

## ТЕМЫ И ЗАДАНИЯ ДЛЯ ПОДГОТОВКИ К СЕМИНАРСКИМ ЗАНЯТИЯМ

### Раздел 1.

#### Тема 2. Уровни актуализации языковых единиц в художественном тексте. Фоно-графический и морфемный уровень.

1. Понятие адаптации текста в лингвистике. Адаптация и интерпретация.
2. Понятие актуализации языковых единиц, уровни актуализации языковых единиц в художественном тексте.
3. Фонетический уровень актуализации языковых единиц: оноματοпея, звуковые повторы (аллитерация, ассонанс), ударение.
4. Графоны, их виды и стилистическая функция.
5. Графические выразительные средства (пунктуация).
6. Повтор морфем, стилистическая функция.

*Термины: аллитерация, ассонанс, оноματοпея, графон*

*Выполнить:*

1. Изучить литературу по вопросам занятия.
2. Составить конспект.
3. Составить глоссарий основных понятий семинарского занятия.
4. Подобрать скороговорки и проанализировать функционирование звуковых повторов и оноματοпеи.
5. В представленных строках стихотворений найдите примеры оноματοпеи, ассонанса, аллитерации.

*The Bells (by Edgar Allan Poe)*

Hear the sledges with the bells—  
Silver bells!  
What a world of merriment their melody  
foretells!  
How they tinkle, tinkle, tinkle,  
In the icy air of night!

*Fossils (by Ogden Nash)*

At midnight in the museum hall  
The fossils gathered for a ball  
There were no dreams or  
saxophones,  
But just the clatter of their bones...

*My Puppy Punched Me In the Eye*

My puppy punched me in the eye.  
My rabbit whacked my ear.  
My ferret gave a frightful cry  
and roundhouse kicked my rear.

My lizard flipped me upside down.  
My kitten kicked my head.  
My hamster slammed me to the ground  
and left me nearly dead.

So my advice? Avoid regrets;  
no matter what you do,  
don't ever let your family pets  
take lessons in kung fu.

—Kenn Nesbitt

6. *Определите какую дополнительную информацию о говорящем сообщает графон.*

1. "Hey," he said, entering the library. "Where's the heart section?" "The what?" He had the thickest sort of southern Negro dialect and the only word that came clear to me was the one that sounded like heart. "How do you spell it," I said. "Heart, Man, pictures. Drawing books. Where you got them?" "You mean art books? Reproductions?" He took my polysyllabic word for it. "Yea, they's them." (Ph.R.)

2. "It don't take no nerve to do somepin when there ain't nothing else you can do. We ain't gonna die out. People is goin' on - changin' a little may be - but goin' right on." (J. St.)

3. "And remember, Mon-sewer O'Hayer says you got to straighten up this mess sometime today." (J.)

4. "I even heard they demanded sexual liberty. Yes, sir, Sex-You-All liberty." (J. K.)

5. "Ye've a duty to the public don'tcher know that, a duty to the great English public?" said George reproachfully. "Here, lemme handle this, kiddar," said Tiger. "Gorra maintain strength, you," said George. "Ah'm fightin' fit," said Tiger. (S. Ch.)

6. "Oh, that's it, is it?" said Sam. "I was afeerd, from his manner, that he might ha' forgotten to take pepper with that 'ere last cowcumber, he et. Set down, sir, ve make no extra charge for the settin' down, as the king remarked when he blowed up his ministers." (D.)

7. "I had a coach with a little seat in fwont with an iwon wail for the dwiver." (D.)

8. "The Count," explained the German officer, "expegs you, chentlemen, at eight-dirty." (C.H.)

9. Said Kipps one day, "As'e - I should say, ah, has'e... Ye know, I got a lot of difficulty with them two words, which is which." "Well, "as" is a conjunction, and "has" is a verb." "I know," said Kipps, "but when is "has" a conjunction, and when is "as" a verb?" (H. W.)

10. Wilson was a little hurt. "Listen, boy," he told him. "Ah may not be able to read eve'thin' so good, but they ain't a thing Ah can't do if Ah set mah mind to it." (N.M.)

