively free development (which resulted in USSR science fiction tradition growing into the second most widespread after that of the USA). However, a sort of an ideological *Berlin wall* was erected between fantasy, horror and sci-fi. The explanation of this fact is obvious: the general direction of science fiction corresponded perfectly with the ideological aims of the Soviet regime: to propagate the unstoppable technological and social progress of the human race, the "conquest of stars", and the attainment of the perfect future in our own reality—the essential elements of the genre conformed with the basic principles of dialectical materialism as well. Of course, when defining science fiction as a genre the ideological difference between Soviet and Western science fiction was expressly stressed even in the Soviet Encyclopedia: "The USA saw the massive reproduction of the superman hero who fights the interstellar gangsters – this fiction often lacked artistic quality. On the other hand, Soviet science fiction tends to deeply discuss social and philosophical problems as well as to stress the meaning of scientific progress." (Zinātniskā fantastika 1987, 647) Obviously, fantasy and horror fiction did not fit these principles, so for several decades the evolution of these genres in the USSR republics including Latvia was all but halted. The development of science fiction, however, took a different turn.

During the period in Latvia, science fiction was extensively available in translations. The works of the master science fiction writers (I. Asimov, R. Bradbury, R. Sheckley, S. Lem, and others) of the time were abundantly published not only in Latvia, but all over the Soviet Union. The same is true as to a variety of sci-fi anthologies and series (two of the most popular such anthologies in Latvia were *The World of Science Fiction*/"Fantastikas pasaulē", *Adventure. Science Fiction. Travel*/"Piedzīvojumi. Fantastika. Ceļojumi"); moreover, quality science fiction works surfaced from the Russian community of Latvia (for instance, the works of Vladimir Mihailov). When it came to translating foreign authors, of course, the Soviet literary environment chose stories and novels that could be interpreted to correspond with the necessary ideology, merging fantastic elements and social criticism, which was elaborately explained in the indispensable forewords or afterwords of practically every edition. For sure, Western fantasy and sci-fi writers were only allowed to criticize and "oppose the

establishment" – only then their work was acknowledged, translated and, after being submitted to censure, published in the Soviet Union. For Soviet authors, on the other hand, protesting was forbidden – after all, what could one possibly oppose in the land of universal happiness? Instead, it was with growing intensity that the Soviet writers celebrated the "most progressive country" and the bright future of the planet, as it will inescapably turn Communist. Therefore, science fiction was turned into a tool for promoting dialectical materialism and Soviet ideals, whereas fantasy was deliberately silenced as a genre since these principles could not be applied to it. Unfortunately, this attitude has left its mark on the modern perception of science fiction in Latvia (and most probably elsewhere in the ex-USSR); as its subjugation to ideology contributed to degradation of the genre, while the fifty-year long ignorance of fantasy genre still causes questions as to the genre's validity.

Surprisingly enough, even the relative freedom of science fiction did very little to fill the bookshelves with Latvian sci-fi works. Some traces in children's literature there appeared: the ideologically "correct" and anti-capitalist story *A Journey to the Moon*/"Lidojums uz Mēnesi" (1947) by Anna Sakse, the equally "straight" Fricis Rokpelnis' children's play *The Green Ray*/"Zaļais stars" (1962). There should be added a time travel story by Alberts Jansons, *Lielais Kristaps' New Office*/"Lielā Kristapa jaunais amats" (1975), in which the children of the present day are transported back to Latvia's age of serfdom (approximately 18th century). The author uses the science fiction element to paint a hyperbolic picture of slavery and class struggle of the past which is, of course, vividly contrasted with the happiness and freedom offered by the Soviet present to which the characters eventually return. The ideology in children's literature is a must and several critics even doubt the necessity of fantasy as such. For example, writer and critic Andrejs Upīts states that the "Soviet children's literature must offer a vital, realistic, and aesthetic depiction of real life". With ideology in the forefront and social values replacing ethics, the perception of the fantastic shifts considerably: "The giants and gnomes of old are ousted by the working man and the powerful tools created by science and technology" (Osmanis 1977, 407).

The scene in the adult fiction is somewhat different, yet the number of science fiction works is still small and the authors are heavily controlled by ideology as well. For instance, Vilis Lācis revises his novel *The Journey to the Mountain City*/"Ceļojums uz Kalnu pilsētu", so that it now complies with the pro-Soviet ideology, its new title being *The Journey to the Waning City*/"Ceļojums uz Norieta pilsētu" (1959). Another work of this period is Anatols Imermanis' novel *Morton's Pyramid*/"Mortona piramīda" (1971), which earns certain (yet

quite modest) renown as the first piece of Latvian literature dealing with the issue of artificial intelligence, asking the same question the famous novel by Mary Shelley "Frankenstein, or, the Modern Prometheus" did: what would happen when technology has advanced so far it can create an intelligence superior to that of humans?

Over the course of the 1960s and 80s, with censure gradually easing up, the echoes of foreign literary tendencies reach Latvian literature and fantastic elements once again were becoming an instrument of creative expression. One of the most specific aspects the science fiction motives during this epoch appeared in the periodic editions devoted to humor and satire such as "Dadzis" and "Dadzis' Calender"/ "Dadža kalendārs". A number of Latvian authors (Andrejs Skailis, Žanis Ezītis, Maija Kudapa and others) published short prose here – technically science fiction featuring interstellar travels, time travels, extraterrestrial life etc, – which were in fact feuilletons aimed at social criticism of the less than favorable aspects of Soviet everyday life, such as the lack of basic goods in the shops, the bribery system in every possible industry, stealing from workplaces, etc. Of course, none of the authors dared ridicule the most dangerous aspects of Soviet life – when such themes as heavy armament were mentioned, they always concerned "the degrading West". Even so, in a number of these stories, the authors approached the reality with such precision. It is still unclear how the censorship allowed these texts to be published. Yet, in all details, these texts belong expressly to the genre of science fiction.

On another level, fantastic motifs, the relative concept of reality, the merging of different levels of space-time and other elements of fantasy were more and more frequently used in metaphorical sense and Postmodern literary context. The predominant literary features of this period in this regard were narratives reminiscent of a dream state, the fragmentation of text, the amalgamation of literary genres, the divergence of space and time categories, and psychotic characters. During these decades, several authors, for example, Vladimirs Kaijaks, write a number of stories combining the traits of science fiction and horror. These manifestations, however, were few and in all senses just representing individual flickers of indisputable talent.

Science Fiction Reborn?

In the literary chaos during the Latvian National Awakening in 1990ies and the following years of fantastic fiction, and having a complete freedom to develop now, still fails to experience a proper birth, to say nothing of a rebirth. Several authors create literary works

with fantastic elements in them – for example, in Andris Puriņš' novel *The Carefree Travelers*/"Bezrūpīgie ceļotāji" (1989) and Laimdota Sēle's book *Look in the Mirror*/"Spoguļa pārbaude" (1994) time travel is used to unite reality with fantasy. In the former novel, modern teenagers visit medieval Rīga, a spaceship, and other planets, while in the latter the protagonists are acquainted with their city Ventspils' history four hundred years ago. The trope of time travel, however, in these works is not used in order to discuss the possible implications of such a possibility itself, but rather just as an unexplained moving force of the adventures.

Attempts at creating modern adventure science fiction were largely unsuccessful — for instance, the novel *The Chosen*/"Izredzētie" (1993) by Austris Kalmiņš is like a weak imitation of the worst examples of Western "disaster sci-fi". It presents a world where the majority of people apparently die as a result of a mysterious catastrophe. Four survivors – two Canadian and Latvian men and two Finnish and Japanese women – take laser weapons to fight mafia comprised of Lords of the Planet who are responsible for subjecting the human race to a deadly virus and want to conquer the world. The storyline was full of cliches, the writing was insipid, and the novel was regarded as a failure.

Not all the works tried to imitate Western sci-fi, however. Egils Ermansons presents several rare examples of truly professional Latvian science fiction. His "holocaust" visions in the novels *The Man with the Baby Pram*/"Cilvēks ar bērnu ratiņiem" (1994) and *The Edge*/"Mala" (1999) explored situations where in modern Latvia a string of mysterious disasters have taken away not only the citizens, but also the political and socioeconomic structure of the Soviet regime allowing the ones who have been left behind to begin life anew. These are two of the best examples of post-apocalyptic science fiction in Latvian literature. Another post-apocalyptic work of this time is the dystopia by Pauls Bankovskis *"Thin Ice"*/"Plāns ledus" (1999) which uses the point of view of two children to describe life on our planet in a modern ice age induced by an ecological disaster.

For the first time ever Latvian literature sees the emergence of the alternate history genre — in his novels "1945 Riga" and "1940" Ainārs Zelčs plays with the scenario where Germany wins World War II and the president of Latvia orders the army to resist the invading Soviet armed forces in 1940 (which did not in fact happen), respectively. These versions did not become especially popular, though.

The aforementioned writer Vladimirs Kaijaks continues creating stories with science fiction motifs as well. In the anthology *Old Man*/"Vecis" published in 1992, the story

"Machine"/"Mašīna" uses a well-known trope: a technologically advanced future machine falls in love with its creator and nearly kills him out of jealousy. In Kaijaks' anthology *The Theatre of Masks*/ "Masku teātris" all stories combine elements of fantasy, science fiction, and horror. One of the stories — "Tongue"/"Mēle"— depicts a partly fantastic, partly absurd situation: after receiving a tongue transplant the patient inherits the manner of speaking, thoughts, and personality of the donor. Another story — "Ralfs Kenings' Experiment"/"Ralfa Keninga eksperiments" — fleshes this theme out in full: a brain transplant carries the whole personality over to the new body, and this allows the inventor (who is not concerned much with morality) to let his aging beloved woman choose a new body among the young and beautiful women living nearby.

After the publication of these works the science fiction in Latvian literature, sporadic as it was, becomes for several years practically nonexistant.

The Newest Tendencies

Taking into account this slow and fragmentary development, the following facts are even more astonishing. During the first years of the second decade of the new millennium, several original works fully corresponding to the staples of science fiction appeared over just three years: 2010-2012. Didzis Sedlenieks' anthology *The Bohemian Thief*/"Bohēmijas zaglis" offered a light and witty take on popular science fiction tropes – the merging of timelines, artificial intelligence, the influence extraterrestrial civilizations have upon Earth, and many others, linking the storylines with historical facts and figures from Latvian folklore. In the anthology, we can find a tale about the "much anticipated" global catastrophe of 2012, a story about another civilization's fruitless attempts at contacting us earthlings, and even stories filled with medieval mysticism in the vein of Dan Brown. The collection consequently is largely humorous in style, the author having chosen to play with characters, plotlines, and stereotypes instead of discussing global themes seriously. Yet, this is the first fully-fledged science fiction story collection ever to appear in Latvian literature.

Three dystopian novels are published during this same period, all written by young female writers: *Happiness by the Mile*/ "Laimes monitorings" by Laura Dreiže, *75 Days*/"75 dienas" by Ilze Eņģele, and *The Field of Digital Forget-Me-Nots*/"Digitālo neaizmirstulīšu lauks" by Ellena R. Landara. All these works have something in common. Each of them offers an interpretation of the theme that in the last twenty years has been predominant in young adult science fiction in Western countries. It is a vision of a relatively not-so-distant

future (about a hundred years from now on) of a local or global scale where technological advances and the universal increase in the importance of all things digital and virtual contribute to dehumanization and other negative effects on society. It must be noted that the prevalence of young authors is one of the most telling features of the current "new wave" of the fantastic writing in Latvia (not of only science fiction, but also fantasy). It bears witness to the fact that there has emerged a young generation not influenced by the Soviet indoctrinations of particular genres as being "inferior" to Realism, and they set out to create works unaffected by inner and outer censorship, which so heavily influenced their predecessors.

The year 2012 sees the Latvian translation of the science fiction anthology *Seeing Double and Other Stories*/"Dubultnieki un citi stāsti" – a collection of stories by the Latvian author and triple *Nebula* nominee Toms Kreicbergs *alias* Tom Crosshill, previously published mainly in American science fiction magazines. This publication causes quite a stir among literary critics and is a Latvian Annual Literature Award nominee for Best Debut of 2012. The themes used by the author have over the last fifty years been widely discussed in both Western literature and film: the concept of humans held hostage by their own technological achievements, the attempts of artificial intelligence to emulate human behavior, the paradoxes of time travel, and the creator's responsibility for their creations. Yet, Crosshill's stories often find new and fresh perspectives on these themes. A theme that is present in several of Crosshill's stories is the so-called "jack-stream" – a future technology that links together the minds of several people in a natural or induced state of sleep, allowing them to hear and experience the life of the other person from a safe perspective. This witty idea gives the author the chance to explore from a variety of viewpoints the individual's relationship with itself, with other people, and their day and age. During the same year, Baņuta Rubess' YA sci-fi novel *Good Companions*/"Labie draugi" is published, analyzing a situation where a future school offers impeccably programmed robots as the perfect friends for the students. Could a robot be friend or rather – a foe?

Among the latest additions to the Latvian science fiction collection are two anthologies of short stories: *In the Court of the Crimson King*/"Purpura karaļa galmā" (2012) and *Blue Sea Oxen*/"Zilie jūras vērši" (2015), comprising both fantasy and sci-fi stories. The stories by mostly debutant authors confirm that there is a wide range of motifs yet to be explored in Latvian sci-fi: the stories tell of aliens in the Latvian Parliament, space travelers,

postapocalyptic hermits, inhabitants of a distant future, and discuss a large number of other themes yet untouched by Latvian authors.

The currently latest science fiction work published on December 2015 is the dystopian novel *Moon Theatre* / "Mēness teātris" by Latvian science fiction and fantasy author Ieva Melgalve. In the novel, the characters are actors in a gigantic theatre where their roles are their only identities – desperately fought for, and yet potentially deadly. The Resistance movement clashes with the objectives of the Central and its androgynous "mimes", one of whom seems to have acquired sapience.

It is possible to conclude that undeniably, Latvian writers possess both talent and ideas to create quality science fiction works. Although the genre has been slowly emerging in Latvian literature over the period of more than a hundred years, it is during the present day that the possibilities of seeing quality science fiction appearing are highest. The Latvian authors, especially those belonging to the younger generation, are well-equipped to discuss themes that have been topical in science fiction for a century or more, but they are also following the current tendencies in world science fiction – the prevalence of YA dystopia being one of such tendencies. It is perhaps not without reason, then, to hope for a future formation of a stable local sci-fi tradition that we most probably already see emerging now.

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Moksliniai interesai: fantastinė literatūra, mokslinė fantastika, siaubo literatūra, literatūros žanrai

MOKSLINĖ FANTASTIKA LATVIŲ LITERATŪROJE

Straipsnyje aptariami mokslinės fantastikos latvių literatūroje pradžia ir vystymasis. Kaip ir kiti populiariosios grožinės literatūros žanrai, mokslinė fantastika latvių literatūroje dėl socialinių ir istorinių priežasčių netapo itin populiaria; tačiau XX amžiuje keletas autorių ėmėsi šio žanro: kūrė arba grynos mokslinės fantastikos kūrinius, arba literatūrinius darbus su mokslinės fantastikos elementais.

Straipsnyje apžvelgiami pirmieji bandymai kurti mokslinės fantastikos pagrindu paremtus darbus XX amžiaus pradžioje. Straipsnyje pateikiama trijų epochų apžvalga, laikai, kuomet žanras susilaukė didelio dėmesio:

1) 1930 m. – nuotykių romanų su mokslinės fantastikos elementais, atspindinčiais tuometinio pasaulio tendencijas;

2) 1960–1980 m. – drąsių kūrėjų metai, kurie išėjo už sovietinio socialistinio realizmo rėmų ir eksperimentavo su mokslinės fantastikos elementų įvairove postmodernizmo literatūriniame kontekste su plačia metaforine interpretacija. Ši epocha regėjo naujo reiškinio atsiradimą – humoro / satyros mokslinę fantastiką, autorių naudotą kaip socialinią kritiką sovietiniam gyvenimo būdui;

3) XXI amžiaus pradžia siejama su keletu mokslinės fantastikos darbų, kurtų naujos rašytojų kartos: šie darbai sudaro didžiąją dalį naujai išleistos mokslinės fantastikos. Straipsnyje aptariamos pagrindinės naujausios Latvijos mokslinės fantastikos tendencijos: temų įvairovė, distopinės ateities scenarijai ir humoras. Išvadose trumpai aprašoma galima Latvijos mokslinės fantastikos ateitis dabartinės žanro raidos kontekste.

RAKTINIAI ŽODŽIAI: distopija, ateities numatymas, žanras, mokslinė fantastika, technologijos.

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THE SEASONS BY KRISTIJONAS DONELAITIS: LITHUANIAN POETIC DISCOURSE AND CULTURAL INTERFACE THROUGH TRANSLATION

The cultural turn taken by translation studies is related to the increasing internationalization of our world and the consequent need for better translation of Key Cultural Texts that in today's multinational world are of pivotal importance for the perseverance of our national identities. Key Cultural Texts are filled with specific (culture bound) items (CSIs) significant for the culture challenging the translator to complete the most scrupulous task. Moreover, with ever growing interest in foreign cultures even small countries like Lithuania produce more than one translation of the most important Key Cultural Texts. K. Donelaitis' literary characters have been depicted in numerous art works (graphic art, music, theatre). Christian poet's contribution to Lithuanian literature is sometimes compared to that of Dante to Italian literature and his work is considered in any discussion of the history of the Lithuanian language. "The Seasons" laid the foundation for the secular Lithuanian literature.[5] The poem is written into the list of the best European works which was created by United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1977.

  Purpose of this study: *The research was carried out within AHRC (UK) funded network project "Key Cultural Texts in Translation".*

  KEY WORDS: culture bound translation, culture specific realia, diminutives, vulgarisms, aphorisms.

Introduction

The cultural turn taken by translation studies is related to the increasing internationalization of our world and the consequent need for better translation of *Key Cultural Texts* that in today's multinational world are of pivotal importance for the perseverance of our national identities. *Key Cultural Texts* are filled with specific (culture bound) items (CSIs) significant for the culture challenging the translator to complete the most scrupulous task. Moreover,

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[5] More information is available at: *Lithuanian Classic Literature Anthology, 2014*
http://old.antologija.lt/texts/6/autor.html

with ever-growing interest in foreign cultures even small countries like Lithuania produce more than one translation of the most important *Key Cultural Texts*.

Kristijonas Donelaitis (January 1, 1714, Lasdinehlen near Gumbinnen, East Prussia – February 18, 1780 Tollmingkehmen, East Prussia; Latin: Christian Donalitius) was a Lithuanian Lutheran pastor and poet. He lived and worked in Lithuania Minor, a territory in the Kingdom of Prussia that had a sizable minority of ethnic Lithuanians. He wrote the first classic Lithuanian language poem, *The Seasons* (Lithuanian: *Metai*), which became one of the principal works of Lithuanian poetry. The poem, a classic work of Lithuanian literature, depicts everyday life of Lithuanian peasants, their struggle with serfdom, and the annual cycle of life.[6]

Thus, K. Donelaitis has been a subject of much writing and study; both his person and his literary characters have been depicted in numerous art works (graphic art, music, theatre). Christian poet's contribution to Lithuanian literature is sometimes compared to that of Dante to Italian literature and his work must be considered in any discussion of the history of the Lithuanian language. His main work, *Metai* (1818; *The Seasons*), 2,997 lines in length, written in hexameters depicts realistically and in their own dialect the life of the serfs and the countryside of 18th-century Prussian Lithuania or Lithuania Minor. *The Seasons* does not have any single, simple plot, with characters described in detail. The narrative of the poem is often interrupted by asides, didactic passages, and lyrical reflections. The characters are sketchy; they are simply good or simply bad, with few nuances. K. Donelaitis is not given to detailed description of objects or persons. He shows them in the dynamic of life, acting and speaking, even larger than life. The poet knew the psychology of peasants and serfs and in a stroke; he could create unforgettable and original images. To this end, the poet makes ingenious use of synecdoche. He also employs hyperbole, exaggerating tempo of action, distances, and results to the point of demolishing the bounds of reality and creating a new artistic world. The poem was first published in an incomplete edition with a German translation (*Das Jahr in vier Gesängen;* "The Year in Four Cantos") by Ludwig Rhesa in Königsberg in 1818. To this day, *The Seasons* has been published more than 25 times in the Lithuanian language and has been translated into 14 foreign languages. As 2014 in Lithuania

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[6] Information retrieved from „goodreads" at
http://www.goodreads.com/author/show/3456100.Kristijonas_Donelaitis, accessed 20 September, 2016. More information in German can be found in Christian Donalitius Littauische Dichtungen nach den Königsberger, available at:
https://books.google.lt/books?id=zYT5zVmE208C&printsec=frontcover&hl=en&source=gbs_navlinks_s#v=onepage&q&f=false

was devoted to K. Donelaitis' 300 anniversary his characters were chosen to expatiate their "Joys of Spring," "Summer Toils," "Autumn Wealth," and "Winter Cares" in Spanish and Italian too.[7]

Carmen Caro, a lecturer of Vilnius University, who has lived in Lithuania for 18 years already, admits that translating *Seasons* into Spanish was quite a challenge. In search for the translation, strategies of CSI and cultural equivalents in *The Seasons* C. Caro learned a lot about her own native culture, customs and traditions. "There is no snow in Andalusia nor can people understand the sound of cracking ice. When facing a problem how to render the meaning of some farm implements I would call my father who grows oranges in Spain", C. Caro confessed in her interview (2014).[8] Another problem the translator faced was that with names. Proper names belong to culture-specific references, which cause translation problems and require a careful examination of the source language culture. The translators into English employed transference, though, as Carmen understands, the names bear connotation, thus, Slunkius (schlep(p) *amer.*) becomes 'Poltroon' in Spanish. The translator also consulted *Don Quixote* (full title *The Ingenious Gentleman Don Quixote of La Mancha*) by Miguel de Cervantes.

