

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ
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«Курганский государственный университет»

Кафедра английской филологии

ANALYZING MEDIA TEXTS

Практикум по развитию навыков перевода
и интерпретации иноязычных медиатекстов
для студентов III курса направления подготовки 031300.62

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Кафедра: «Английская филология»

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(направление 031300.62).

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Настоящий практикум по дисциплине «Перевод текстов СМИ» предназначен для бакалавров филологического факультета направления подготовки «Журналистика» очной и заочной формы обучения. Практикум ставит своей задачей знакомство студентов с различными видами медиатекстов, медиакультурой стран изучаемого языка, обучение навыкам чтения, перевода и интерпретации иноязычных медиатекстов.

Практикум состоит из трех частей и приложения. Первая часть содержит упражнения на основные трудности перевода, вторая – тексты для перевода с заданиями, третья – медиатексты для анализа. В приложении А представлены теоретические аспекты перевода.

Часть I УПРАЖНЕНИЯ

УПРАЖНЕНИЕ 1

✓ Подберите варианты соответствия выделенным словам.

1. Whether in national politics or in everyday interaction, people in *power* get to impose their metaphors.
2. Private economic *power* differs from the public *power* of the state.
3. This could be achieved by the installation of more effective control equipment on *power* plants.
4. When I want to listen to a *record* for pleasure I usually choose a disc made over 30 years ago.
5. According to the latest police *records* the crime rate is growing.
6. The UN *records* are published in UN official languages.
7. This is becoming a standard practice among many *community* groups throughout the USA who have property to protect.
8. The final part of the project was *Community* Service.
9. They were the members of a rural *community*.
10. Life is very *flat* in a small village.
11. His *flat* mind couldn't cope with the task.
12. Use *flat* pan for cooking this dish.
13. The lawyer hasn't yet formed a clear view of the *case*.
14. The attaché *case* was opened and its content was transferred to a new *case*.
15. The actual interpretation chosen by people is guided by context – in this *case* most would choose the second meaning.

УПРАЖНЕНИЕ 2

✓ Переведите интернациональные и псевдоинтернациональные слова.

1. We shall see who is really the Tory's *champion* political fighter.
2. This *list* is rather *accurate*.
3. Everybody congratulated the parents on their son's *academic* success.
4. She continued to mourn her husband, that *gallant* gentleman whom she had loved so much.
5. There was something bizarre about him, frightening and at the same time *pathetic*.
6. The elder lady was enveloped in a costly *velvet* shawl.
7. A good journalist should have the qualities of *sympathy* and an inquiring mind.
8. He decided to change into his *regular* clothes.
9. Mark Twain worked as *pilot* on ships going up and down the Mississippi.
10. You shouldn't bring her flowers every time – that's really *extravagant*.
11. Part of the action in "Gone with the Wind" takes place during the *Reconstruction*.
12. I felt like a *servant* sometimes.
13. But the rest seemed to belong to another *artist*.
14. There was a *gymnasium* equipped with ropes, *Indian clubs*, *parallel bars* and fencing equipment.

УПРАЖНЕНИЕ 3

✓ Подберите русские соответствия к именам собственным. Определите, в каких случаях уместно применить транскрипцию, а в каких транслитерацию.

The Guardian, the Daily Worker, Mirror, The Wall Street Journal, Houston Chronicle, The Vancouver Sun, The Australian, New Zealand Herald, Starcom MediaVest Group Worldwide, Pulitzer Prize, Pearson, Penguin Random House, Financial Times Group, Vox Media, Hitachi Ltd, Dell Publishing Co. Inc.;

Wordsworth, Horatio, Newcastle, Dover, Plymouth, Hastings, Northampton, Leicester, Warwickshire, Worsborough, Phoenix, Baltimore, Wyoming, Edward the Confessor, William the Conqueror, Victoria Station, Baker Street, Lake District, Zeus, Tower Bridge, Greenwich Village, Carnegie Hall, Jefferson Memorial, Lake Superior.

УПРАЖНЕНИЕ 4

✓ Переведите предложения с препозитивными атрибутивными сочетаниями.

1. An attempted overthrow in Haiti failed.
2. The company's success is mostly due to the administrative efficiency.
3. Gun control is now one of the hottest issues in the USA.
4. After his marriage he resolutely stayed a one-woman man.
5. He gave her a good-to-see-you smile.
6. Momma was staring at her with wide my-ears-are-deceiving-me-eyes.
7. That kind I-already-know-but-would-like-some-confirmation statement is the oldest reporter's ploy in the book.
8. "Yes, mummy", – he was using his best-little-boy-in-the-world voice.
9. He said it with a nervous bad-boy-at-the-back-of-the-classroom giggle.
10. There was a wouldja-mind-lettin-us-do-our-job undertone in his voice.

УПРАЖНЕНИЕ 5

✓ Найдите русские соответствия английским фразеологическим единицам (ФЕ).

- | | |
|---|--------------------------------|
| 1. to get up on the wrong side of the bed | a) скоротать время |
| 2. to make a mountain out of a molehill | b) носить воду в решете |
| 3. to have green fingers / a green thumb | c) язык без костей |
| 4. to shed crocodile's tears | d) между молотом и наковальней |
| 5. to beat the bird in the eye | e) лить как из ведра |
| 6. that remains to be seen | f)дохлый номер |
| 7. can't keep a secret, talk too much | g) иметь легкую руку |
| 8. to plough the sands | h) делать из мухи слона |
| 9. to pour like cats and dogs | i) не в бровь, а в глаз |
| 10. between the devil and the black sea | j) лить крокодиловы слезы |

11. to kill the time
12. non-starter; dead end

- k) встать не с той ноги
l) бабушка надвое сказала

✓ **Соедините начало и конец ФЕ и переведите ее.**

A good beginning
A bird in the hand
Business before
When the cat is away
All cats are grey
Charity begins
The appetite comes
As you make your bed

the mice will play
with eating
in the dark
makes a good ending
is worth two in the bush
pleasure
at home
so you must lie on it

УПРАЖНЕНИЕ 6

✓ **Переведите реалии, обращаясь к описанию, если это необходимо.**

Субботник, застолье, ЗАГС, дом отдыха, хрущевка, комната на общей кухне, рабочий поселок, микрорайон, медалист, борщ, квас, окрошка, орать во всю Ивановскую, дача, богатырь, жена декабриста, дедовщина, Клуб Веселых и Находчивых, Царевна-несмеяна.

УПРАЖНЕНИЕ 7

✓ **Переведите заголовки медиатекстов, обращаясь к контексту.**

Declaration of Independents

In the next Congress, it's likely that the fastest-growing, most open-minded and least-partisan group of voters in the country will have no say.

The Animal Whisperer

A giraffe overcoming an eating problem. Harbor seals being prepared for an eye exam. How one behaviorist attends to their needs.

Australia was 'unsettled', says PM

Tony Abbott says country owes existence to British investment in unsettled land.

When in Rome, don't drive as the Romans do – and get the right cover

Italy tops the charts for insurance claims by British drivers abroad so the right policy is essential.

Juventus make a molehill out of a mountain

With three rounds of the season to go, Juve's 'Himalayan' lead has been whittled down from 14 points to three. James Richardson rounds up the latest stuff of Fabio Capello's nightmares.

Some states get cold feet as Common Core testing draws near

Beginning in March, more than four million students will serve as guinea pigs for the English and math tests for the Common Core, a set of standards adopted by almost every state that map out what students should know and be able to do in each grade.

Welfare cuts: Crying over spilt milk

The £59m which will now continue being spent on free milk will very possibly be drained away from an essential service.

УПРАЖНЕНИЕ 8

✓ **Предложите варианты перевода ФЕ в следующих предложениях.**

1. The police hopes to catch the criminals red-handed.
2. He smiled winningly and started to pull the wool over her eyes.
3. She made a habit of covering all bases.
4. He wisely took a decision to let the sleeping dog lie.
5. I must give them the cold shoulder or he will be pestering me eternally.
6. I should have guessed she was in a family way but I didn't.
7. I don't think this fellow can say boo to a goose.
8. Her words rang some kind of bell in his mind.
9. If you want a divorce it is not very wise to go on seeing her. One can't run with the hare and hunt with the hounds.
10. Morgan, with her eternal determination to have everything all ways and eat all cakes and have them too, has been appealing to her sister to go on loving her in spite of everything that had happened.

УПРАЖНЕНИЕ 9

✓ **Предложите варианты передачи инверсии.**

1. Gladly would we now consent to the terms we once rejected.
2. "God, the black eye I am going to have tomorrow", he thought.
3. Jason nodded. "I know". And know he did.
4. He has dreamed for years about going to Paris, and now in Paris he was.
5. Ralph moaned faintly. Tired though he was, he could not relax and fall into a well of sleep for fear of the tribe.
6. Never a word did he say of the honest Liverpool manufacturer from whom he inherited his fortune.
7. What was going to become of my life I didn't know, but it didn't seem to matter much.
8. Talent he certainly has, money he has none.
9. Open flew the gate and in came the carriage.
10. Out came the chaise – in went the horses – on sprang the boys – in got the travelers.

УПРАЖНЕНИЕ 10

✓ **Переведите предложения, содержащие пассивные конструкции.**

1. A message can be interpreted in various ways, depending on the readers' background.

2. Brands are built on symbolic imagery and visuals and are designed to convey the marketing values of a company.
3. Recognizable images of coffee and brandy were presented in printed advertisements.
4. Abstract film, and other kinds of experimental film made in America, have always been marginalized.
5. A catchphrase, 'surrender to your senses', of 'Nestle Double Blend hot chocolate' is announced by a male announcer.
6. Nothing else is known of these four lawmen, not even the period in which they are supposed to have lived.
7. Camera-ready copy is any material to be photographed by the printer for reproduction without further changes. It is also called a mechanical.
8. Parallels between video and Pop Art are often remarked upon.
9. The budget which has been set should be monitored regularly and used as a basis for taking corrective action if needed.
10. This paper was first published in another edition, and is reprinted here with the permission of the editors.

✓ **Переведите на АЯ, заменяя активную конструкцию пассивной.**

1. Над человечеством нависла угроза самоуничтожения.
2. Соглашение подписали восемь стран европейского сообщества.
3. За последнее время парламент принял ряд важных решений.
4. Все люди пользуются одинаковым правом на защиту закона.
5. Против этого плана выступают малые страны Европейского Союза.

УПРАЖНЕНИЕ 11

✓ **Переведите конструкции с инфинитивом.**

1. Advertisers expect the receiver to understand the sign and what it stands for.
2. He waited all evening for something to be said to him.
3. I said I intended to go to the Daily Gazette office and tell them the whole story.
4. The next call came from Paris. It was so clear that the editor might be calling from the next room.
5. I looked up with interest at the new face in the lantern-light. He might have stepped out of the pages of "Jessy James".
6. Spanish authorities have confiscated copies of last month's edition of "Working Youth". No reason for the action was given, but it was believed to have resulted from an article discussing sackings in a Madrid motor factory.
7. The life we knew and loved had gone never to return.
8. He returned on tiptoes to his seat to find the boy was still asleep.
9. A great politician is a man who does not interpret the world in which he intends to act on the basis of appearances ... he is a man who is capable at all times of making sense of the various motive forces which combine to produce historical events, and which when analyzed provide a perspective on the future.

10. The teacher entered the classroom to see no students in.

УПРАЖНЕНИЕ 12

✓ **Переведите, обращая внимание на инфинитивы в различных функциях:**

а) подлежащего или обстоятельства цели

1. Для того чтобы понять сообщение, необходимо его декодировать.
2. Обеспечение экономической свободы – главная, если не единственная, цель всех ветвей, уровней и органов государственной власти.
3. Чтобы получить эту помощь, стране необходимо было сделать некоторые уступки.

б) обстоятельства следствия

1. Они создают новые технологии для того, чтобы быть конкурентоспособными.
2. Возражения, выдвинутые против плана правительства, были слишком серьезными, чтобы их игнорировать.
3. Этот вопрос слишком сложен, чтобы его можно было разрешить без дальнейших консультаций.

в) обстоятельства сопутствующих условий

1. Премьер-министр заявил в телеинтервью, что на предстоящих выборах он вновь выдвинет свою кандидатуру и в третий раз будет претендовать на пост главы правительства.
2. Он уехал и больше не вернулся в этот город.
3. Он даже не появился, чтобы наладить контакт со своими коллегами.