7. *Прочитайте, проанализируйте стихотворения. Подготовьте художественный перевод одного из них.*

If I can stop one Heart from breaking  
I shall not live in vain  
If I can ease one Life the Aching  
Or cool one Pain  
Or help one fainting Robin  
Unto his Nest again  
I shall not live in Vain.  
*Emily Dickinson*

#### **FIRE AND ICE**

Some say the world will end in fire,  
Some say in ice.  
From what I've tasted of desire  
I hold with those who favor fire.  
But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.  
*R. Frost*

#### **Afternoon in February**

The day is ending,  
The night is descending;  
The march is frozen,  
The river dead.  
Through clouds like ashes  
The red sun flashes  
On village windows  
That glimmer red. *W. Blake*

#### **Wind on the Hill**

No one can tell me,  
Nobody knows,  
Where the wind came from,  
Where the wind goes.  
It's flying from somewhere  
As fast as it can,  
I couldn't keep up with it,  
Not if I ran.  
But if I stopped holding  
The string of my kite,  
It would blow with the wind  
For a day and a night.

And then when I found it,  
Wherever it blew,  
I should know that the wind  
Had been going there too.  
*A. Milne*

*Литература:* [[1](#) – С. 144 – 155 ; [2](#) – С. 15 – 23; [13](#)]

**Тема 3. Лексико-семантические аспекты адаптации текстов на иностранном языке.**

1. Стилистическая дифференциация лексики английского языка.
2. Использование разных слоев лексики в разных функциональных стилях.
3. Синсемантическая лексика и автосемантическая лексика.
4. Семантические тропы, их типология и характеристика.
5. Проблема передачи тропов при переводе.

*Термины:* лексема, сленг, жаргонизмы, неологизмы, варваризмы, поэтизмы, вульгаризмы, архаизмы

*Выполнить:*

1. Изучить литературу по вопросам занятия.
2. Составить конспект.
3. Составить глоссарий основных понятий семинарского занятия.
4. Подготовьте сообщение о семантических тропах и сложностях их перевода с иностранного языка на русский.
5. Прочитайте и проанализируйте диалоги. С помощью каких лексических единиц создан тот или иной стиль?

*Jay:* Hey man, what's up?

*Andrew:* Not much, I'm just seeing what you're up to tonight.

*Jay:* I was kind of planning on just staying in and chilling at my place. You can swing by if you want.

*Andrew:* I was thinking of going somewhere for a drink. I've been cooped up in the office all week and I need to let loose a bit. Would you be up for that?

*Jay:* I don't know man, I'm pretty beat. I'll let you know later if I get a second wind.

*Andrew:* Ok, cool. Later.

*Jay:* Later.

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*Robert:* Good afternoon, teacher, how are you today?

*Teacher:* Good afternoon, Robert. I am doing well. And you?

*Robert:* I'm great, thank you. This is my best friend Jane. She wants to apply to this university. She would like to ask you a few questions. Would you mind taking the time and telling her what process she would have to do, please?

*Teacher:* Hello, Jane! It's a nice to meet you. I am very busy today, as I am going to class now for the next 3 hours. Can you come to my office for 9am tomorrow morning?

*Jane:* Yes, that will be no problem. Thank you for making time for me and speaking to me today.

*Teacher:* Hopefully we will be seeing you at this university soon. See you tomorrow at 9.

6. Переведите предложения, обращая внимание на сленговые слова и выражения.
  - "He's won the lottery and got loads of dosh."
  - "Give me lots of spuds with my dinner."
  - "Put the kettle on, and we'll have a cup of Rosy Lee."

- "He squealed to the cops, and that put a spanner in the works."
- "The tea-leaves scarpereed with all the moolah."
- "She's got big blue eyes and a nice pair of pins."

7. Переведите предложения и определите фигуры речи в них.

- *Shall I compale thee to a summer's day?*
- *She was thrilled to bits when she heard the news.*
- *The sky looked like black velvet.*
- *'Sit still!' she hissed.*
- *The chancellor will steer the economy through these choppy waters.*
- *He was over the moon when the team scored.*

8. Переведите предложения, выделив а) гиперболу; б) меозис; в) литоту

1. *English and American hands were as scarce as hen's teeth in this unhealthy place. (W. Foster).* 2. *Nothing is impossible to a willing heart.* 3. *Dear aunt, you frightened me out of my senses. (H. Fielding).* 4. *A smile crossed Natt's face from ear to ear. (H. Caine).* 5. *No man is indispensable* 6. *An unfortunate man would be drowned in a tea-cup.* 7. *He said: "I thought I'd come up and have a word with you, father." (A. Cronin).* 8. *These cabins aren't half bad. (H. Wells)* 9. *To write a novel is as simple for him as falling off a chair, I suppose.* 10. *You make noise enough to wake the dead.*

*Литература:* [1 – С. 78 – 100; 2 – С. 29 – 54; 13]

#### **Тема 4. Лексические трансформации и лексико-семантические преобразования при переводе.**

1. Понятие и суть лексических трансформаций.
2. Разновидности лексических трансформаций.

