

автоматами, ни всяких там **патрулей ополчения**, которые в те дни все больше по ту сторону реки ошивались. (пер. В.Бошняка)

Комполю со своими патрульными карами передислоцировались дальше за реку, где орудовала банда Билли-боя. (пер. Є.Синельщикова)

Вже місяців три ми її не чіпали, тож у цьому районі взагалі було спокійно - **патрульні розжі** (цебто озброєні полісмени) в ті дні трималися вище по річці (пер. О.Буценка)

4) Відтворення структурних особливостей іншомовних одиниць:

When the chassos came along, and then the Chief Chasso, and then the Governor himself, all these **cell-droogs** of mine were very shoomny with tales of what I'd done...

Когда пришли сперва вертухаи, потом начальник охраны, а потом и сам комендант, все мои **как бы товарищи по камере**, перекрикивая друг друга, бросились наперебой рассказывать, что и как я делал (пер. В.Бошняка)

Один за другим в камере начали появляться надзиратели, потом старший надзиратель, потом сам Губернатор - начальник тюрьмы. Мои **соучастники** наперебой расписывали, как я убивал этого извращенца... (пер. Є.Синельщикова)

Коли прийшли охораннікі, а за ними головний наглядач і сам начальник в'язниці, мої **кенти по камері** заходилися наперебій переказувати, як я пішов того покидька... (пер. О.Буценка)

Підбиваючи підсумки, треба підкреслити, що хоча у більшості ситуацій перекладач орієнтується на обрану ним стратегію, але в найскладніших випадках (таких як передача образності та структурних особливостей оказіонально-авторських новотворів) він повинен звертатися до власного лінгвістичного досвіду, ерудиції, відчуття мови. В будь-якому разі при передачі стилістично-маркованих елементів перекладач повинен орієнтуватись на почуття смаку, і не зловживати сленгізмами та вульгаризмами мови перекладу, бо це може привести до зниження загальної естетики та художності твору.

Отже, вибір способів перекладу авторських новотворів визначається взаємопов'язаними факторами: семантичними та структурними особливостями слова, приналежністю слова до певного стилістичного розряду та тією функцією, яку воно виконує в тексті.

Література

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LEADING TO SOURCE TEXT ANALYSIS FOR TRANSLATION

The paper addresses the principles of source text analysis as a component of translation competence. It is focused on the strategies revealing such components as genre, register, thematic formation, author's tone and intention, gist and problem identification, social and cultural evaluative stance.

Key words: text analysis, translation, translation competence, genre, register, thematic formation, author's tone and intention, gist and problem identification, social and cultural evaluative stance.

Князева Н.А. До питання щодо формування основ аналізу тексту оригіналу як компоненту перекладацької компетенції. У статті розглядаються основи аналізу тексту оригіналу як компоненту перекладацької компетенції. У центрі уваги такі складові аналізу тексту як жанр, регістр, тематика твору, авторський задум, ідентифікація суті та проблеми твору, соціокультурний аспект.

Ключові слова: аналіз тексту, переклад, текст оригіналу, жанр, регістр, тематика твору, авторський задум, ідентифікація суті та проблеми твору, соціокультурний аспект.

Князева Н.А. К вопросу о формировании основ анализа текста оригинала как компонента переводческой компетенции.

В статье рассматриваются основы анализа текста оригинала как компонента переводческой компетенции. В центре внимания находятся такие составляющие анализа текста как жанр, регистр, тематика произведения, авторский замысел, идентификация сути и проблемы произведения, социокультурный аспект.

Ключевые слова: переводческая компетенция, перевод, текст оригинала, жанр, регистр, тематика произведения, авторский замысел, идентификация сути и проблемы произведения, социокультурный аспект.

Broadly considered, the nature of translation is realized by most translation theorists as a textual thing belonging to cross-cultural communication, where meaning is not made with a language alone but accomplished by some kinds of social and cultural presuppositions [Firth 1968, Halliday 1994, Nord 1991, Bassnett 1996]. In order to make sense of the source text under performance, the translator is interested in the actual processes of decoding and interpretation of its information content with the purpose to produce the proper target text. Thus, there has been an increasing acknowledgement of the relevance of the notion of text analysis to translation-oriented strategies, the basic fundamentals of which are suggested as the subject-matter of the given research. Its findings are based on the assumption that mere production of the target text is insufficient in isolation from the adequate comprehension of the source text entailing the translator to be seriously justified from the points of view of structure, semantics, socio-cultural value and register. In this way, we have approached the problem of building up translation competence with its initial stage like analysing the source text information.