Research problem: "Cultural interface" and "cultural transfer"

The aim of this study is to reveal the poetic discourse and cultural interface through translation. *The objectives* are to introduce the main issues that throw light on Donelaitis' original writings, discuss the translations of his work into various foreign languages, to provide theoretical basis analysing the problem of translatability and culture bound translation and to discuss the importance of culture specific concepts and realia employed by K. Donelaitis in *The Seasons* and ways of rendering them into English and ultimately answer the very question of the possibility or impossibility of the translation of culture by presenting some of the most popular theories related to the culture-bound terms and their equivalents.

The research methods employed in the present study include the method of linguistic literary analysis that made it possible to analyse various theoretical frameworks applied to the study of translation strategies of cultural realia and the method of contrastive analysis, which

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[7] Information based on the the publication "Pristatomas poemos „Metai" vertimas į ispanų kalbą" available at http://naujienos.vu.lt/pristatomas-poemos-metai-vertimas-i-ispanu-kalba/, retrieved 16 September, 2016.
[8] Full interview in Lithuanian available at http://lzinios.lt/lzinios/Kultura-ir-pramogos/ka-is-k-donelaicio-metu-suzinos-ispanai/75238

enabled to juxtapose and compare different translations revealing their similarities and differences.

In his survey "On the social and the cultural in Translation Studies" (2006) Anthony Pym focuses on mediators rather than translations claiming, "there is no shortage of social and cultural approaches to translation." One could go back to any of Eugene Nida's books, which include titles like *The Sociolinguistics of Interlingual Communication* (1996). One could cite standard references such as Maurice Pergnier's *Les Fondements sociolinguistiques de la traduction* (1980). One should also note a remarkably Franco-Canadian interest in sociological approaches to literary translation, forging a small tradition that might link Annie Brisset's *Sociocritique de la traduction* (1990) with Jean-Marc Gouanvic's *Sociologie de la traduction* (1999). Alternatively, one could claim that the whole thrust of Descriptive Translation Studies, since the 1970s, has been to bring wider contextual considerations into the study of translation. In that sense, social and cultural approaches have been with us for thirty years or so, or considerably longer (Nida published important papers in the 1940s) (Pym 2006, 1-25).

Theorists of translation tend to foreground either linguistic issues or those of cultural and literary-historical contexts.[9] In either case, the possibility of textual equivalence is pitted against rhetorical effect. Whereas Peter Newmark, for instance, foregrounds *semantic translation* which focuses on the reader as well as on the semantic and syntactic structures of the target language, on the contextual meaning of the original text, and also on the communicative translation (see, in particular 1998, 34). Nida claims that "translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and then in terms of style" (1964, 46). Yet Nida also shows that translation can be analyzed either in terms of *formal equivalence*, the closest possible adequacy of form and context of Source text and Target text, or in terms of *dynamic equivalence*, which pertains to the effect of the Source and the Target texts on the reader (1984, 56).

Mona Baker believes that SL word may express a concept, which is totally unknown in the target culture (2011, 20-25), and Gideon Toury argues that the make-up of a translation is determined by the recipient culture. The underlying models and linguistic representation are governed by the *prospective* position of a translation; translations always "begin life" within

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[9] Recent studies relate translation to the communication process and anchor it in pragmatics, semiotics, sociolinguistics, or discourse analysis (see Hatim and Mason 1997, 26).

a certain cultural environment and have to meet its specific needs; the translator's work is governed by the interest of the culture into which he/she is translating. However, the perception of that interest is a subjective matter. It affects the extent to which the features of the source text are preserved: they are retained and reconstructed in the target language text not because they are important in any *inherent* sense, but because they are *assigned* importance by the recipient's side (1995, 6). Moving beyond descriptive translation studies, Toury asserts that there would be little point in a product-oriented study of translation if its cultural-semiotic conditions were not taken into account (ibid, 7). Maria Tymoczko likewise notes that process-, product-, and function-orientation of descriptive translation studies sets a translation in *time* and, therefore, in politics, ideology, and culture. The descriptive method applied by Tymoczko links technical linguistic questions with cultural issues: descriptive studies of literary translation serve best in giving "evidence about cultural interface," while "the record of translating literary texts frequently preserves the best evidence for the analysis of the cultural relations between two groups, based on the methods of translation studies." Moreover, "literary texts typically have greater cultural complexity and cultural involvement than other types of texts, reflecting not just poetics, but values, cultural patterns, and cultural structures as well. Frequently the cultural picture is also a dialogic one, so that a literary text holds a record of cultural tensions and differences. Thus, such texts and their translations are particularly dense with evidence about cultural transfer" (1999, 30). The study of translation, according to Tymoczko, helps in understanding the relation between the target and source cultures; in that sense, as well as in practical communication, translation facilitates the progress of cultural contacts.

Furthermore, as David Connolly observes, the translation of poetry a special case within a literary translation and involves far greater difficulties than the translation of prose. The language of poetry will always be further removed from ordinary language than the most elaborate prose, and the poetic use of language deviates in a number of ways from ordinary use" (Connolly 2001, 171). He also remarks that "in addition to the difficulties involved in accounting for content and form, sounds and associations, the translator of poetry is also often expected to produce a text that will function as a poem in the TL" (Connolly 2001, 171). According to Connolly, "it is often suggested that, unlike other forms literary translation, the translation of poetry must stand on its own as a poetic text" (Connolly 2001, 171). These remarks clearly show that poetry translation is a demanding task and a challenge to the translators.

In addition, a Lithuanian bilingual poet and translator Jonas Zdanys points out that "reading translations is a process little different than reading original poetry, for each involves response to metaphor and image and to the music of the poem's (the translation's) and the poet's (the translator's) time and place" (Zdanys 1988). Readers should keep in mind that "the purpose of poetic translation is poetry and not the verbal definitions in dictionaries." The translator can achieve such effect, "[…] by his conviction not to make a carbon copy of the original poem but rather a readable and enjoyable English poem. In his article "Some Thoughts on Translating Poetry", J. Zdanys states that "the translator is modulator and interpreter of a text, a shaper, a sound giver [whose task is] [...] to create a text of sufficient depth and complexity to embody the thrust of the meaning of the original." Thus, all translation is a question of choice, an attempt to capture the sense of the connotative power of the original. Reading a poem involves a constant interpretation and re-construction of relationships among its elements, while translating a poem involves another set of requirements and expectations on what is already an extremely complicated process (cf by Zdanys 1988).

Ultimately, Conolly expresses his ideas about poetry translation suggesting "to compare one or more translations of a poem with some national ideal translation, with the ensuing unavoidable and subjective value judgments" though a more useful approach, according to Connolly, is "to compare several translations of a poem, not in order to make value judgments, but to examine the different strategies employed" (Connolly 2001, 172). Similarly, Susan Bassnett suggests that one of the most useful critical methods for approaching translation is the tried and trusted comparative one. When we compare different translations of the same poem, we can see the diversity of translation strategies used by translators, and locate these strategies in a cultural context, by examining the relationship between aesthetic norms in the target text system and the text produced (Bassnett 1998, 70).

Key Cultural Texts in Translation: *The Seasons*

Although *The Seasons* by Donelaitis is a unique, independent, and purely Lithuanian work of poetry, nevertheless it was written in a certain literary, social, and political context that had at least some bearing on its composition. First of all, geographically as well as temporally, Donelaitis encountered German literature. Thus, the question of mutual influence between Donelaitis and German literature arises naturally (Sesplaukis 1964).

While at the University of Koenigsberg, which he had entered in 1736, and while attending the Lithuanian seminar at the University, Donelaitis no doubt had the opportunity to become acquainted with the literary situation of his time. It is definitely known that in addition to Lithuanian, he knew German, Greek, and Latin; this enabled him to follow the current literary tendencies in German and Lithuanian literature and made the riches of classical Greek and Roman literature accessible to him. Donelaitis did not know English or, most probably, French; thus, any direct influence from English or French literature can be excluded. As Sesplaukis suggests, "Donelaitis' poem had to await publication for 38 years after the poet's death, until a number of favourable developments occurred" (ibid.).

An epic poem of the Lithuanians from Lithuania Minor *The Seasons*, as usual for this genre, embraces the whole life of the nation. The nation is represented by peasants in the poem. They are depicted according to the cyclic understanding of time, history, and life. The relations of a human being (a peasant) with the nature and God are disclosed, as well as the relations among the people, the peasants and the landlords. The author reveals the way of life of the serfs, their traditions, work and festivals. The life of peasants goes in circles as the nature does, and is determined by the same laws of God. In nature, the summer comes after the spring and is followed by the autumn and at last winter, and everything starts from the beginning again. A human being is born, matures, gives fruit and dies as a plant. The serfs are reborn with the miracle of the spring, in summer they work hard, in autumn collect the harvest given by nature, in winter think of their destiny and prepare for the following spring the new cycle of the year and peasant's work. The serfs are praised and scolded, encouraged and restricted according to the norms of Christian morality, their life and behaviour is evaluated according to the truths of the Holy Scripture. The main merits of human beings are laboriousness, piousness, truthfulness, faithfulness to traditions and customs of the nation; the greatest vices are laziness, irreverence, cruelty, acceptance of alien fashions and habits. K. Donelaitis by his work aspired to reinforce the moral values developed by the nation through ages, to uproot vices, to develop spiritual resistance of the nation.

In the 18th century, Lithuanians were living on two countries. Majority of them were living in the Polish-Lithuanian Commonwealth (formally the Kingdom of Poland and the Grand Duchy of Lithuania). The minority lived in Lithuania Minor. Historical situation determined that Lithuanian culture was at a risk.

It was necessary to conserve the Lithuanian culture. Activists were trying to save their tongue language and protect it from foreigners. K. Donelaitis with his poem *The Seasons* took

a big part in saving it. In his poem, the author warns the readers to be aware of the influence of other languages. He takes the role of a tutor and teaches the serfs the essential values.

During the lifetime of the poet, not a single work of his was published.

Moreover, A. Bezzenberger maintained that although Donelaitis was "a national poet, his style was not completely Lithuanian" (1915, 18). Tetzner in one of his articles says, "Donelaitis was also at the same time a German poet" (1897, 43). In defending Donelaitis' national character, W. Storast (Vydunas) acknowleged that "Donelaitis' hexameter flows easier than the metre of Goethe and Schiller" (in Schmalstieg 1982).

German translations of *The Seasons* were, it appears, more valued from a philological standpoint; the publishers and translators, at least, leaned in that direction.

Even though Donelaitis was favorably evaluated and accepted from the philological as well as the artistic standpoint and did not cause larger ripples in German literature (just as nobody had decisive influence on his work), nevertheless, for the first time he pushed Lithuanian literature into wider horizons. Almost throughout the entire nineteenth century Donelaitis' *The Seasons* and the Lithuanian folk songs were the most important sources of Lithuanian literature in German encyclopedias and textbooks (in Schmalstieg 1982).

There are two translations into English rendered from the Lithuanian into English verse by the Lithuanian-American poet and translator Nadas Rastenis (1967) and the English poet and translator Peter Tempest (1985), also excerpts by Clark Mills et al. (1964) that provide for the English-speaking audience the insight into the culture, the soul, and the destiny of a nation which even in the time of oppression made itself heard through the voice of its creative poet K. Donelaitis whose literary classic *The Seasons* has become a part of the common Western cultural heritage.

Translating Culture Specific Items

As Álvarez and Vidal (1996) point out "everything in a language is a product of a particular culture, beginning with language itself, it is difficult to define exactly what can be classified in a text as culture-specific. One broad definition of what might be termed 'culture-specific items' (CSIs) could be every feature in a ST which presents a problem for the translator because there is an intercultural gap between the SL and the TL. Such a gap is found where an item in the ST does not exist in the TL culture, or the TL has no word for that item" (57).

It is known that a perfect translation of culturally bound texts is impossible. The translation focusing on the purpose of writing the source language text is, however, always

possible. Whether we translate them or not, and the chosen technique depends on their importance and function in the given text.

As the challenge that the diminutives present to the translator is associated with the specificity of their use in Lithuanian and Ulvydiene discussed linguistic specificities and problems arising while translating diminutives in her publications and international scientific conference talks[10] we will touch upon the lexicon, lexical equivalents when concepts are unknown, multiple senses of lexical items, etc.

Thus, in his translation P. Tempest who did not know Lithuanian and was consulting Lithuanian linguist L. Pazusis makes many changes in meaning rendering:

> *(1)   ST Jis nesakydavo "tu", bet vis pasakydavo "jūsų" (Donelaitis 55)*
> *TT He never used contemptuous forms of speech (Tempest 54)*

Meanwhile N. Rastenis employs transference and inserts footnotes:

> *TT He never would say Tu but always he said Jūs (Rastenis 54)*

Personal pronouns in the Lithuanian language, similarly like e.g., in German, Spanish, Italian and Russian, are used less frequently than in the English language. The pronoun *tu* (its plural is *jūs*) is used when talking familiarly, among friends, within the family, and when addressing children whereas the pronoun *jūs* can be used while politely addressing an elder person or a person that one does not know (polite sg.) or while talking about several people (polite or familiar pl.) (Ulvydas 1965, 36).

On the other hand, because of P. Tempest's death only a rough copy in English was found. Thus, L. Pazusis worked a lot editing *The Seasons* in English. It is difficult to detect though, if strategies of translation were employed by P. Tempest or it was L. Pazusis' idea but readers in English can see the real life and characteristics of serfs. The names in the majority of cases retain connotation, e.g. Didpilvis – Fat Paunch, Guzzler, Ponpalaikis – a Shabby Squire, Nenaudelis Plauciunas – Shameless Plauciunas, Neprietelius Docys – The Villainous Docys, Tinginys Slunkius – Slunkius Drone. A dictionary of phonetic pronunciation of Lithuanian names and their explanation completed by P. Tempest helps to grasp the real meaning and essence of Lithuanian names and nicknames. Women's surnames lose their Lithuanian form and only two servants Tippletom (Lith. Šlapjurgis) and Fib (Lith. Susukatė) get English names with connotations.

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[10] See "The Theory and Practice of Transculturation: Translating Culture-Specific Concepts in Balys Sruoga's *Forest of the Gods*" *Partial Answers - Journal of Literature and the History of Ideas*, The Johns Hopkins University Press. 2013, pp. 257-277. Also conference abstracts: Germersheim (Germany) EST Congress presentation: "Culture and Translation: Culture-Specific References in Lithuanian Folk Tradition". 28-29 April, 2014 International scientific conference "Key Cultural Texts in Translation" at University of Leicester (UK) Presentation: "What Does the Term "Non-native" Mean Rendering Key Cultural Texts into Foreign Languages: *The Seasons* by Kristijonas Donelaitis".

P. Tempest also succeeds in his translation of scenery and landscape description:

(2)   ST Tik dyvai žiūrėti, kaipo barzdoti pušynai
Su savo kuodais garbanotais visur pasirodo
Ir nei puderuoti ponaičiai stov įsirėmę (Donelaitis 138)

TT It's wonderful to see the bearded pines
In every wood appear with silver crests
And stand like powdered lordlings, hands on hips (Tempest 123)

Epithet "bearded pines" may seem strange for an English reader but "curly crests" used in ST become "silver crests" in P. Tempests's TT.

In addition, proverbs and sayings are successfully rendered in both translations:

(3)   TT Bellows are useful things for fanning fires
But with them no one's ever beaten back
The wind or stopped a stormcloud in its path (Tempest 130; Rastenis 140)

The problems arouse with onomatopoeia, i. e. the nightingale singing. In *Lithuanian Grammar*, onomatopoeic words are described as "class of invariable words which are mostly a deliberate imitation of sound or acoustic and visual effects or impressions of human actions, animals, natural phenomena, artifact" (Ulvydas 1976, 32). According to M. H. Abrams, onomatopoeia "designates a word, or a combination of words, whose sound seems to resemble closely to the sound it denotes: "hiss", "buzz", "rattle", "bang". There is no exact duplication, however, of nonverbal by verbal sounds; the perceived similarity is due as much to the meaning, and to the feel of articulating the words, as to their sounds" (Abrams 1993, 199).

P. Tempest employed literal translation and went far away from the ST:

(4)   ST Jurgut, kinkyk, paplak, nuvaziuok, pasakysi (Donelaitis 15)
TT. P. Tempest "Up Jurgis, whip your horse and ride away!" (Tempest 21)

N. Rastenis was closer to the ST:

TT And call, "Jurgut, be good! Hitch up your steed and speed" (Rastenis 31)

Because of the specificities of languages, interjections that play a significant role in *The Seasons* are not retained in English. Likewise, the choices made by the translators in rendering Lithuanian diminutives into a language that does not favor analogous morphology — the use of word combinations with epithets "little" and "small," or "the sun we love", omission, and use of synonyms that bear no diminutive aspect results in the blunting of endearment yet at times achieves the effect of dynamic cultural equivalence, esp. rendering

vulgarisms. K. Donelaitis' abundant use of diminutives expresses his fellow feeling towards the peasants who suffer a lot. P. Tempest is in favor of neutralization or rather unexpected cultural replacement when "toads" from ST become "oysters" in TT:

> *(5)   ST Rupūžes baisias į bliūdą tarškino platų (Donelaitis 102)*
> *TT Was throwing oysters into a wide bowl (Tempest 93)*

Quite unexpectedly, both translators chose to replace the concept of a yard with that of a village, i. e. "hamplet/thorp".

> *(6)   ST Tam kieme, brolau, kur aš savo šutinu puodą (Donelaitis 118)*
> *TT Here is this hamlet, brother, where I live (Tempest 106)*

Rastenis was closer to the original:

> *TT Now in the thorp where I each day cook my old pot (Rastenis 93)*

The biggest loss in translation can be considered P. Tempest's choice to replace hexameter with the most popular English five iambic feet. Thus, the sound in English da DUM da DUM da DUM da DUM da DUM does not resemble the original.

N. Rastenis did not employ hexameter either and used six iambic feet structure. P. Tempest gives his reasons claiming that five iambic feet in English is enough to express Lithuanian hexameter. Nevertheless, even though P. Tempest operates with rhyme in his translation the tempo and becomes too fast and the epic boundaries are narrowed, thus, the exhaustiveness of the epic is lost.

Conclusions

Words, which exist in one language but not in another, concepts, which are not equivalent in different cultures, idiomatic expressions and/or differences among languages in grammatical and syntactical structures, are issues, which call for very specific decisions. The translator has to understand the cultural-ritual context in which the ST is produced, and only then should attempt translation, minimising the loss of cultural meaning.

The obtained results from the contrastive analysis of a Lithuanian poetic discourse *Metai* by K. Donelaitis its translations into English proved the presumptions that the translator, aiming to convey the original text as coherent and cohesive structure into the TT employed certain variations. From the analyzed extracts of both Lithuanian and poetic text and its translations in English a conclusion can be drawn that the modifications on the surface level manifest themselves in the additions, omissions and alterations of formal linguistic means.

Ultimately, patterns in language offer a window on a culture's dispositions and priorities. Since sameness, i.e. equivalence cannot even exist between the given source language and the target language versions it is not possible between two target language versions of the same text either. Once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of non-equivalence.

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KRISTIJONO DONELAIČIO „METAI": POETINĖ IR KULTŪRINĖ SĄVEIKA LIETUVIŠKO TEKSTO VERTIME Į ANGLŲ KALBĄ

Santrauka

Vertimo studijose įvykęs kultūrinis posūkis yra susijęs su vis augančia mūsų pasaulio internacionalizacija ir iš to kylančia būtinybe užtikrinti kuo geresnę vertimo kokybę kultūrinių tekstų, kurie šiandieniame daugiatautčiame pasaulyje yra labai svarbūs siekiant išsaugoti mūsų nacionalinį identitetą. Be to, nuolat augant susidomėjimui užsienio kultūromis, net tokių mažų šalių kaip Lietuva, svarbiausi kultūriniai tekstai verčiami į daugiau nei vieną užsienio kalbą, o siekdamas kuo tiksliau perteikti kultūrines realijas, dažnai šios užduoties imasi daugiau nei vienas vertėjas.

Tyrimas atliktas įgyvendinant AHRC (JK) tinklo finansuojamą projektą „Kultūrinių tekstų vertimas". Projektas sudarė galimybę mokslinėmis įžvalgomis pasidalinti tyrinėtojams iš Jungtinės Karalystės, JAV, Kinijos, Prancūzijos, Italijos, Vokietijos, Lenkijos, Rusijos bei Lietuvos. Šiuolaikiniame vertimo moksle vertimas traktuojamas kaip sisteminė tarpkalbinė ir tarpkultūrinė komunikacija, todėl, nagrinėjant kultūrinę reikšmę turinčių realijų vertimą, stengiamasi nustatyti realijų vertimo strategijas ir sprendimus. Projekto matmenyse buvo siekiama aptarti keturias kultūrinių reikšmių rūšis: intertekstinius vienetus, frazeologizmus, kultūrines realijas ir deminutyvus.

K. Donelaičio „Metai" puikiai atitinka projekto metu apibrėžtą „kultūrinio teksto" sampratą, mat poeto literatūriniai personažai vaizduojami daugelyje meno kūrinių (grafikos darbuose, muzikos ir teatro kūriniuose). Poema „Metai" davė pradžią pasaulietinei lietuvių literatūrai. Dar daugiau, šio krikščionių dvasininko, poeto indėlis į lietuvių literatūrą kai kuriuose šaltiniuose prilyginamas Dantės įnašui į Italijos literatūrą, o šiame straipsnyje aptariamas kūrinys nepamirštamas nei vienoje lietuvių kalbos istorijos diskusijoje.

Kadangi kultūrinių tekstų vertimas yra vienas iš sunkiausių uždavinių vertėjui, o verčiant iškyla daug problemų aiškinantis kultūrinius skirtumus, vienas iš tyrimo uždavinių buvo išanalizuoti Donelaičio „Metų" vertimo į anglų kalbą ypatumus, aptarti kultūrinių realijų vertimo į užsienio kalbas tendencijas.