*Выполнить:*

1. Изучить литературу по вопросам занятия.
2. Составить конспект.
3. Прочитайте и переведите произведение "Cat in the rain" by Ernest Hemingway. Определите виды лексических трансформаций в произведении.

*Литература:* [4 – С.167 – 170; 7; 8 – С. 29 – 35]

#### **Тема 5. Грамматические аспекты адаптации текстов на иностранном языке.**

1. Предложение как основная синтаксическая единица; его стилистические характеристики.
2. Проблема передачи стилистического значения синтаксических единиц при переводе.
3. Синтаксическая транспозиция.
4. Синтаксические фигуры речи.
5. Асиндетон. Полисиндетон.

*Термины:* эллипс, парцеллированные предложения; инверсия, хаизм, асиндетон, полисиндетон, апозиопезис, зевгма

*Выполнить:*

1. Изучить литературу по вопросам занятия.
2. Составить конспект.
3. Составить глоссарий основных понятий семинарского занятия.

4. Прочитать, письменно перевести и подготовить адаптацию рассказа "Daughter" by Erskin Cardwell.
5. Переведите, определите в предложениях: 1) иронию; 2) зевгму; 3) каламбур. Назовите другие стилистические средства, которые встречаются в данных предложениях.

1. *For my own part, I swim like a stone.* 2. *Joe's been putting two and two together to make a million.* 3. *Bookcases covering one wall boasted a half-shelf of literature.* 4. *"Lord Henry, I am not at all surprised that the world says that you are extremely wicked." - "But what world says that?" asked Lord Henry, elevating his eyebrows. "It can only be the next world. This world and I are on excellent terms."* 5. *Last time it was a nice, simple, European-style war.* 6. *Your project is just fit for the wastepaper basket.* 7. *He is really now a gentleman of the three outs: out of pocket, out of elbow, out of credit.* 8. *Yes, he is my blood cousin, seven times removed.* 9. *Telling of a member expelled from her club, a woman said: "They dismembered her."*

6. Переведите и проанализируйте предложения. Определите синтаксические и лексико-семантические фигуры речи.

1. *The world is a looking-glass, and gives back to every man the reflection of his own face. Frown at it, and it will in turn look sourly upon you; laugh at it and with it, and it is a jolly kind companion.*

2. *She was small and slight in person; pale, sandy-haired, and with eyes habitually cast down: when they looked up they were very large, odd, and attractive; so attractive, that the Reverend Mr. Crisp, fresh from Oxford, and curate to the Vicar of Chiswick, the Reverend Mr. Flowerdew, fell in love with Miss Sharp; being shot dead by a glance of her eyes, which was fired all the way across Chiswick Church.*

3. *Then silence follows – the silence that is full of the night noises of a great city. – O'Henry.*

4. *Jud was a monologist by nature, whom Destiny, with customary blundering had set in a profession wherein he was bereaved, for the greater portion of his time, of an audience.*

5. *The machine sitting at that desk was no longer a man; it was a busy New York broker, moved by buzzing wheels and uncoiling springs.*

7. Подготовьте доклад на одну из предложенных тем:

Зевгма и способы ее перевода.

Способы передачи игры слов и каламбуров.

Оксюморон в художественных произведениях английских и русских писателей.

Семантика эллиптических предложений.

*Литература:* [1 – С. 113 – 143; 2 – С. 55 – 67; 3 – С. 38 – 46; 8 – С. 13 – 23]

## **Тема 6. Стилистические аспекты адаптации текстов на иностранном языке.**

1. Функциональные стили в английском языке. Их классификации.
2. Официально-деловой стиль, его лингвистические особенности.
3. Научный стиль, его лингвистические особенности.
4. Публицистический стиль, его лингвистические особенности.
5. Газетный стиль, его лингвистические особенности.
6. Художественный стиль, его лингвистические особенности.
7. Разговорный стиль, его лингвистические особенности.

*Выполнить:*

1. Изучить литературу по вопросам занятия.
2. Составить конспект.

3. Прочитайте представленные тексты, определите функциональный стиль. Переведите, сохраняя стилиевые особенности.