УПРАЖНЕНИЕ 13

✓ **Переведите герундиальные конструкции.**

1. Developing critical media literacy involves perceiving how media like film or video can be used positively to teach a wide range of topics, like multicultural understanding and education.
2. Keeping with the times has become an absolute necessity of this complex society of ours.
3. Mr A. thanked the Daily Telegraph for having invited him as a journalist.
4. Being media literate also involves awareness of advertising revenues and ownership that drives the industry, and an understanding of media influences on society.
5. You have no one but yourself to blame for not having asked for more detailed information.
6. Too much eating, drinking and sunbathing can cause cancer and some lipsticks and make-up are dangerous too, the World Health Organisation warned yesterday.
7. His parents don't approve of their son's marrying a poor girl.
8. He cannot see very distinctly but he can find his way without being led by the hand.
9. Is it worth going there?

10. This washing powder is good for washing silk.

УПРАЖНЕНИЕ 14

✓ **Переведите предложения с причастиями.**

1. TV is a hidden curriculum for all people, financed by a hidden taxation without representation, paid by everyone regardless of whether they use the service or not.
2. Advertising is a marketing tool used to help shape consumer perception of brands and bring brands to life.
3. They watched the temperature gradually rising.
4. The commercial ends with a slogan 'designed for the senses'.
5. The terms insisted upon are difficult to fulfil.
6. Every visual sign in advertising connotes a quality, situation, value or inference, which is present as an implication or implied meaning, depending on the connotational positioning.
7. Having thus finished his talk the speaker smiled and waited for comments.
8. Leaving the letter with the secretary Brown started to the Conference Hall.
9. Unless otherwise specified, the condition is as follows.
10. Bell should be regarded as having invented the telephone.

УПРАЖНЕНИЕ 15

✓ **Переведите предложения, обращая внимание на абсолютные конструкции.**

1. With public patience wearing tin, it will be years before these proposals make an impact.
2. With experts disagreeing about prospects, ordinary people are understandably confused about the government's record.
3. Fishing for shark was also a favorite with us. But this was purely sport, full-grown sharks being unedible.
4. She squatted in front of him, brown eyes grave again, and held her mirror so that he could see.
5. How can you play such a loud music with your grandmother lying ill in bed?
6. The dance broke out, the couples hurrying to their seats.
7. With you out all morning, the phone has been ringing off the hook.
8. A chapter having been read twice, the books were closed and the girls examined.
9. It was still snowing, when Brian Richardson, his scarf wound tightly, overshoes snug, and collar upturned, left the office.
10. The photocopies lying safely in his pocket, and that much successfully accomplished without being seen, he started to feel more confident.

УПРАЖНЕНИЕ 16

✓ **Переведите предложения, используя прием членения и объединения.**

1. For the Liberal Party to be treated as a serious organisation, there must be a great

deal of money backing this remnant of a once powerful party, whose president is a director of 12 companies, some of them operating in British colonies.

2. A 12-men Russian steel delegation arrived at London airport last night to start a three week visit at the invitation of the Government.

3. Britons will be among over 100 experts meeting at Luxembourg today to discuss improved mining safety.

4. Paris bakery owners yesterday called off a two-day refusal to sell bread launched as a part of a bitter struggle to starve Paris into agreeing to an increase in bread prices.

5. Polio struck Manchester again when seven new cases ended a period of two days respite in the epidemic.

6. Cinematographers, painters and musicians find a common enthusiasm in the absolute film. Through using the motion picture camera creatively, cameramen find a seemingly endless source of new possibilities and means of expression undreamed of while the camera was confined to use merely as a recording device. But we must turn back to painters and musicians to find the ideas which probably motivated the Absolute Film into a state of being.

7. The paper, the canvas, the film frame, the time sequence are all fields with almost unlimited potentials. The possibilities for organizing forms, colours and movements within these fields are endless, and the variety depends only on the experience and imagination of the artist. There is no need to repeat. There is no need to develop a formula.

8. TV is a world in which men outnumber women at least three to one. This male cast makes the world revolve mostly around questions of power. That is why television is so violent: the best, quickest demonstration of power is a show-down that resolves the issue of who can get away with what against whom. On television, there is an incident of violence on the average of five times an hour.

9. Typhoon Peggy cast a destructive path across the northern coast, killing more than 40 people, flooding huge areas and leaving behind a wide trail of wrecked houses, crops and buildings before heading towards south-east China.

10. The Chicago Bulls flicked the Seattle Supersonics aside for the third time in a row and are now only one win away from taking place as perhaps the greatest team in NBA history.

УПРАЖНЕНИЕ 17

✓ **Переведите предложения, используя антонимический перевод.**

✓

1. Unless there is another terrorist assault on America or unless the economy rebounds dramatically, then the relative importance of the economy as a matter of public debate is likely to grow.

2. The current inhabitant of the White House has not been in politics long enough to acquire a record of betrayals.

3. America is the world's pre-eminent power in both conventional and nuclear terms, better able than any other deal with just about any military contingency. On this score it has little to fear.

4. The country will not see exciting political times until the election proper gets into full swing in the autumn.
5. What is most important about the new election calendar is that it has raised the odds against dark horses, who once added so much excitement to American politics.
6. У английских экономистов нет единого мнения относительно темпов экономического роста страны в будущем году.
7. Для страны, которая перестала быть империей, такая внешняя политика типична.
8. Лидеры двух стран встретятся не раньше октября.
9. Япония предупредила Северную Корею о том, что откроет ей кредитную линию только тогда, когда она откажется от своей ядерной программы.
10. Последнее ближневосточное перемирие продлилось не долго.

Часть II ПЕРЕВОД МЕДИАТЕКСТОВ

MEDIA LITERACY: EDUCATION FOR A TECHNOLOGICAL AGE

✓ **Найдите эквиваленты к следующим словам и словосочетаниям, а затем выполните устный перевод текста.**

медиаграмотность	срочность, безотлагательность
to come of age	потребление медиа
mass mediated and media saturated	saturation
по сути своей	городской житель
принимать решения	to concern
to have access to smth	принимать всерьез
соотечественники	формировать представления,
to afford	убеждения и отношения
поиск с помощью компьютера	extent and type of influence
to print illiterate	оказывать существенное влияние
выборка информации	to delink from
to feed (fed, fed) through	meaning
мгновенный, быстродействующий	необходимое дополнение
информационные потоки	влияние
increasingly	approach
находящийся фактически на краю ч.-л.	предлагать
порождать	to define core concepts
to cut beneath annoyance or apologia	личностные ценности
исследовать природу (явлений)	violence
to apply	сцены насилия
to refer	participant
владеть	разбивать на части
to challenge the great inequalities	audience "targets"
производитель	искать образцы, примеры
a consumer	males and females
выборы	отождествление

media event	participant
удобный момент для съемки	заголовок
package	to reflect
обязательный, необходимый	точка зрения, позиция
change agents	судачить
быть активным участником	a citizen review
аудитория	to require
formidable task	получать сведения, узнавать
ознакомление, осведомленность	the profound issues
points of tension	вовлеченный во ч.-л.
political impositions	

Media literacy has come of age. In a society as mass mediated and media saturated as our own, communication technologies are at the core of the political, economic and cultural environments.

Yet, how many of us are taught to "read" the media? How many of us know who makes the decisions about the programs that the rest of us see or don't see? What will happen to those of us who don't have access to the latest information technology? To our fellow citizens who can't afford computer-generated searches and costly information resources? To our global citizens who are still print illiterate in an age where competency is based on graphic read-outs fed across the world through instantaneous integrated digital networks?

Media, their messages and their structures, must be taken seriously. But, while communications systems and information flows become increasingly central components of social, economic and political activity at all levels, media education, or media literacy as it is often called, remains fairly marginal. Fortunately, that marginality is changing. Parents, community, educators, religious organizations, special interest groups and others are taking on the task of media literacy.

Well-known communications scholar Todd Gitlin writes, "Television bears special watching. It needs criticism and understanding which cuts beneath annoyance or apologia. To be seen properly, it has to be seen as the play where force fields interact – economic imperatives, cultural traditions and political impositions". Some of the reasons for the urgency of this task are:

1. The high rate of media consumption and the saturation of our society by the media. The average American household has the television on more than seven and a half hours a day. The average urban dweller is exposed to more than 1500 ads a DAY! Just like the air and water around us, and about which we are increasingly concerned, media education takes our media environment seriously.

2. The media's influence on shaping the perceptions, beliefs and attitudes. While research disagrees on the extent and type of influence, it is unquestionable that mass media, particularly television, exert a significant impact on the way we understand, interpret and act on our world. By helping us understand those influences, media education can delink us from our dependencies on them.

3. The growth in media industries and the importance of information in our society. This refers not only to the degree to which information processing and

information services are at the core of the nation's productivity, but also the degree to which media and information industries are increasingly concentrated in fewer and fewer corporate giants. Media education can help teachers and students understand who owns and controls media and information, and to challenge the great inequalities which exist between the manufacturers of information and the consumers.

4. The importance of media in our central democratic processes. Elections have become media events and photo-opportunities. Personalities are packaged over issues. Media education is an essential if citizens are to make rational decisions, become effective change agents and have an active involvement in their system of governance.

5. The increasing importance of visual communication and information. While schools continue to be dominated by print, our lives are increasingly dominated by visual images, from the nightly news to MTV. Learning how to "read" the meanings of these images is a necessary adjunct to print literacy.

Knowing that media are important in our lives – and that educators must address these technologies and their impact – doesn't help teachers, parents or communities figure out HOW to approach this task. Several media scholars have suggested different approaches and complementary pedagogies. Len Masterman, suggests one approach: to define core concepts; to analyze economic, political, technological and cultural determinants of media production; to explore the nature of media's symbolic world and rhetoric; and to apply theoretical models to the study of rhetoric, ideology and audience.

The Center for Media Literacy (Los Angeles, California), which for years has been publishing the excellent magazine, *Media&Values* has recently taken on the formidable task of developing a U.S. model for media literacy using a four-step method of Awareness – Analysis – Reflection – Action.

Awareness is the exploration step. Participants explore a theme, discovering points of tension between personal values and mass media. A parent group studying video violence might compare notes on the various ways their children of different ages respond to different types of violent images.

Analysis is the process of searching for political, economic, social, cultural and personal context in which to think about the theme. Participants might read an article that explains how advertising segments the public into audience "targets," watch a video that documents how the nightly news is gathered and edited or look for patterns in the way males and females are depicted in magazine ads.

Reflection addresses the question "So what?" The goal is identification of what's right or wrong in light of one's personal values, imagining what ought to be. Participants might become headline editors, rewriting headlines to reflect the point of view of women or minorities rather than the typical white or male perspective.

Action is something done as a result of the first three steps. This may range from simply learning to "talk back" while watching television to becoming involved in a citizen review of local cable channel.

New approaches are required when teaching media literacy. It is as important for teachers as for students to become aware of the media's power and influence; to analyze and reflect on the profound political and personal issues associated with

media consumption; and to become "active audiences" engaged in creating a fair and balanced media environment.

(from *Media&Values*)

A SOCRATIC APPROACH

✓ **Переведите следующий текст, используя семантический способ перевода с элементами коммуникативно-прагматического способа так, чтобы переводной текст носил характер научно-популярного изложения.**

A Socratic approach offers a strategy for detecting illogical assumptions, beliefs, and values that are embedded in media presentations. Adapted from a method of inquiry developed by the ancient Greek philosopher Socrates, this approach enables individuals to identify the implicit suppositions behind the messages in many media presentations.

The Socratic method of inquiry consists of the following steps:

1. Locate a statement confidently described as common sense.
2. Imagine for a moment that, despite the confidence of the person proposing it, the statement is false. Search for situations or contexts where the statement would not be true.
3. If an exception is found, the definition must be false or at least imprecise.
4. The initial statement must be nuanced to take the exception into account.
5. If one subsequently finds exceptions to the improved statements, the process should be repeated. The truth, in so far as a human being is able to attain such a think lies in a statement which it seems impossible to disprove. It is by finding out when something is not that one comes closest to understanding what it is.
6. The product of thought is superior to the product of intuition.

Adapting the Socratic approach to the analysis of media programming provides a strategy for identifying inconsistent and illogical suppositions in the presentation. These ideas frequently go unchallenged because they are characterized by their *naturalness* - that this is the way that it is supposed to be. Media programs often present a *preferred reading* in which the audience sees the world from the point of view of the main characters and, consequently, assume the role, perspective, and orientation of the primary figures. Because the perspective adopted by the protagonists is presented as natural and normal, the values and beliefs that make up the world view of the presentation go unquestioned. However, the Socratic method of inquiry can bring these illogical suppositions to light.