Being part of translation competence, textual skills make up the central aspect of translation performance, the importance of which comes from defining translation as the process of rendering/expressing content of source language units, ultimately texts, in the target language. One of the most important points to consider in the act of translating is understanding the value of the source text within the framework of the source-language discourse. In this respect, it should be noted that the text as discourse event arising in a specific social situation represents a highly combined, coherent and cohesive organization both on its structural and semantic planes. Identifying the text in this way involves the translator in a reconstruction of context through an analysis of its content set up by the variables, such as: genre; register; verbally presented events as central or periphery topical points; the author's perspective in terms of gist and theme; view-dependent attitudes; social and cultural evaluative stance; logical links [Swales 1990].

According to V.Dijk, the text is really like an iceberg of information, and it is only the tip which is actually expressed in words and sentences [Dijk 1997, p. 34]. The rest is supposed to be interpreted by the reader as a holder of some socio-cultural knowledge. The analysis undertaken must be objective; therefore we need to be clear about the model we are using, because that has serious implications for how the presented information is understood and what interpretations are like. So our research methodology shifts the focus from a mainly literary critical and linguistic analytical perspective to disclosing the contents by adopting an approach, concepts and tools from the sub-fields of discourse analysis. This leads to the idea that the resources and strategies (lexis and grammar, genre, register, principles of constructing thematic formations, cohesion chains) used in producing discourse events are characteristic of the community, and the translator necessarily introduces his own viewpoint sensitive to the wide context of cultural norms and assumptions, knowledge, beliefs and values, which may or may not be equally balanced by gender, age, class or ethnic culture. Consequently, the understanding of grammar and lexicon does not fully constitute comprehension of the text: coherence and the world view that the author and recipient bring are essential.

Initially, it is important to point out genre and register, which are respectively described in terms of culture and context of situation and get into the text by influencing the words and structures that text-producers use. The notion of genre and register provides a means of investigating content from an angle of situational and cultural factors determining selection of varieties in order to show how the language varies according to the type of the situation. A genre is assumed to be a text-type specified by identifying a common structure repeated from text to text and associated with appropriate style [Halliday 1994, p. 65]. Further on, some particular conventions of content (such as theme or settings) and form (including structure and style) are constituted; they are shared by the texts covering such as: *non-fiction*: essays, sermons, biography, autobiography, speeches, travel writing, journalism, letters; *fiction*: novels, short stories, poetry, drama. What is more, the definition is closely connected with the cultural, political, historical and social conditions. Indeed, a genre in any text can be seen as embodying certain moral values and ideological attitudes. We can suggest that all cultures share the concept of shaping the text according to some genres, and that the way texts are adjusted in relation to genre may show similarities across languages. In such approach, genre is defined not only in terms of its language but by features which could be described as external to the text itself. These include areas such as text purpose, writer\reader relationships, and the medium of communication (e.g. newspaper article, letter, e-mail message, fictional writing). These external characteristics naturally have implications for what is called internal features of the text, covering syntax, lexical choice, organization, layout, etc. The result is that texts within a given genre are

likely to share common features, though it is also possible for texts to differ considerably in terms of their structure and language.

Wherever language is used, it varies according to the specific functions it has to fulfill. Functional varieties range from the use of the language for everyday communication to more specialized spheres such as science, legal affairs, business transactions, newspaper reporting, TV advertising official announcements, political topics, cultural events, sports etc. Register is the clustering of semantic features according to situation type defined as a configuration of semantic resources used by a member of culture. In other words, register, or context of situation is the set of meanings, semantic patterns that are typically drawn upon under the specific conditions; it is the kind of abstraction which relates variations of language use to variations of social context, in which a text is produced [Halliday 1994, p. 111]. Therefore there are two aspects in any situation that have linguistic consequences: the nature of the social action that is taking place and the participants (their nature, status and roles). If to sum it up, a register is constituted by the linguistic features which are typically associated with certain situational conditions, analyzable as being formal or informal, spoken or written, persuasive-assertive-criticizing-instructive, like that. Above all, register suggests the purpose or the author's reason for having written the passage, namely: to inform (state, teach, explain); to persuade (argue, convince, prove); to narrate (relate a sequence of events, tell a story); to describe (appeal to senses, create a picture or impression); to entertain (amuse, divert attention from reality). Identifying the register membership of a text is an essential part of discourse processing; it involves the translator in a reconstruction of context through an analysis of what has taken place, who has participated and what medium has been selected for relaying the message. Let's take a look at the practical assignment illustrating the outlined points:

Extract 1. New York. If I leave my writing table in the hotel and go to the window I can look down on a corner of Central park where I was jogging a short while ago. Spring is still some weeks distant and it was cold out there. Squirrels, not birds, were most evident among the bare trees. The few early morning walkers – mostly with their dogs – were well-wrapped. The exercise followed by the hot, then cold shower that I returned to so stimulated my appetite for breakfast that I ate buckwheat pancakes with maple syrup to preface bacon and eggs. Such enthusiastic self-indulgence is a vice I am more prone to in New York than in any other city in the world. Although this may owe something to the air, and something to that shedding of inhibitions which is one of the most evident consequences and rewards of travel, it owes yet more, I think, to a quality which is peculiar to New York itself.

Extract 2. The popular image of New York conjures up a jungle of muggers, dope addicts, and hustlers creating an obstacle course for the city's normal citizens. But the tourist will find that the Big Apple threatens only his budget. New York's menacing streets, while not entirely mythical, fortunately do not approach their notoriety. Common sense and an alert eye should insure the safety of all but the most reckless: steer clear of run-down neighbourhoods (especially after dark) and keep to the more touristed parts of the city and trouble will not find you.

(From: Proficiency by Sue O'Connell, p.49)

Read the extracts carefully and consider

a) where such a piece of writing might be found;

b) what the writer's purpose is;

c) what kind of readers it is aimed at.

Why do you think it was written for

a) to give facts;

b) to amuse;

c) to show affection;

d) to give warnings.

When reading the extracts look out for relevant pieces of writing to work out the style as

a) concerned;

b) light-hearted;

c) critical;

d) impartial.

Which of the extracts share

a) relish for the city's particular character;

b) awareness of the city's imperfections;

c) sense of the city's startling contrasts;

d) appreciation of the beauty of the city.

With reference to what was said, the creation of a text comes up as a result of the textual function, i.e.

organization of the thematic content in functional components like presentation of states-of-affairs and covering processes, activities, relationships, participants, attendant circumstances, ascribed attitudes; the two complementary principles are used: *constituency structure* in which a larger meaning unit is directly made up of smaller units; *cohesive structure* or “texture”, in which chains of semantic relationships unite units scattered through the text. Cohesive relationships provide a principal means of creating semantic continuity across segmental boundaries within a text on the basis of *logical* cohesion (because of logical consistency: similarity and contrast, reason and result, condition and effect, process and circumstances of its occurrence, etc.), *temporal* cohesion (parts are grouped by when they are processed), *communicational* cohesion (because parts operate for the same communicative purpose), *sequential* cohesion (when the output from one segment is the input to another), *functional* cohesion (when parts contribute to a single well-defined purpose. This thematic orientation involves the reader’s transitions in the development of the text; the system of themes sets up some textual environment, providing a point of ‘departure’ by reference to which the reader interprets the message.

To do thematic analysis properly the translator needs to be familiar with both the subject matter content of the text and with the semantics of at least basic lexical and grammatical relations at the level of textual segments. More commonly, not just individual lexical items but chains of whole thematic formations can interact discerned through the details of the narration, images and symbols, the narrative tone and stance. The key topical points must be included into the analysis that will enable the reader to check that they are relevant and represent a logical natural progression while maintaining overall thematic balance [Nord 1991]. In order to comprehend the theme, it is required to examine closely what the author is implying, i.e. the meaning beyond the action. When looking at thematic structure, the translator might look for conflicts, ambiguities, uncertainties, tensions, key relationships, as these give clear guides to the direction of meanings in the text. Needless to say, transmission of information can be subtle: authors use a variety of methods to convey the meaning of their works. The purpose is to bring to light this meaning and devices taken to create it. In the end, the text is fully understood and appreciated to the extent that the nature and interrelations of its parts are perceived, and that understanding will take the form of insight into the theme of the work in question. Here comes another illustrative example:

A prizewinning novel

On the face of it, your average truculent, nonreading pubescent is not going to fall for the parental line: Now, look here, I’ve got a book you might want to take a look at that’s about destiny, morality, science and that sort of thing. It’s long and metaphysical and there are some pretty complicated passages, its heroine is a girl and it’s actually not one book at all, but three.