REIKŠMINIAI ŽODŽIAI: kultūrinis vertimas, kultūrinės realijos, deminutyvai, vulgarizmai, aforizmai.

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TEXTUAL CHANGES IN LITERARY TO FILM DIALOGUE TRANSLATION: A CASE STUDY OF "A CHRISTMAS CAROL" BY CHARLES DICKENS AND ITS ANIMATED ADAPTATION (2009)

Nowadays the number of films adapted from literary works has increased significantly, making film adaptation a relevant field of audiovisual translation research. The adaptational mechanisms involving the transfer of the story from written medium to the screen have been discussed by the researchers of cinematography at various lengths. However, the verbal element, which connects the original and its adaptation, i.e. dialogue, has not received the same amount of attention. This paper aims to investigate the strategies of literary to film dialogue adaptation in the animated film "A Christmas Carol" (2009) based on Charles Dickens's novella of the same title.

The research revealed that despite the differences between literary and cinematic media the animated adaptation "A Christmas Carol" remains faithful to the original in regard to the verbal dialogue. The alterations made to the adapted dialogical lines most frequently deal with abridgement or rephrasing of the text. A number of lines, non-existent in the original work, have also been observed. Nonetheless, compared to the directly transferred lines, the invented dialogue contains short sentences created for smoother scene transition or relief from dramatic tension.

KEY WORDS: audiovisual translation, film adaptation, literary dialogue, film dialogue.

Introduction

Audiovisual translation can be described as the translation of multimedia texts that are comprised of two or more different semiotic systems and usually include the elements of language, sound and visuals. Since one of the main objects of audiovisual translation is film translation, the knowledge of cinematic adaptation research is beneficial to a better understanding of how the adaptational mechanism works. It is of importance to note that all translation includes adaptation. Therefore, the understanding of its principles will help a film translator to improve his/her translational skills.

From the point of view of translation as rendering of a source language into a target language, two phases of this process can be distinguished in film adaptation. The first one is the intersemiotic translation of a book into a movie and the second is the translation of the film into another language. It is worth stressing here that the element, which connects all the three products, i.e. the book, the film and film translation, is verbal dialogue that has to be adapted from a literary language to a cinematic language. Although there is a significant

number of theoretical insights on the process of adaptation, the textual changes in dialogue have not been analysed on the same scale. This paper is an attempt to investigate dialogue adaptation as intersemiotic translation.

The object of this research is the similarities and differences between the original literary dialogue and the cinematically adapted dialogical lines.

The aim of the paper is to examine the textual changes in literary to film dialogue adaptation of Charles Dickens's novella "A Christmas Carol" as reflected in its animated version.

The relationship between daily conversation and fictional dialogue

Several types of dialogic expression can be distinguished, including daily speech and fictional dialogue, represented by both cinematic and literary dialogue. The latter is understood as the type of speech, which is invented with some purpose in mind and fulfiled certain functions required by the mode it is created in.

In dialogue research, dialogue is defined as "a meaningful interaction and exchange between people (often of different social, cultural, political, religious or professional groups) who come together through various kinds of conversations or activities with a view to increased understanding" (Weller 2013, 5). Therefore, dialogue requires at least two participants. In the case of fictional dialogue, those two participants do not necessarily mean the characters of the literary or cinematic work. Film and literary dialogue differ from ordinary speech since they are always aimed at the audience (the viewer or the reader) who becomes the constant third participant in the cinematic or literary dialogue. Thus, in a movie, all verbal lines may be considered as dialogical because even when a character does not address other characters, he addresses the viewer.

More aspects setting fictional, particularly film, dialogue apart from daily speech may be distinguished. According to Remael, dialogue is "context-dependent" and "context-renewing" (Remael 2004, 109). It means that it is based on the speech turns the participants take. The exchange between the participants is influenced by the circumstances in which the conversation takes place. These features can be detected in both everyday speech and film dialogue. However, in ordinary conversations, the participants "are unaware of" the role of the "setting" and "have little control over it", whereas in films, the visual context is thoroughly arranged (Zabalbeascoa 2012, 67). Another element, which separates cinematic dialogue from traditional conversation, is that the former is never spontaneous. As Sarah

Kozloff emphasises, no matter how much it strives to appear as s natural conversation, "it is always an imitation" (Kozloff 2000, 18). Even in the case of improvisation on set, the lines are "judged, approved, and allowed to remain" (ibid.). This means that film dialogue cannot be seen as spontaneous conversation due to the processes that take place during the movie production. Moreover, the very purpose of a fictional film is to create an illusion, a fictional world for the cinema audience to engage in (Zabalbeascoa 2012, 67). To contribute to the mentioned purpose, cinematic dialogue masks itself under the impression of everyday speech and in fact, is highly manipulated to capture the viewer's attention.

Categories of dialogue adaptation

Literary and film dialogue, as representatives of fictional dialogue, share many similarities. They both involve the participation of the third party and are based on the daily speech. Yet, they are not identical. While the artistic language is apparent in literary works, film dialogue seems to "go unnoticed, as in conversation, and the speech does not draw any unnecessary attention to itself" (Rauma 2004, 26). In other words, although literary dialogue tries to imitate colloquial language, it is not expected to achieve complete naturalness, whereas film dialogue should preserve this illusion as much as possible. This point should be taken into consideration when adapting literary work to screen.

The adaptation of literary dialogue to film is a complex process. Due to the differences between the cinematic and literary modes, changes to the plot, omission or addition of the scenes and minor characters have to be applied to make the best out of a film as a visual medium. Therefore, scriptwriters have to consider not only the dialogical text of the book that they are adapting, but also the whole text, including narration and descriptions. Adaptation requires specific reading: it may result in the invention of the dialogical lines that do not appear in the book, but fulfil a particular purpose in the filmic scene.

Rauma proposes seven categories to define the strategies of dialogue adaptation. The most distinct is *dramatisation*. It is understood as "turning a section of narration into dialogue" (Rauma 2004, 62). The second category is *abridgement*. It includes "omissions of words or sentences" (ibid. 69). The third category is called *elaboration*. It is the opposite of abridgement as lines that fall under this category have words added to them. The fourth category, *reassignment*, means the transference of a line to a different character than it is given in the book. The fifth category is *rephrase*. It occurs when the same thing is said in other words. The sixth category is *transference*. According to Rauma, it is "simply a word-

for-word rendering of a line in the novel" (ibid. 83). The direct transfer, though, does not mean that the line is uttered under the same circumstances in both, the film and the book. The last category is *invention*. It means "producing a line that does not exist in the novel" (ibid. 86). In this case, it is impossible to find a counterpart of the line of cinematic dialogue in the dialogue of the book.

Analysis of the dialogue adaptation strategies employed in the animated film "A Christmas Carol" by Robert Zemeckis based on Charles Dickens's novella "A Christmas Carol"

For the practical part of the research Charles Dickens's novella, "A Christmas Carol" and its most recent animated adaptation, released in 2009, have been chosen. The empirical material has been selected in order to contribute to the study of the animated adaptations of the classic literary works which, according to Paul Wells (2007, 199), are not yet acknowledged as worthy of research. The statements made by Sara Rauma (2004, 7) have been also taken into consideration. She argues that adaptation studies lack research carried out on the cinematic versions of the popular novels instead of established classic literary works. On the other hand, the very fact that new adaptations of the already screen-adapted canonised works are released even today confirms the relevance of such works to the modern viewers. It also suggests that a critical approach to novel to film adaptations is relevant enough.

The analysed movie tells the story of a tight-fisted Ebenezer Scrooge. On a Christmas Eve, a ghost of his old business partner Marley appears before him to warn about Scrooge's wrong way of living and its consequences in the afterlife. The ghost also foretells that he will be haunted by three spirits. The said Ghosts take Scrooge on a journey to the past, the present and the future to teach him a lesson about true values.

The paper focuses exclusively on the analysis of dialogue adaptation in the animation. To track the changes that have been made to the text of the original novella in its adaptation, the dialogue of the film has been divided into the lines, which correspond to the parts of the dialogue in the book. It is worth noting that the length of the dialogical line does not equal the length of a sentence in the novella, but is considered to be any section spoken by the same character in a paragraph, i.e. until another character takes his/her turn in the conversation (e.g. *"Bah!" said Scrooge, "Humbug!"* is considered to comprise one line, even though the words of a character are interrupted by a section of narration). Following such division, 475 lines of dialogue have been distinguished and classified according to the seven categories of dialogue

adaptation proposed by Sara Rauma. Since the analysed lines sometimes contain more than one sentence, the cases when more than one category may be applied have also occurred. The following subsections will cover the observations of each strategy applied with some examples analysed in more detail.

Dramatisation

The narrator plays a significant role in a literary work. He constructs the point of view of the story and fulfils the function of anchorage of the diegesis and characters in a literary text. Contrariwise, in films, the narrator is not necessarily present as his functions may be overtaken by other cinematic elements. Filmmakers may select to incorporate the voice of the narrator in the movie or not to include it all. If the former is chosen, the narrator might be introduced as a voice-over, which is performed by some character present in the book or by an invented personage. The narrative sections from the book may also be converted into the lines of the dialogue and given to the characters to utter directly without offering any illusion that they take on the role of the storyteller.

In Charles Dickens's "A Christmas Carol", the story is narrated in the third person, which points to an omniscient speaker. Meanwhile, the animated adaptation of the novella does not introduce a voice-over narration. It preserves the lines given by the narrator in the form of dialogue. Hence, some narrative lines had to be altered and reassigned to the characters.

All in all, in the movie, 92 cases of dramatisation have been observed, including the instances when the narrative passages are reassigned to the characters with and without alterations. As it has been already mentioned, the novella "A Christmas Carol" is distinct of its strong narrative voice. Many instances when in the middle of the dialogue the characters' replies are reported by the narrator are observed. Since the same presentation is not possible in the cinematic adaptation, those lines are converted from the indirect to direct speech.

An intriguing example of dramatisation appears in the middle of the film. Here, the whole dialogue is derived directly from the passage of narration. The scene takes place during Scrooge's travels with the Ghost of Christmas Present when they visit the dinner party at Scrooge's nephew's home. During the dinner, the guests play a game of *Yes and No*. In the novella, the scene occurs at the end of Scrooge's visit. In the movie, the game is presented at the very beginning. The narrator's lines are divided among the guests to create the dynamics which is essential to the restrictions of the camera movement in order not allow the viewer to feel bored. To simulate the natural flow of the conversation, the interrogative sentences are

formed as the affirmative ones uttered in a rising intonation and kept as short as possible. Consider the description and the start of the game:

Table 1: *Example of direct dramatisation from the passage of narration*

SOURCE TEXT (NOVELLA)	CHARACTER	TARGET TEXT (FILM)	CHARACTER
It was a Game called Yes and No, where Scrooge's nephew had to think of something, and the rest must find out what; he only answering to their questions yes or no, as the case was. The brisk fire of questioning to which he was exposed, elicited from him that he was thinking of an animal, a live animal, rather a disagreeable animal, a savage animal, an animal that growled and grunted sometimes, and talked sometimes, and lived in London, and walked about the streets, and wasn't made a show of, and wasn't led by anybody, and didn't live in a menagerie, and was never killed in a market, and was not a horse, or an ass, or a cow, or a bull, or a tiger, or a dog, or a pig, or a cat, or a bear. At every fresh question that was put to him, this nephew burst into a fresh roar of laughter; and was so inexpressibly tickled, that he was obliged to get up off the sofa and stamp. (p. 64)	Narrator	So you're thinking of an animal?	Guest
		Yes.	Fred
		A live animal?	Female guest
		Yes.	Fred
		A rather disagreeable animal?	Scrooge's niece

Source: here and further on created by the author

In this regard, dramatisation tends to include other adaptation processes, such as rephrase or invention, for the lines are transferred not word for word. In fact, without a closer look at the text of the original they may seem non-existent in it.

Abridgement

According to Rauma, "the very visual context" requires "abridgement or compression of literary dialogue when a novel is adapted to screen" (Rauma 2004, 22). The most ordinary explanation for this dialogue-building technique may be the reason that it is impossible to squeeze 100 pages of a literary text into an hour and a half long movie. What is more, the dialogue is shortened not only as a result of the appearance of visuals, which serve as a replacement for the verbal elements, "but also to achieve greater dramatic impact" (ibid.). Considering the importance of images in a film, one would assume that abridgement is the most common movement in dialogue adaptation. Indeed, 100 cases of abridgement have been classified in the analysis of the film "A Christmas Carol".

Two cases of abridgement are distinguished: 1) general abridgement and 2) cut transferences. The former refers to the cinematic lines that have deletions of words within the original lines and the latter includes the cases in which some words or sentences are cut out before or after the line. Both types are detected in the analysed adaptation, sometimes even employed together. Consider:

Table 2: *Example of both types of abridgement in the same line*

SOURCE TEXT (NOVELLA)	CHARACTER	TARGET TEXT (FILM)	CHARACTER
"I wish to be left alone," said Scrooge. **"Since you ask me what I wish, gentlemen, that is my answer.** I don't make merry myself at Christmas and I can't afford to make idle people merry. I **help to** support the establishments I have mentioned—**they cost enough**; and those who are badly off must go there." (p. 13)	Scrooge	I wish to be left alone! I don't make merry myself at Christmas, and I can't afford to make idle people merry. I support the establishments I have mentioned. And those who are badly off must go there.	Scrooge

In the example above, the sequence of Scrooge's speech is shortened by eliminating the second sentence completely which corresponds to a cut transference. However, that is not the only alteration made. The compound verbal predicate *help to support* is compressed to the simple verbal predicate *support*, and the phrase *they cost enough* is deleted. These changes reflect the case of general abridgement. As suggested by the example, both types of abridgement are generally employed to make the character's speech less elevated by removing the information, which is repeated or implied.

Elaboration

The significant number of the cases of abridgement shows that film dialogue tends to contain the compressed lines from the novella. With this in mind, the instances of a reverse approach seem very unlikely. Yet, elaboration is distinguished as another category of dialogue adaptation.

In the analysis of the animated version of "A Christmas Carol", 31 cases of elaboration were detected. Most of them introduce phrases containing only few words, which are used for the emphasis or characterisation. Consider:

Table 3: *Example of elaboration*

SOURCE TEXT (NOVELLA)	CHARACTER	TARGET TEXT (FILM)	CHARACTER
"But why?" cried Scrooge's nephew. "Why?" (p. 11)	Fred	But why? *Why so cold-hearted, Uncle?* Why?	Fred

The example in Table 3 is taken from the scene in Scrooge's office after he refuses his nephew's proposal to come and dine with his family. It is a rare case when, in a film, a whole sentence is added to the line. Since one of film dialogue's functions is character revelation, the insertion of the epithet to describe Scrooge fulfils it by better revealing the protagonist's personality. Furthermore, it gives insight to how other characters view him. This case of elaboration also fulfils the function of manipulating the viewer's evaluation and emotions by forming a negative opinion about Scrooge. Other observed instances of elaboration are also employed for the emphasis or reflect the adapter's interpretation of the characters.

Reassignment

It is the least frequently applied tool observed in the adaptation of Dickens's "A Christmas Carol". All in all, 18 lines are uttered by different characters in the movie than in the novella. Just a few cases of reassignment illustrate that the cinematic adaptation preserves the characters, which are introduced in the original and does not strive to create "star turns" by shifting the lines from minor personages to the more significant ones.

Usually, in the analysed work, only one line is reassigned to a different character. An instance of such a transfer is found in the scene taking place in the Cratchits' house when Scrooge visits them with the Ghost of the Christmas Yet to Come. It contains only one line, which is reassigned from Peter Cratchit to Mrs. Cratchit. See below:

Table 4: *Example of reassignment of one line*

SOURCE TEXT (NOVELLA)	CHARACTER	TARGET TEXT (FILM)	CHARACTER
"Past it rather," Peter answered, shutting up his book. "But I think he has walked a little slower than he used, these few last evenings, mother." (p. 79)	Peter Cratchit	Past your father's time.	Mrs Cratchit

The reassignment is achieved by the alterations made to the scene. It is worth noting that the original scene contains more lines, which are not rendered in the adaptation. The

eliminated lines express Mrs Cratchit's concern for her eyes as she puts down her sewing. Although in the film the actions performed by the characters are preserved, the verbal exchange is not transferred, the result being some changes to the proceeding lines. In the novella, Mrs Cratchit is the first person to comment that it should be time for Mr Cratchit to come back and Peter responds that it already past. Yet, in the adaptation, Mrs Cratchit is the one to confirm that it is already past the time, while Peter starts his turn with the following sequence: *He's walked slow these last few evenings* (Peter, in film). The discussed example reveals that reassignment occurs due to overall changes made to the literary scenes.

Rephrase

In the analysed cinematic adaptation, rephrase is a more prominent strategy than the previously discussed reassignment. It has 61 cases in total. The instances of rephrase vary from the simple ones where a single or some words are substituted with synonyms to more complex ones where the entire syntactic structure is altered. Rephrase includes other already discussed steps of adaptation, particularly abridgement. In the animated version of "A Christmas Carol", the most common instances of rephrase involve a word substitution with a synonym. To illustrate the mentioned tendency, the following line will be analysed in detail:

Table 5: *Example of a synonym substitution in rephrase*

SOURCE TEXT (NOVELLA)	CHARACTER	TARGET TEXT (FILM)	CHARACTER
"We have no doubt his <u>liberality</u> is well represented by his surviving partner," said the gentleman, presenting his credentials. (p. 12)	Gentleman	*Well*, we have no doubt *that* his <u>generosity</u> is well represented by his surviving partner.	Gentleman

As observed in the example, the noun *liberality* is replaced with the noun *generosity* in the adaptation. *Merriam-Webster Dictionary Online*[11] lists both nouns as synonyms. However, as suggested by their definitions, the nouns possess slightly different connotations. The noun *generosity* is described as "willingness to give money and other valuable things to others". While the noun *liberality* retains the same meaning of "willingness to give valuable things to others", its primary meaning is "the quality of not being opposed to ideas or ways of behaving that are not traditional or widely accepted". What is more, the adjective *liberal* is often employed in the context of politics. Since the dialogical line is uttered by the gentleman

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[11] http://www.merriam-webster.com

who comes to Scrooge's office in hope to collect some money for charity, the synonym *generosity* seems more fitting as it does not evoke unnecessary associations. However, the novelistic line contains diplomatic colouring, which disappears in its cinematic counterpart. The alteration is related with the difference of the period in which the original and its adaptation were released. The very fact that the target audience of the animated movie is children might have also determined such a decision since the noun *generosity* is more commonly used in daily speech and is easier to understand for children. Apart from the synonym replacement, the utterance launcher *well* and the conjunction *that* are inserted in the film dialogue, thus making the line longer than in the novella.

As observed in the analysis of the example, reasons for employing rephrase do not necessarily correspond to the general tendency to shorten film dialogue for visual dynamics, but are more complex.

Transference

The sixth technique of dialogue adaptation deals with the instances when the dialogical lines are rendered in the film without any alterations. Nonetheless, Rauma adds, "the transferred lines do not always end up standing on their own in a line of dialogue" (2004, 83). All in all, 112 cases of transference were traced in the adaptation of the novella "A Christmas Carol". Hence, this arrangement seems to be frequently employed. The high number of directly transferred lines may lead to the conclusion that the film stays faithful to its literary source. The absence of the need to modify significantly the literary dialogue reflects a film-friendly quality of the novella "A Christmas Carol". It justifies the reason why the works of Charles Dickens are frequently chosen for cinematic adaptation.

Transference also includes instances with minor changes, such as contractions of the verb or the use of a different word form as long as the words are not replaced by a synonym. Compare the following examples:

Table 6: *Examples of transference with minor changes*

SOURCE TEXT (NOVELLA)	CHARACTER	TARGET TEXT (FILM)	CHARACTER
"You <u>don't</u> believe in me," observed the Ghost. (p. 20)	Marley's Ghost	You <u>do not</u> believe in me.	Marley's Ghost
"Remember it!" cried Scrooge with fervour; "I could walk it <u>blindfold</u>." (p. 31)	Scrooge	Remember it? I could walk it <u>blindfolded</u>.	Scrooge

The example in the first row of Table 6 demonstrates an unusual instance when a line in a film contains a full form of the auxiliary verb, whereas its counterpart in the novella has the verb contracted. Since film dialogue strives to mimic spontaneous daily language, it would seem that it avoids full verb forms, which are characteristic of written and formal language. Similarly, the example in the second row of the table contains a longer word form in the adaptation. However, such cases are scarce and might have been influenced by the actor's pronunciation preference. Hence, they are classified under the transference category instead of rephrase or elaboration.

Invention

The last category concerns the lines, which have no basis in the novella. All in all, 94 invented lines are traced in the animated adaptation of "A Christmas Carol. It has been observed that the instances of invention are mostly short lines, compared to the ones, which are transferred from the original with or without alterations. Most frequently, they appear in the invented scenes, which do not occur in the novella.

Some of the invented lines are inserted to lighten the mood. It is most evident during the visit of the third spirit, the Ghost of Christmas Yet to Come. When Scrooge witnesses the conversation among the businessmen, he is chased by the carriage of the mentioned ghost. The carriage is cloaked in shadows and only the red eyes of the pulling horses are fully visible, evoking fear in Scrooge and the viewer as well. In his attempt to escape from the frightening figure, he runs into even more terrifying phantoms, which hinder his way and raise the dramatic tension. The chase ends when the driver of the carriage magically turns Scrooge small and he hides in a drain. Then, the following lines are uttered:

Table 7: *Example of invention as a reliever from dramatic tension*

SOURCE TEXT (NOVELLA)	CHARACTER	TARGET TEXT (FILM)	CHARACTER
-	-	You won't get me in here.	Scrooge
-	-	Christmas pudding, no doubt.	Scrooge

It should be stressed that such a scene does not exist in the novella, which automatically renders any lines spoken in it as invention. The character's remarks upon stepping into the

liquid in the drain relieve the tension built up in the previous scene, which is needed to prepare the viewer for the upcoming events.