(A. Silverblatt)

I'M A HORRIBLE SUBVERSIVE

✓ **Прочитайте текст и выполните задания к тексту.**

Terry Deary is probably the most influential historian in Britain today. His Horrible Histories – 35 books in the past nine years – have sold more than 6m copies, with some making it onto bestseller lists and leading the lending charts in children's libraries.

Not surprisingly, these jolly paperbacks with their alliterative titles (The Rotten Romans, The Terrible Tudors, The Vile Victorians, The Frightful First World War), which deliver historical facts through cartoons, jokes, drawings and a wealth of information on the lavatorial customs of the period, are now widely used by teachers for history lessons.

You would assume that Deary, himself a former drama teacher from Sunderland, would be thrilled. He is not. In fact, he's not a great fan of schools at all. "Schools teach facts and skills because they are testable," he declares.

"They will say, 'William conquered England in 1066', and then ask, 'When did William conquer England?' You say '1066' and get a tick. They don't ask, 'How would you have felt if a strange culture invaded your land?'"

"They don't test our understanding of peoples and our response to traumatic situations.

"With the introduction of the national curriculum, league tables and tests at key stages we are back to when I was at school and sat the 11-plus. Once again, schools are geared towards tests, not just in history, in all subjects."

Education should be about understanding the world, not cramming children with facts, insists Deary. His answer, in his books, is to be "seriously subversive. I challenge everything the national curriculum forces down our throats".

Recently, he says, schools have been told they "should teach the heroes of the British Empire", but he insists "there are no heroes. Every man and woman has a human side". So, in the Horrible Histories, Henry VIII is presented as a "psycho sadist" comparable to Hitler; Elizabeth I had violent temper tantrums; Victoria was extremely fat; and her "vile son" Edward VII once hunted a deer from Harrow to Paddington station.

He didn't immediately realise that his books could be vehicles for his "subversive" message. Initially, they were simply supposed to be funny. A way to get children, especially hard-to-reach boys, to derive pleasure from books by including lots of gruesome information about executions and the nasty details of everyday life the curriculum never manages to get round to, enlivened with the kind of schoolboy jokes that were already a bit corny when Henry VIII was in short trousers.

Deary had been writing children's books for years in the long school holidays. Then his publisher asked him to do The Big Fat Father Christmas Joke Book.

"After I'd done that, I said why not a history joke book? You know, 'Where do the French buy their guillotines? In a chopping centre', with a few foul facts thrown in for good measure. But when I started researching the foul facts I found they were interesting and truly educational.

"One of my drama lecturers once said the most important thing is to explore why people behave as they do. When we've solved that, we've cracked it, but schools are ignorant of that question.

"I went to Bosworth Field last week and stood where Richard stood. The question for me was to look at the scene – England – and ask – is this worth

dying for? It was, and he did. It's up to each of us to challenge ourselves."

The books also encourage readers to challenge their teachers with lists of questions – especially about the lives of children, a focus of all the titles.

Задания:

1. Каким образом вы передадите на русский язык имена собственные: Terry Deary, Horrible Histories, William, Henry VIII, Elizabeth I, Edward VII, Harrow, Paddington, Bosworth Field?
2. Какие лексические соответствия вы используете для перевода следующих слов – to gear, to cram, subversive, corny, to crack, to challenge?
3. Каким образом вы передадите на русский язык словосочетания lavatorial customs, strange culture, forces down our throats, hard-to-reach boys, chopping centre, foul facts?
4. В следующих названиях книг использован прием аллитерации. Используйте данный прием при переводе: The Rotten Romans, The Terrible Tudors, The Vile Victorians, The Frightful First World War.
5. В переводе каких предложений следует использовать приемы членения и объединения?
6. Переведите письменно данный текст.

YOU MAY BE ABLE TO TELL A NATION BY ITS ADVERTS – BUT WHAT ABOUT YOUR CHURCH?

✓ **Прочитайте текст и выполните задания к тексту.**

1 “You can tell the ideals of a nation by its advertisements,” remarked the writer Norman Douglas. Given the brisk trade that Tesco and B&Q now do on Sundays, and the empty pews in our churches, he must be right. But how effective can advertising be in getting across the Christian message to a largely agnostic and sceptical public?

2 Our society is saturated by advertising today. Radio, TV, newspapers, billboards, football jerseys, bus shelters, phone boxes, all carry messages and images to try to persuade us to buy, think or talk about this or that.

3 Church leaders are faced with two facts: you can't save souls in an empty church, and the battle for hearts and minds is being plotted by the creatives in adland.

4 Every September for the past six years posters for Alpha, which uses a group meal and a talk to introduce people to Christianity, have been appearing in towns and cities across the country. This year, 1,500 billboards will carry the message: “The Alpha Course. An Opportunity to Explore the Meaning of Life.” Alongside it is an image of a man struggling with a giant question mark. More than 7,000 churches have registered to hold Alpha courses.

5 “The reason we do it is to raise the profile of Alpha courses. We're not advertising church. The courses are designed for people who don't go to church,” says Mark Elsdon-Dew, the communications director of Alpha International.

6 Many churches of different denominations get together in towns and cities to do a leaflet campaign together. The billboards, backs of buses and all that are what

the media pick up on. But there are thousands of people up and down the country who display posters in their homes, offices, sports clubs and churches.

7 Last month a Leicester Christadelphian church, The Ecclesia, launched an advertising campaign to promote The Bible Exhibition, which opened at Leicester Guildhall last Monday. Posters with the slogan “It’s now for the good news” will be displayed on five billboards and on the sides of buses in the city. To back this up, 15,000 leaflets will also be distributed.

8 “The whole purpose of the campaign is to get people to read the Bible for themselves. We’re saying that there’s a lot of bad news in the world and the Bible is God’s good news. Jesus said that we should go out to the whole world and preach the Gospel to all people. And we believe that it is our obligation to do this,” explains Phil Mallinder, secretary of the preaching committee.

9 “We’ve used buses before, but not billboards. In the past we’ve concentrated on local newspapers, such as the Leicester Mercury. ‘We felt that billboards would be a good way of advertising because you can’t get away from them. It will be difficult to judge the effectiveness of the adverts. But we are planning to conduct a survey of religious attitudes and we will have a question asking people if they have seen the posters.’” Stevie Spring, chief executive of Clear Channel UK, the country’s leading outdoor advertising company, said, “We take advertisements mainly from evangelical churches. What they are trying to do is a product taster. Most of the adverts are about coming for a meeting or a taster. Alpha is an example. There are very few examples where the Church uses a simple message to lapsed users”.

10 “Outdoor adverts can be targeted. Everyone sees them. They can’t be tuned out or turned off. A lot can be done by tapping into a guilt theme to get people back to church. Posters are about sight bites. The Bible and all the great religions have catch phrases, and they work well on posters.” The Churches’ Advertising Network, which is run largely by Anglican clergy but operates independently of the Churches, has a reputation for producing imaginative, and sometimes controversial, posters. It was responsible for a 1999 poster depicting the Last Supper as a boardroom meeting of multinational companies, with Judas representing Microsoft, and the Virgin Mary having a “Bad Hair Day” and Jesus as the Communist revolutionary Che Guevara.

11 Advertising might work for Alpha, by getting people talking about the course, but it is questionable how effective campaigns such as those run by the Churches Advertising Network and the rather cheeky religious order are. The Committee of Advertising Practice, the industry body that writes the rules for non-broadcast advertising, has recently advised marketers to be careful not to offend religious sensitivities. The reason for this is that, while the Churches abandon or subvert religious symbols and ideas, ironically, the advertising industry is increasingly borrowing them to sell everything from jeans to beer. If we agree with Norman Douglas, then perhaps there is a message for church leaders to ponder.

Примечания:

Tesco – supermarket chain

B&Q – a chain selling home products

Задания:

1. Ответьте на вопросы по тексту:

1. What is the aim of different advertisements?
2. What is Alpha?
3. What is the whole purpose of the leaflet campaign?
4. Why are billboards considered to be a good way of advertising?
5. What does the advertising industry increasingly borrow from the Churches?

2. Переведите абзац №10 письменно.

3. Чтение между строк:

1. How do catch phrases work in advertising? Illustrate your viewpoint with examples.
2. Are religion and advertising compatible?

4. Прокомментируйте следующее изречение:

“Ads are quite in accord with the procedures of brainwashing”. *Marshall McLuhan*

MARKS & SPENCER

✓ Сопоставьте английский текст с русским и определите способ перевода.

Таблица 1 – Материалы для упражнения

Исходный текст:	Перевод:
<p>Dear Sir: I have many items purchased at Marks & Spencer by my peripatetic businessman father, including some beautiful clothes and a fold-up umbrella. Ah, the umbrella! It has never broken, inverted, failed to open or been mislaid without being recognised as mine and returned to me. Having had it for about four years, I call that unusual life span a testimony to British ingenuity.</p> <p>If Mrs. Thatcher ever decides to hand over the government to Marks & Spencer, I may emigrate and change my nationality. Or maybe we could import some M&S managers to run our government!</p> <p><i>Barbara Pilvin, Philadelphia</i></p>	<p>Барбара Пилвин из Филадельфии в своем письме рассказывает о своем восхищении торговой фирмой Marks & Spencer, ссылаясь на пример купленного у них зонта, который вот уже много лет не ломается, не заворачивается при ветре, не заедает и не теряется, что свидетельствует, по ее мнению, о подлинно Британском качестве. Переходя на политические темы, Барбара уверяет, что M&S могли бы возглавить хоть британское, хоть американское правительство.</p>

✓ Примените аналогичный способ перевода к следующему тексту:

MEDIA SHOULD STOP REVEALING INFORMATION ABOUT SHOOTERS

We turn on the TV and hear: "The name of the shooter is ... and here are the details about him (her)."

"Ah, this is what I can get," thinks another unstable and angry person who sees the way to his (her) moment of ... whatever.

It's all the fault of the media. If they would shut up about these things, there would be a reduction in these sorts of events. But they don't shut up because they give us what we want (not me, of course; I'd rather watch the morning exercise programs). What we need is to reward any media unit that refuses to give the next shooter any exposure. That would compensate for the loss of revenue it would suffer when we didn't buy the paper or watch the show on TV. Someone should see about doing this and start a fund. I think many people would donate.

James W. Creaser, Elmhurst

✓ Следующие рекламные тексты построены на метафорических оборотах. Подберите соответствия английским метафорам в русском языке и переведите тексты, сохраняя единство рекламного текста.

SPECIAL HOLIDAYS TO THE LAND OF OZ BEWITCHES

Book your holidays to the Land of Oz bewitches. You really enjoy sun-kissed beaches, lush tropical rainforests, endless deserts, and craggy hills. Scrumptious meals, celebrated wines, and a pulsating nightlife make for a gourmet's paradise. Melbourne dazzles with its cultural vivacity. For shopaholics, the highlight of Australia is to pick up sparkling opals in the Southern mining towns. Package also contains exotic wildlife tour like the koalas, wallabies, hopping kangaroo, dingoes and emus. Visiting spots which you will see while are Harbour Bridge, Opera House, Sydney Harbour, Darling Harbour.

Discover unparalleled visions of beauty with Air Tickets to Australia.

THE WORLD IS CALLING YOUR FOOTPRINTS

The call from the outer world often tempts you to just break free. When you tour anywhere, you just don't visit the places and return. Every place has its own appeal, and you need to have the right program to realize that very appeal. From jungle safari to mountaineering, from sea surfing to dunes safari, traveling means drinking the essence of that place to the lee. <http://RightTravelsOnline.com> just makes you absorb that and see the world in a new look.

A LAND OF LEGENDS

If your outdoor adventure is *What you're into*, there's no better place than Yukon and Alaska Territories. You can trek the trails, hike the ice fields, or scale the heights. Or fish the lakes, canoe the rivers. You can spot walrus, Beluga whales, or thundering herds of muskoxen and caribou. All that glitters ... may well be gold. Tour the mines, then pick up a pan and try your luck! Your welcome here is as big as all outdoors.

UNDERSTANDING THE WORLD OF PUBLISHING

✓ Данный рекламный текст может быть преобразован в соответствии с вашими представлениями о характере русской рекламы. Примените функциональный перевод.