Fortunately, the books under discussion make up Philip Pullman’s award-winning Dark Materials trilogy and selling them is merely a question of how. Tell you teen that they are about growing up, loss of innocence and revolt. Explain that they expose the evils of parent-kind and that their heroine is a dead ringer for Buffy the Vampire Slayer, with a few daemons thrown in. Pill sugared, parent triumphant, teen sold.

Pullman’s fantasy is dense, stirring and richly intelligent. Entering his world is alternately lulling and thrilling experience, as hypnotic as being told a story while having you hair brushed, as unsettling as watching strange shapes in a fire. It is a fiction laid before the reader with a quiet authority that lures you further and further from your own world. Radical, just, heretical, impassioned, it will appeal to the immutable teenage daemon that everyone carries with them into adult life.

(From: *New Proficiency Reading* by Mary Stephens, p.75)

The subject under discussion in this article is

- a) *teenage problems;*
- b) *teenager’s relationships with parents;*
- c) *impact literature can have on a person;*
- d) *how to make youngsters read books.*

The author recognizes the fact that

- a) *adolescents seem to be easily provoked to get down to reading;*
- b) *teens can be forced by parents to be absorbed in reading;*
- c) *youngsters are reluctant to read fiction.*

Which of the sentences best summarizes what the text is about

- a) *teens are likely to be distracted from their priorities under the influence of books;*
- b) *books must be cherished by parents in the way they might change their children;*
- c) *a teen is bound to read a book in case it makes a thought-provoking, stirring and intelligent reading.*

Which expressions are essential to your understanding of the theme?

- a) *lulling and thrilling experience;*

- b) lures you further from your own world;
- c) immutable teenage daemon.

Obviously, the text, whether written or oral, is a multidimensional structure consisting of grammar, lexicon, phonology and semantics. Its understanding is highly influenced by coherence and the view that the author and the recipient bring to the text. Produced by socially situated writers, texts induce meanings, which come about through the interaction between writers and readers. Sometimes the narrator's opinion will be made clear in a direct address to the reader; sometimes it will emerge through the tone of the narrative, its attitude to the given subject (tone can be viewed as an expression of attitude). To put it differently, things expressed in a text are seen from a certain perspective, or point of view; it appears to be either told with an objective omniscient voice or told as lacking in perspective or self-knowledge. In any case, the key items in the making of tone are the following: *who it is* who tells the story, from *what perspective*, with *what sense of distance or closeness*, with *what possibilities of knowledge*, and with *what interest*. Writers purposefully use tone to express the message or the point of the excerpt. It suffices to look at the sentence structure (syntax) and word choice (diction) in order to figure out whether the passage is neutral (objective, explanatory, detached) or opinionated and emotional (subjective). If the text is clearly subjective, it is possible to decide if the author is positive (approving, sympathetic) about the subject matter or negative (disapproving) about it. The author's tone tends to be biased in many ways; it suggests his intention to influence the reader through emotional appeal created by highly emotional statements, name-calling, stereotyping or over generalization, faulty assumptions based on weak or inaccurate information, and contradiction. Hence, the arrangement of the textual segments in the written text is determined by the author's intention seen as a specific combination of the writer's psychological, linguistic and stylistic potentials, based on a direct rendering or veiled address to the reader. The following example draws attention to the author's tone discerned in particular context:

There are certain things that you have to be British or at least older than me, or possibly both, to appreciate: really milky tea, allotments, the belief that household wiring is an interesting topic of conversation, thinking that going to choose wallpaper with your mate constitutes a reasonably good day out... There may be one or two others that don't occur to me at the moment.

