

SOME PRINCIPLES OF TEACHING TRANSLATION

*Переписко Н. Н.
Белорусский национальный технический университет
г. Минск*

Translation is a kind of communicative activity where a translator performs an important social function of mediator between multilingual and multicultural communities. To perform this function effectively, it is important to have some knowledge, abilities and skills, as well as the necessary translator's competence, which is formed in the process of learning a foreign language.

Creating a translator's competence, which is defined as the ability to extract information from a text in one language and pass it through a text in another language, promotes a harmonious development of the personality of future professionals: provides them with the care and sense of responsibility, ability to use reference books and additional sources of information, to make a quick choice, to make the right decisions, detect and compare the linguistic and extralinguistic information.

The simulation of educational process to master a set of skills has two aspects:

- definition of competences and present them in a certain hierarchy;
- forecasting / organization of learning activities on the basis of competence.

The fact is that, first of all, we need to achieve clarity and understanding the definitions of key concepts.

Translator's competence integrates the development of common polilinguistic, communicative, cross-cultural, linguistic and psychological and informative skills.

Linguistic competence is linked to the concept of acceptability (or well-formedness). Native-speakers have the competence in their language to distinguish and produce acceptable utterances, and reject unacceptable ones. In linguistics, an acceptable utterance means one that a native-speaker will accept or recognize as conforming to the grammar of the language: not the prescriptive grammar that tries (in English) to suppress infinitives, prepositions at the end of sentences, etc. but the descriptive grammar that produces a sentence which, although perhaps non-standard by the rules of writing, everyone recognizes as being part of their language. However, there is a social as well as a linguistic side to this question.

Our linguistic competence consists in our ability to recognize and produce acceptable sentences in our native language; the process is of course more complex and approximative in any subsequent language, except in the case of multi- or

bilingual speakers (those brought up to speak two or more languages from birth, or a very early age).

The notion of competence was expanded by Hymes into “communicative competence”: the ability to produce and understand well-formed sentences, but also to ensure they are appropriate to the speaker and context, setting, etc. This latter is therefore a sociolinguistic concept [Hymes 2001 p.279]. We refer mostly to the cultural factors bearing upon translation; but “culture” is of course a two-edged word, designating either “high” or “classical” culture (Mozart, Rembrandt) or “anthropological” culture: the sum of the attitudes, practices and values that characterize a society, by no means all lofty. It should have been clear that the latter sense has been used here so far. So, knowledge of how to employ foreign language counts as cultural competence, and knowledge of this type pervades every linguistic level, right down to individual sounds.

Communicative competence consists therefore, not only in producing sentences that conform to the grammar of one’s language, but in doing so in a socially suitable or acceptable way: languages possess a nonstandard as well as a standard grammar, as well as a continuum in between, allowing speakers or writers to modulate their language in response to the context. Thus a sentence may be grammatical, in the sense of being recognized as well formed by a native speaker, without being acceptable in context— the qualification is crucial. One way of expressing this is by referring to the notion of “audience design”, which was formulated by the sociolinguist Allan Bell. Audience design seeks to explain the relationship between social and stylistic variation in language [Bell 1984, p.85]. The major assumption that is relevant here is that it is the “audience”, in the sense of a speaker’s addressee(s), that is/are primarily responsible for causing the speaker to “design” a stretch of language in response to the social characteristics of the audience, by pitching the language at a certain point on the formal–informal style continuum. The importance of context has been much stressed in the study of translation, and the relationship between social variation (prestige/non-prestige language) and stylistic (formal–informal language) is just one dimension of the many that make up the overall influence of context on language. Shared knowledge is perhaps the other most important factor. We can refer to “audience design” as convenient shorthand, where the term is applicable.

Hymes summarized the components of cultural competence; this is the sociolinguistic “speaking” model of the constraints operating on the speaker. There is of course multiple overlap between these constraints: for instance, setting and participants are connected in that a formal setting will involve interaction with nonintimates; the ends of an interaction will determine the key, which in turn will influence the instrumentalities, and so on.

It is not sufficient to state quite simply that, leaving aside intangibles such as talent, a good translator needs minimally to have very good knowledge of the two languages of interest. In the present case, this will include educated native-speaker competence in Russian, and knowledge of English that derives in most cases from a study of English literature and other media. This is a likely case, as professional

translation is done customarily into the translator's mother tongue. Since language is in large part a cultural practice, very good knowledge of the two languages in question implies also a high degree of general knowledge, or acquaintance with the two cultures; including knowledge of how to find this knowledge.