All the discussed examples illustrate that the lines in an adaptation are not invented solely to include the adapter's own ideas, but they are introduced with an overall artistic purpose.

Conclusions

During the process of novel to film adaptation, the dialogue undergoes adequate modifications due to the adapter's strife to create the illusion of spontaneous speech. Yet in reality, it is always manipulated to shape the viewer's intended interpretation of the motion picture.

In the animated version "A Christmas Carol" of Charles Dickens's novella, the adaptation techniques dealing with the treatment of the dialogical lines taken from the original with and without alterations prevail over the strategy of invention. It illustrates that despite the introduction of the cinematic elements and difference in time between the writing of the original and the release date of the adaptation, the latter is obviously dependent on the former.

In the analysed cinematic product, the most prominent strategy of dialogue adaptation is transference, which includes 23.6% of the total number of the dialogical lines. It shows that, in regard to dialogue, the animated version stays faithful to the original and reflects both, the adapter's respect for the literary work and the novella's adaptability to screen. Although the dialogical text of the novella has been preserved, the cases of the alteration in the chronological sequence of the lines' utterance have been observed.

Due to the differences in the literary and cinematic modes, some changes to the original dialogical lines had to be made, including the creation of completely new lines. One of the most frequently applied alterations involves the shortening of the lines, which contains 21.1% of the cinematic lines, making abridgement one of the three most employed techniques. It is used not only to eliminate the unnecessary verbal information, but also to make the film language closer to spontaneous speech.

The invented text contains 19.8% of the cinematic lines, demonstrating the adapter's individual interpretation of the story. However, compared to the other dialogue adaptation strategies, invention introduces only brief phrases or sentences, which mostly appear in newly invented scenes. The main functions of the observed invented lines are the transition from one scene to another and the relief from the dramatic tension offered to the viewer.

Since the animated adaptation does not introduce voice-over narration, the narrator's lines are given to the characters to utter, evoking the technique of dramatisation, which contains 19.4% of the dialogical lines. The cases of indirect speech present in the original literary work are rendered to direct speech in the movie, thus involving the strategies of abridgement and rephrase.

The technique of rephrase includes 12.8% of the dialogical lines. It is often employed together with abridgement. A few instances involve the rewording of the whole line and most of the rephrased cases include the replacement of a word or word group with a synonym, which usually possesses a narrower meaning and is more commonly used in everyday language, thus demonstrating the adapter's attempt to sound as natural as possible.

Rather few cases of elaboration have been traced, amounting to 6.5% of all the lines. It shows that film dialogue prefers briefness to amplification. The lines affected by elaboration include short phrases, which serve as utterance launchers and are used to emphasise the visual content of the scene or contribute to the characterization and manipulation of the audience's evaluation of the events.

Reassignment is the least applied strategy of dialogue adaptation in the analysed movie. Only 3.8% of the dialogical lines represent this category. In most cases, the lines are reassigned to another character who participates in the scene in order to create the dynamics of the camera movement. The reassigned lines are rendered without and with alterations, mostly involving abridgement and rephrase.

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TEKSTO POKYČIAI LITERATŪRINIO DIALOGO VERTIME Į KINEMATOGRAFO KALBĄ: ČARLZO DIKENSO NOVELĖS „KALĖDŲ GIESMĖ" IR JOS 2009 M. ANIMUOTOS ADAPTACIJOS ATVEJO TYRIMAS

Santrauka
Vienas iš pagrindinių audiovizualinio vertimo objektų yra kino filmų vertimas. Kadangi pastaruoju metu ypač išaugo filmų, sukurtų pagal populiarias knygas, skaičius, vertėjams yra naudinga susipažinti su pagrindinėmis kinematografinės adaptacijos strategijomis ir adaptavimo problemomis. Nors apie ryšį tarp knygos ir jos adaptacijos diskutuojama nuo pat kino atsiradimo, nedaug tyrimų atlikta, atsižvelgiant į struktūrinį elementą, jungiantį knygą, filmą ir jo vertimą, t. y. verbalinį dialogą. Todėl šis mokslinis straipsnis yra novatoriškas ir aktualus. Jo tikslas – išnagrinėti teksto pokyčius, atsiradusius literatūrinį dialogą adaptuojant į kinematografo kalbą Čarlzo Dikenso novelės „Kalėdų giesmė" 2009 metų animuotoje versijoje. Tyrimo objektas – literatūrinio ir filmo dialogo panašumai ir skirtumai.

Tyrimas atskleidė, kad, nepaisant skirtumų tarp literatūrinio ir kinematografinio dialogo, Čarlzo Dikenso novelės „Kalėdų giesmė" animuota adaptacija verbalinio dialogo atžvilgiu išlieka artima originalui. Didžioji dalis atliktų pokyčių yra susijusi su kinematografinių eilučių trumpinimu ar perfrazavimu. Nemažai aptikta ir adaptuotojo sukurto dialogo, kurio nėra originalioje novelėje, atvejų. Tačiau palyginus su adaptuotomis eilutėmis, šios yra trumpos ir atspindi perėjimus tarp scenų ar yra skirtos veiksmo įtampai mažinti.

REIKŠMINIAI ŽODŽIAI: audiovizualinis vertimas, filmų adaptacija, literatūrinis dialogas, filmo dialogas.

VERTIMO STRATEGIJOS IR IŠŠŪKIAI

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SUBTITLING FOR THE DEAF AND HARD OF HEARING IN LITHUANIA: VERBATIM, STANDARD AND EDITED SUBTITLES

Films and television programmes are an inseparable part of the digital age. However, audiovisual information is not easily accessible to everyone, as for people with special needs additional means, through which information is transmitted, are required. One of them is subtitling for the Deaf and hard of hearing. As it is a novel type of audiovisual translation, little research has been conducted, and a great number of questions still need to be tackled. A special attention is focused on the styles of subtitling. Although three styles of subtitling for the Deaf and hard of hearing can be distinguished (verbatim, standard and edited), the main debates are concentrated on verbatim vs. edited subtitles.

This study aims to identify which style of subtitles (verbatim, standard or edited) is more suitable for the Deaf and hard of hearing viewers in Lithuania. The analysis of the standpoint of the Deaf and hard of hearing might help to apprehend the target audience better and to improve the production of subtitles for the Deaf and hard of hearing (SDH).

KEY WORDS: subtitling for the Deaf and hard of hearing, SDH, audiovisual translation, subtitling, deaf community.

Introduction

Subtitling is one of the three main types of audiovisual translation (AVT) that is frequently used for its low costs and fast delivery of the final product (Diaz Cintas 2010, 344; Pedersen 2011, 4). Though simple interlingual subtitles have been analysed the most (Gambier 2009, 17), nowadays the focus in media is shifting towards the new type of AVT: subtitling for the Deaf and hard of hearing (SDH) (Diaz Cintas 2010, 347), which requires a thorough research

of the target group and apt methods for narrowcasting information. As it is a novel type of audiovisual translation, the amount of conducted research is scarce and a great number of questions still need to be answered. One of them deals with the styles of specialised subtitling.

Despite the fact that theoretically, three styles can be distinguished (verbatim, standard and edited), major debates are concentrated on verbatim vs. edited subtitles. Though the majority of researchers in the field tend to regard edited subtitles as a more suitable option for the Deaf viewers, some of the Deaf and hard of hearing communities demand verbatim subtitles, as edited subtitles may omit some essential information and according to the Articles 11 and 14 of the *Charter of Fundamental Rights of the European Union,* access to information and education are fundamental human rights (Member States of European Union 2012, 398). Moreover, while some countries face no problems in narrowcasting of audiovisual production to their audiences made up of different target groups, other countries, including Lithuania, provide subtitles only for a tiny percentage of broadcasted programmes, in this way robbing their citizens of basic human rights.

Thus, the aim of this research is to find out which style of subtitles (verbatim, standard or edited) is more suitable for the Deaf and hard of hearing viewers in Lithuania.

Descriptive, analytical and comparative methods as well as a qualitative analysis have been employed for the present study.

Subtitling as a form of social accessibility

The process of narrowing the target audiences, prompted by constantly developing technologies helped to create new types of AVT that improved accessibility and are essential for people with special needs (Chiaro 2013, 294–295). One of these new types is subtitling for the Deaf and hard of hearing. SDH can be described as a type of AVT that provides subtitles either in the same language as the original audio (intralingual subtitles) or translated into the TL (interlingual subtitles) with additional cues about sounds, music, speakers and other essential information necessary for the comprehension of the film (Szarkowska 2013, 68) or other audiovisual products.

Though SDH has similarities with usual subtitles (synchrony with spoken dialogue, number of characters per line) (Carroll & Ivarsson, Diaz Cintas & Remael, Karamitroglou in Szarkowska 2013, 70), they also have some specific features, including identification of speakers by colours or position of subtitles, subtitles made up of more than two lines, inclusion of paralinguistic information (e.g. knock on the door, irony in the voice) and

display of subtitles for 6 seconds or even longer (Diaz Cintas & Remael 2007, 14; Neves 2009, 160; Szarkowska 2013, 70–71). Numerous features employed in SDH motivate researchers to standardise the subtitling process but considering that the target group is not homogenous, determining features that would suit the whole group is problematic. Nevertheless, empirical research is being conducted to detect the most suitable ways to present SDH and the harshest debate is focused on verbatim and edited subtitles.

Verbatim subtitles might be defined as a precise transcription of the dialogue, when all of the said words are written (Szarkowska et al. 2011, 363–364). This style of SDH is considered as a way to increase the language skills of Deaf viewers (Schilperoord, de Groot & van Son 2005, 415), seeing that even phrases or words that would usually be omitted (e.g. elements of colloquial language) are kept in verbatim subtitles (Szarkowska et al. 2013, 160). Consequently, unless the dialogue is moderately slow or sparse, verbatim subtitles might be displayed at high reading rates that are complicated to follow (Neves 2008, 136). Thus, while dialogues are conveyed precisely, the reading rates are very high.

Edited subtitles are a summarised and simplified version of the dialogue, employed to improve apprehension and ease the reading activity (Szarkowska et al. 2011, 363–364). The edited version of subtitles is achieved by omitting insignificant information, rephrasing and including explanations (Neves 2009, 163). Since the reading rate of edited subtitles is customarily low (Szarkowska et al. 2011, 364), the display time of subtitles is prolonged, and the attention of the viewer can be apportioned between the visuals and subtitles.

Standard subtitles can be viewed as a compromise between verbatim and edited subtitles. Rephrasing and simplification of words or sentences are not applied in standard subtitles; however minimal reductions might be noticed, as some words, that are considered nonessential to the comprehension of the dialogue might be omitted (ibid. 2011, 364). Therefore, though some words might be removed, standard subtitles remain faithful to the dialogue and are displayed at lower reading rates than verbatim subtitles.

Although standard subtitles might be viewed as a medium between two extremities, the main discussion among viewers, broadcasters and researchers remains on verbatim vs. edited subtitles. Broadcasters are in support of verbatim subtitles as they are low-priced and require less time and effort than edited subtitles (Romero-Fresco 2010, 176). Interestingly, a part of Deaf and hard of hearing viewers also demand for verbatim subtitles, as they consider editing of subtitles a patronising action and a censorship (Romero-Fresco 2010, 176; Szarkowska et al. 2011, 364). However, researchers state that edited subtitles are more suitable for the Deaf

and hard of hearing viewers, since verbatim subtitles are displayed at reading rates during which subtitles cannot be read and perceived (Neves 2008, 136; Romero-Fresco 2010, 176). This discrepancy of standpoints puts the subtitler in a challenging situation, as, while the three sides do not reach a settlement, it is rather difficult to decide upon the proper style for subtitles.

Subtitling for the Deaf and hard of hearing on Lithuanian television

Though access to information is viewed as one of the basic human rights, information provided by the television in Lithuania is not accessible to all viewers. According to the Article 30 in *Convention on the Rights of Persons with Disabilities*, which was ratified by Lithuania in 2010 (The Lithuanian Disability Forum 2015, 3), people with disabilities should have the opportunity to "enjoy access to television programmes, films, theatre and other cultural activities, in accessible formats" (General Assembly of United Nations 2006, 21). However, the situation of SDH in Lithuania is deplorable.

According to the data provided in *Lithuanian Disability Forum Alternative Report* (The Lithuanian Disability Forum 2015, 11) only 2.6% of broadcasted programmes are subtitled, whereas the amount of SDH in other EU countries is much higher, constituting approximately 60 – 80% of broadcasted programmes. In addition, though the 2.6% of subtitled programmes are prepared for the Deaf and hard of hearing viewers, these subtitles cannot be labelled as SDH, since no paralinguistic information (e.g. indication of sounds, music, speakers, etc.) is provided.

Previously, one of the reasons for not providing SDH was the consideration of subtitles as an obstruction to the hearing (Lithuanian Deaf Association 2012). However, in 2012, Lithuania transitioned from analogue television broadcasting to digital television, which allows to turn subtitles on and off (The Communications Regulatory Authority 2015), thus if subtitles are obtrusive, the viewer has the possibility to switch them off.

Another reason for not providing a sufficient amount of SDH is based on economic peculiarities of the country. Seeing that the majority of broadcasters in Lithuania are private, they distribute their budget without the provision of the government and do not allocate enough finance for subtitling. However, this situation can be changed by issuing legislations, indicating a specific percentage of programmes that need to be subtitled (Buikauskaitė 2016, 4). Similar legislations have been ordained in such countries as United Kingdom, Portugal

and Spain, where the situation of SDH is more advanced (Remael 2007, 26–28), thus the intervention of Lithuanian government might benefit the Deaf and hard of hearing.

Analysis of the viewpoint of Lithuanian Deaf and hard of hearing viewers on SDH

In order to perceive the standpoint of Lithuanian Deaf and hard of hearing viewers on SDH, its situation in Lithuania, its styles and to examine if a tendency can be traced, a qualitative analysis has been applied. As an interview is a preferred way of conducting analyses among the Deaf and hard of hearing viewers, this form of the qualitative analysis was selected. More specifically a semi-structured interview was employed, since it allowed discussing the topic of SDH more unreservedly and thus resulted in more extended and informative responses. In addition, the range of questions focused not only on the prepared material and styles of SDH but also on the opinions of the respondents about the situation of SDH in Lithuania.

Questions were asked in Lithuanian and, if needed, translated by an interpreter into Lithuanian Sign language, whereas the answers were given in either Lithuanian or Lithuanian Sign Language. Answers in Lithuanian Sign Language were translated by the Lithuanian Sign Language interpreter. All of the interviews were recorded.

As only one type of subtitles is being produced for this target group, it was decided to choose participants that vary in their hearing loss, age and gender, since it was seen as the most suitable way to cover the heterogeneous target group, for which SDH is provided.

In total, 16 participants have been questioned by maintaining their anonymity and confidentiality, as no personal information, except the age and the gender of the respondents, was required (the participants are identified by their degree of hearing loss, gender and age (e.g. hard of hearing man, 45)).

Preparation for the analysis

To determine the preferred style of SDH, three short videos, each lasting about one minute, were subtitled in different styles: verbatim, standard and edited. The decision to subtitle not one but three videos was made, as after seeing one video several times the respondent might remember the context, thus reducing the accuracy of the analysis. However, in order not to perplex the participants with the employment of completely different contexts, all three videos were taken from Lithuanian film *Vanishing Waves* (Lithuanian title – *Aurora*) (2012), directed by K. Buožytė.

Table 1. *Characteristics of videos with different SDH styles*

CHARACTERISTICS	STYLE OF SDH		
	Verbatim	Standard	Edited
Length of the video (seconds)	60	59	65
Number of words	134	108	77
Number of characters (including spaces)	954	805	605
Reading rate (cps)	**16**	**14**	**9**
Number of subtitles	19	16	15

Source: created by the author.

Subtitles were produced following characteristics of verbatim, standard and edited styles. As seen in Table 1, these styles varied in number of words and characters, hence the reading rates (cps) differed accordingly (verbatim – more than 15 cps, standard – between 13 and 15 cps and edited – less than 12 cps). In the research reading rates were counted by characters per second as polysyllabic words are a typical feature of Lithuanian language, thus calculating words per minute would be illogical and the numbers would not correspond to the previous works in this field.

Figure 1. *Example of verbatim SDH*
Source: Film *Vanishing Waves* (subtitles created by the author).

Verbatim subtitles were created by precisely transcribing the dialogue of the film, without omitting words, or changing stylistic structures. However, paralinguistic information was added in order to adjust subtitles to their target audience (Figure 1).

Table 2. *Comparison of the transcription and standard subtitles*

STANDARD SUBTITLES	TRANSCRIPTION
Mes apie asmeninį gyvenimą ar tyrimus?	Mes **čia** apie **mano** asmeninį gyvenimą ar **apie** tyrimus?
[JONAS]: Erzina? -Kas?	**Tave** erzina? -Kas?
[JONAS]: Kad rezultatai ne tokie greiti kaip tikėjaisi.	Kad rezultatai ne tokie **jau** greiti kaip tikėjaisi.

Source: created by the author.

Standard subtitles were produced by rewriting the dialogue but omitting some of the words that do not change the meaning of subtitles. Commonly excluded parts of speech were adverbs, pronouns and conjunctions. Despite this, the syntactic structure was not altered and the paralinguistic information was added as in the previous case.

Table 3. *Comparison of edited subtitles and the transcription*

EDITED SUBTITLES	TRANSCRIPTION
Visi rezultatai – suklastoti?	**Palauk, tu sakai, kad** visi rezultatai – suklastoti?
Tyčia melavai?	**Tu** tyčia melavai?
Leisk prisijungti.	**Duok leidimą** prisijungti.
Neturi pasirinkimo.	**Tu** neturi **iš ko rinktis**.

Source: created by the author.

Edited subtitles were created by omitting words, changing stylistic structures and replacing complex words with their well-known synonyms (Table 3). In addition, paralinguistic information was added.

Apart from the following characteristics of subtitling styles, guidelines of subtitling and SDH were also observed while producing subtitles.

Participants' standpoint on the situation of SDH in Lithuania

Considering that the overview of SDH in Lithuania reflected that the situation is not commendable, the participants were asked what they think about the situation of subtitling in Lithuania, chiefly focusing on the subtitles provided on television.

Though a major part of the participants stated that they regularly watch television, they also acclaimed that the situation of subtitling is unsatisfactory. Respondents stated that the amount of the provided subtitles is minimal and one participant (Deaf man, 50) even asked: "where are these subtitles?"[12]. This revealed another problem: while the amount of subtitled programmes does not even exceed 2.6%, specific information which programmes are displayed with subtitles is scarce, as a part of respondents mentioned only the subtitles provided by the private broadcaster *Tv3*: "Very little, of course it is not enough. One… They subtitle one film for the children but the adults… What is for the adults?" (Deaf woman, 45). This reveals the fact that the national broadcaster, which subtitles the highest percentage of programmes in Lithuania, does not clearly indicate which programmes or films are subtitled, thus the viewers might think that the percentage of subtitled information is even lower.

A number of respondents emphasised that the range of subtitled programmes is very limited: "Yes, there could be more. An interesting topic [is showed], no subtitles [are provided]" (hard of hearing man, 53). This shortage of information encourages people to

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[12] All of the answers were translated by the author.

search for wanted information or entertainment through other mediums. A fair amount of participants acknowledged that they watch films online. Although, subtitles for these films are provided by fansubbing, thus, they are produced not by professionals and do not include paralinguistic information, they fill the gap left by the lack of subtitles on television.

Other participants stated that the situation of SDH is awful, after comparing it to the situation of subtitling in other countries:

> Previously I did not think that the situation is bad. I thought that the news, some of them, showed on *LRT*, are translated, then some films… I though it is not that bad but when I went to Sweden, later I visited other countries… there you can set subtitles on everything. Then I understood that in Lithuania, in comparison nothing is done. Barely a little step was stepped because of this thing" (hard of hearing woman, 29).

This quote reflects that comparison to other countries only emphasises the inadequate situation of subtitling in Lithuania and demonstrates that the Deaf and hard of hearing communities in Lithuania realise how their needs are being ignored in comparison to the Deaf and hard of hearing communities abroad.

Regarding the quality of the subtitles, only a few respondents commented on it. Moreover, the opinions of those, who discussed the quality, differed. Whereas some of the participants pointed that provided subtitles are displayed not on time, are shown too fast and in inconvenient font sizes, others were satisfied with the quality and only observed that the amount of subtitles is too small. Hence, the question of quantity was more relevant to the Deaf and hard of hearing viewers than the question of quality.

Participants' standpoint on the features of SDH

After interviewing the participants on the situation of SDH in Lithuania, three short videos were shown, in order to observe how Deaf and hard of hearing viewers react to different styles of SDH. As features of SDH are not applied in subtitles produced for the Lithuanian television, they were widely discussed by the participants.

One of the employed features was indication of sounds, which were written in capital letters and put in square brackets. This feature received both positive and negative feedback. Whereas the participants were not accustomed to indication of sounds, some of them stated that the additional marking interrupts the dialogue and is not necessary, as the Deaf are accustomed to not knowing the surrounding sounds:

> "I am thinking… For example, the Deaf are not used to it. The brackets are here. From where? You would not understand what they mean. I think, that maybe it would be best to write sentences simply, and the brackets… The Deaf will not really understand what these brackets mean, where are they from" (Deaf woman, 45).

142

Despite this, the vast majority of participants accepted the identification of sounds as a positive and beneficial feature, though at first it might have been seen odd: "Very interesting in the brackets 'telephone is ringing', 'steps', what is in the brackets… very interesting. And in cinema it is not like that. [It is] Not written" (Deaf woman, 54). In addition, the respondents mentioned that the emphasis of the sounds helped to perceive the film better, "You can feel, what is happening in the film. To feel the whole environment" (Deaf woman, 45). Although, most of the participants were pleased with the denoted sounds, a few of them noted that the indication of sounds in capital letters is too obtrusive and interrupts the reading process: "Here [it is written] in very big letters. Why in capital letters? Unnecessary" (Deaf man, 32). Thus, it should be considered that additional information, written in capital letters, might distract the Deaf or hard of hearing viewers and it is advisable to write the indications in the lower case.