I'm not saying that these things are bad or boring or misguided, merely that their full value and appeal yet eludes me. Into this category, I would also tentatively insert Oxford. I have the greatest respect for the university and its eight hundred years of tireless intellectual toil, but I must confess that I'm not entirely clear what it's for, now that Britain no longer needs colonial administrators who can quip in Latin. I mean to say, you see all these dons and scholars striding past, absorbed in deep discussions about post-Kantian aesthetics and you think: Most impressive, but perhaps a tad indulgent in the country with three million unemployed and whose last great invention was cat's-eyes? Only the night before there had been an item on News at Ten in which Trevor McDonald had joyfully announced that the Samsung Corporation was building a new factory in Tyneside. Now call me an unreconstructed philistine, but it seems to me – and I offer this observation in a spirit of friendship – that when a nation's industrial prowess has plunged so low that it is reliant on Korean firms for its future economic security, then perhaps it is time to re-address one's educational priorities and may be give a little thought to what's going to put some food on the table in about 2010.

(From: *New Proficiency Reading* by Mary Stephens, p.47)

Underline the phrases in the text which help you to answer the question:

What is the writer's opinion of the views expressed in the statements?

- a) Oxford University contributes to Britain's prestige and success.
- b) Britain is an important industrial power.
- c) Oxford University makes an essential contribution to British life and society.
- d) Britain's leaders have had the best traditional education available.

The writer suggests that academics at Oxford University

- a) should have a more practical outlook;
- b) are old-fashioned;
- c) should work in industry;
- d) are not as intellectual as they were.

The writer implies that

- a) many Oxford graduates will be unemployed;
- b) Oxford has not come up with any good inventions;
- c) the University does not contribute substantially to the nation's economy;
- d) education is not an answer to the nation's problem.

Evidently, different types of register condition the meaningful side of the text from the perspective of

context, and it is the selection of meanings that constitutes the variety to which a text belongs. It is supported by an organizational pattern, which refers to the way the writer develops his material (details, facts, ideas, examples) in order to convey a message, and is therefore clearly tied to both main idea and purpose. There are three main areas: *patterns that list* (such as simple listing, order of importance, chronological order, sequence/process, spatial order, summary); *patterns that explain* (such as example/illustration, clarification, definition, description); *patterns that analyze* (such as cause/effect, comparison/contrast, division/classification). In effect, texts are understood as selected and organized syntactic forms whose content-structure reflects the ideological organization of a particular area of social life; in other words, a set of statements constituting a discourse are themselves expressive of a specific ideology, viewed as interpretation frameworks which organize sets of attitudes about other elements of modern society. Consequently, both the gist of the information and its understanding by the reader conform to one's identity, goals, social position, values and resources.

There are many messages communicated through the text, and what we see on the surface is really only the tip of the iceberg. Grounded on this, the division of the text presupposes the presence of some textual segments built as combination of a number of semantically connected kernel items structurally equal to textual segments. A certain sum of them, around one and the same point, form their cohesive correlation to serve the purpose of disclosing the common idea of narration, i.e. the conception which permits one to speak of the solidity of the text [Newmark 1993]. Regarding this, such items must be taken into account: *consider what is said*, particularly subtleties of the imagery and the ideas expressed; *assess how it is said*, considering how the word choice, the ordering of ideas, sentence structure contribute to the meaning of the passage; *explain what it means*, tying your analysis of the passage back to the significance of the text as a whole. This orientation appears to be really helpful in showing how the resources of the text are used to create its meaningfulness. The revelation of the ideas embedded in the text is basically dependent on the issues behind them, the perspective of which affects how the world of the narration is seen and how the reader responds to it. Obviously, he is intended to recognize the problems posed (solved or unsolved); from him, certain qualities of response, taste, experience, value are called forth so that to do 'problem solving activities', aimed at adequate understanding of structure of values, world-view, ideological assumptions. The next follow up activities will enlarge upon the given above theoretical remarks:

Rembrandt

Rembrandt painted himself through out his life. He became his own best subject. As long as he painted, he was always there for himself. Portraiture has a very a special quality. Time spent with a sitter becomes an important element in the progress of the artist's perception: attitudes are forever changing according to the nature of confrontation. What the artist first sees may well disappear as a new persona emerges from behind an initial mask of unfamiliarity. Photographic realism, and a "likeness", are not the essence of the portraiture unless a fleeting revelation is snatched from the contours of a face in transition. The paint itself is also an object in its own right. It is subject to its own motivation, rules and dynamic which an artist can overcome, ignore or amplify according to ability and mood.