While many courses cover the creative process extensively, ‘Understanding the World of Publishing’ offers a detailed insight into the inner workings of a publishing house, as well as crucial information on the role of a literary agent, and how you can get one. Over three days, this course will:

- give you inside information on how a publishing house functions, and the team that will be working on your book;
- detail the key steps as your novel becomes a book and finally hits the shelves, and how you will be involved in that process;
- cover some of the main terminology used within publishing;
- look at how a publisher markets your book – and how you will be expected to market your book;
- allow participants to consider how to present themselves both online and at public events; and
- offer the opportunity to research an agent for their work, and how you should submit to them.

Featuring a host of useful information, discussion points and practical exercises, this course will encourage writers to think beyond the end of their project and consider what they can expect from both publisher and agent as a debut novelist.

Tutor Alex Davis will also be joined by a special guest speaker from the world of publishing, giving participants the chance to hear direct from a highly experienced individual and ask any questions they may have. Tickets £155 from either 01158482813 or email *creativeshortcourses@ntu.ac.uk*

✓ Переведите с листа следующие тексты:

FROM THE HISTORY OF PUBLISHING

30,000 B.C. – Cave walls become the first medium when ancient humans draw two rhinoceroses and one bison in Chauvet Cave in France.

4000 B.C. – Egyptians first use hieroglyphs inscribed on pottery jars and ivory plaques that would then be deposited in tombs.

3300 B.C. – Cuneiform, a combination of writing systems, sprouts in the Mesopotamia region. The system uses pictographs, and documents are written on a clay tablet with a stylus.

105 A.D. – The Chinese invent paper.

868 – The Diamond Sutra, a scroll of Buddhist text created through woodblock printing, is created. It is found in 1900 in China, and it’s one of the earliest books found with an exact date.

1456 – Gutenberg prints the Bible in Germany. It was the first book produced on a printing press anywhere in the world.

1690 – Publick Occurrences, the first English-American newspaper, debuts.

1731 – The first general-interest magazine, The Gentlemen’s Magazine, is printed in London. The magazine ended in 1907.

1800s – The “penny press” arrives in the U.S. Newspapers were available for just a penny, allowing the masses to consume this information for the first time instead of just the elites.

1899-1967 – Magazines explode, with several of today’s household names making their first appearances. National Geographic, Reader’s Digest, The New Yorker, Newsweek, Seventeen, Playboy and Rolling Stone all release their first issues during this time period.

FROM THE HISTORY OF PHOTOGRAPHY

In 1839, two remarkable processes that would revolutionize our perceptions of reality were announced separately in London and Paris; both represented responses to the challenge of permanently capturing the fleeting images reflected into the camera obscura. The two systems involved the application of long-recognized optical and chemical principles, but aside from this they were only superficially related. The outcome of one process was a unique, unduplicatable, laterally reversed monochrome picture on a metal plate that was called a daguerreotype after one of its inventors, Louis Jacques Mande Daguerre. The other system produced an image on paper that was also monochromatic and tonally as well as laterally reversed – a negative. When placed in contact with another chemically treated surface and exposed to sunlight, the negative image was transferred in reverse, resulting in a picture with normal spatial and tonal values. The result of this procedure was called photogenic drawing and evolved into the calotype, or Talbotype, named after its inventor, William Henry Fox Talbot. Talbot's negative-positive process initially was less popular than Daguerre's unique picture on metal, but it was Talbot's system that provided the basis for all substantive developments in photography.

FROM THE HISTORY OF RADIO

In some countries it was believed that the first successful information exchange system that used radio waves (radiotelegraphy) was created by Guglielmo Marconi. Marconi’s first radio transmissions, in 1896, were coded signals that were transmitted only about a mile (1,6 km) far. In 1898 Marconi flashed the results of the Kingstown Regatta to the offices of a Dublin newspaper, thus making a sports event the first “public” broadcast.

Marconi was not the first to invent the radio, however. Four years before Marconi started experimenting with wireless telegraph, Nikola Tesla invented the theoretical model for radio. In Russia it is Alexander Popov who is believed to be the inventor of the radio. In 1895 he built a sensitive and reliable radio set suitable for radio communication. Popov presented his device at the meeting of the Russian Physicochemical Society in St. Petersburg on May 7, 1895. It was in fact the first radio in the world.

FROM THE HISTORY OF CINEMATOGRAPHY

December 28th 1895 can be considered the birthday of projected film presented in a theater. It was then that Antoine Lumière from Lyon, the director of a plant producing film materials and the father of August and Louis Lumière, hosted in the Grand Café of Paris a show of living pictures. It was shot by cameras that his sons had developed, and presented with projectors they had constructed. It was the first time the term 'cinématographe' was used, formed of the Greek words 'kinéma' (movement) and 'graphein' (to write, to draw, to inscribe).

FROM THE HISTORY OF TV

In the late 1800s, a number of technologies were being tested and developed, personal photography, the use of electricity, radio broadcasts, the invention of telephones and of course television.

The cathode ray tube which was one of the most significant enabling technologies for television was invented in 1876. At that time electricity was still in its early stages of development so mechanical means of transmitting an image by using a metal disk punctured with viewing holes were developed in parallel.

The first broadcast of picture over remote distances took place in year 1926 in London when John Logie Baird, a Scotsman and Charles Jenkins an American, broadcasted a series of small moving black and white images using mechanical means.

The first television broadcasts were basic as compared to today's TV, it was not much more than a moving slideshow of stick figures or photographs but they proved the technology and were an important step in the development of full motion. In 1927, Philo Farnsworth demonstrated the first electronic system with motion camera and broadcasting abilities by transmitting a Hollywood film that had been projected in front of the TV camera.

WITNESS TO CHANGE

✓ **Переведите текст посредством выборочного перевода, сохранив основное сообщение и опуская подробности.**

With a single phone or camera, individual citizens have the power to shape the course of history. In 1991, George Holliday videotaped the beating of criminal suspect Rodney King by LAPD officers from his apartment balcony and sent the tape to a local television station. Several days of riots ensued after a local jury acquitted all four officers involved. Two officers were found guilty of federal civil rights violations against King in 1993.

In 1991, the recording of violent events like King's beating was a relative novelty. Today, they are commonplace – so much so that “social news” agencies such as Storyful (www.storyful.com) have been able to make a living by verifying the authenticity of videos recorded by citizen journalists and human rights activists and charging larger news agencies for their services. In addition, human rights organizations such as Witness (www.witness.org) are training average citizens.

A SHORT HISTORY OF NEWS

✓ **Переведите текст на русский язык, применяя различные переводческие приемы.**

By Mitchell Stephens, The Washington Post

Rather than some relatively recent craze, stimulated by the arrival of satellites, television or even the newspaper, the good news is that the frenzied, obsessive exchange of news is one of the oldest human activities.

Messengers were appointed to bring word, criers to proclaim it and busybodies to spread the word. The need to know helped attract people to crossroads, campfires and market places; it helped motivate journeyers; it helps explain the reception accorded travelers. In most parts of the pre-literate world the first question asked of a traveler was, as it was in Outer Mongolia in 1921, "What's new?" These preliterate peoples were probably better informed about events in their immediate neighborhood than are most modern, urban or suburban Americans.

A similar fascination with news was evident in the Greek agora and later in the Roman Forum, where to the hubbub of spoken news was added information from daily handwritten news sheets, first posted by Julius Caesar.

The bad news is that two of the subjects humans have most wanted to keep up with throughout the ages are – you guessed it – sex and violence.

The Nootka of Vancouver Island, for example, would exchange plenty of important news on fishing, on the chief's activities, on plans for war. But they also pricked up their ears at word that someone was having an affair. And the tale of a suitor who tumbled into a barrel of rainwater while sneaking out the window of his lover's house "spread," according to an anthropologist, "like wildfire up and down the coast".

There is more bad news. The golden age of political coverage that journalism critics pine over – the era when reporters concentrated on the "real" issues-turns out to have been as mythical as the golden age of politics. In those rare historical moments when politicians deigned to face major problems and condescended to allow journalists to comment on them, those comments tended to be wildly subjective, as when the founders of our free press called their pro-British compatriots "diabolical Tools of Tyrants" and "men totally abandoned to wickedness." Samuel Johnson, writing in an era when thinkers like Joseph Addison, Daniel Defoe and Jonathon Swift dominated British periodicals, concluded that the press "affords sufficient information to elate vanity, and stiffen obstinacy, but too little to enlarge the mind."

So much for that golden age. Yes, journalism has changed.

For the better – our ancestors complained that they had "no data by which (to) correctly reason" about events overseas; we often seem to have, if anything, too much data.

And for the worse – it is difficult to imagine brilliant, progressive eccentrics like Horace Greeley or Joseph Pulitzer working their way to the top of the huge corporations that have taken over almost all U.S. news organizations in the 20th Century.

And much doesn't change. It is foolish to pretend that sensationalism and superficiality could simply be expunged from the news if only Geraldo Rivera or Rupert Murdoch disappeared. Nevertheless, we can still protest when the news gets too irrelevant, too shallow. We can better educate audiences about its limitations and encourage viewers to change the channel. The desire to keep up with the news seems basic to our species, but that does not mean that in learning about the world we have to limit ourselves to just satisfying that desire.

Structure of News Articles

Instructions

1. Check the credentials or background of the journalist who wrote the article you are going to read if possible. Ask yourself the following questions: Is the author a famous person? Is he/she known for biases? Does he belong to a particular political party or organization? Is the person writing a personal opinion that is only acceptable in an editorial or op-ed column, or is this a factual account of the news?

2. Study the structure of the inverted pyramid that many journalists use. Look at the headline. Does it give you an idea of what the article should be about? Read the first paragraph, known as the lead. Look for the main point of the story and/or a summary of the major ideas. See if the lead gets you interested in reading the article. Look for the lesser important materials that generally follow.

3. Look for the 5 W's. These answer Who? What? Where? When? and Why? Jot these down in your notebook to help you get the main point of the article. Refer to this list as you read the remainder of the article. Emphasize the "Who". Who is the focus of the story? Think about the "What." What happened to the person to make the story newsworthy?

4. Check for fact and opinion. A news article should be factual with statistics, proven studies and authorities backing up a claim. An opinion article, one based on emotion or personal experience, does not belong in a news article. Learn to distinguish between the two.

5. Look for conflicts or issues being discussed. Ask yourself if the writer is educating you with the facts or if he is trying to get you to think a certain way or follow a given action. Look at both sides of the argument. Consider the solutions proposed if he gives any. Was there enough information to support the ideas?

6. Study the graphs or pictures if there are any. Ask yourself if they are clear. Do they adequately and fairly represent the news they are supposed to be illustrating? Make sure the pictures are not cropped to eliminate some unfavorable material.

7. Make a list of unfamiliar words in your notebook. Look them up in the dictionary. Reread the sentences that contain them to reinforce the definitions.

8. Look at another newspaper with the same news article. Check to see if there are similarities in their treatment. Analyze the differences before accepting either one as correct.

NEWS: BALANCE BIAS WITH CRITICAL QUESTIONS

✓ Прочитайте текст. Выпишите все незнакомые слова и ключевые термины и переведите их. Ответьте на вопрос: “Is it possible for the reporter not to be subjective?”

One important point to remember is that objective reporting is a myth. Every reporter brings to the story his/her own biases and world view. Each reporter has to make choices in writing the story: what to include, what to leave out, what sources to use. A few well-placed adjectives, a few uses of "alleged" or "so-called" can cast a definite ideological twist.

Two reporters can see the same event very differently. I experienced this in a dramatic way when the pope visited Nicaragua in 1983. While many U.S. reporters, especially those arriving and departing with the pope, saw crowds "jeering and heckling" the pontiff, others saw a very different reality – poor Nicaraguans concerned at the continuing loss of their loved ones in the contra war and frustrated at what they felt was the Holy Father's refusal to respond to their pain.

The struggle to appear balanced can obscure "the truth," and it often rests on shaky assumptions. One is the principle that if two perspectives are totally opposed, the truth must lie somewhere in the middle. Another principle stresses that the media must never appear one-sided. Thus, much violence in Third World countries and elsewhere is presented as innocent civilians caught in the crossfire between two equally repugnant forces – even in the face of clear evidence of greater levels of abuse by one side.

Another version of the distorted idea of balance requires that every quote that contradicts previous norms, assumptions – or U.S. policies – must be countered by a quote from the administration or a "Western diplomat" or "high official source." This appearance of balance usually leaves the reader hopelessly lost.

The effort to appear objective frequently results in just the opposite, a weighted coverage favoring the current political "party line," or at least not challenging the conventional perspective. Even in domestic coverage, reliance on official sources and the distorting effect of prejudices and fears can lead to the kind of injustice that occurred in late 1989 when William Bennett, a black, was arrested for a murder apparently committed by the white Charles Stuart. Stuart used fears about minority crime to avoid suspicion for the murder of his wife. The Boston media's dependence on police sources and automatic assumptions about racial tensions helped create a false picture.