Figure 2. *Example of the indication of the speaker*

Source: Film *Vanishing Waves* (subtitles created by the author).

Another feature of SDH, employed in the subtitles, was the indication of the speaker, when he or she could not be seen on the screen. The speaker was signified by writing the capitalised name in square brackets and in front of the uttered line (Figure 2). This feature of SDH also gained negative and positive feedback. A part of the participants did not understand the reason for employing names, as it seemed an irrelevant feature:

> "Jonas, Jonas… I am not used [to it], it does not look good to me. When films are subtitled there are no names. <…> I still do not know which one here is that Jonas. As for names, it is the same for me, which one is which" (Deaf woman, 45).

However, after explaining the purpose of the names, the larger half of the respondents agreed that the employment of names is beneficial, as then the whole situation can be comprehended more easily: "Good. In this way, you know which one is speaking. [My] Wife understands [everything] straight away. I slightly get lost which one is which" (Deaf man, 53).

Despite this, some of the participants emphasised that, same as with the sounds before, the names should not be capitalised, since it disturbs the reading process. Moreover, one of the respondents suggested indicating speakers not by their names, but by using different colours for their dialogue: "Second option is possible – colour. One is red, the other person – blue. Then you know who is there, who is speaking" (Deaf man, 23). Hence, the indication of the speaker is also viewed as an advantageous feature.

According to the collected data, though the Deaf and hard of hearing viewers are not accustomed to the features of SDH, they would appreciate the additional information:

> "In places like this [SDH] things like that [features of SDH] would be really necessarily. However, in Lithuania, as I said, I have not encountered [anything similar]. It can be said that [it is] the first case, that I saw things like that, as I have not seen it before. During 4-5 years, during more than a 100 movies, I really have not seen [anything like that]" (hard of hearing man, 24).

The data reveals that the features of SDH are essential to the viewers and the subtitles prepared for the Lithuanian broadcasts should include the additional information, necessary for the Deaf and hard of hearing audiences.

Factors influencing the selected style of subtitles

In order to assess the requirements of the Deaf and hard of hearing communities in Lithuania, their opinions on different styles of SDH were examined. After having showed three videos with different styles of SDH, the participants were asked to evaluate each way of subtitling and to select the ones that they considered to be the most suitable and convenient. However, if the respondent considered several options to be suitable, it was allowed to select more than one style of SDH. Three participants selected two styles, instead of one, whereas one stated that all of the styles are suitable (Table 4).

Table 4. *The preferred style of SDH*

NUMBER OF PARTICIPANTS	STYLE OF SDH			
	Verbatim	Standard	Edited	No difference
Deaf	3	3	4	0
Hard of Hearing	5	1	2	1
In total	**8**	**4**	**6**	**1**

Source: created by the author.

According to Table 4, verbatim subtitles collected the most votes, while the edited subtitles were a close second. However, looking more thoroughly it can be seen that verbatim subtitles were preferred among the hard of hearing viewers, while the votes of the Deaf distributed almost equally. According to the survey results, it can be stated that in order to

establish which style of SDH is more suitable for the whole target audience, the received data needs to be analysed more thoroughly by considering the factors, which determined the choice of the preferred style of SDH. Having examined the answers, two main factors, which affected the selection of the style, were revealed.

One of the factors that affected the selection of the style of SDH could have been the degree of hearing loss. The target group of SDH is very heterogeneous; hence, the demands of the people that constitute this group may contrast. According to the results of the research, a clear pattern of hard of hearing viewers admiring verbatim subtitles can be traced. The majority of hard of hearing viewers stated that they would like to see the complete spoken text in the subtitles. The imbalance of simplified or modified subtitles with the spoken dialogue can be viewed as one of the reasons for this preference:

> "It [edited subtitles] disturbs me, really disturbs. When you are watching, you have to skip the text one more time, as maybe you have not read something, and you skip the subtitles one more time, and no, it is not there. In this way, more attention is given to the subtitles and less to the screen. It is a bigger minus, as we are already reading, [we] do not see a big part of the visuals <…> my brain would fight with these subtitles" (hard of hearing man, 24).

This shows that edited subtitles might burden the hard of hearing viewers. Hence, they opt for as literal transcription as possible. Despite this, some of the respondents admitted that standard subtitles were also a quite good option, as the omission of only few words, did not aggravate the reading process too much:

> "I think that everything should be [written], nothing should be omitted. However, this option, where just these bits that are not significant [are omitted]… Maybe it is good, as these words are not important and the meaning still stays" (hard of hearing woman, 29).

Therefore, although the hard of hearing viewers prefer verbatim subtitles, standard ones can be seen as a possible alternative.

The opinions of the Deaf were quite diverse. One of the main reasons, that might have affected this division, was the indistinguishability of the subtitles. Since the Deaf do not hear the dialogue and depend only on their reading skills, they might not see the difference among different styles of SDH:

> "No I did not notice that it was shortened. I do not hear what is being said, if they speak longer or if they speak shorter. I only read but I have understood everything that was going on. For example, if a hearing person would be beside [me] and told me, that there it [the text] was changed, then I would know, but otherwise [I] would not notice" (Deaf woman, 54).

Despite this, some of the Deaf participants felt the difference, either when subtitles were too fast or unusually slow.

Table 5. *Correspondence between the selected Style of SDH and reading skills*

STYLE OF SDH	EVALUATION OF READING SKILLS		
	1-4	5-7	8-10
Verbatim	0	2	**6**
Standard	0	2	2
Edited	0	**4**	2
Did not matter	0	1	0

Source: created by the author.

The reading skills of the participants can be viewed as the second factor when selecting the preferred style of SDH. All of the participants were asked to evaluate their reading skills from one to ten, so it could be seen if a pattern exists between the reading skills of the participants and their choice of SDH style (Table 5).

Some kind of a pattern can be traced, as participants, who evaluated their reading skills as mediocre (from 5 to 7) tended to choose edited subtitles, whereas participants that indicated their reading skills as good or perfect (from 8 to 10) opted more for verbatim subtitles. However, the larger half of respondents had no problems while reading the prepared subtitles, as majority of them stated that they are used to rapidly changing subtitles, which are provided on Lithuanian television: "I am used to it… Tv3 news has a rapidly coursing roll-up line [subtitles], so I am used to reading quickly" (Deaf woman, 45). Moreover, some participants recognised edited subtitles, as, according to them, subtitles were displayed for unusually long periods: "I have read it [subtitles] fast and I am waiting <…> I read fast, so I had to wait for a long time [for other subtitles to show up]" (Deaf man, 23). This reveals that subtitles with higher reading rates, provided on Lithuanian television, have accustomed the viewers to fast reading.

Table 6. *Correspondence between reading skills and the type of hearing loss*

PARTICIPANTS	EVALUATION OF READING SKILLS		
	1-4	5-7	8-10
Deaf	0	4	4
Hard of Hearing	0	3	5

Source: created by the author.

Although, it is stated in the literature that hard of hearing viewers have better reading skills than the Deaf, after analysing the results, a clear confirmation was not provided (Table 6). In fact, it was revealed that the level of reading skills of the participants might depend on different factors such as their first language (some participants that indicated Lithuanian Sign Language as their first language stated that they encounter difficulties with words), onset of

hearing loss, family structure (respondents that have hearing family members had better language skills), education (a participant that has finished only 8 grades, acknowledged that he encounters problems when reading), age (younger people are accustomed to reading text on the screen, as according to the results most of the people, not older than 30 years, selected verbatim subtitles), etc. Thus, it can be seen that the reading skills depend not on only one factor (i.e. degree of hearing loss) but on several distinct conditions.

Despite the majority of respondents being used to high reading rates, there also were participants that encountered some difficulties while reading the subtitles. For a part of them, the reading rate for the verbatim subtitles was too high, and they could not keep up with the subtitles:

> "Very similar to the second one [edited subtitles]. Very similar. The first one [verbatim subtitles] was off the point. I could watch the second [edited subtitles] and the third [standard subtitles]" (Deaf man, 50).

Equally, some participants had problems, as some words were unknown or complex: "Subtitles were good but in some places I did not really get them. I did not know some words" (Deaf man, 75). In addition, when asked what problems usually arise during reading, most of the recipients indicated the incomprehension of new, complicated words and technical or scientific terms. However, while some of the participants might prefer the usage of equivalent common words, others point out that employment of complex words assist in the education of the Deaf and do not estrange them from the hearing:

> "When the speech is the same as what is written, you can learn something, words or something [else] and then you can attempt to communicate with the hearing. And when the whole speech is simplified, it is difficult, you cannot apply it. There is almost nothing that can be learned" (Deaf man, 32).

Hence, while some of the participants encountered problems with difficult words, it is not suggested simplifying the text, as in this way the opportunity to learn and to improve their Lithuanian language skills will be lost.

Conclusions

The overview of SDH in Lithuania revealed that the situation is not commendable, as only 2.6% of the broadcasted programmes is being subtitled. Moreover, this percentage of subtitled programmes does not correspond to the recommendations of the Deaf and hard of hearing communities and do not include paralinguistic information. Hence, the subtitles that are provided on Lithuanian television can hardly be viewed as SDH. Moreover, as the

subtitling situation in Lithuania is not satisfactory, the target audience of SDH cannot be divided into even smaller groups. Therefore, while preparing SDH, subtitlers have to consider the highly heterogeneous target group with its requirements, which customarily diverge.

The analysis revealed that the Deaf and hard of hearing viewers are not satisfied with the situation of SDH in Lithuania, as the quantity of the provided subtitles, especially comparing to other countries, is minimal, the variety of subtitled programmes is low and the information about the programmes displayed with subtitles is non-existent. In addition, it was discovered that the target audience would prefer subtitles with additional paralinguistic information, which is not included in the subtitles that are currently provided on Lithuanian television. In addition, it was deduced that the selection of the preferred style of SDH was influenced by the degree of hearing loss and reading skills. Hence, according to the results of the qualitative analysis, a hypothesis that the hard of hearing viewers opt for verbatim subtitles, whereas the Deaf viewers might prefer standard or edited subtitles can be raised for future research.

Thus, to validate the findings of this study, it would be of use to apply a quantitative research method on the same issue in the future.

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SUBTITRAVIMAS KURTIESIEMS IR NEPRIGIRDINTIESIEMS LIETUVOJE: PAŽODINIAI, STANDARTINIAI IR REDAGUOTIEJI SUBTITRAI

Santrauka
Nors filmai ir televizijos programos yra neatskiriama informacinio amžiaus dalis, ne visi žmonės turi lygias galimybes jais mėgautis. Norint suprasti ir įsijausti į audiovizualinę produkciją, žmonėms su negalia reikia papildomų audiovizualinio vertimo būdų, kurie rodomą medžiagą pritaikytų prie žiūrovo poreikių. Dėl šios priežasties subtitravimas kurtiesiems ir neprigirdintiesiems yra pasitelkiamas, pritaikant programas klausos sutrikimų turintiems žmonėms. Kadangi subtitravimas kurtiesiems ir neprigirdintiesiems yra gana naujas audiovizualinio vertimo būdas, jis kelia daug diskusijų. Vienas iš pagrindinių nesutarimų kyla dėl subtitrų, skirtų kurtiesiems ir neprigirdintiesiems, stiliaus. Nors išskiriami trys stiliai (pažodiniai, standartiniai ir redaguotieji subtitrai), pagrindiniai nesutarimai vyksta dėl pažodinių ir redaguotųjų subtitrų. Didžioji tyrėjų dalis rekomenduoja redaguotuosius subtitrus, o kurčiųjų bendruomenė teikia pirmenybę pažodiniams subtitrams.

Šio darbo tikslas yra nustatyti koks subtitravimo kurtiesiems ir neprigirdintiesiems stilius (pažodiniai, standartiniai ar reaguotieji subtitrai) yra priimtinesnis kurtiesiems ir neprigirdintiesiems Lietuvoje. Kurčiųjų ir neprigirdinčiųjų požiūrio tyrimas turėtų padėti geriau suvokti tikslinę auditoriją ir pagerinti subtitrų kurtiesiems ir neprigirdintiesiems kūrimą.

REIKŠMINIAI ŽODŽIAI: subtitravimas kurtiesiems ir neprigirdintiesiems, audiovizualinis vertimas, subtitravimas, kurčiųjų bendruomenė.

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TRANSLATION OF CULTURAL HUMOUR AS A PIVOTAL POINT OF SITCOM:

A CASE STUDY OF HUMOUR IN "FRIENDS"

Humour as one of the most complex phenomena of human communication has recently become one of the focal objects of audiovisual translation studies. The vast process of globalisation influencing and enabling the rapid and all-encompassing exchange of information inevitably engulfs one of the most popular means of mass entertainment – sitcoms. Although sitcoms themselves are subject to globalisation, their abundant humour, which constitutes the core of this genre, raises many challenges for audiovisual translators. In the majority of cases, humour is deeply rooted in the specific source culture that needs to be rendered to the 'alien' audience. Even though countless works have been dedicated to the complex problem of humour translation, the cultural aspect of such phrases has usually been neglected. The novelty of this article lies in treating humorous phrases as a manifestation of culture and regarding the rendering of the cultural element of humorous phrase as most important to reach the humorous effect. To demonstrate the use of different strategies of cultural humour translation, the American sitcom "Friends" was chosen. Since the show provides a variety of characters, humorous phrases, usually constructed on the concepts of superiority and incongruity, range in topics, types, forms and complexity. Therefore, the aim of this article is to present the translation strategies that are used to adapt to the target audience such humorous phrases that are bound by cultural aspects of the country of origin.

KEYWORDS: culture-related humour, sitcom translation, incongruity and superiority, allusive wordplay

Introduction

Humour, which is considered to be one of the essential parts of human communication, is one of the most prominent means of entertainment manifesting itself in works of art, literature and TV. Although humour is considered to be universal, various humorous phrases are deeply rooted in specific socio-cultural contexts. Such linguistically and culturally shaped phrases are most frequently employed in the genre of *sitcom*. Translators mostly have to deal with a complex issue of sitcom humour by finding creative solutions to gain the humorous effect, which in the source text is implemented by culturally shaped material and language-specific characteristics. Since culture-related humorous phrases are so prominent in the genre of sitcom, their translation results in either success of failure of the product itself. Therefore,

the translation has to retain at least partial relationship to specific cultural references encoded in the original text.

This article aims at exploring the synthesis of culture and humour translation strategies applied when transferring culture-bound humorous phrases used in the American sitcom "Friends."

The following objectives were outlined in order to achieve the aim: to present the peculiarities of the use of humour in the genre of sitcom, to introduce the principles of the *Skopos* theory and its application when translating humour on screen, and to analyse the Lithuanian translation of linguistic devices employed in the creation of humorous phrases in "Friends."

This article consists of an introduction, four chapters, conclusions and a summary in Lithuanian. Chapter One focuses on attempts to define the complex phenomenon of humour, Chapter Two discusses the peculiarities of humour in the genre of sitcom, while Chapter Three is concerned with the translation strategies that can be applied to the translation of culture-related humour. Chapter Four gives practical examples of culture-bound humour appearing in "Friends" and its Lithuanian translation. Conclusions are drawn at the end of the article.

The Complexity of Humorous Phrases: Definitions, Models of Formation, Cultural Implications

The process of translation of humorous phrases begins with the attempts to define the phenomenon of humour. Since humour can be described from various perspectives and angles, it is practically impossible to agree on one, objective and absolute definition. Some scholars argue that humour cannot be defined at all (Attardo, 1994; Lewis, 2005; Robinson, 1977). Salvatore Attardo, the author of *Linguistics of Humour* continues by claiming that humour can only be defined generally as it is a phenomenon of many forms, types and features, therefore any event, object or phrase resulting in laughter or amusement can be considered humorous (Attardo, 1994, 4). Such a definition differentiates humorous phrases from non-humorous ones by *laughter*.

The concept of laughter was used as an indicator of humour not only by Attardo, but also by other well-known theorists: Alison Ross, Jerry Palmer, Alexander Brock and even Sigmund Freud. However, the correlation between humour and laughter is not so straightforward. Laughter, whose context may rely on factors distinct from humour, can also

refer to other instances of human emotions i.e. on the need to be accepted or to avoid an awkward situation. A fitting illustration to the argument that laughter carries some extra-meaning that cannot be equalised with humour is provided by Lucie O. Tyteca claiming that ritual laughter of tribes of Africa is a sign of embarrassment or bewilderment rather than delight (Tyteca cf. Attardo 1994, 11).

The aforementioned extra-linguistic factors, on which the perception of humour relies, are deeply rooted in a specific social context. In the majority of cases, the effect that the humorous phrase has can be realised only by the participants who are bound by the subjective factors on which the humour is constructed or relied i.e. education, cultural background of the appearance of humorous phrase. As pointed out by Serena Nanda and Richard L. Warms, if "speech embeds critical cultural concepts and values", perfect knowledge of grammar will be of no use and the observer will be left outside the circle of humour understanding (Nanda & Warms 2015, 89).

Therefore, humour can be defined as a "culturally shaped individual experience, culturally determined because the sociological factors are the primary mechanisms leading to its occurrence" (Dudden 1987, 7). Arthur P. Dudden acknowledged the relation of humour and culture, which manifests itself in several ways: either the humorous phrase expresses some cultural term or the phrase or its composition is completely natural and acceptable only in a given culture. Ewelina Bruzdziak states that "in Poland people laugh at jokes about Russians and Germans, while in the United States, Poles are the objects of laughs" (Bruzdziak 2011, 5).

Although cultural phrases and their objects are limited by socio-cultural factors, specific theories of humour formation can be applied universally. Many famous theories of humour like Victor Raskin's *Semantic Script Theory of Humour* (1985), Algirdas J. Greimas' *Notion of Isotopy* or Arthur Koestler's *Cognitive Bisociation Model* (1964) can be employed to answer the question what kind of phenomena make people experience humour-related laughter. However, due to the peculiarities of the sitcom genre and the frequent use of a specific type of humorous phrases, concepts of *superiority* and *incongruity* will be employed to explain the structure of verbally expressed humour (hereinafter referred to as VEH) (Chiaro 2010, Raskin 2008, Dynel 2009, Cintas & Neves 2015, Attardo 2014).

Earliest references to incongruity as a device to reach humorous effect can be found in *Rhetorics*, a work of Aristotle, who believed that "an effective device, which may result in

laughter is to set up a particular expectation in the audience and then to contradict or subvert it" (Aristotle cf. Palmer 1994, 94). In other words:

> "humour is created out of conflict between what is expected and what actually occurs in the joke. This accounts for the most obvious feature of humour: an ambiguity or double meaning, which deliberately misleads the audience, followed by a punchline" (Ross, 1998, 7).

Another form of humour expression is superiority, which, according to Jeroen Vandaele (1999), can be defined as "heightened self-esteem". In the article *Each Time We Laugh. Translated Humour in Screen Comedy*, he points out that the main difference between incongruity and superiority is that incongruity represents a more obscure cognitive aspect of humour, whereas superiority has a social function and depends on a feeling of being superior to someone (Vandaele 1999, 241). However, superiority is not humorous *per se*. To achieve the humorous response in superior circumstances, the statement of superiority is to be considered:

> "Let S believe that J is a joke in which identification class A is victorious over identification class B. Then the more positive S's attitude towards A and the more negative S's attitude towards B, the greater the magnitude of amusement S experiences with respect to J" (Chapman & Foot 2007, 67).

This statement can be explained through the relationships of the groups, which participate in the joke. If the hearer of the humorous phrase (S) shares the same values as the person who tells the joke (A), the effect of such utterance will be humorous. Yet, if the hearer (S) identifies himself as the group, which is being laughed at (B), then one may experience direct threat or even aggression. Thus, the humorous response and the degree of humour is directly proportional to the distinction between the hearers' attitude towards the participating groups.

To conclude, the complexity of humour requires numerous theories, models and methods. Although there are many ways to achieve the humorous effect, theories of incongruity and superiority prove to be highly fruitful with regard to the genre of situational comedies.

Manifestation of Culture in the Sitcom Humour

As provided by Stephen Neale and Frank Krutnik, *sitcom* (also referred to as *comedy of situations* or *slapstick comedy*) is a series of short comedic episodes, which are usually between twenty-four and thirty minutes long and include regular characters and set (Neale &

Krutnik 1990, 233). Although the intent of sitcom is the same as in any other type of comedy, the methods of achieving it rely deeply on the prominent features of the genre.

Sitcom relies on the circular narrative structure. The major factor differentiating sitcom from other television genres is the "destabilisation-restabilisation" narrative, which presents a disruption at the beginning of the episode and a return to the initial situation at the end of it (ibid. 234-235). Therefore sitcoms usually rely on *synchronising motifs, which*, with regard to humour, can be observed in the use of *running gag*.

Running or any other type of VEH employed in the genre of sitcom is created when the conventional flow of the conversation is disrupted by an ill-fitting element (Brock 2011, 264). Such a statement corresponds to the notion of incongruity in its entirety. As the sitcom cannot be considered isolated from the culture of its origins, the linguistic incongruities usually address some particular cultural standards. The authors of sitcoms often employ wordplays, which allude to some event or notion of the cultural background of the sitcom.

In "Friends", one of the most frequently used types of wordplays is *intertextual* or *allusive wordplay*. According to Ritva Leppihalme, an intertextual wordplay is based on a readily available phrase (Leppihalme 1997, 3), which is also known as the frame of the wordplay. She also claims that allusive wordplay is "a combination of words, that is more or less fixed conventionally in the minds of a group of language users" (Leppihalme 1996, 200). Hence, for the allusion to be understood, one needs to possess the knowledge of the frame, which is to various degrees culturally embedded.

However, in order to become a subject of humour achieved through the reference to a specific and, in the case of this article, cultural realia, and humorous wordplay should employ a modifier, which has some type of paradigmatic relation to the word that it modifies. Therefore, wordplays can achieve incongruity either by exploiting the non-systemic elements of language (i.e. neologisms or nonce words), or by exploiting the potential of the language system (i.e. polysemous words, homonyms, paronymous words etc.) (Brock 2011, 264).

