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On the genre of autobiography from the standpoint of philology

Статья посвящена вопросу определения жанра автобиографии с позиций филологической науки, а также изучению автобиографического текста через призму языковых особенностей авторского дискурса.

Ключевые слова: жанр, автобиография, язык, автор, автобиографический дискурс

The article is devoted to the definition of the genre of autobiography from the standpoint of philological science, as well as the study of the autobiographical text through the prism of the linguistic features of the author's discourse.

Keywords: genre, autobiography, language, author, autobiographical discourse

The genre of autobiography is one of the most popular literary genres, both for readers and creative personalities, reflecting the life and world of a person through the prism of individual perception. By and large, this genre is quite debatable; the debate also concerns the author's use of language tools, which differ in their features and characteristics.

The study of the autobiographical genre is relevant and advanced, primarily in connection with the anthropocentric orientation of modern humanities.

Anthropocentrism, as one of the leading principles of modern linguistics, involves the study of discourse / text in connection with a person, with his activity in the aspect of text generation (the problem of the addressee, the author), perception and understanding (the problem of the addressee / reader) of the text and its influencing effect. It is the anthropocentric approach that allows us to fully reveal the specifics of autobiographical discourse.

An autobiographical text as a special, specifically organized kind of author's text is the main component of autobiographical discourse as the basis of literary communication, where the interaction between the author and the reader is carried out through an autobiographical literary work. The essence of autobiographical prose is manifested in the fact that the reliability of information and the true-life narration of events are brought to the fore (which is easily verified when getting acquainted with the biography of the writer), regardless of whether they relate to the private life of the author or have public significance. The autobiographical text is characterized by such distinctive features as an author-individual writing style, the aspect of life description, the system of the author's worldview and values.

According to many experts studying this genre from the standpoint of linguistics (A. G. Bodrova, O. S. Moskalchuk, N. A. Nikolina, E. G. Samarskaya, Yu. B. Shlykova, E. P. Shumaeva), the author of an autobiographical work should be considered as a discursive personality, i.e., as a linguistic personality generating a certain discourse in the form of first-person written narration. In this regard, a personal “I” means a “biographical self” with a characteristic set of details of the life and personality of the addressant. Here there is an identity of the author of the work, the narrator and the main character.

Considering that the genre of autobiography is a voluminous prose work from the first person, in which the author retrospectively depicts the events of his own life, it is necessary to define the concept of “autobiographical representation” as a type of text designed to record, store and transmit information of an autobiographical character, acting as a verbal result of a person's comprehension of his being. The reliability of information and the truthful presentation of events are brought to the fore, regardless of whether they relate to the private life of the author or are of public importance.

Traditionally, autobiography as a literary genre is considered quite difficult to be defined unambiguously and consistently. Researchers express radically opposite opinions about the genre of autobiography.

For example, one of the largest experts in the field of autobiography research, the French writer and critic, Philippe Lejeune, in the book “Autobiography in France” [10], defined an autobiographical work as a narrative text with a retrospective setting, in which a real person tells about his own being, focusing on his personal life, especially on the formation of his personality [8, p. 14]. And although Lejeune himself does not consider this definition to be impeccable [9, p. 6–27], it nevertheless reflects the essence of this phenomenon and is widely used to analyze specific autobiographical texts. In general, according to Lejeune, an autobiography is not a text in which someone tells the truth about himself. The text of the autobiography and the text of the artwork will be perceived, in his opinion, in completely different ways.

He also proposed the so-called concept of “an autobiographical contract” (*Le pacte autobiographique*), that is, the author's obligation to tell his life (or part of it or an aspect) directly in the “spirit of truth”.

Let's turn to E. G. Samarskaya's point of view on autobiographical representation as a special type of text, as an autobiographical event that represents the mentality of a particular personality, representing a verbal symbolization of one's cultural identity and worldview. The memory of the past, transmitted through linguistic means, is a certain creation act in which individual experience (even at the level of everyday life) is transformed into a generally significant cultural fact [6, p. 9–10].

To define an autobiographical work E. P. Shumaeva's opinion is important: “...the most accurate method of identifying autobiographies is the method of checking works for the presence of the author's childhood years in the description. But the description of childhood is not enough to introduce the work to the genre of autobiog-

raphy. It is important to have a continuity between the period of childhood and the subsequent life of the writer. The author needs to focus on the genesis of his personality, starting from childhood and ending with the period of personality formation.” [7, p. 53]

N. A. Nikolina developing M. M. Bakhtin’s thoughts writes that autobiography is a complex secondary genre, going back to various genre fundamental principles and that “the discovery of individuality, the increasing role of personal aspects of culture manifested themselves in the birth of autobiography on the basis of the “mixture” of the genres of the confessions, chronicle, memoirs.” [3, p. 9]

It is impossible not to take into account the opinion of the famous theorist and literature historian Yu. M. Lotman, who expresses the idea that the creator of the autobiography is driven by “the need to turn himself into a laboratory for observing humanity.” [2, p. 816]

Without hiding behind the mask of a fiction name, an author writing an autobiography through a work of fiction seeks to represent his individual world, his self in the past, and highlights its most significant fragments giving them a special substance and form depending on his own vision of a mature narrator in the present, i.e., at the time of writing the work. The spaces of the author and the narrator are not separated: the personified author-narrator, i.e., the narrator named after the author, is one of the characters in an autobiographical work of fiction; he acts as a “narrator – participant of what is happening”, as a commentator of the action “from the inside.” [1]

An autobiographical work is a certain act of creation in which the realization of individual experience is carried out through the memory of the past, transmitted through the language means chosen by the author. The verbal means confirm the reliability of the information provided about events from the author’s past and indicate the existence of an inextricable link between the period of childhood, adolescence, youth and the subsequent life of the narrator, comprehending the story of his life [4], [5].

To sum it up, the genre of autobiography allows a person to present himself in all the diversity of his inner world, autobiographical narration and representation enable the author to express the personal sphere of the subject of the narrative reflecting the linguistic and stylistic features of the author's discourse.

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Особенности перевода научных текстов с английского языка на русский

В статье автор рассматривает особенности и сложности перевода научных материалов и приводит рекомендации, которые следует учитывать при работе со специфическими текстами.

Ключевые слова: терминология, грамматические особенности, контекст, культурные отличия

Перевод научных текстов с английского языка на русский имеет свои специфические сложности и особенности. Рассмотрим некоторые из них.

1. Научные тексты содержат большое количество специализированной терминологии, которая может быть уникальной для конкретной области знания. Переводчику необходимо быть хорошо знакомым с соответствующей терминологией в обоих языках, чтобы точно передать значение терминов без искажений. Кроме того, переводчику необходимо иметь хорошее знание предметной области, с которой связаны переводимые тексты. Это поможет ему понять контекст и значения специфических терминов, чему нужно учить студентов – будущих переводчиков, так как «обучение иностранному языку в вузе ориентируется на формирование и развитие значимых для будущей профессии коммуникативных навыков и умений» [1].