Many factors impede the transmission of accurate information, including changes taking place in the media itself, from more and more outlets owned by fewer and fewer corporations/conglomerates to TV coverage that focuses on the 30-second sound bite instead of description or analysis. In newspaper coverage, superficial, but very popular treatments such as the headline format developed by USA Today, work against critical analysis that could challenge official propaganda.

Also, reporters increase their access to sources when they write material that meets source approval, and lose it when they challenge the assumptions of those sources.

Less and less often do major networks or newspapers, let alone local media, station correspondents overseas for any length of time. So when an international story breaks, reporters fly in with no background on the issue, often without speaking the language or understanding anything of the area's history or culture. The result is a too-easy reliance on "official" sources.

The missing voices of activists and grass roots sources are a cause for great concern even when establishment bias is unintentional. But reporters' dependence on authorities makes them – and by extension media consumers – particularly vulnerable to deliberate attempts to mislead by governments and agencies. A case in point was the Office of Public Diplomacy, set up in the State Department during the Reagan administration to drum up support for the contras. Supervised by Oliver North, press releases were created that deliberately put out false information. In point of fact, reporters should consider the axes being ground by any government office of information, but all too often their accounts are taken at face value.

(by Patricia Hynds, Media&Values)

MESSAGES WITHOUT WORDS

✓ **Выполните перевод текста посредством выборочного перевода.**

Speech isn't always necessary to convey very specific messages to people around you. For instance, what do you "say" by the way you walk, sit, dress, or wear your hair?

The importance of nonverbal messages cannot be ignored. Researchers report that from 65 to more than 90 percent of the messages communicated in a face-to-face encounter are carried on the "nonverbal" band.

Further, they tell us, when verbal and nonverbal messages coming from the same person are contradictory, nonverbal messages usually predominate in the interpretation of the person receiving the two sets of information.

These "silent" messages are very much part of photographs, slides, videotapes, and other visuals and must be monitored to be sure they are saying what we want them to say. Nonverbal information must reinforce (rather than contradict) verbal or written information.

One of the surest transmitters of nonverbal messages is the human body – its behavior and appearance. The fascinating study of these various elements is "kinesics" or "body language" A great deal of research in this area can be conveniently grouped into four categories: the face, the general shape of the body, touching, and posture and gesture.

Of the four, communicators most often must monitor posture and gesture when evaluating photos, illustrations, and other visuals.

As an example, a study by researcher Albert Mehrabian con-chided that people relax most with someone perceived to have a lower status, second-most with a peer, and least with someone perceived to have a higher status than their own.

Mehrabian also found that men remain more tense when with a disliked male than when with a disliked female. Perhaps this finding is evidence of an attitude of male superiority that is fast disappearing in modern organizations and society.

Another nonverbal message is conveyed by territory. An accepted behavior characteristic in most animals (including humans) is to lay claim to and defend particular areas as their own. Studies of this phenomenon conclude that a psychological advantage exists to being in one's own territory, not unlike the "home-field advantage" found in athletic competition.

Three principles relate to territory and personal status in organizations: Persons with higher status will normally have more territory than persons with lower status, protect their territory better, and invade the territory of lower-status persons.

Roughly translated, these characteristics mean that the higher a person is in an organization, the more and better space that person will have, the better it will be protected, and the easier that person can move, uninvited, into the territory of lower-ranking employees.

These nonverbal elements of territory and body language are interpreted in visual communication by positioning. The person in the "primary" position is dominant, while the person in the "secondary" position is subordinate.

For example, the driver of a car is in the primary and controlling position (unless it's a chauffeur), and the passenger is in the secondary, passive position. When media most often present a male driver and a female passenger, they make a statement about sexual roles and abilities, based on positioning.

Do your visual messages depict persons of comparable levels or jobs equally? Do their postures and gestures suggest that they are equally at ease in the situation? Or is one person open and relaxed (indicating authority and dominance), while the other is rigid and motionless (suggesting inferiority and lack of power)?

For example, seeing a man seated at a desk while a woman stands at his side or in front of him signals the viewer that the man is probably dominant in the relationship. To alter this perception, simply show both of them seated or both of them standing.

(from Media&Values)

✓ **Выполните абзацно-фразовый перевод текста.**

a. В глобальном тексте газеты и журнала преобладают тексты (краткие информационные сообщения, тематические статьи, объявления, интервью), основная цель которых – сообщить новые сведения. Эти сведения лишь на первый взгляд могут показаться объективно поданными, в реальности же они подаются под определенным углом зрения, читателю навязывается определенная позиция. Не случайно газеты и журналы часто использовались как мощное средство идеологического давления. В любом информационном сообщении, даже спортивном, можно уловить, на чьей стороне автор.

b. В газетно-журнальном тексте, безусловно, содержится объективная когнитивная информация, выраженная независимыми от контекста языковыми средствами: это цифровые данные, имена собственные, названия фирм, организаций и учреждений. Однако их выбор, их место в тексте, порядок их следования уже обнаруживают определенную позицию. Ни на выбор данных, ни на их место в тексте переводчик повлиять не может. А вот достоверность

передачи остальных средств оформления позиции автора – целиком в руках переводчика.

c. Специфику газетно-журнального варианта письменной литературной нормы составляют, прежде всего, клише и фразеологизмы. Переводчик рассматривает их как семантическое единство и пытается отыскать в языке перевода аналогичный фразеологизм, желательно с той же степенью семантической связанности. Если такого эквивалента в языке перевода не существует, он идет на то, чтобы понизить степень семантической спаянности, и заменяет идиому на фразеологическое единство, где образность сохраняется (если представить себе, что идиома «бить баклуши» в языке перевода отсутствует, то ее семантику мы сможем передать фразеологическим единством «маяться дурью»).

d. Существует такой феномен, как деформация и контаминация фразеологии. Самый простой вариант деформации – неполнота состава. «С кем поведешься ... » – так называется одна из статей на политическую тему; подразумевается пословица «С кем поведешься, от того и наберешься». Контаминация – переплетение двух фразеологизмов, вроде: «Не плюй в колодец, вылетит – не поймаешь » («Не плюй в колодец – пригодится воды напиться» и «Слово не воробей, вылетит – не поймаешь»). В переводе нужно отражать данные приемы.

Часть III АНАЛИЗ МЕДИАТЕКСТОВ

1 PRINT MEDIA

HOW TO ANALYZE A NEWS ARTICLE

✓ **Translate the following text into Russian:**

Instructions

1 Check the credentials or background of the journalist who wrote the article you are going to read if possible. Ask yourself the following questions: Is the author a famous person? Is he/she known for biases? Does he belong to a particular political party or organization? Is the person writing a personal opinion that is only acceptable in an editorial or op-ed column, or is this a factual account of the news?

2 Study the structure of the inverted pyramid that many journalists use. Look at the headline. Does it give you an idea of what the article should be about? Read the first paragraph, known as the lead. Look for the main point of the story and/or a summary of the major ideas. See if the lead gets you interested in reading the article. Look for the lesser important materials that generally follow.

3 Look for the 5 W's. These answer Who? What? Where? When? and Why? Jot these down in your notebook to help you get the main point of the article. Refer to this list as you read the remainder of the article. Emphasize the "Who". Who is the focus of the story? Think about the "What." What happened to the person to make the story newsworthy?

4 Check for fact and opinion. A news article should be factual with statistics, proven studies and authorities backing up a claim. An opinion article, one based on

emotion or personal experience, does not belong in a news article. Learn to distinguish between the two.

5 Look for conflicts or issues being discussed. Ask yourself if the writer is educating you with the facts or if he is trying to get you to think a certain way or follow a given action. Look at both sides of the argument. Consider the solutions proposed if he gives any. Was there enough information to support the ideas?

6 Study the graphs or pictures if there are any. Ask yourself if they are clear. Do they adequately and fairly represent the news they are supposed to be illustrating? Make sure the pictures are not cropped to eliminate some unfavorable material.

7 Make a list of unfamiliar words in your notebook. Look them up in the dictionary. Reread the sentences that contain them to reinforce the definitions.

8 Look at another newspaper with the same news article. Check to see if there are similarities in their treatment. Analyze the differences before accepting either one as correct.

✓ **Visit the following site** <http://elf-english.ru/2010/05/gazety-na-anglijskom-zachem-ix-chitat/> **and select a news article/an Op-ed from one of the English-speaking newspaper. Analyze the article using the above instructions.**

2 ADVERTISING

HOW TO ANALYZE AN ADVERTISEMENT

✓ **Select a print ad visiting the following site:**
<http://library.duke.edu/digitalcollections/adaccess/>

✓ **Analyze the ad using the questions below:**

1. What is the general ambience of the advertisement? What mood does it create? How does it do this?
2. What is the design of the advertisement? How are the basic components or elements arranged?
3. What is the relationship between pictorial elements and written material and what does this tell us?
4. What is the use of space in the advertisement? Is there a lot of "white space" or is it full of graphic and written elements?
5. What signs and symbols do we find? What role do they play in the ad's impact?
6. If there are figures (men, women, children, animals) what are they like? What can be said about their facial expressions, poses, hairstyle, age, sex, hair color, ethnicity, education, occupation, relationships (of one to the other)?
7. What does the background tell us? Where is the advertisement taking place and what significance does this background have?
8. What action is taking place in the advertisement and what significance does it have? (This might be described as the ad's "plot")

9. What theme or themes do we find in the advertisement? What is it about? (The plot of an advertisement may involve a man and a woman drinking but the theme might be jealousy, faithlessness, ambition, passion, etc.)
10. What about the language used? Does it essentially provide information or does it try to generate some kind of emotional response? Or both? What techniques are used by the copywriter: humor, alliteration, definitions of life, comparisons, sexual innuendo, and so on?
11. What typefaces are used and what impressions do they convey?
12. What is the item being advertised and what role does it play in culture and society?
13. What about aesthetic decisions? If the advertisement is a photograph, what kind of a shot is it? What significance do long shots, medium shots, close-up shots have? What about the lighting, use of color, angle of the shot?
14. What sociological, political, economic or cultural attitudes are indirectly reflected in the advertisement? An advertisement may be about a pair of blue jeans but it might, indirectly, reflect such matters as sexism, alienation, stereotyped thinking, conformism, generational conflict, loneliness, elitism, and so on.

✓ **Practise in creating ads at**

http://pbskids.org/dontbuyit/advertisingtricks/createyourownad_flash.html

✓ **Create your own illustrated advertisement on the basis of these print ads:**

Caravan at Cayton Bay

www.caravanatcaytonbay.co.uk has beautiful TOP OF THE RANGE 6 & 8 berth caravans at Park Resorts, Cayton Bay. Save £'s on brochure prices! Check out the website for details or call Matt on 01751 430939.

Watch TimesTalks events

Live. Online. Free. Lifestream.com

Weddings By Sea

Sailing & Powerboat weddings. St Thomas US Virgin Islands.
www.weddingsbysea.com

BSc. in Int'l Relations

Online University program, Bachelor in International Relations.
www.aiu.edu/University

Fly Screens

REWIRED OR REPLACED

Mobile service. 0412 304 062 most areas

Hearing Aid

Repairs. Tune Ups. 858-759-8922. RSFaudiology.com

Carpet Cleaning

Cost friendly Carpet Cleaning. Quality work at affordable Rates.
www.carpet-steamer-experts.com

3 PHOTO

✓ Find out more about analyzing photos:

ANALYZING PHOTOGRAPHS & PRINTS

Observe: identify and note details.

Describe what you see.

What do you notice first?

What people and objects are shown?

How are they arranged?

What is the physical setting?

What, if any, words do you see?

What other details can you see?

Reflect: generate and test hypotheses about the source.

Why do you think this image was made?

What's happening in the image?

When do you think it was made?

Who do you think was the audience for this image?

What tools were used to create this?

What can you learn from examining this image?

What's missing from this image?

If someone made this today, what would be different?

What would be the same?

Question: ask questions to lead to more observations and reflections.

What do you wonder about ... who? what? when? where? why? how?