However, incongruous phrases are not the only means employed to reach the humorous response of the audience. The strategy of superiority and its form irony is in some cases achieved by employing *allusions* to cultural phenomena. Allusions refer to "variety of uses of preformed linguistic material in either its original or modified form and of proper names, to convey often implicit meaning" (Leppihalme 1997, 4). Allusions not only raise humorous effect through the different approaches to characters using them, but also through characters, who fail to catch the meaning of the reference. Thus, allusions introduce not only superiority,

but also ambiguity (i.e. incongruity) on the character level. The audience laughs due to the incongruity of the borrowed words and their connotations in the alluding context (ibid. 44).

In TV shows and sitcoms, allusions are often used to create secondary humorous meaning to the cultural reference. As claimed by Irene Ranzato, the purpose of allusions is to "involve the reader in a recreation by alluding to partly hidden meanings that the readers should be able to get" (Ranzato 2013, 69). For instance, when talking about television interviews conducted by former US Vice President Dick Cheney, "The Daily Show" titled the story "Interview with the Vampire" which refers to the titles of both popular film and book written by Anne Rice (Goodnow 2011, 140). The humorous effect is achieved by linking this title to the interview with Dick Cheney thus creating the audience's assumption that the Vice President is somewhat similar to the evil, cold-hearted vampire.

Verbal humour as a means of communication may involve a broad range of different linguistic tools. Sitcom authors often employ a variety of wordplays and allusions to make the audience experience humorous pleasure yet it poses many challenges for the translator since they use linguistic features to extremes and often combine them with highly specific cultural references.

The Synergy of Cultural and Humour Translation Strategies

Humour, being a multi-layered phenomenon whose perception is influenced by various linguistic and extra-linguistic factors can not only be constructed but also employed for various genre- and situation-specific purposes. Therefore, *Skopos theory* is crucial to arriving at the most suitable strategy for the translation of VEH. It provides that the purpose of the translation is the focus of the good translation:

> "Each text is produced for a given purpose and should serve this purpose. The Skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in a situation it is used and with the people who want to use it and precisely in the way they want it to function" (Vermeer cf. Nord 1997, 29).

Jeroen Vandaele agrees that translation (especially translation of humour) is purpose-related. Since humour relies on "implicit cultural schemes," he claims any translation failure is clearly visible: it is obvious that the translation has failed to serve its purpose when no one laughs at the translated humour (Vandaele 2011, 150). Therefore, the translator's responsibility is *not* to create a text that would carry the same denotative meaning as the original, but to carry the same emotive aspect of the phrase:

"translation of verbally expressed humour should attempt to re-create the overlap and opposition present in the source humour. This task will naturally involve matching the linguistic ambiguity in the source language, with similar ambiguity in the target language, as well as finding solutions to culture-specific references pertaining culture of origin" (Chiaro, 2010, 1-2).

In order to match the objective of humour, the translator can choose from four possible strategies that are general to the translation of all humorous phrases:

(1) Leave the VEH unchanged;

(2) Replace the source VEH with a different VEH in the target language (this, according to Chiaro is the most difficult, but most satisfying strategy);

(3) Replace the source VEH with an idiomatic expression in the target language;

(4) Ignore the VEH (Chiaro 2010, 6).

Yet, the above-mentioned strategies do not take into consideration the cultural context. When translated, culturally shaped humour provides the utmost satisfaction if the humorous effect that it produces mirrors the source effect as closely as possible. Therefore, when dealing with cultural humour, strategies of translation of cultural terms, namely, *domestication, foreignization* or *neutralisation* are to be taken into consideration.

However, considering not only the complexity of humour, but also of audiovisual object, the translation of culture-related humour is to various degrees influenced by the employed mode of audiovisual translation. Voice-over, which was applied in the case of analysed sitcom, is described as a "technique in which a voice offering a translation in a given target language (TL) is heard simultaneously on top of the source language (SL) voice." (Diaz Cintas & Orero 2006, 477). Although various scholars agree that certain requirements, such as reduced volume of the original programme, contracted TL text, which allows the viewer to hear parts of the original dialogue (Diaz Cintas & Orero, Franco, Matamala & Orero, Gambier & Doorslaer) are to be met, according to Pilar Orero "voice-over does not require exact synchronisation neither in terms of isochrony nor lip synchrony" (Orero 2004, 48). Since compared to dubbing, which requires the highest level of synchronisation or subtitling, which poses special and temporal requirements, voice-over can be regarded as a more moderate audiovisual technique, this article will concentrate on the strategies of humour and cultural translation and not on its adaptation to screen products.

In conclusion, dealing with culture-related humour, the rules of *Skopos* may be treated as an acceptable choice. Since humour in general is highly related to culture, fidelity to ST may lead to misunderstanding or loss of humorous effect. However, when choosing the strategy of translation, one must take into consideration not only the purpose, but also some extra-

linguistic features that may influence the audience's perception of the joke. Since in some cases, the sitcom humour is based on complex cases of incongruity and superiority, the translation choice may be limited by the complex codes on which the humorous phrase is constructed.

Practical Analysis of the Strategies Employed in the Translation of Humorous Phrases in "Friends"

"Friends" is considered to be one of the most successful works of American TV industry due to the subtle and unique humorous phrases formed on cultural basis. This work presents practical analysis of humour used in 10 seasons of the sitcom. Eighty-seven examples of culture-related humorous phrases were presented, categorised, commented upon and compared to the Lithuanian translation. To systemise the results of the analysis, quantitative analysis of the frequency of employing certain strategies has been carried out.

Translation of Allusions in their Original Form

Allusions, which are frequently employed in the formation of humour in either their original form or as a frame of an allusive wordplay, constitute the majority of the humorous phrases used in "Friends" i.e. 59 out of 87 phrases have a specific cultural allusion in its original form. With allusions, the producers create a link between the cultural realia and the thing/ person that is ironised. Such allusions may achieve humorous effect due to the similarities between two entities or due to the reaction that such phrases receive form the participants of the conversation.

Quantitative analysis of the correlation of culture and humour translation strategies employed when translating VEH in "Friends" revealed that the employed translation strategy usually leaves the VEH unchanged. This strategy was chosen 20 times, i.e. 34% of all culturally influenced allusions translated into Lithuanian share close resemblance to the original in meaning. Due to the similarities of humorous phrases, the cultural element of such phrases, which was rendered in Lithuanian, was also left unchanged i.e. foreignised (100% of all the unchanged VEH shared the same cultural element in both source and target languages).

Such direct correlation of humour and culture translation strategies manifested itself in the translation of parts of dialogue referring to people or notions with which the target audience is familiar. For instance, the part of the dialogue where one character suggests another character to use stage name Joseph Stalin and tests it by using various titles of

famous films ""Bye Bye Birdie", starring Joseph Stalin. Joseph Stalin in "The Fiddler on the Roof"" was left unchanged and the translation ""Lik sveikas paukšteli", pagrindiniame vaidmenyje – Josifas Stalinas. Josifas Stalinas filme "Smuikininkas ant stogo"" (S01E21) resembles the original closely. However, it can be stated that the humorous intent of the phrase reaches the audience solely due to the fact that it is familiar with the cultural object of the phrase.

However, the foreignisation is not considered the best choice for translating such humorous phrases whose cultural element is completely unknown to the target audience.

> Joey: Welcome back to the world! Grab a spoon!
> Ross: Grab a spoon? Do you know how long it's been since I've grabbed the spoon? Do the words "Billy, don't be a hero", mean anything to you?
>
> Džo: Žodžiu, sveikas grįžęs į pasaulį! Griebk šaukštą!
> Rosas: Griebk šaukštą? Žinai kiek laiko praėjo nuo to kai paskutinį kartą buvau griebęs šaukštą? Ar tau žodžiai "Bili, nevaidink didvyrio" ką nors reiškia? (S01E01).

During the conversation, two friends are ironising another character's lifestyle and urging him to experience love with numerous women by using the idiom "grab a spoon". As the conversation evolves, Lithuanian audience encounters another purely cultural barrier. The phrase "Billy, don't be a hero" is the name of the famous anti-war pop song in America, which is employed to hint to a vast period of time that the character spent without looking for love. The Lithuanian audience is familiar neither with the idiom nor with the cultural realia; thus any literal translation is inevitably misleading, for example, the rhetorical question can be treated completely differently by the TA from the interpretation intended by the movie authors.

Thus, the translator should have opted for domestication or neutralisation (or a combination of the two). Neutralisation or description in translation would evoke a metaphor. As the described idiom would make the sentence clumsier, the metaphor "welcome back to the world" could have been omitted. The first part of the conversation could have been translated into "Rosai, moterys kaip ledai. Griebk šaukštą, paragauk". Such translation would have replaced an instance of VEH with an idiomatic case of VEH; however, the hearer of the humorous phrase would receive some additional information that would make the phrase "grab a spoon" comprehensible.

However, the following part of the conversation should produce an assumption that the character's dating life ended a long time ago. Since the translation is considered to be successful when it creates a similar response to both SA and TA, domestication of cultural

elements is required when two contrasting translation strategies (e.g. foreignization and domestication) could result in a clash between two cultures. Thus, in this case the ironic remark could have been substituted by "tas mano šaukštas jau pelėsiais ir kerpe apaugęs." The phrase would not only refer to absence of dating skills of the character but also allude to Maironis' poem "Trakų Pilis" and have a cultural element embedded in it.

However, the TA's unawareness of the cultural element of the phrase resulted in the employment of neutralisation of numerous other phrases in "Friends" (47% or 27 cultural allusions were neutralised). Yet, if the humorous potential of the phrase is to be retained, the lost effect is to be reimbursed by a different humorous element. For instance, a phrase "Things sure have changed here on Walton's mountain" (S01E13), operating as a connector, binding insignificant issues that one of the characters encounters with the life of family from TV show "The Waltons" during the Depression and the World War II (c.f. IMDb), was neutralised into "Laimingą giminę perpūtė kiti vėjai" (S01E13). Although the omission of the cultural element of the phrase results in partial loss of the humorous effect, the different humorous phrase replacing the original undertakes its function. The metaphor "perpūtė kiti vėjai" may be seen as the primary element on which the translated phrase's humorous content is built. Since the word "perpūtė" has a slightly negative connotation (the word may have a meaning "fallen ill by the wind"), the phrase can be considered as a paradox since the dilemmas that the character is dealing with can hardly be called problems at all.

Translation of Allusive Wordplays in "Friends"

Quantitative analysis of translation strategies employed when dealing with allusive wordplays indicates that the majority (59%) of humorous wordplays were translated by using "humour replacement" strategies (37% of the phrases (10 out of 28) being substituted by a different VEH in the TL and 22% of the phrases being replaced by idiomatic expressions). More than a half (61%) of the elements were foreignised and only 28% of the phrases were translated using the strategy of neutralisation.

Such correlation of strategies shows that the culturally determined frame, on which the wordplay was constructed, was foreignised. Hence, the thing that is mocked in the source humorous phrase remains the same in the target humorous phrase. However, the modifier is in the majority of cases replaced by a different word in order to retain the wordplay itself by slightly altering its meaning. For instance, "Good Will Humping" (S04E22) which was used to humorously indicate the source of the music used in the adult films employed to refer to a

film "Good Will Hunting" becomes a wordplay "Gerasis Vilas Bambingas" (ibid.), where the sexual connotation of the word 'Humping' (used as slang) is replaced by an onomatopoeic word 'Bambingas' which does not carry the same meaning.

Other instances of retaining the humorous effect by using both foreignisation and humour replacement strategies result in translating "Buffay: The Vampire Layer" (S06E14) into "Bufei: Vampyrų mužikė" (S06E14), which, although the word "mužikė" does not contain any sexual connotation *per se*, retains the humorous effect due to the skilfully used wordplay and close resemblance to the original title of the film.

A case of foreignisation influenced by the intersemiotic features of audiovisual product influences the wordplay "Westminster's Crabby" (S04E23) translation into "Vesminsterio čebatas" (S04E23). Although the word 'čebatas' alludes more to the word 'abatas' (which would mean a person belonging to the Abbey) it serves its humorous function due to the relation to various Lithuanian slang expressions such as "durnas kaip čebato aulas." Therefore, in audience's consciousness it creates a link between the character and the object of such expressions. Yet although the phrase translated in Lithuanian sounds funny, the reference to a character's moodiness expressed by the word 'crabby' is lost in translation.

However, the translation of wordplays playing on titles of American films is not always successful, and sometimes the loss of the humorous effect can be considered a translator's mistake. "Jurassic Parka" (S03E16) was used to show that the stylist's profession is not as important as palaeontologist's. The humorous effect is reached purely by combining incompatible phenomena "parka" and "park", however, their close resemblance makes the phase sound natural.

The translator's choice "Jūros periodo striukė", retains strong relation with the film title yet loses the paronymous wordplay. Although the wordplay is retained on the level of the film title, the Lithuanian word which is paronymous to the word 'parkas' exists. Therefore, the translators could have translated this phrase into 'Jūros periodo paltas'. A close resemblance that the words 'parkas' and 'paltas' share would draw the wordplay closer to the title of the film that is used as a frame to mock the profession of a character and evoke the audience's humorous response.

All in all, it can be stated that the analysis of VEH translation in "Friends" yielded dual results. The majority of allusions on which humorous phrases are based have been neutralised due to the unknown cultural realia and the limiting features of the Lithuanian language. The phrase is thus substituted with a different VEH in the target language to retain the humorous

intent. However, the research shows that for culture-bound wordplays, such a combination of strategies was only used when required by the visuals on the screen. The translated phrases achieve the humorous effect by modifying the foreignised culturally determined frame. Although in most cases this modification reaches the humorous response of the TA, the referential meaning of the source phrase is lost or changed.

Conclusions

Analysis of the translation of VEH in "Friends" shows that humorous phrases are not only based on the principles of incongruity and superiority, but are culturally embedded to various degrees. Purpose-oriented *Skopos* theory serves as a basis for selecting the humour translation strategies. However, when dealing with culture-bound humour, culture translation strategies are to be employed to retain the humorous intent. For the majority of humorous allusions, such correlation of strategies resulted in neutralising the cultural element of the phrase and substituting it with a different humorous phrase. Yet, such a direct link of strategies is not observed in the translation of allusive wordplays where the culture-related frame on which the phrase is constructed is in the majority of cases foreignised. Having retained the cultural element, the modifier of the wordplay is usually substituted with a different word or phrase. Therefore, in order to preserve the wordplay, the phrase meaning is slightly altered.

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KULTŪRINIO HUMORO, KAIP ESMINIO SITUACIJŲ KOMEDIJŲ ELEMENTO, VERTIMAS: „DRAUGŲ" HUMORO ATVEJO ANALIZĖ

Santrauka
Vienas sudėtingiausių žmonių komunikacijos aspektų – humoras – pastaruoju metu tapo esminiu audiovizualinio vertimo tyrimų objektu. Visa įtraukiantis globalizacijos procesas, darantis įtaką greitam informacijos dalijimuisi, apima ir vieną populiariausių pramoginių žanrų – situacijų komediją. Nors pačios situacijų komedijos lengvai pasiduoda globalizacijai, humoras, kaip svarbiausias šio žanro elementas, kelia vertėjams daug kliuvinių. Daugeliu atvejų humoristinės frazės reikšmė glūdi savituose kultūros aspektuose, kuriuos reikia perteikti svetimai auditorijai. Nors kompleksinės humoro vertimo problemos tiriamos daugelyje mokslinių darbų, didžiausias dėmesys retai kada skiriamas tokiomis frazėmis „užšifruotų" kultūrinių elementų vertimui. Todėl šiame straipsnyje humoras traktuojamas kaip kultūros išraiška, o humoristinėje frazėje slypinčio kultūrinio elemento vertimas – kaip vienas svarbiausių humoristiniam efektui pasiekti. Skirtingoms kultūrinio humoro vertimo strategijoms iliustruoti pasitelkta amerikiečių situacijų komedija „Draugai". Serialo veikėjai naudoja įvairių temų, tipų, formų ir sudėtingumo humoristines frazes, dažniausiai suformuotas laikantis pranašumo (angl. *superiority*) ir dviprasmybių (angl. *incongruity*) teorijų principų. Todėl šio straipsnio tikslas yra pristatyti vertimo strategijas, naudojamas siekiant perteikti tikslinei auditorijai kultūrines frazes, kurios glaudžiai susijusios su situacijų komedijos kilmės šalies kultūra.

REIKŠMINIAI ŽODŽIAI: kultūrinis humoras, situacijų komedijų vertimas, pranašumo ir dviprasmybės teorija, aliuzinis žodžių žaismas.

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VERSTINIO TEKSTO REDAGAVIMAS:
PROBLEMOS IR KŪRYBINIAI SPRENDIMAI

Vertimo praktikoje reikšmingas yra verstinio teksto redagavimo indėlis. Gavęs vertėjų rankraštį, redaktorius ne tik ištaiso gramatines klaidas, bet ir kritiškai įvertinęs vertimo tekstą, susipažinęs su originalo turiniu, atsižvelgęs į stilistinius aspektus, patikrina informaciją, parenka tinkamiausius raiškos būdus, ištaiso loginius prieštaravimus ir faktinius neatitikimus, kūrybiškai sudėlioja prasminius ryšius ir pateikia skaitytojui galutinį vertimo variantą, kuris atsikleidžia ne tik savo turinio, bet ir formos, estetinio vaizdo esybę. Šiame straipsnyje siekiama pristatyti verstinio teksto redagavimo, kaip tam tikros vertimo mokslo srities supratimą, jo specifiką, atkreipiant dėmesį į iškylančius verstinio teksto redagavimo sunkumus ir kūrybinius jų sprendimus. Be to, apžvalginio kokybinio tyrimo rezultatai padės atskleisti studentų redagavimo darbuose pastebėtas klaidas, netikslumus, įvairius probleminius atvejus ir originalius jų sprendimo variantus.
REIKŠMINIAI ŽODŽIAI: vertimas, verstinis tekstas, verstinio teksto redagavimas, redaktorius.

Įvadas

Vertimas, kuris paprastai yra suprantamas kaip iš vienos kalbos į kitą raštu ar žodžiu transformuotas bet kurio žanro, stiliaus ar kokios kitos paskirties tekstas, yra sietinas ne tik su vertėjo įdirbiu, bet ir išverstojo teksto redaktoriaus svarbiu indėliu. Atsižvelgiant į vertimo praktikas, skiriamos vertimo mokslo kryptys – vertimo sociologija, vertimo kritikos metodologija ir vertimo redagavimas – turi ne tik specialias sąvokas, objektą, bet ir nagrinėjamą problematiką. Šio straipsnio tikslas – aptarti verstinio teksto redagavimo, kaip atskiros vertimo mokslo srities, specifiką, atkreipti dėmesį į iškylančias verstinio teksto redagavimo problemas ir kūrybinius sprendimus, kuriuos teko pastebėti Anglų filologijos ir Audiovizualinio vertimo programų vyresniojo kurso studentų praktikos darbuose. Straipsnyje pristatomi deskriptyvinio studentų darbų tyrimo kokybiniai verstinio teksto redagavimo klaidų ir problemų ypatumai, pateikiamos tipologinės jų charakteristikos. Tyrimui buvo atrinkti paskutinių aštuonerių metų (2008–2016 m. m.) įvairios tematikos ir pagrindinių nagrinėjamų stilių (meninio, publicistinio, mokslinio ir oficialaus-dalykinio) studentų redaguoti tekstai (~ 900 tekstų). Peržiūrėjus studentų darbus, atrinktos dominuojančios klaidos, probleminiai atvejai ar įdomesni redagavimo sprendimai buvo tipologizuojami, atsižvelgiant į leksinius, morfologinius, sintaksinius ir stilistinius ypatumus. Kadangi

verstinio teksto redagavimo mokslo teorinės įžvalgos ir postulatai stokoja mokslininkų dėmesio, nėra pakankamai išplėtota šio mokslo tyrimų sritis, o šis straipsnis skiriamas verstinio teksto redagavimo probleminei perspektyvai pristatyti, todėl pirmoje dalyje bus tik glaustai pristatytas verstinio teksto redagavimo mokslo objektas, redagavimo proceso specifikos aspektai ir galimų rezultatų interpretacija. Vėliau, įvertinus teksto leksinius, morfologinius ir sintaksinius aspektus, bus aptariami Anglų filologijos ir Audiovizualinio vertimo programų vyresniojo kurso studentų verstinio teksto redagavimo praktiniai pavyzdžiai, apžvelgiamos jų redagavimo problemos ir galimi sprendimo atvejai.

Verstinio teksto redagavimo specifika

Verstinio teksto redagavimas dažnai vertėjų praktikoje pristatomas kaip praktinio pobūdžio teksto tvarkymo sritis, kuriai mokslininkai skiria ne itin pakankamai profesinio dėmesio. Apžvelgus mokslinę literatūrą, pastebėta, kad verstinio teksto redagavimo aspektai svarstomi dažniausiai senesniuose lietuvių autorių vertimo tyrinėjimų darbuose. Pavyzdžiui, K. Ambraso-Sasniavos (1978, 1984) veikaluose aptariamas verstinio teksto redagavimas kaip tam tikra vertimo mokslo sritis, išsiskirianti savo specifika ir metodika; A. Žirgulys (1979) pristato apskritai redaktoriaus darbo ypatumus, darbo pobūdį ir taikomus redagavimo principus ir būdus, nepakankamai dėmesio kreipdamas į verstinio teksto redagavimo kaip atskiro mokslo specifiškumą. Šių dienų vertimo redaktoriai dažniausiai susiduria su praktinėmis problemomis, tad akivaizdu, kad šiuolaikiniuose mokslininkų darbuose dažniausiai aptariama vertimo praktika, atskiri lietuvių kalbos teksto žanrų variantų pristatymai ir kylančios diskusijos, suteikiančios naujų įžvalgų, praktinių sprendimų. Kaip antai, L. Pažūsis šiuolaikinėje vertimo praktikoje apžvelgia konkrečius įvairių žanrų teksto vertimo pavyzdžius, Miliūnaitė (2005, 2009), Urnėžiūtė (2005, 2009) nemažai dėmesio skiria meninio teksto vertimui, redagavimo specifikai ir pan. Prie šios srities nagrinėjimų aspektų plėtros prisidėtų ir šis straipsnis, pristatantis deskriptyvinio tyrimo rezultatus, kurie galėtų tiek dėstytojams, studentams, tiek ir mokslininkams suteikti įdomių ir naudingų didaktinio pobūdžio įžvalgų apie verstinio teksto redagavimo specifiškumą ir problemines perspektyvas.