When I confront a portrait by Rembrandt, I am first conscious of the paint, the actual brushstrokes, and only then into focus comes the revelations – Rembrandt's raw ability to transform pigment from brush to canvas into living flesh, nuance, movement and miraculous presence. If mere likeness were the criterion of a good portrait then Rembrandt would now be forgotten. When he painted a picture which we know as *The Night Watch*, commissioned by the officers of the City Guard, only six of the sixteen figures of "rank and position" claimed, reluctantly, that their heads resembled them, and yet he was being paid 100/200 guilders per head, 'Then pay me for six,' he replied. 'I was painting men, soldiers, a company marching out with pride. I was not painting vain pedants of rank and position, full of themselves, empty and stupid beneath their big hats.'

(From New Proficiency Reading by Mary Stephens, p. 94)

What comes as a surprise to the writer when he looks at a Rembrandt portrait?

- a) *How alive the artist makes the picture seem.*
- b) *The artist's ability to transfer pigment from brush to canvas;*
- c) *The deftness of the artist's brushwork;*
- d) *The presence of the artist.*

By telling the story of the painting *The Night Watch*, the writer wants to illustrate that Rembrandt

- a) *did not approve of the City Guard;*
- b) *could not actually paint exact likeness;*
- c) *painted portraits which go beyond surface realities;*
- d) *was intolerant of criticism.*

The article consists of two paragraphs. Read through the first paragraph to look out for its gist. Which of

the statements best fits your guesses?

a) *The essence of true portraiture lies in photographic realism;*

b) *The essence of true portraiture lies in a fleeting revelation snatched from the contours of the face of a sitter;*

c) *The essence of true portraiture lies in its special quality created by the painter's ability to amplify the paint as actual brushstrokes.*

Read through the second paragraph to look out for its gist. Which of the statements best fits your guesses?

a) *Mere likeness is the criterion of a good portrait;*

b) *Actual brushstrokes come first in observing Rembrandt's portraits;*

c) *Revelations come when paint is transformed into living flesh, movement and the painter's miraculous presence.*

It is common knowledge that ideas are transmitted across cultures by means of translation; and the act of translating takes place in the socio-cultural context. Specifically, the focus on the textual structures derives its framework from the cognitive, social historical, cultural and political contexts. A culture that creates a demand for a translation supplies a set of references (ideas, beliefs and values) which will accompany the subsequent interpretation of the text [Tomalin 2001]. Textual information is not eternal or timeless, but is situated historically, socially, intellectually, with particular intents and social, gender, class, ethnic, racial perspectives. Hence, to study texts entails looking into the social context within which texts are embedded. Such a study provides ongoing processes, such as the relationship between social change and communicative or linguistic change, the construction of social identities, or the (re)construction of knowledge and ideology. Comprehension in this direction is aimed at raising the translator's awareness of socio-cultural factors encouraged by critical thinking. Whatever the text, the content is expected to increase one's knowledge of the culturally-induced values of English-speaking nations and awareness of one's own priorities to make sure certain cultural standpoints can be explained. Readers are motivated to develop the ability to evaluate and refine generalizations about the source culture in terms of supporting evidence deduced from the text. In this way we automatically become exposed to the range of socio-cultural items such as: images and symbols; pictures and realia; conventions and behaviour; customs and traditions; stereotypes and expectations; values, beliefs and attitudes. Meanwhile, the translator brings with him different dispositions related to socio-cultural conditions. Eventually, he is enhanced to make culturally induced connections which are likely to prompt effective translation choices. Through close reading and reflection, we understand the way how important matters in human life are treated in different cultures. The major goal of that kind of orientation is to increase the reader's consciousness of cultural similarities and differences and encourage understanding of the diversity of ideas and practices found across cultures in general. See the corresponding assignment coming below:

Our visitors told the same stories people always tell. One night, giving me a lesson in storytelling, you said, "Any life will seem dramatic if you omit mention of most of it." This, then, for drama: I drove back to that house not long ago. It was April, and Allen, had died. In spite of all the visitors, Allen, next door, had been the good friend in bad times. I sat with his wife in their living room, looking out the glass doors to the backyard, and there was Allen's pool, still covered with black plastic that had been stretched across it for winter. It had rained, and as the rain fell, the cover collected more and more water until it finally spilled onto the concrete. When I left that day, I drove past what had been our house. Three or four crocuses were blooming in the front – just a few dots of white, no field of snow. I felt embarrassed for them. They couldn't compete.