✓ **Have a look at the works of the 2014 Pulitzer Prize finalists in the sphere of feature photography:**

<http://www.pulitzer.org/works/2014-Feature-Photography>

http://www.pulitzer.org/2014_feature_photography_finalist_1#

http://www.pulitzer.org/2014_feature_photography_finalist_2

✓ **Select an image. Translate the caption. Predict what will happen one minute after the scene shown in the image.**

✓ **Analyze the image using the above instructions. Expand or alter textbook or other printed explanations of history based on images you study.**

4 RADIO/PODCASTS

✓ **Listen to the interview with one of the most successful and controversial celebrity photographers of the last 30 years, David LaChapelle. The story revolves around sex, drugs and provocative pictures. David LaChapelle has the ability to shock and offend, but does his work go deeper?**

http://downloads.bbc.co.uk/podcasts/worldservice/ht/ht_20140616-1000a.mp3

- ✓ **Analyze the audio file using the following scheme:**

ANALYZING ORAL HISTORIES

Observe: identify and note details.

Describe what you notice.

What do you notice first?

Are any words unfamiliar to you?

Do you notice any accent?

What format is used for the oral history you are examining now? (An audio recording, video or film)

Does it seem like an interview or a conversation?

Do you notice any background noises?

What other details do you notice?

Reflect: generate and test hypotheses about the source.

What was the purpose of this oral history?

What do you think was happening when it was recorded?

What can you tell about the person telling the story, and about that person's point of view?

What is the significance of this oral history?

Is it more personal or historical?

How does encountering this story firsthand change its emotional impact? What can you learn from this oral history?

Question: ask questions to lead to more observations and reflections.

What do you wonder about ... who? what? when? where? why? how?

- ✓ **Write a brief translation of the oral history.**

5 CINEMATOGRAPHY

- ✓ **Previewing**

What can the title *The Glass Menagerie* tell you about the content?

- ✓ **Translate the text orally.**

THE GLASS MENAGERIE

Tennessee Williams' play is about isolation and illusions. The characters include the mother Amanda, the daughter Laura, 23, who has one leg shorter than the other, the son Tom, and the Gentleman Caller. The play is memory and Tom is the narrator.

Amanda is forever stuck in the southern world of cotillions and entertaining as many as seventeen gentlemen callers at one time. Even though the family now lives in St. Louis, Amanda has ambitions (some would call them illusions) for her two children. Laura is engrossed in a world of miniature glass animals. Her mother enrolled her in a business school, but Laura was so shy and frightened that she made

just one appearance. After that she leaves home as if to go to school, but spends the day exploring cultural spots in the city.

Tom tries to be reality conscious. As a worker in a shoe factory, he does have contact with the outer world, but even he has his illusions. He is torn between his desire to escape his hated job in the factory, to escape his mother and the guilt over his sister, or to stay and face his responsibility. His love of the movies is a cue to us that he is a dreamer. He pays his dues in the merchant marine so that one day he can escape and travel the same way as his father, who long ago abandoned the family.

Pressed by his mother to bring home a young man to court his sister, Tom finally brings home Jim O'Connor, who attended high school with Laura and him. Jim was a star in many fields in high school and most likely to succeed. Now he has a job only slightly higher than Tom's, but unlike Tom, he's always trying to take courses to better himself. Jim is very attentive to Laura: he engages her in conversation and tells her she needs more self-confidence. He even teaches her to waltz, but while dancing they bump into the table on which favorite glass piece is sitting. It falls and its horn breaks off, but Laura is not upset and comments that a unicorn with a broken horn is less freakish.

When the gentleman caller leaves early announcing that he has to meet his fiancée's train, the evening is a disaster as far as Amanda is concerned. In the end, Tom is finally able to announce that he intends to join the merchant marine.

✓ **Find Russian equivalents to the following terms:**

Shot is an image captured by a single continuous running of a camera.

Long shot is usually used to show the general location, environment.

Medium shot usually shows a human figure down to the waist.

Close-up. A face of a person or an object is the main element in the frame (extreme close-up if the camera looks at the specific part of the object or part of a person's face)

Camera angle – the position of the camera in relation to the object, “point of view”.

Tilt-up. Camera “looks up” to the object (low-angle).

Tilt-down. Camera “looks down” on the object (high angle).

✓ **Visit** <http://www.youtube.com/watch?v=nDPMBDiwL0M> or
<http://www.youtube.com/watch?v=k3TrLczE9Oo>

Watch the movie *The Glass Menagerie* paying attention at the above basic terms, identify the type of a shot and camera angle.

✓ **Answer the following questions:**

1. Have you ever met anyone as shy as Laura? What do you think makes people shy? Can shyness be overcome? Does the play imply any reason for her shyness? What do you think will become of Laura now?

2. Do you believe in Amanda's grandiose past?

3. What do you think she really wants for her children?

5. Can you think of other young people, real, in television, books, or movies who are torn between two possibilities?
6. Why do you think Jim dances with and kisses Laura when he has a fiancée?
7. Why do you think Laura gives Jim the broken unicorn to keep?
8. How do you know that the men at the factory think Tom is a dreamer?

✓ **Analyze the movie using the following instructions:**

ANALYZING MOTION PICTURES

Observe: identify and note details.

Describe what you see and hear.

What do you notice first?

Do you only see live action, or are there any special effects or animation?

Describe any words you see on the screen.

What do you notice about the length of the motion picture?

Does anything about it seem strange or unusual?

What other details do you notice?

Reflect: generate and test hypotheses about the source.

What was the purpose of this motion picture?

Who do you think created it?

What is the author trying to say?

Who are the people who appear in it?

What tools and materials were used to create it?

Do you think it was filmed on location, or was there a stage set?

Who do you think was the intended audience?

What feelings or ideas do you think its creators wanted to communicate?

If someone created this motion picture today, what would be different?

Question: ask questions to lead to more observations and reflections.

What do you wonder about ... who? what? when? where? why? how?

✓ **Select any poster you like at <http://www.mposter.com/> and answer the following questions:**

What do you see in the poster?

Is there print text besides the images?

Describe the colors and lighting. What image is in the spot light? Are the rest of the images in diffused or normal lighting? What colors are dominant in the poster?

What is genre of the movie?

What is the film about?

What is the relationship between the characters shown in the poster?

Does this poster make you want to see the movie?

✓ **Design an original movie poster for the film you know and present it to the class.**

✓ **Read and translate the Aesop's fable urging us not to associate with wicked people:**

THE STORK AND THE CRANES

The cranes were making trouble for the farmer by snatching the seed he had scattered on the ground. There was a stork who associated with the cranes and lived together with them although he never did any harm to the farmer. When the farmer was fed up with the damage being done to his crops, he prepared a snare and captured the stork together with the cranes. Thus the stork was actually held accountable for crimes he had never committed.

✓ **Imagine that you are producers of a movie based on that story. Choose the director, actors and locations for shooting the film. Work in small groups and present your ideas both, visually and orally.**

6 TV&VIDEO

✓ **View the episodes and translate them into Russian.**

1) **Censorship** <http://learningenglish.voanews.com/media/video/news-words/1884222.html?z=0&zp=1>

Notes:

advocacy group – инициативная группа, правозащитная организация

surveillance activities – надзор, слежка

item – зд. сообщение

offensive – причиняющий вред

to ban – запрещать

2) **Verification** <http://learningenglish.voanews.com/media/video/news-words/1890653.html?z=3620&zp=1>

Notes:

negotiations – переговоры;

more extensive limits – более существенные ограничения;

devastating – опустошительный; разрушительный; изматывающий; невероятный;

agreed limits – согласованные ограничения;

strict verification – строгий контроль.

3) **Paparazzi** <http://learningenglish.voanews.com/media/video/news-words/1884224.html?z=3620&zp=1>

4) **Get Cold Feet** <http://learningenglish.voanews.com/media/video/english-in-a-minute/1684043.html?z=3619&zp=1>

5) **Miss The Point** <http://learningenglish.voanews.com/media/video/english-in-a-minute/1666400.html?z=3619&zp=3>

6) **No Pain, No Gain** <http://learningenglish.voanews.com/media/video/english-in-a-minute/1698806.html?z=0&zp=1>

7) **Cut to the Chase** <http://learningenglish.voanews.com/media/video/english-in-a-minute/1698742.html?z=0&zp=1>

8) Digital Library Digitizes Cultural Objects

<http://learningenglish.voanews.com/media/video/learning-english-tv/1739516.html?z=0&zp=1>

9) Remembering the Pain of the Cultural Revolution

<http://learningenglish.voanews.com/media/video/letv-education/1755622.html?z=0&zp=1>

10) Hollywood Visual Effects Come From Around the World

<http://learningenglish.voanews.com/media/video/hollywood-visual-effects-come-from-around-the-world/1937785.html?z=3613&zp=2>

THE OFFICE

✓ Previewing

What can the title THE OFFICE tell you about the show? Who is the author?

✓ Translate the comments to the show.

Alyse Hand, Debra Finkel

The Office is a remake of a British show of the same name. The show mainly focuses on delusional branch manager, Michael Scott. Michael believes that he is not only an excellent manager but also hilarious and “cool.” He also believes his employees feel the same way. Michael’s character exists as a representation of taboo topics in our society such as: gender superiority, homophobia, and racism. Though Michael is seen as outrageous to many by the comments that he makes, he is only voicing the stereotypes that still exist in our culture.

In the episode “Diversity Day” Michael has the good intentions to try to educate his staff about diversity through the use of stereotypes, but of course, in typical *Office* fashion, Michael executes his attempt poorly. Each employee is given a card to place on their head which gives them an ethnicity to represent such as “Chinese” or “Jamaican.” He then pairs the employees up so they can make stereotypical comments to each other in regard to the ethnicity cards on their head. That way, the employee can figure out which ethnicity they are representing.

An excerpt of dialogue used between two employees in this episode to find out their ethnicity showcases the stereotypes that exist. In the exercise, employee Angela is wearing a card that says, “Jamaican” on her forehead and other employee Kevin is trying to give her clues to figure out her ethnicity:

Kevin: You wanna go to the beach?

Angela: Sure.

Kevin: You wanna get high?

Angela: No.

Kevin: I think you do, mam.

An additional example of how Michael is a representation of our society occurs when he tries to be politically correct but comes off as incredibly offensive. Michael asks one of his employees, Oscar, about his ethnic background. Oscar says that his parents were Mexican. To that, Michael replies, “Um, let me ask you, is there a term besides 'Mexican' that you prefer? Something less offensive?” Our society is continuously plagued by these stereotypic undertones that exist. Like Michael,

society tries to cover up these undertones with good intentions, but it is obvious that these stereotypes still exist.

✓ **Watch the episode “Diversity Day” at**

<http://www.youtube.com/watch?v=TOzqHz598D8>

✓ **Answer the following questions:**

What was the purpose of this episode?

Who created it?

What is the author trying to say?

Who are the people who appear in it?

What tools and materials were used to create it?

Who do you think was the intended audience?

What feelings or ideas do you think its creators wanted to communicate?

✓ **Here are some more useful links for viewing:**

<http://rtd.rt.com/films/ilizarov-bone-healing-device/#part-1>

<http://rtd.rt.com/films/soap-operas-tv-sitcoms/#part-1>

http://www.bbc.com/news/video_and_audio/

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ПРИЛОЖЕНИЕ А

ПЕРЕВОДЧЕСКИЕ ТРАНСФОРМАЦИИ

Преобразования, которые осуществляет переводчик при переходе от текста на исходном языке (ИЯ) к тексту на языке перевода (ПЯ), называются переводческими трансформациями. Существуют лексические, грамматические и комплексные лексико-грамматические трансформации.

ЛЕКСИЧЕСКИЕ ТРАНСФОРМАЦИИ

1 Транскрибирование и транслитерация – способы перевода лексической единицы оригинала путем воссоздания ее формы при помощи букв ПЯ. При транскрипции воспроизводится звуковая форма иноязычного слова (напр. *Warner Brothers* – Уорнер Бразерз), а при транслитерации его графическая форма (напр. *Washington* – Вашингтон).

2 Калькирование – способ передачи лексической единицы оригинала путем замены ее составных частей – морфем или слов (в случае устойчивых сочетаний) их лексическими соответствиями в ПЯ. Пример: *shadow cabinet* – теневой кабинет; *mass culture* – массовая культура.

3 Лексико-семантические замены – способ перевода лексических единиц оригинала путем использования в переводе единиц ПЯ, значение которых не совпадает со значениями исходных единиц, но может быть выведено из них с помощью определенного типа логических преобразований.

Основные виды лексико-семантических замен:

а) **конкретизация** – замена слова/словосочетания ИЯ с более широким предметным значением словом/словосочетанием ПЯ с более узким значением. Пример: *The market is firm*. На рынке установились стабильные цены.