Kaip ir kiekvienoje mokslo šakoje, taip ir verstinio teksto redagavimo srityje galima skirti teorinius ir praktinius aspektus. Šio mokslo teorija tyrinėja kūrybinius verstinių tekstų rengimo procesus, redaktoriaus ir vertėjo darbo specifiką, susijusią su spaudai rengiamu rankraščiu, taip pat analizuoja patį redaktoriaus darbą, rankraščio įvertinimo ir recenzavimo tvarką, teksto įvertinimo ir taisymo metodiką.

Galima teigti, kad verstinio teksto redagavimas – kūrybinis procesas, kadangi redaktorius turi savarankiškai spręsti leksinius, semantinius, stilistinius, sintaksinius, faktologinius ir kitus klausimus. Kita vertus, jis taip pat turi kritiškai įvertinti rankraštį, pačiame tekste tam tikrus dalykus atmesti, keisti ar koreguoti. Tai susiję su darbo kompleksiškumu – redaktorius dirba dviejose srityse. Viena vertus, jis visąlaik turi atidžiai sekti originalą, vertimo tekstą, o kita vertus, turi gerai jausti bendrinės kalbos normas, kurios ne visada būna nusistovėjusios ar Valstybinės lietuvių kalbos komisijos aprobuotos, o kartais iš viso nenustatytos ar neaiškios. Redaktorius ne tik turi pastebėti kalbos klaidas, bet ir vertimo netikslumus, vieną ar kitą nukrypimą nuo originalo teksto, todėl turi patikrinti faktus, vardus, terminus, citatas, šaltinius, komentarus ir pan., įsitikinti, ar vertėjas neapsiriko, ar ko nepraleido. Kaip teigia Ambrasas-Sasnava (1978, 39), geras šios srities specialistas privalo jausti, ar pasisekė vertėjui „atrasti „raktą" į kūrinio dvasią, ar suvokė visumą ir kiekvienos detalės svorį. Dėl šios priežasties redaguojant prieš akis turėtų būti trys atramos taškai: originalo turinio apribotos tikrovės atkarpa, vertėjo pateiktasis transformuotas jos variantas vertimo kalba ir šios kalbos turtinga sinonimija, palyginimai, posakiai, konstrukcijos ir kitos stilistinės bei kalbinės priemonės, kuriomis naudojasi vertėjas".

Praktinėje veikloje redaktorius turi kūrybiškai ir taisyklingai parinkti originaliam kūrinio tekstui taiklius sakinius, žodžius ir jų junginius, frazeologizmus ir palyginimus, realijas ir pan., kad išverstas tekstas atskleistų ne tik savo turinio, bet ir formos estetinio vaizdo esybę. Kita vertus, kaip teigiama Lietuvos literatūros vertėjų sąjungos tinklaraštyje, redaktorius turėtų nepiktnaudžiauti savo darbu, nes gali pasitaikyti ir netikusių redagavimo atvejų, kai literatūros kūrinys yra skurdinamas, pernelyg gludinamas, aklai spraudžiamas į normų rėmus ir nepaisoma meninio tikslingumo arba kai redaktorius perša savo subjektyvų skonį ir gražina tekstą be pagrindo keisdamas žodžius lygiaverčiais sinonimais ir pan. (plačiau žr. Lietuvos literatūros vertėjų sąjungos internetiniame puslapyje). Taigi, redaktorius turi jausti savo galimybių ribas, todėl, kaip pastebi tiek vertėjai, tiek redaktoriai, verstinio teksto redaktoriaus darbas, ypač grožinės literatūros vertimų redagavimo praktikoje, yra unikalus, kadangi labai svarbūs redaktoriaus pasirinkti metodai, principai, kuriais remdamasis viską atrenka, kūrybiškai surikiuoja, sudėlioja, ištaiso ir pateikia skaitytojui galutinį vertimo kūrinį. Dėl tokio sudėtingo proceso, vertimo redaktorius turi taikyti ne tik vertimo, kalbų žinių, bet taip pat aktyviai pasitelkti logikos, tekstologijos, lingvistikos žinias ir mokslines įžvalgas.

Verstinio teksto redagavimo darbų analizė

Su verstinio teksto redagavimo pagrindais VU KnF Anglų filologijos ir Audiovizualinio vertimo programų studentai susipažįsta ketvirtame kurse, kai, pasitelkę įvairias lingvistikos teorijas, mokslininkų įžvalgas, vertimo metodikas ir principus, jau geba suprasti ir analizuoti kalbos (tiek lietuvių, tiek ir anglų kalbos) sistemą atskirais lygmenimis ir skirtingais kalbotyros aspektais, kai savo įgytas kalbotyros ir vertimo žinias, gebėjimus bando pritaikyti praktinėje veikloje, atlikdami įvairias užduotis. Vis dėlto verstinio teksto redagavimo kurse studentai patiria naujų iššūkių, kadangi tenka redaguoti savo ankstesnių kolegų iš anglų kalbos išverstus įvairių stilių tekstus. Kaip pastebi patys studentai, tai yra bene vienos sudėtingiausių užduočių, nes būtina ne tik kritiškai įvertinti kolegų vertimą, atpažinti paliktas gramatines klaidas, stilistinius neatitikimus, bet ir kūrybiškai koreguoti išverstą tekstą, padėti vertėjui atskleisti tekste užkoduotas mintis, prasminius jų ryšius, stilistinius niuansus. Be to, atliktuose studentų darbuose galima pastebėti ne tik iškylančių bendrų redagavimo probleminių atvejų, bet ir pasidžiaugti kūrybiniais jų sprendimais. Šiame straipsnyje iš pradžių bus aptariami studentų vertimo redagavimo darbuose pastebėti sunkumai, susiję su kalbos žodyno, gramatikos ir stiliaus klaidomis, o vėliau pateikiami kūrybiški jaunųjų redaktorių teksto kūrimo ir redagavimo bandymai.

Verstinis tekstas ir žodžių dėlionė

Nepatyrę vertėjai dažnai pateikia pažodinius vertimo variantus, neįvertina lietuvių kalbos žodyno turtingumo, lietuvių kalbos žodžių taiklumo ir vaizdingumo. Ypač grožinio ir publicistinio stiliaus tekstuose pastebimas skurdus žodynas, sinonimų stoka, klaidingos kolokacijos, netinkamos reikšmės žodžių vartojimas. Deja, neretai redaguodami tokius tekstus, studentai taip pat arba neatpažįsta pateikto pažodinio vertėjų varianto ir minėtų aspektų, arba dėl savo paties skurdoko žodyno neparenka tinkamesnių leksinių alternatyvų, pavyzdžiui:

(1) *Aš tave atiduodu apdovanoto mokytojo priežiūrai. (angl. I will give you into the care of a celebrated master.)*

(2) *Jis kasdien turi pripildyti mėnulį žibalu ir laikyti jį švarų. (angl. He has to pour oil into it daily, and to keep it clean.)*

(3) *Numirėliai sunerimo ir atsibudo iš miego. (angl. The dead became restless and awoke from their sleep.)*

(4) *Šunys yra įpareigoti prižiūrėti didžiulį lobį. (angl. Dogs are obliged to watch over a great treasure.)*

(5) *Valdovas pasakė, kad įsivaikins jaunuolį kaip sūnų. (angl. The lord said he would adopt him as a son.)*

(6) *Curtis Hooper turėjo puikią idėją. (angl. Curtis Hooper had an excellent idea.)*

Pateikti pavyzdžiai iš verstų brolių Grimų pasakų „Mėnulis" (2), (3), „Trys kalbos" (1), (4), (5) ir versto publicistinio teksto (6) parodo, kad tiek vertėjai, tiek ir redaktoriai išlaiko pažodinį vertimo variantą ir kartais nesuranda lietuviškos meninės versijos. Kadangi meninio ir publicistinio stiliaus tekstai susiję su kūrybiniais – ne pažodiniais – vertimo ekvivalentais, tai tokie redagavimo atvejai negalėtų būti toleruotini, priešingai nei mokslinio ar dalykinio stiliaus variantai.

Redaguotų tekstų kalbos skurdumą atskleidžia ir dažnas veiksmažodžių *sakyti, būti, eiti, atsakyti, daryti* ir jų formų vartojimas meninio ir publicistinio stiliaus tekstuose. Pasigendama šių veiksmažodžių sinoniminių variantų:

(7) *Jis nuėjo į bokštą žinodamas, ką turi **daryti**, jis **padarė** viską kruopščiai ir atnešė skrynią.*

(8) *Jaunuolis atvyko į Romą, kur **buvo** ką tik miręs popiežius, **buvo** daug abejonių tarp kardinolų, ką paskirti įpėdiniu.*

Panašiai dėl anglų kalbos įtakos ir sinoniminių variantų stokos redaguotuose tekstuose pastebimas asmeninių ir savybinių įvardžių, įvairių modalinių veiksmažodžių perteklinis vartojimas.

(9) *Kiekvieną dieną **jis turi** pilti alyvos ir **jį** prižiūrėti, o **mes** už tai **jam** sumokame.*

(10) ***Aš** nesu patraukli, ir ne manekenė, bet kai **aš** pradedu **joms** aiškinti, **jos** mano, kad **aš** meluoju.*

(11) *Kai pro **jus** praeinu, **priverčiu jus** manimi didžiuotis.*

(12) *Jaunuolis tarė: „Mes **galėtume** taip pat gauti naudos iš šios lempos".*

Visi šie pavyzdžiai iliustruoja atvejus, kai jaunieji redaktoriai susiduria su plataus, sklandaus ir spalvingo žodyno deficitu, kuris lemia arba pažodinį vertimo variantą, arba redundantiškų žodžių ir jų variantų pasirinkimą meninėje ir publicistinėje kalboje. Tokia redaguoto teksto versija ne visada gali atskleisti kūrinio estetinį vaizdą ir autoriaus kūrybines užmačias.

Įdomesni tiek studentų vertimo, tiek ir redagavimo variantai pastebimi ir su netinkamai parinktomis kolokacijomis[13], t. y. žodžių junginiais, kurių sudėtyje esantys žodžiai nedera tiek prasminiais, tik ir loginiais tarpusavio ryšiais.

(13) *Seniūnas įlipo į medį ir **nupjovė sodo žirklėmis** ketvirtadalį žiburio.*

(14) *Jie pargabeno mėnulį saugiai į savo šalį ir **patalpino jį** ąžuolo **viršūnėje**.*

(15) *Jaunuolis keliavo į Romą ir pakeliui jis **užėjo į pelkę**, kurioje **sėdėjo varlės** ir kvarkė.*

(16) *Jis patyrė nelaimingą atsitikimą ir nuo tada kairė **jo koja tapo raiša**.*

Tokių atvejų aptinkama ne tik meninio, bet ir publicistinio (16) stiliaus tekstuose.

Dažnai su netinkamomis kolokacijomis redaguotuose tekstuose pasitaiko ir netikslių realijų ar iškreiptų faktų pateikimas. Pavyzdžiui:

(17) *Jėzus po nukryžiavimo **buvo suvystytas į drobulę**.*

(18) *Iki 29 metų Jėzus dirbo savo žemiškojo **tėvo Juozapo statybų versle**.*

(19) *Juozapas, Jėzaus tėvas, gyveno Nazarete ir **gaudavo vidutinį atlyginimą**.*

(20) *Pasak Biblijos, būdama 14-kos metų, **Marija buvo nekaltai pradėta**.*

(21) *Net nykštukai **išlindo iš urvų olose**...*

(22) *Jie išgręžė mėnulyje skylę, **perrišo jį virve** ir šitaip nuleido žemėn.*

(23) *Mirusiųjų **vėlės pakilo iš karstų**.*

Galima manyti, kad toks tiek faktų, tiek realijų iškraipymas dažnai susijęs su studentų neįsigilinimu į panašios tematikos tekstus, neatidus lietuvių kalbos žodžių reikšmių tikrinimas ar parinkimas. Pavyzdžiui, minėtame (22) sakinyje vaizduojamas mėnulio nukabinimo veiksmas, kai „išgręžta skylė" turėtų būti skirta virvei įverti, tačiau kai studento variante minimas objektas yra perrišamas, teksto turinys pasikeičia, o „skylė" šiame veiksme nebetenka svarbos. Iš tiesų, tokie faktų iškraipymai tampa gana probleminiai, ypač kai redaguojami mokslinio ir dalykinio stiliaus tekstai. Čia klaidingas parinkti terminai ar žodžių junginiai gali išdarkyti teksto turinį ir iškreipti dėstomas tiesas. Pavyzdžiui, neįžvelgus terminų „*harvest*" *(liet. derlius)* ir „*yield*" *(liet. derlingumas)* reikšmių skirtumų, redaguotoje mokslinėje ataskaitoje atsiranda netikslių faktų:

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[13] Remiantis anglų kalbotyros tradicija, *kolokacija* paprastai suprantama kaip nuspėjama žodžių seka, kurių dėmenys pagal prasmę įprastai vartojami kartu. Lietuvių kalbotyroje kolokacija priimta laikyti „prasmingą ir gramatiškai dažnai kartu vartojamų žodžių junginį" (Jakaitienė 2005: 25), Pavyzdžiui, lietuvių kalboje turimos kolokacijos „karvė ėda", „šuo laka", „pietus taisyti = virti", o ne tokie klaidingi šių žodžių junginiai, kaip „karvė valgo", „šuo geria", „pietus remontuoja". Dažnai kolokacijos priklauso ir nuo tautos kultūrinių aspektų. Pavyzdžiui, žemaičių tarmėje galima kolokacija „žmogus ėda".

(24) *Cukrinių runkelių **derlius sumažėjo** 10 proc. dėl 12 proc. sumažinto pasėlių ploto, tačiau cukrinių runkelių **derlius padidėjo** 2 proc.*
*(angl. **The harvest** of sugar beet decreased by 10 per cent due to reduction of crop areas by 12 per cent, but **their yield** still increased by 2 per cent.)*

Šiame kontekste skaitytojui tampa nebeaišku, ar derlius sumažėjo, ar padidėjo, ir ar galima abiejų veiksmų kombinacija.

Be minėtųjų aspektų pastebėta, kad studentai netiksliai įvardina ar iškraipo ne tik terminus, bet ir asmenvardžius, vietovardžius ir kitokius tikrinius pavadinimus:

(25) *Ką žinome apie kitų religijų pradininkus, tokius kaip Buda, **Lao-tse**, **Konfuzijus**?*

(26) *Tuomet Oksfordo, **Ziuricho** ir Arizonos laboratorijose gauti rezultatai patvirtino teoriją.*

Taigi, nerasdami sunormintų tikrinių vardų lietuviškų variantų arba juos klaidingai transliteruodami, studentai padaro nemenkos žalos mokslinio ar publicistinio stiliaus teksto turiniui.

Kita pastebėta žodyno klaidų grupė yra susijusi su stilistiniai aspektais. Redaguodami vertimus, studentai parenka žodžius ar žodžių junginius nebūdingus to stiliaus tekstams. Kaip antai, redaguodami meninio stiliaus tekstus, jaunieji redaktoriai neapdairiai taiko abstrakčios reikšmės daiktavardžius, dalykinio ar mokslinio stiliaus žodžių junginius. Pavyzdžiui:

(27) *Visa **apylinkė** liūdi ir sielojasi (taisyti į „**kraštą**, iš pasakos „Trys kalbos").*

(28) *Kardinolai nusprendė, kad **popiežiaus sostas turi atitekti** žmogui **išmanančiam teologiją** ir burtus (taisyti į „**popiežiumi turėtų tapti tas...**, iš pasakos „Trys kalbos").*

(29) *Šventas Petras sušaukė angelus, **įsipareigojusius atremti blogį**, jei šis mėgintų palaimintuosius apsėsti (taisyti į „**kurie turėjo kovoti su blogiu**, iš pasakos „Mėnulis").*

Kita žodžių ir žodžių junginių grupė, susijusi su subjektyviuoju vertinimu ar deminutyvų taikymu, priešingai, dažnai netinkamai vartojama mokslinio ir dalykinio stiliaus tekstuose.

Visgi pati didžiausia kūriniui žala padaroma, kai tiek vertėjai, tiek ir redaktoriai neįsigilina į išdėstytas mintis, prasminius ryšius ir pateikia savo paviršutiniškas, dažnai nelogiškas ar net painias teksto interpretacijas.

(30) *Lininis audeklas su barzdoto vyro veido ir kūno antspaudais buvo panaudotas laidojant Kristų.* (apie Turino drobulę)

(31) *Kaktos srities smegenys, vadovaudamosi akies judesiais ir atkreipdamos dėmesį, stebi vorą.*

(32) *Didis dinozauras buvo toks didis todėl, kad jo skrandžio tūris buvo svarbus virškinimui.*

(33) *Žmonės su amputuotomis galūnėmis mano galį judinti nupjautas kojas ar rankas.*

(34) *Tyrinėdami besivystančius žiedus, dinozaurų kauluose Gregas Eriksonas iš Floridos Valstijų Universiteto ir kiti nustatė, kad dinozaurų mažyliai bręsta neįtikėtinu greičiu. Jie tarytum iššoka iš savo kiaušinėlių.*

(35) *Taigi kodėl šiandien dinozaurai tokie maži? Atsakymas glūdi dauginimosi strategijose.*

Be minėtųjų žodyno nesklandumų, verstinio teksto redagavimo darbuose pastebėta ir nemenka gramatikos klaidų grupė.

Verstinio teksto gramatiniai iššūkiai

Redaguotuose įvairių stilių tekstuose atpažįstama dominuojanti tendencija vietoj sklandžių lietuvių kalbos leksinių variantų vartoti sudaiktavardėjusias veiksmažodines formas su darybiniais *-imas, -ymas* formantais, neatsižvelgiant, kad daiktavardžiais nurodomas ne tik veiksmas, bet ir veiksmo savotiškumas ar būdas. Tokia šių formų redundancija ir netikslingas vartojimas ypač akivaizdus redaguotuose meniniuose tekstuose.

(36) *Tai mano nugaros išlinkime (angl. It's in the arch of my back.).*

(37) *Mano rankos ištiesime (angl. It's in the reach of my arms.)*

(38) *Tai mano lūpų patempime (angl. The curl of my lips.).*

(39) *Ko išmokai, mano sūnau? - Išmokau šunų lojimo. (angl. I have learnt what the dogs say when they bark.)*

Kadangi šie darybiniai formantai yra gana produktyvūs šnekamojoje ir mokslinėje kalboje, galima būtų daryti prielaidą, kad studentai bando juos netikslingai taikyti ir kitų stilių tekstuose, neatsižvelgdami į jų reikšminius atspalvius ir jų potencialias leksines alternatyvas. Kūrybiniai tokių variantų sprendiniai galėtų būti studentų pasiūlytos vaizdinės alternatyvos, tokios kaip, *mano laikysenos grakštume, nugaros linkyje, talijos vingyje* (36) žodžių junginiui*; mano glėbio platumoje, glėbio begalybėje* (37) žodžių junginiui; *mano lūpų linijoj, lūpų verpetuose, lūpų putlume* (38) žodžių junginiui; *išmokau suprasti, apie ką šunys loja* (39) sakiniui.