While a fully bilingual translator having a very good knowledge of the two cultures may arrive at translation solutions without formal instruction, less privileged individuals seem to require a theoretical training that depends on making explicit two crucial (and related) aspects of the two languages. These are the purely linguistic structures of the languages of interest, and the cultural aspects: by these latter is meant the twofold fact that languages both express a set of cultural practices that can differ quite considerably, and at the same time are conditioned by those practices, often in subtle ways that go beyond lexical items whose culture-specificity is fairly easily apparent.

Today, no one disputes the fact that learning a foreign language has to go against the social and cultural life. And the translator requires prompt and adequate understanding of the statements, finding the exact equivalent, taking into account the socio-cultural context. Can serve as a source of problems sociocultural interference, that is, using the rules of verbal behavior and etiquette of one culture into contact with other cultures. In other words, we are talking about the formation of cultural competence, which is also included in the structure of communication.

Socio-cultural competence is the integration of the following required characteristics: knowledge of cultural features of carriers of a foreign language, on the one hand, and the ability and willingness to use them in conversation, on the other side.

Therefore, modeling the learning process must be fitted in relation of language and culture. It means that the implementation of the quality of learning a foreign language should gradually eliminate a so-called "alienation" in the mind of the student, transferring it to the secondary level.

Development of socio-cultural competence is a must side product of the educational process at any stage of learning a foreign language.

The main objective of teaching translation is to develop translator's competence of students (knowledge of language rules, some translation techniques and skillful use of them in a professional environment).

So it is obvious that the teaching translation is integrative and consistent process of creation translator's competence.

Литература

1. Артемьева О.А., Макеева М.Н., Мильруд Р.П. Методология организации профессиональной подготовки специалиста на основе межкультурной коммуникации: Монография / О.А. Артемьева, М.Н. Макеева, Р.П. Мильруд.- Тамбов: Издательство ТГТУ, 2005. - 160 с.
2. Докштейн, С.Я., Макарова, Е.А., Радоминова С.С. Практический курс перевода научно-технической литературы (английский язык) / С.Я.

- Докштейн, Е.А. Макарова, С.С. Радоминова – 3-е изд., испр. – М.: Военное издательство, 1973 – 448с.
3. Мэнсфилд Б., Шмидт Х. Связь между стандартами профессионального образования, обучения и требованиями рабочего места: Международное руководство / Б. Менсфилд, Х. Шмидт; под ред. Э. М. Калицкого. - Минск: Информ. Изд-во, 2001. – 74 с.
 4. Bell, A. Good copy - bad news: the syntax and semantics of news editing. In: Trudgill, P. (ed.), Applied Sociolinguistics / A. Bell. - London: Academic Press, 1984 - P. 73-116.
 5. Hymes, D.H. On Communicative Competence In: J.B. Pride and J. Holmes (eds) Sociolinguistics. Selected Readings / D.H., Hymes. - Harmondsworth: Penguin, 2001.- Part 2. P. 269-293.

ТЕЛЕСЕРИАЛ В СОВРЕМЕННОМ МЕДИЙНОМ ПРОСТРАНСТВЕ: ПОСТАНОВКА ПРОБЛЕМЫ

*Плевако С.В.
НИИ-ВШЭ
г. Москва*

Современное медийное пространство представляет собой разнообразное и неоднородное поле. Ключевой особенностью современного медиаконтекста становится его комплексность, интегрированность. Медийный продукт представляет собой многослойное явление, специфичное с позиций экономических, технических, эстетических, социальных. В этой связи и актуальность исследования такого продукта формируется одновременно в нескольких областях наук, формируются универсальные концепции и исследовательские проекты междисциплинарного свойства, посвященные современным медиа.

Одним из таких многоуровневых, сложных феноменов является телесериал. Телесериал – сложный, парадоксальный по своей сущности и социокультурным последствиям феномен, который с одной стороны родственен кинематографическому искусству, наследует кинематографические техники, эстетические приемы и т.п. С другой стороны, функционирует исключительно в телевизионном формате, развивается по принципам телеиндустрии, преследует аналогичные рекламно-коммерческие цели и др. Специфичен сериал как феномен социокультурного порядка, явление массовой культуры, и средство инициации и экспликации социальных процессов. Благодаря возможности просмотра на экране, в телевизионном и цифровом формате, телесериалы приобрели в общественной жизни статус, аналогичный другим средствам массовой коммуникации. Новые медиа XX столетия существенно расширили глобальные, планетарно-масштабные и космические возможности коммуникации. Сериал представляется одной из наиболее важных новых