б) **генерализация** – замена единицы ИЯ с более узким предметным значением единицей ПЯ с более широким значением. Пример: *goldfish* – аквариумная рыбка.

с) **модуляция**, или смысловое развитие – замена слова или словосочетания ИЯ единицей ПЯ, значение которой логически выводится из значения исходной единицы. Пример: *I don't blame them*. Я их понимаю.

ГРАММАТИЧЕСКИЕ ТРАНСФОРМАЦИИ

1 Синтаксическое уподобление, при котором синтаксическая структура оригинала преобразуется в аналогичную структуру ПЯ. Пример: *I would like to draw your attention to ...* – хотелось бы привлечь ваше внимание к ...

2 Членение предложений, когда синтаксическая структура предложения в оригинале преобразуется в две или более предикативные структуры ПЯ. Пример: *We want them to acknowledge their mistake*. Мы хотим, чтобы они признали свою ошибку.

3 Объединение предложений, когда синтаксическая структура в оригинале преобразуется путем соединения двух простых предложений в одно сложное. Пример: *Things have to be done. The country has to be run*. Надо делать дело и управлять страной.

4 Грамматические замены, когда грамматическая единица в оригинале преобразуется в единицу ПЯ с иным грамматическим значением. Изменению может подвергаться форма слова, часть речи или член предложения. Замена члена предложения приводит к перестройке синтаксической структуры предложения. Пример: *She is no good as a letter-writer*. Она не умеет писать письма.

КОМПЛЕКСНЫЕ ЛЕКСИКО-ГРАММАТИЧЕСКИЕ ТРАНСФОРМАЦИИ

1 Антонимический перевод, при котором замена утвердительной формы в оригинале на отрицательную форму в переводе или, наоборот, отрицательной на утвердительную сопровождается заменой лексической единицы ИЯ на единицу ПЯ с противоположным значением. Пример: *Nothing changed in my home town*. Все осталось прежним в моем родном городе.

2 Экспликация (описательный перевод), при которой лексическая единица ИЯ заменяется словосочетанием, эксплицирующим ее значение. Пример: *Car owners from the midway towns ran a shuttle service for parents visiting the children injured in the accident*. Владельцы автомашин из городов, лежащих между этими двумя пунктами, непрерывно привозили и отвозили родителей, которые навещали своих детей, пострадавших во время крушения.

3 Компенсация, при которой элементы смысла, утраченные при переводе единицы ИЯ в оригинале, передаются в тексте перевода каким-либо другим средством, причем не обязательно в том же самом месте, что и в оригинале. Пример: *You could tell he was very ashamed of his parents and all, because they said "he don't" and "she don't" and stuff like that*. Было видно, что он стесняется своих родителей, потому что они говорили «хочут» и «хочете» и все в таком роде.

ПЕРЕВОДЧЕСКИЕ СООТВЕТСТВИЯ

Переводческим соответствием какой-либо единицы ИЯ называется единица ПЯ, регулярно используемая для ее перевода. Такие соответствия можно обнаружить на любом уровне языковой системы: от фонемы до предложения.

1 Соответствия на уровне фонем: *lady* – леди, *speaker* – спикер, *Churchill* – Черчилль, *Liverpool* – Ливерпуль и т.д. В русских соответствиях каждой фонеме английского слова обнаруживается близкая по артикуляции и звучанию фонема русского языка.

2 Соответствия на уровне морфем: *table-s* – стол-ы, *strict-ness* – строг-ость и т.д. В русских переводах каждой морфеме английского слова соответствует определенная морфема русского слова.

3 Соответствия на уровне слов: *he came home* – он пришел домой, *I looked at her* – я посмотрел на нее. Здесь каждому слову английского предложения можно найти соответствующее слово в русском переводе.

4 Соответствия на уровне словосочетаний: *to take part* – принимать участие, *to spill the beans* – выдать секрет, *to come to the wrong shop* – обращаться не по адресу. В этих случаях словосочетания в оригинале и переводе эквивалентны в целом, а в их составе нет слов, выступающих в качестве соответствий друг к другу.

5 Соответствия на уровне предложений: *Keep off the grass.* – По газонам не ходить! В эквивалентных предложениях в оригинале и переводе нет слов или словосочетаний, которые можно было бы соотнести друг с другом.

Соответствия делятся на единичные и множественные.

Единичное/эквивалентное соответствие – в этом случае однозначному слову или словосочетанию подлинника имеется устойчивое, равнозначное соответствие в языке перевода. Это слова терминологического характера: географические понятия, наименования животных, деревьев, числительные, названия дней недели, месяцев, степеней родства и т.д. *Напр.:* *equator* – экватор; *birch* – береза; *March* – март.

Множественное/вариантное соответствие – в этом случае одному иноязычному слову частично соответствует несколько слов в языке перевода. *Напр.:* *face* – лицо, морда (животного), выражение лица, поверхность, облицовка, циферблат; *state* – состояние, положение, строение, структура, общественное положение, величие, пышность; государство, штат. Выбор соответствия осуществляется на основе контекста.

Единицы исходного языка, которые не имеют регулярных соответствий в языке перевода, называют **безэквивалентными** (имена людей, географические названия, реалии, неологизмы и т.п.).

В области перевода безэквивалентной лексики применяются следующие типы соответствий:

1) **соответствия-заимствования**, воспроизводящие в языке перевода форму иноязычного слова: *know-how* – ноу-хау, *impeachment* – импичмент. Такие соответствия создаются с помощью транскрипции или транслитерации;

2) **соответствия-кальки**, воспроизводящие морфемный состав слова или составные части устойчивого словосочетания в ИЯ: *backbencher* – заднескамеечник, *brain drain* – утечка мозгов, *people of good will* – люди доброй воли;

3) **соответствия-аналоги**, создаваемые путем подыскания ближайшей по значению единицы: *drugstore* – аптека, *afternoon* – вечер;

4) **соответствия-лексические замены**, создаваемые при передаче значения безэквивалентного слова в контексте с помощью одного из видов переводческих трансформаций. Так, при переводе в различных случаях на русский язык английского *exposure*, не имеющего прямого соответствия, например, в предложении *He died of exposure*, в зависимости от широкого контекста могут быть использованы трансформации конкретизации или модуляции (смыслового развития): «Он умер от простуды», «Он погиб от солнечного удара», «Он замерз в снегах» и т.д.;

5) в случае невозможности создать соответствие указанными выше способами для перевода безэквивалентного слова используется **описание**, раскрывающее значение безэквивалентного слова при помощи развернутого словосочетания: *landslide* – победа на выборах подавляющим большинством голосов, *brinkmanship* – искусство проведения политики на грани войны.

ТРУДНОСТИ ПЕРЕВОДА

Препозитивные атрибутивные сочетания (ПАСы) – двучленные или многочленные сочетания *определение + определяемое*: *bird cage* – клетка для птицы; *car workers* – рабочие автомобильных заводов; *"Everyone will keep his job" promise* – обещание того, что за каждым работником будет сохранено его рабочее место; *His eyes were sending a clear you-are-lying-and-we-both-know-it message*. – Его взгляд ясно говорил: «Ты лжешь, и мы оба это знаем».

Наиболее эффективными являются следующие способы перевода ПАСов:

1) существительное в И.п. + существительное в Р.п.: *New York resident* – житель Нью-Йорка; *university student* – студент университета;

2) существительное + предлог + существительное: *freedom fighter* – борец за свободу; *cover girl* – девушка с обложки;

3) перестановка членов атрибутивной группы: *"Rose Tattoo"* – «Татуированная роза» (пьеса Т. Уильямса);

4) передача первого члена словосочетания с помощью причастного оборота или придаточного предложения: *beached fish* – рыба, выброшенная на берег; *no-win situation* – ситуация, в которой невозможна победа ни одной из сторон;

5) в переводе может потребоваться радикальная перестройка всего словосочетания. При беглом взгляде на заголовок *Deer Tragedy*, первая мысль – об «оленьей трагедии», но более широкий контекст обнаруживает, что олень стал причиной дорожной аварии: *Seven people were killed in a collision of two cars after one apparently swerved to avoid a deer on the road*. Возможный перевод заголовка: «Олень – виновник трагедии».

Фразеологические единицы

Подбирая соответствие фразеологическим единицам (ФЕ), нужно помнить следующее: эквивалентное соответствие в языке перевода должно обязательно воспроизводить переносный смысл переводимого фразеологизма, выражать то же эмоциональное отношение и иметь такую же стилистическую характеристику.

Существуют три типа соответствий образным ФЕ оригинала.

В первом типе соответствий сохраняется весь комплекс значений переводимой единицы. В этом случае в ПЯ имеется образный фразеологизм, совпадающий с ФЕ оригинала как по прямому, так и по переносному значению (основанный на том же самом образе): *The game is not worth the candles*. Игра не стоит свеч.

Во втором типе соответствий одинаковый переносный смысл передается с помощью иного образа: *to get up on the wrong side of the bed* – встать не с той ноги.

Третий тип соответствий создается путем калькирования иноязычной образной единицы: *to put the cart before the horse* – ставить телегу впереди лошади.

Интернациональные слова – лексические единицы в разных языках, имеющие сходную (звуковую и/или графическую) и одинаковое значение. Они попадают в тот или иной язык благодаря заимствованию такой лексики одним языком у другого. Английские слова *alphabet, atom, banjo, billiards, bull-dog*,

cafeteria, caravan, catastrophe, chaos, dynamo, economic, electric, element, energy, film, Kodak, legal, minimum и другие носят интернациональный характер.

Псевдоинтернациональные слова – лексические единицы в разных языках близкие по форме, но отличающиеся по значению. Графическая и фонетическая формы псевдоинтернациональных слов, которые называют «ложными друзьями переводчика», нередко вводят в заблуждение: *servant* – слуга (а не сервант), *velvet* – бархат (а не вельвет).

Инверсия предполагает расположение слов в обратном порядке по отношению к их обычному расположению. Инверсия, в отличие от прямого порядка слов в английском предложении, заключается в постановке глагола и других элементов предложения перед подлежащим, что придает стилю образность и эмоциональную экспрессивность. Пример: *Only then could really free trade be developed*. Только в этом случае может развиваться действительно свободная торговля.

Пассивные конструкции

Страдательный залог при переводе на русский язык может быть передан:

- а) кратким страдательным причастием прошедшего времени с суффиксом -н или -т (с вспомогательным глаголом быть или без него), т.е. русским страдательным залогом;
- б) глаголом на -ся в соответствующем времени, лице и числе;
- в) глаголом действительного залога в соответствующем времени, 3 л. мн. ч., являющимся частью неопределенно-личного предложения:

Пример: *The experiments were made last year*. Опыты (были) проведены в прошлом году. Опыты проводились в прошлом году. Опыты проводили в прошлом году.

Предложения с сочетаниями «модальный глагол + инфинитив страдательного залога» рекомендуется переводить со словами можно, нужно, следует и др.: *The problem must be solved*. Эту проблему нужно решить.

Страдательный оборот с подлежащим *it* переводится неопределенно-личным предложением: *It is known ...* – Известно ...

В английском языке формой выражения лица или предмета, производящего действие, является косвенное дополнение с предлогами *by, with*. На русский язык такие дополнения могут быть переведены:

а) существительным в Т.п. при сохранении формы страдательного залога сказуемого: *Imperfections in polymer structure can be revealed with an electron microscope*. Дефекты структуры полимера можно обнаружить с помощью электронного микроскопа (электронным микроскопом).

б) существительным в И.п. или местоимением; при этом английский страдательный залог передается действительным залогом: *An interesting phenomenon was registered by dr. N*. Доктор N. отметил интересное явление.

Синтаксические комплексы – сложное подлежащее, сложное сказуемое и сложное дополнение – состоят из двух- или трехчленной смысловой группы, в состав которой входит инфинитивный, герундиальный или причастный оборот.

Примеры комплексов:

- сложное подлежащее: *To allow the present state of things in the Near East to remain unchanged would be disastrous to the cause of peace.* Допустить сохранение существующего положения на Ближнем Востоке было бы пагубно для дела мира;

- сложное сказуемое: *The period of apparent prosperity may be said to have ended in 1928.* Можно сказать, что период мнимого процветания окончился в 1928 году;

- сложное дополнение: *I have never seen him to live up to his word.* Я не помню такого случая, чтобы он сдержал свое слово.

Перевод инфинитива и инфинитивных конструкций

Простой инфинитив передается сказуемым в настоящем или прошедшем времени.