Be to, buvo pastebėta, kad redaguodami vertimus studentai ne visada atpažįsta ir ištaiso pasitaikančius klaidingus morfologinius atvejus, sąlygiškai skiriamus į tokias grupes:

• Netikslingas įvardžiuotinių formų vartojimas:

(40) *Tai **manųjų** akių liepsna (= mano).*

(41) *Danguje **Šventasis** Petras saugojo rojaus vartus (= Šventas).*

• Perteklinis arba netinkamas sangrąžinių formų vartojimas:

(42) *Lai jie kitą **sau** nu**si**perka.*

(43) *Mėnulį pas**i**ėmėm su **savimi**.*

(44) *Mokslas pažengė į priekį ir **išsiaiškino**, kad pojūčiai gali būti lengvai apgaunami.*

- Netinkamas veiksmažodžių veikslų vartojimas:

(45) *Mūsų seniūnas vieną dieną **pirko** jį už tris auksinius ir įkėlė į ąžuolą (= nusipirko).*

(46) *Drobulė buvo **austa** ne tik to metu stiliumi (= išausta, nuausta).*

- Gramatinių veiksmažodžio laikų formų netaisyklingas parinkimas:

(47) *Jaunuolis atvyko į Romą, kur neseniai **mirė** popiežius (= buvo numiręs).*

- Klaidingas linksnių, polinksnių ir prielinksnių vartojimas:

(48) ***Iki kokio lygio*** *mes faktiškai tikime, kad mes ir pasaulis aplink mus yra tikras? (= kiek)*

(49) *Naujausių mokslo metodų **dėka**, renkami nauji įrodymai (= metodais).*

(50) *Antspaudas buvo nufotografuotas ir **per** kompiuterį išryškintas (= kompiuteriu).*

(51) *Panašu, kad evoliucijos **eigoje** dinozaurai didėjo (= per evoliuciją.)*

- Netinkamų verstinių konstrukcijų vartojimas:

(51) *Jie paklausė, **kas tai per** šviesa (= kokia šviesa).*

- Netaisyklingas padalyvinių ir pusdalyvinių aplinkybių vartojimas:

(52) ***Siekiant*** *išvengti šmeižto, Juozapas vedė mergaitę (= siekdamas).*

(53) *Dvasininkai atpažino šį ženklą ir **nedelsiant** paklausė jaunuolio, ar sutinka tapti popiežiumi (= nedelsdami).*

(54) *Ąžuolo viršūnėj pasirodydavo spindintis rutulys, **skleisdamas** blankią šviesą plačiai ir toli (= ir skleisdavo).*

Nors kalbos vartotojų nuomone, lietuvių kalbos žodžių tvarka yra laisva, visgi apibrėžta sakinio struktūra, tikslingas žodžių išdėstymas yra svarbūs redagavimo darbe. Tikslingai parinkta žodžių tvarka gali palengvinti arba, priešingai, pasunkinti skaitomo teksto suvokimą. Pavyzdžiui, pažyminių išdėstymas prieš pažymimąjį žodį, papildinių ir veiksmažodžių pozicija ar sudėtinių aplinkybių perkėlimas į sakinio priekį, prieveiksmiais reiškiamos aplinkybės vartojimas prieš juos modifikuojamą veiksmažodį suteikia tekstui aiškumo ir kartu lengvumo. Pavyzdžiui:

(55) *Niekas nesužinos **vidinės paslapties manos** (= mano vidinės paslapties).*

(56) *Jis savąją dalį taipogi nusinešė į **pasaulį kitą** (= kitą pasaulį).*

(57) ***Vyrukų ketvertas*** *prižiūrėjo mėnulį (= ketvertas vyrukų).*

(58) *Aš jį žemėn **nukelsiu akimirksniu** (= akimirksniu nukelsiu).*

(59) *Mokslininkai naudojo pluoštus, išimtus iš audeklo 1988 metais, kai šis buvo tiriamas anglies datavimo metodu (=1988 metais mokslininkai naudojo pluoštus, išimtus iš audeklo tirto anglies datavimo metodu).*

Dėl anglų kalbos įtakos redaguotuose tekstuose pastebimos ir ydingos, taisytinos verstinės (kalkinės) pasyvinės konstrukcijos ir sakinio pabaigoje neįprasta aplinkybių pozicija. Tokios meninio ir publicistinio stiliaus tekstų konstrukcijos turėtų būti taisytinos, kadangi tekstui nesuteikia nei aiškumo, nei estetiškumo:

(60) *Tai lyg kino juosta, kuri yra nuolat filmuojama, redaguojama **išskirtinio režisieriaus**. (angl. It's like a movie constantly being filmed, edited, and sometimes censored **by an idiosyncratic director**.)*

(61) *Jaunuolis **buvo išsiųstas** pas mokytojus. (angl. The youth **was sent** to masters.)*

(62) *Mokslininkas atliko bandymą, kuriame individas **buvo pasodintas** į MRI mašiną, jo dešinė ranka **buvo padėta** ant kojos po kietu paviršiumi. (angl. <..> a subject **was positioned** in an MRI machine with his right hand **was put** on his leg beneath a solid surface.)*

Kalbant apie sintaksines struktūras, reiktų taip pat atkreipti dėmesį ir į painius lietuvių kalbos skyrybos labirintus. Kadangi daugeliui sintaksinių konstrukcijų galima taikyti gana liberalius skyrybos variantus, studentai pabrėžia, kad jiems yra sudėtinga suvokti lietuviškų sakinių sintaksinį segmentavimą ir sunku redaguotame tekste neprarasti autoriaus prasminių ryšių. Tikėtina, kad tokie studentų svarstymai ir iškylančios sakinio struktūros suvokimo problemos ir nulemia šiurkščias skyrybos klaidas redaguotuose tekstuose, pavyzdžiui:

- Kableliu neskiriami šalutiniai sakiniai prieš jungtukus *kad* ir *jog;*
- sakinio viduryje pasitaikančios padalyvinės, pusdalyvinės ir dalyvinės aplinkybės, skiriamos tik iš vienos pusės;
- šalutinių sakinių neskyrimas ;
- klaidingai kableliu skiriamos vienarūšės sakinio dalys, sujungtos nesikartojančiais jungtukais *ir, ar;*
- netinkamas aplinkybių skyrimas, pavyzdžiui:

(63) *Duomenų bazėje (**,**) ši įkapė yra kaip įrodymas apie Kristaus laikus.*

Be to, redagavimo problemos yra susijusios ne tik su jau minėtomis žodyno, stiliaus ir gramatikos klaidomis, pastebėti ir trumpųjų žodelių, sudėtingesnių žodžių, nosinių raidžių rašybos nesklandumai.

Verstinio teksto kūrybiniai atvejai

Pristatyti redagavimo probleminiai atvejai pateikia akivaizdžių įrodymų, kad verstinio teksto redagavimo procesas yra sudėtingas, reikalaujantis ne tik teorinių kalbos (tiek gimtosios, tiek ir originalo kalbos) žinių, įsigilinimo į autoriaus stiliaus ypatumus, kultūrines realijas, teksto subtilybes, bet kartu skatinantis ir redaktorių kūrybiškumą, pastabumą, akylumą, žodžio pajautą. Be aptartų probleminių atvejų, studentų darbuose taip pat pastebimos pagirtinos jų kūrybinės teksto raiškos paieškos, susijusios su taiklių, vaizdingų sinonimų taikymu. Pavyzdžiui, redaguodami pasakas, pasikartojančius žodžius ar posakius studentai, pasitelkę lietuvių kalbos turtingą lobyną, paįvairina vaizdingais variantais, papildančiais ar spalvingai atskleidžiančiais teksto turinį:

(64) ***Mėnulis*** = *saulabrolis, šviečiantis danginis;* ***silpnai šviesti*** = *švyksoti;*

Seniokai ėmė bartis, muštis = *seniokai kibo į atlapus; į plaukus kibo; lermą kėlė;*

Berniokai paseno = *vaikai į metus įvirto; senais kelmais pavirto; suseno; į lazdą įkibo;*

Senolis numirė = *kaulus paklojo, barzdą užvertė, autus padžiovė, paskutinį kvapą išleido, paskutinį atodūsį išleido, šaukštą padėjo, ragožių užvertė, išgirdo, kad giltinė jau dalgį galanda, į šarkų bažnyčią išvažiavo, baigė žemės vargus* ir pan.

Kalbėjimo meninė raiška = *žodį pratarė, pasmalsavo, išdrožė tiesą, išdundėjo.*

Pagal kontekstą tokie parinkti sinoniminiai variantai suteikė pasakų tekstui ryškaus spalvingumo ir vaizdingumo.

Pasitaikė ir kūrybinių atradimų, susijusių su antraščių vertimu. Kaip žinoma, publicistinio stiliaus tekstuose svarbi antraštės funkcija, nes ji ir įvardina tekstą, ir kartu patraukia skaitytojo dėmesį, sužadindama skaitymo intrigą. Nors versdami studentai paprastai išlaiko pažodinį vertimo variantą, redagavimo procese pasitelkiamos kūrybinės žodyno galios ir surandama taiklių alternatyvų. Pavyzdžiui, mokslo populiarinimo originalo teksto antraštei „*Dino-size"*, išverstai kaip „*Dino-dydis"*, kur pirmasis sudėtinio žodžio formantas taip ir paliekamas be konkretesnių patikslinimų, redaguotame variante, kai tekste gilinamasi į dinozaurų dydžių privalumus ir trūkumus, studentai pateikia kūrybinių variacijų, susijusių arba su išlaikyta originalo forma: „*XXXL - dydis", „Giga-dydis", „Dydis: D (INOZAURAS)"*, arba su žodžio struktūros modifikacijomis: „*Milžinaūgiai", „Dinozauriškumas"*, arba su lotyniškais terminais: „*Dinosauria magni".* Atsižvelgus į teksto stilių ir funkciją, tokie antraščių sprendimai padeda atskleisti straipsnio pagrindinę mintį ir skatina tolesnį skaitymą ir įsigilinimą į teksto turinį.

Nemažai kūrybinių sprendimų aptinkama ne tik leksikos, bet ir žodžių formų, terminų sudarymo, ilgų, sudėtingų sakinių modifikavimo atvejais. Tokie faktai leidžia pasidžiaugti jaunųjų redaktorių pastangomis ir kruopštaus, kūrybingo darbo rezultatais. Visgi kartais, kai studentai redaguodami pateikia ir netikėtų, originalių savo sprendimų, rezultatai pranoksta lūkesčius. Vienas iš tokių pavyzdžių galėtų būti Anglų filologijos studentės, Živilės Aleknavičiūtės, inovatyvus bandymas pateikti savo eiliuotą brolių Grimų pasakos „Mėnulis" versiją. Žemiau pateikiama ištrauka:

(65) *Daugel metų jau praėjo, kai ant svieto šitai dėjos.*
Kraštas buvo, kur nakčia viešpatavo tamsuma.
Juodas rūbas dangų dengė, mėnuo nešvietė padangėj.
Tamsuma laukus užliejo, nė žvaigždelė nespingsėjo.
Keistas buvo tasai kraštas, nes, kaip sako Šventas Raštas,
Kai Dievulis žemę kūrė, naktį šviesdavęs mėnulis.

Keturi jauni berniokai paklajoti užsimojo ir iš krašto to išjojo.
Po pasaulį pasibastę, jie priėjo kitą kraštą,
Kur kaskart atėjus nakčiai, šviesulys pradėjęs šviesti,
Įridentas ąžuolan, naktį versdavo dienon.
Keliauninkams taip parūpo šitas švytintis stebuklas,
Kad užklausė jie sodiečio, koksai kamuolys ten šviečia.
„Mėnuo šitai, gerbiamieji, žemvaldys jį ten įkėlė.
Už tris auksinus nupirko, kad nakčia nedegt žibintų."
Bet kad mėnuo skaisčiai šviestų, reikia jį kasdien nušveisti,
Žibalo jam negailėti ir visaip jį prižiūrėti.
Dar už šitąją malonę mes užmokam savo ponui.

Kai sodietis nuvažiavo, viens berniokas uždainavo:
„Mūs krašte daug ąžuolų ir už šį ne menkesnių,
Pakabinsim ant šakų ir tamsos nebus baugu."
„Paklausykite, draugai, - taip prabilo antrasai, - vežkite ratus čionai!
Su arkliais ir vežimu jį parvežt nebus sunku.
Pas sodiečius po dienos kitas mėnuo jau boluos".
„Aš galiu užlipt aukštai, - pasisiūlė trečiasai,
- ir be didelių vargų mėnesį nukelt galiu." <...>

Tokie stebinantys studentų variantai ne tik atskleidžia jų lingvistinės, kūrybines galias, motyvuoja kurti, bet kartais pateikia įdomesnį ir netikėtą vertimo variantą. Kaip teigia viename savo elektroniniame dienoraštyje Beth Hill (2013): „Redaktoriai yra tobulintojai. Jie pluša, kad iš gerų tekstų, padarytų puikius, o iš puikių, padarytų išskirtinius. Jie meta iššūkį rašytojams. Jie meta iššūkį ir sau."

Išvados
Taigi, apibendrinant galima teigti, kad redagavimas, kaip neatsiejama vertimo sritis, reikalauja iš redaktorių ne tik žinių iš įvairių mokslo sričių, bet kartu sužadina ir ugdo kritinio ir kūrybinio mąstymo gebėjimus. Be korektūros, verstinio teksto redaktorius turi išanalizuoti visus vertėjo rankraščio gramatinius, stilistinius, semantinius, loginius ir kalbos vartojimo normų aspektus. Taip tekstas sutvarkomas, siekiant išlaikyti ne tik pagrindines mintis, nuotaiką, vaizdinę raišką, bet ir užtikrinant teksto taisyklingumą, aiškumą ir tikslumą.
Apžvelgus studentų verstinio teksto redagavimo darbus, iškilusias problemas ir novatoriškus kūrybinius sprendimus, galima teigti, kad tai gana daug žinių, pastangų,

atidumo ir kūrybiškumo reikalaujanti sritis, kurios rezultatai akivaizdžiai atsiskleidžia galutiniame teksto variante. Išanalizavus darbuose pasitaikiusias studentų neatpažintas ar neištaisytas teksto vietas, pastebėta, kad dažniausiai suredaguoto teksto nepakankamą kokybę lemia:

– žodyno klaidos, tokios kaip pažodinio varianto išlaikymas, realijų neatpažinimas, faktų iškraipymas, klaidingas tikrinių vardų pateikimas, neįsigilinimas į teksto mintis ir netikslus loginis prasmių pateikimas;

– morfologijos klaidos: pertekliniai veiksmažodiniai abstraktai su formantais -imas, -ymas, netikslingas įvardžiuotinių ir sangrąžinių formų vartojimas, netaisyklingas veiksmažodžių veikslų ir gramatinių veiksmažodžio laikų formų parinkimas, klaidingas linksnių, polinksnių ir prielinksnių vartojimas, ydingas verstinių konstrukcijų taikymas, netaisyklingas padalyvinių ir pusdalyvinių aplinkybių sudarymas ir vartojimas.

– sintaksės klaidos: painios sakinių konstrukcijos, netinkama pažyminių, papildinių ir aplinkybių vieta sakinyje, perteklinis „angliškos pažodinės konstrukcijos" pasyvinių konstrukcijų, klaidingas skyrybos ženklų taikymas.

Vis dėlto taisydami ir redaguodami tekstus, spręsdami problemines žodyno, gramatikos ar stiliaus teksto vietas, studentai bando kūrybiškai žvelgti į tekstą ir stengiasi vaizdingai, kartu ir suprantamai, tiksliai atskleisti turinį, pasitelkę kalbos žodyno klodus, taisydami painias sakinių konstrukcijas ir taikliai pritaikydami žodžio darybos formantus. Tokie jų kūrybiniai sprendimai padeda pasiekti puikią suredaguoto teksto kokybę ir palengvina skaitytojui „atrasti raktą" į kūrinio dvasią.

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TRANSLATION EDITING: PROBLEMS AND CREATIVE SOLUTIONS

Summary
Translation editing makes a significant contribution to the translation practice. Having received a manuscript of the translation, an editor has to amend the text in various ways. S/he corrects grammatical, stylistic and informational errors, and tailors vocabulary. After his critical assessment of the manuscript, s/he suggests changes in the plot, determines and improves logical incompatibility and inconsistency among facts, selects the most appropriate expression techniques to make a translated text decent in terms of clarity, enjoyment, logic, flow, and meaning. Finally, s/he makes a fascinating, aesthetic and appealing picture that readers will want to explore in depth. This article aims at presenting the translation editing as a particular kind of a translation science, its idiosyncrasy, paying a special attention to the challenges and creative solutions an editor may encounter. Further, the results of survey considering errors, discrepancies, various problems and innovative solutions detected in students' editing works are discussed.
KEY WORDS: translation, translated text, translation editing, an editor.

REIKALAVIMAI PUBLIKACIJOMS

Vardas Pavardė (Times New Roman, 12 pusjuodis pasviręs šriftas)
Institucija
Institucijos adresas
Tel. +370 ...
El. paštas vardaite.pavardaite@institucija.lt
Moksliniai interesai: nurodyti mokslinius interesus (Times New Roman, 10 pasviręs šriftas)

STRAIPSNIO PAVADINIMAS (TIMES NEW ROMAN DIDŽIOSIOMIS RAIDĖMIS 12 PUSJUODIS ŠRIFTAS, CENTRUOTA)

Santrauka straipsnio kalba 1000–1500 spaudos ženklų (Times New Roman 12 pasvirusiu šriftu, 1 intervalo eilėtarpiu, sulygiuota iš abiejų pusių). Antrosios ir kitų pastraipų pirmąsias eilutes atitraukti 0,7 cm. Santrauka straipsnio kalba 1000–1500 spaudos ženklų (Times New Roman 12 pasvirusiu šriftu, 1 intervalo eilėtarpiu, sulygiuota iš abiejų pusių). Antrosios ir kitų pastraipų pirmąsias eilutes atitraukti 0,7 cm. Santrauka straipsnio kalba 1000–1500 spaudos ženklų (Times New Roman 12 pasvirusiu šriftu, 1 intervalo eilėtarpiu, sulygiuota iš abiejų pusių). Antrosios ir kitų pastraipų pirmąsias eilutes atitraukti 0,7 cm.

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REIKŠMINIAI ŽODŽIAI (Times New Roman 12 pasvirusiu šriftu didžiosiomis raidėmis): 4–6 reikšminiai žodžiai mažosiomis raidėmis.

Įvadas

Straipsnio tekstas – iki 30 000 spaudos ženklų. Straipsnyje turi būti suformuluotas mokslinių tyrimų tikslas, metodologija, aptarta nagrinėjamos problemos tyrimų būklė, pateikti ir pagrįsti tyrimų rezultatai, padarytos išvados, nurodyta naudota literatūra.

Tekstą spausdinti 12 Times New Roman šriftu 1,5 intervalo eilėtarpiu, tekstą sulygiuoti iš abiejų pusių. Antrosios ir kitų pastraipų pirmąsias eilutes atitraukti 0,7 cm.

Nuorodas tekste pateikti skliaustuose: autoriaus pavardė metai, puslapio numeris (Autorius 2014, 22) arba (plg. Autorius ir kt. 2013, 103–105). Nelotyniška abėcėle rašomos pavardės ir pavadinimai transliteruojami.

(1) *Nagrinėjami pavyzdžiai pateikiami pasvirusiu šriftu ir numeruojami per visą tekstą skliausteliuose. Šriftas 12, 1 intervalo eilėtarpiu, tarpeliai prieš ir po pastraipos – 6 taškai.*

Paaiškinimus ir pastabas galima pateikti išnašose pagrindinio teksto puslapio apačioje Times New Roman 10 šriftu, numeracija ištisinė.

> Jeigu citata yra ilgesnė nei 2 eilutės, ji privalo išsiskirti iš rašomo darbo struktūros kaip atskira pastraipa su įtrauka (1,27 cm iš abiejų pusių, 1 intervalo eilėtarpiu), išskiriant ją intervalu 10 nuo pagrindinio teksto. Citata rašoma 10 Times New Roman šriftu. Pirmąją eilutę atitraukti 0,7 cm.

Lentelės ir schemos turi būti numeruojamos ir turėti pavadinimus:

1 lentelė. *Pavadinimas Times New Roman 12 pasviręs šriftas*

Lentelėje tekstas rašomas 10 šriftu 1 eilutėtarpiu	Lentelėje tekstas rašomas 10 šriftu 1 eilutėtarpiu	Lentelėje tekstas rašomas 10 šriftu 1 eilutėtarpiu	Lentelėje tekstas rašomas 10 šriftu 1 eilutėtarpiu

Šaltinis: Po lentele būtina nurodyti šaltinį 10 Times New Roman šriftu.

1 pav. *Pavadinimas Times New Roman 12 pasviręs šriftas*

Šaltinis: Po schema būtina nurodyti šaltinį 10 Times New Roman šriftu.

Literatūros sąrašas rašomas abėcėlės tvarka, nenumeruojamas. Antra ir visos kitos eilutės su 0,32 cm įtraukomis. Autoriaus pavardė rašoma didžiosiomis raidėmis, po pavardės prieš vardo inicialą dedamas kablelis. Nurodomi literatūros šaltinio leidimo metai, leidinio pavadinimas rašomas pasviruoju šriftu.

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Name of the University, Country (Times New Roman 12 pt. normal)
Research interests:

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KEY WORDS (TIMES NEW ROMAN 12 PT. ALL CAPS ITALIC): 4–6 key words (Times New Roman 12 pt. normal, justify)

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Summary in the language of the article 1000–1500 printed characters (Times New Roman 12 italic, single space, justified). The first lines of the second paragraph and the rest of paragraphs should be indented 0,7 cm. Summary in the language of the article 1000–1500 printed characters (Times New Roman 12 italic, single space, justified). The first lines of the second and the rest of paragraphs should be indented 0,7 cm. Summary in the language of the article 1000–1500 printed characters (Times New Roman 12 italic, single space, justified). The first lines of the second and the rest of paragraphs should be indented 0,7 cm.

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KEYWORDS (Times New Roman 12 italic, capital letters): 4–6 keywords in small letters.

Introduction

The text of the article – up to 30 000 printed characters. Articles submitted for publication should highlight the following aspects: the aim of the scientific research, methodology, the state of the research of the analyzed problem, evaluated and validated research results, conclusions, references.

The text of the article should be font sized 12 point (Times New Roman) 1,5 lines-spaced, justified. The first lines of the second and the rest of paragraphs should be indented 0,7 cm.

References in the body of the text are to be made by providing the following information in parentheses: the last name of the author, followed by the year of publication, the page(s) referred to, e.g.: (Author 2014, 22) or (cf. Author et al. 2013, 103–105). If letters of Slavic or some other non-Roman script are used, the names and titles should be transliterated.

(2) *Examples under analysis are provided in italics and numbered throughout the text in parentheses. Times New Roman 12 italic, single space, justified. Spacing before and after the paragraph 6 pt.*

Descriptions and remarks should be provided in footnotes at the end of the page of the main text (Times New Roman font size 10 point, continuous numbering)

> If the citation is longer than 2 lines, it has to be separated from the main body of the text as an autonomous paragraph with increased indent (1,27cm from both sides, single line spacing), separating it from the main body of the text with interval 10pt. The citation is written in Times New Roman, font size 10. First line indented by 0,7cm.

Table 1. *Title Times New Roman font size 12 point italic. Written at the top of the table*

Text in tables and schemes should be single line-spaced, font size 10 point.	Text in tables and schemes should be single line-spaced, font size 10 point.	Text in tables and schemes should be single line-spaced, font size 10 point.	Text in tables and schemes should be single line-spaced, font size 10 point.

Source: font size 10 point.

Figure 1. *Title Times New Roman font size 12 point. Written at the bottom of the figure.*

Source: font size 10 point.

The list of references is provided in an alphabetic order, not numbered. Starting from the second line, all the rest should be indented 0,32 cm. The name of the author should be written in capital letters, a comma after the surname. The year of publication, the title of the publication (in italics) should be provided.

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