This is a story, told the way you say stories should be told: Somebody grew up, fell in love, and spent a winter with her lover in the country. This, of course, is the barest outline, and futile to discuss. It's pointless as throwing birdseeds on the ground while snow still falls fast. Who expects small things to survive when even the largest get lost? People forget years and remember moments. Seconds and symbols are left to sum things up: the black shroud over the pool. Love, in its shortest form, becomes a word. What I remember about all that time is one winter. The snow. Even now, saying "snow", my lips move so that they kiss the air.

No mention has been made of the snowplow that seemed always to be there, scraping snow off our narrow road – an artery cleared, though neither of us could have said where the heart was.

(From: *Snow by Kate Chopin: in A World of Fiction, p. 23*)

What part does memory play in the story? To support your answer, give the evidence to clarify the following:

a) *what image the black plastic covering Allen's pool evokes;*

b) *how this image reflects a theme of the excerpt;*

c) *what scrapping of the snow shows.*

Think of the associations you have with the word 'snow' as well as particular ways the author uses snow as metaphor and symbol.

What two elements are compared in the metaphor in the last sentence? Explain it as fully as possible.

Judge for yourself in the answers to the following questions:

- a) *Which partner do you think broke up the affair?*
- b) *Does it seem to you that there is any chance of the lovers getting together again?*
- c) *Whom do you relate to more – the man or the woman?*

Make socio-cultural connections:

- a) *Do you think it is true to say that opposites attract?*
- b) *In your view do people with different outlooks have a better or worse chance of making the relationship work?*
- c) *When people fall in love in your country, how is their courtship conducted?*
- d) *Do men and women have trouble communicating with each other in your culture?*
- e) *Do men and women tend to interpret the same event differently?*

With all the findings represented as preparatory phase at the high level of generalization, it is reasonable to presume that source text analysis being part of translation competence is expected to be comprehensive in terms of its content peculiarities based on interpreting explicit and implicit information inferred and deduced from the context; it should consist as well in determining its general purpose, intention, defining the would-be target readers and expected reaction of them, predicting possible textual realization below and above sentence levels. It is apparent that these steps precede concrete translation actions with the purpose to find proper solutions to translation problems and carry them out in accordance with the situation placed both in source and target culture; it shifts the focus towards reading comprehension skills necessary for evaluating the text critically for further use in translation process. These theoretical fundamentals should be seen as kind of integration to a more articulate profound model in translation studies.

Literature

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ГЕНДЕРНА ФАСЦИНАЦІЯ У НЕВЕРБАЛЬНІЙ КОМУНІКАЦІЇ

Дослідження присвячено розгляду невербальних компонентів комунікації у гендерному аспекті. Спілкування між представниками протилежної статі характеризується різними невербальними засобами, які сприяють fascinaції кожного із представників гендерної гри. Невербальні компоненти комунікації є fascinatивно навантаженими і суттєво відрізняються в міжгендерному спілкуванні. У цій статті встановлено відмінності невербальної поведінки чоловіків і жінок як учасників мовленнєвої взаємодії з урахуванням феномену fascinaції, яка знаходить своє відображення у мові та мовленні.

Ключові слова: невербальні компоненти комунікації, погляд, вираз обличчя, жести, пози, усмішка, fascinaція, контакт.

Козяревич Л.В. Гендерная fascinaция в невербальной коммуникации. Исследование посвящено изучению невербальных компонентов коммуникации в гендерном аспекте. Общение между представителями противоположного пола характеризуется разными невербальными средствами, которые содействуют fascинации каждого из участников гендерной игры. Невербальные компоненты коммуникации являются fascinatивно нагружены и существенно отличаются в межгендерном общении. В данной статье исследуются отличия невербального поведения мужчин и женщин как участников речевого взаимодействия с