I am glad to help you. Я рад помочь тебе.

I am glad to be helping you. Я рад, что помогаю тебе.

I am glad to be helped. Я рад, что мне помогают.

После глагола expect – *полагать*, hope – *надеяться, ожидать* инфинитив обычно переводится будущим временем.

I hope him to help you. Я надеюсь, он поможет тебе.

Перфектный инфинитив передается прошедшим временем:

I am glad to have helped you. Я рад, что помог тебе.

I am glad to have been helped. Я рад, что мне помогли.

Глагол must с последующим перфектным инфинитивом переводится *должен был, должно быть, наверно*, глагол could – *возможно (мог, мог бы)*, may – *возможно, может быть*, might – *мог бы*:

You must have known the rule. Вы должны были знать правило.

В **функции подлежащего** инфинитив переводится инфинитивом или отглагольным существительным: *To read books is useful.* Читать книги полезно.

Инфинитив в **функции обстоятельства цели** переводится инфинитивом с союзами *для того чтобы, чтобы, с тем чтобы* или отглагольным существительным с предлогом *для*: *(In order) to understand the phenomenon the laws of motion should be considered.* Чтобы понять это явление, надо рассмотреть законы движения.

Инфинитив в **функции обстоятельства следствия** переводится неопределенной формой глагола с союзом *для того чтобы, чтобы*: *This method is not accurate enough to give reliable results.* Этот метод недостаточно точен, чтобы дать надежные результаты.

Инфинитив в **функции обстоятельства сопутствующих условий** переводится деепричастием, отглагольным существительным с предлогом *с*, глаголом в личной форме с союзом *и*: *Hydrogen and oxygen unite to form water.* Водород и кислород соединяются, образуя воду.

Инфинитив в составном сказуемом часто употребляется в сочетании с глаголом-связкой be. Глагол be в функции связки переводится *заключаться в*

том, чтобы (что), это, а в настоящем времени часто опускается: *Our aim is to master English*. Наша цель заключается в том, чтобы овладеть английским.

Инфинитив **в функции определения** переводится определительным придаточным предложением, сказуемое которого имеет оттенок долженствования, возможности (иногда желания) или будущего времени: *We shall study minerals to be obtained in these mountains*. Мы будем изучать минералы, которые можно добыть в этих горах.

Если инфинитив в функции определения выражен глаголом, соответствующий эквивалент которого в ПЯ требует после себя предлога, то этот предлог при переводе ставится перед союзным словом: *The terms to be insisted on are as follows*. Условия, на которых надо настаивать, заключаются в следующем.

Инфинитив в функции определения после порядковых числительных или после прилагательного *last* переводится личной формой глагола в том времени, в котором стоит сказуемое английского предложения: *He is always the first to come*. Он всегда приходит первым.

Если инфинитив в страдательном залоге является определением к существительному, перед которым стоит сочетание слов *there is (there are)*, то перевод такого предложения удобно начинать со слова *следует, нужно* или *можно*: *There are many problems to be solved*. Следует решить много вопросов.

Инфинитив после глагола *make* употребляется без частицы *to*: *He made me read*. Он заставил меня читать. Если глагол *make* стоит в страдательном залоге, то инфинитив после него употребляется с частицей *to*: *He was made to read*. Его заставили читать.

Инфинитив в страдательном залоге после глаголов *allow, permit, enable* переводится инфинитивом в форме действительного залога, стоящее перед ним существительное в русском предложении оказывается дополнением к инфинитиву: *This apparatus enables accurate measurements to be carried out with ease*. Этот прибор позволяет без труда выполнить точные измерения.

Инфинитив **в функции вводного члена** всегда выделяется запятой или тире и переводится: 1) деепричастным оборотом; 2) неопределенной формой глагола с союзом *если*; 3) самостоятельным предложением со сказуемым в повелительном наклонении или изъявительном 1 л. мн. ч.: *To anticipate a little, these data prove that ...* Если забежать несколько вперед, следует сказать, что эти данные ...

Конструкция *to be likely (unlikely) + инфинитив* переводится следующим образом: вероятно, по всей вероятности (маловероятно, чтобы). Пример: *Exports are likely to increase*. По всей вероятности, объем экспорта увеличится.

Герундиальные конструкции

Герундий по форме совпадает с причастием настоящего времени или перфектным причастием:

Reading books is useful (подлежащее). Читать книги полезно.

I like reading (прямое дополнение). Я люблю читать.

He insisted on taking part in the conference (предложное дополнение). Он настаивал на том, чтобы принять участие в конференции.

On coming home he always has a rest (обстоятельство). Приходя домой, он всегда отдыхает.

Герундий переводится на русский язык:

а) существительным: *The buyers examined the goods carefully before concluding the contract*. Покупатели тщательно осмотрели товар до заключения контракта;

б) инфинитивом: *The poor quality of the samples prevented the buyers from making another order*. Низкое качество образцов помешало покупателям сделать еще один заказ;

в) деепричастием: *Only by exporting their own goods ...* Только экспортируя свои собственные товары ...;

г) глаголом в личной форме, причем герундий в форме SIMPLE указывает на одновременность действия, а в форме PERFECT – на предшествование и в последнем случае переводится формой прошедшего времени: *They insisted on the question being reconsidered*. Они настаивали на том, чтобы вопрос был пересмотрен. *The author reports having applied a new method*. Автор сообщает о том, что он применил новый метод.

Притяжательное местоимение или существительное, стоящее перед герундием, указывает на субъект или объект действия, выраженного герундием. (В первом случае герундий имеет форму действительного залога, во втором – страдательного): *Excuse my coming late*. Извините за опоздание. *I am surprised at his being awarded the prize*. Меня удивляет, что ему дали премию.

Герундиальный оборот используется, чтобы подчеркнуть действие, процесс или состояние предмета.

Действие или состояние, выраженное герундием, может иметь свой субъект. В этом случае перед герундием всегда стоит: существительное в притяжательном падеже или притяжательное местоимение, или существительное в общем падеже, которые и являются субъектом действия либо состояния, выраженного герундием. Такие герундиальные обороты переводятся придаточным предложением с союзом *что (чтобы)* с предшествующим ему местоимением *to*: *Dr. Brown's being absent was very strange*. Отсутствие д-ра Брауна было очень странно. = То, что д-р Браун отсутствовал, было очень странно.

Если герундий имеет форму страдательного залога, то стоящее перед ним существительное (или местоимение) является объектом действия, выраженного герундием. При переводе это существительное или местоимение становится дополнением того придаточного предложения, которое соответствует английскому герундиальному обороту: *He insisted on my being examined by a physician*. Он настаивал на том, чтобы меня осмотрел врач.

Причастие выступает в предложении как в качестве определения (за исключением перфектных форм), так и функции обстоятельства (времени, причины, образа действия, сопутствующих обстоятельств).

В **функции определения** причастие обычно передается либо причастием, либо придаточным определительным предложением.

В **функции обстоятельства** причастие чаще всего передается деепричастным оборотом или придаточным предложением. Если в русском

языке причастие или деепричастие обычно выражает дополнительное качество или действие по отношению к тому, которое выражено сказуемым предложения (Он шел по улице, поглядывая по сторонам), то английское причастие может выражать вполне равнозначную мысль. В этих случаях следует переводить причастие личным глаголом: *He went along the street, meeting old friends at every corner*. Он шел по улице, и на каждом углу ему встречались старые друзья.

Иногда отказ от использования причастия или деепричастия при переводе английских причастий может быть вызван стилистическими соображениями: *When she had got down, she took me by the hand, led me, wondering, into the kitchen*. Вместо «повела меня, удивленного...» целесообразно использовать «к моему великому удивлению ...».

Абсолютные конструкции (АК) – это комплекс, состоящий из субъектного члена (существительного, местоимения) и предикативного члена (причастия, прилагательного, наречия, предложной группы), где субъектный член выполняет функцию подлежащего по отношению к предикативному члену, не являясь подлежащим для всего предложения.

АК не имеет формального соответствия в русском языке, поэтому в каждом конкретном случае необходимо выбирать вариант перевода, который будет оправдан с логической и стилистической точки зрения.

Четыре основных варианта перевода АК:

- 1) придаточное обстоятельственное предложение: *The God willing, the man would live*. Если будет на то воля Бога, он выживет;
- 2) простое предложение в составе сложносочиненного с союзами *и, а, причем*, или бессоюзное предложение, или отдельное предложение: *The agenda being exhausted, the sitting was closed*. Повестка дня была исчерпана, и заседание было закрыто;
- 3) деепричастный оборот: *"It's nasty story," said Grainger, his face grim*. Это скверная история, – сказал Грейнджер, помрачнев;
- 4) предложный оборот с предлогом *с*: *A frazzled messenger leaped from horseback, eyes wide*. С лошади прыгнул измученный посыльный с круглыми от ужаса глазами.

Перевод заголовков представляют особую трудность.

1 В заголовках часто опускается вспомогательные глаголы, артикли. Следует восстановить полную конструкцию предложения, и лишь затем делать перевод. Пример: *TUC Leaders to See Prime-Minister*. Восстанавливаем полную конструкцию предложения: *Trades Union Congress Leaders are to see the Prime Minister*. Предстоящая встреча лидеров Конгресса тред-юнионов с премьер-министром.

2 Иногда опускается сказуемое в целом: *Talks Today on Steel Industry Pay Dispute*. Восстанавливаем полную конструкцию предложения: *Talks on the steel industry pay dispute will start today*. Сегодня начнутся переговоры по вопросу о повышении заработной платы рабочих сталелитейной промышленности.

3 При переводе заголовков иногда приходится менять грамматическую конструкцию: *The Economy is Privately Owned*. В экономике господствует частный капитал.

4 В заголовках используются сложные атрибутивные конструкции: “*Buy British*” Campaign. Кампания под лозунгом «Покупайте только английские товары».

5 В заголовках могут цитироваться чьи-нибудь слова: *Russian Link is Basic to us – the President*. «Связь с Россией необходима для нас». Заявление Президента республики.

6 В заголовках встречается большое количество сокращений, названий, имен собственных, реалий. В этих случаях необходимо пользоваться специальной справочной литературой. В заголовках используются различные стилистические приемы: метафора, метонимия, игра слов, ирония и др. В тех случаях, где нет соответствия на русском языке, необходимо передать смысл либо дать разъяснение.

СПОСОБЫ ПЕРЕВОДА

Приступая к переводу, необходимо определить ведущий способ перевода, то есть меру информационной упорядоченности для переводного текста. В зависимости от коммуникативного задания выбирается либо **сокращенный (частичный)**, либо **полный** перевод. Сокращенный перевод применяется для передачи на переводящем языке исходных текстов в целях общего ознакомления с их содержанием, когда подробности не являются коммуникативно существенными. Полный перевод применяется для передачи исходных текстов, содержание которых имеет настолько высокую значимость, что должно быть представлено получателю переводного текста в подробном виде.

Способы сокращенного перевода:

Выборочный перевод используется при переводе содержания докладов, деловых писем, стандартных сообщений, газетных материалов и других аналогичных текстов или высказываний, когда нужно получить представление о характере исходного текста или стиле автора, но подробное ознакомление с ними не является первоочередной задачей.

Функциональный перевод применяется для сокращения или упрощения исходных текстов, когда они предназначены либо для массового читателя, либо для получателей менее высокого уровня готовности к восприятию такого типа исходных текстов. К таковым относятся различного рода пересказы, адаптации, версии и т.п.

Способы полного перевода:

Буквальный (пословный) перевод заключается в пословном воспроизведении исходного текста в единицах переводящего языка, по возможности, с сохранением даже порядка следования элементов. Применяется в учебных или научных целях, для академических изданий уникальных текстов, в частности эпоса, и т.п.

Семантический перевод заключается в максимально полной передаче контекстуального значения элементов исходного текста в единицах переводящего языка. Семантический перевод применяется к историческим

документам, техническим инструкциям, научным публикациям и юридическим документам.

Коммуникативно-прагматический перевод заключается в выборе такого пути передачи исходной информации, который приводит к переводному тексту с адекватным исходному воздействием на получателя. То, что в обиходе часто называется литературным, художественным переводом, представляет собой именно коммуникативный перевод. Этот способ является оптимальным для художественной литературы, публицистики, части научно-популярных текстов.

Устный последовательный перевод – вид перевода, в котором переводчик переводит на слух 1-2 фразы или несколько больший фрагмент устного текста, который произносит оратор, причем сразу после того, как эти фразы произнесены. Такой перевод называют также абзацно-фразовым.

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