1) *Satellite communication systems, like other wireless communication systems, convey information using electromagnetic waves. Since radio was the first practical application of wireless technology, we may refer to them as radio waves.*

2) *"Never you mind what they say, dear", said Mrs. Hodges. "I've 'ad to go through it same as you 'ave. They don't know any better, poor things. You take my word for it, they'll like you all right if you 'old your own same as I 'ave". (W. S. Maugham)*

3) **INCIDENTALLY**

*Last Tuesday, ten Melitopol machine building plants employing 22,000 workers came to a standstill. The enterprises are lacking the funds required to pay for 50% of electricity consumed according to the latest government's decision. This will entail an automatic suspension of allocations into the state budget and a further increase in arrears of wages and salaries. The Board of Melitopol Directors sent a telegram to the President and the Cabinet asking the government to suspend the decision and keep the payment procedure unchanged for a three months period, **The Day's Victor Puzhaichereda** reports.*

4) **CONTRACT № ...**

*Gorlovka July 17, ...*

*Parties to this Contract are:*

*Gorlovka open-type Stockholding Company "CONCERN STIROL" hereinafter referred to as the "Seller" represented by Mr Rachinsky acting on the basis of the Statute from one part, the firm "S. E. R. C L." hereinafter referred to as the "Buyer" represented by its President Mr Roland Hytter acting on the basis of the Statute from the other part, concluded the present contract on the following: [...]*

6) **Wrist watch music power.**

***Panasonic's Ewear music machine is so small you can wear it like a watch.***

*Despite its size it provides 2 hours of your music from a 64mb SD memory card that is no bigger than a postage stamp. For the fashion conscious lady you can even wear it as a pendant round your neck. Apparently it unfortunately does not also tell the time so you still have to wear your watch on the other wrist.*

*This would be an interesting idea for your mobile as well because in the heat of summer when clothing is sparse it would be most convenient to wear your phone on your wrist.*

7) *The City of Dreadful Night rises from its bed and turns its face towards the dawning day. With return of life comes return of sound. [...] What is it? Something borne on men's shoulders comes by in the half-light, and I stand back. A woman's corpse going down to the burning-ghat, and a bystander says, "She died at midnight from the heat." So the city was of Death as well as Night, after all. (Rudyard Kipling, The City of Dreadful Night)*

8) *Dear Ladies and Gentlemen,*

*I am pleased to welcome you to the 2018 UMC Annual Report on behalf of the UMC Board of Directors.*

*2018 was an extremely successful year for UMC and its Subscribers...*

*A number of important technologies were introduced...*

*Importantly, UMC moved closer to the Customer...*

*The financial results...*

*On behalf of the UMC Board of Directors, I would like to thank all UMC employees, business partners and most importantly our Subscribers, for a record result in 2018.*

*Gemot Taufmann Chairman of the Board*

4. Найдите тексты разных функциональных стилей, подготовьте перевод.

5. Прочитайте и проанализируйте выдержки из публичных выступлений. Определите стилистические средства, которые делают выступления эффективными.

Подготовьте адаптацию текстов выступлений для русскоязычной аудитории.

*Winston Churchill, "We Shall Fight on the Beaches" June 4, 1940; House of Commons, London*

I have, myself, full confidence that if all do their duty, if nothing is neglected, and if the best arrangements are made, as they are being made, we shall prove ourselves once again able to defend our Island home, to ride out the storm of war, and to outlive the menace of tyranny, if necessary for years, if necessary alone. At any rate, that is what we are going to try to do. That is the resolve of His Majesty's Government—every man of them. That is the will of Parliament and the nation. The British Empire and the French Republic, linked together in their cause and in their need, will defend to the death their native soil, aiding each other like good comrades to the utmost of their strength. Even though large tracts of Europe and many old and famous States have fallen or may fall into the grip of the Gestapo and all the odious apparatus of Nazi rule, we shall not flag or fail. We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender, and even if, which I do not for a moment believe, this Island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old.

*Martin Luther King Jr., "I Have a Dream" August 28, 1963; Washington, D.C.*

I have a dream that one day down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification – one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed and all flesh shall see it together.

This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day, this will be the day when all of God's children will be able to sing with new meaning "My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my father's died, land of the Pilgrim's pride, from every mountainside, let freedom ring!"

*John F. Kennedy, "Inauguration Address" January 20, 1961; Washington, D.C.*

Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility — I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it — and the glow from that fire can truly light the world.

And so, my fellow Americans: ask not what your country can do for you — ask what you can do for your country.

My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

*Литература:* [1. – С.167 – 197, 8 – С. 25 – 30; 13]

## **Раздел 2**

### **Тема 1. Текст как основная коммуникативная единица.**

1. Понятие «текст» и «коммуникация», их взаимосвязь.
2. Понятие «художественный текст». Многоплановость художественного текста.
3. Категории художественного текста.
4. Структурно-смысловые и стилевые особенности художественного текста.

*Выполнить:*

1. Изучить литературу по вопросам занятия.
2. Составить конспект.
3. Прочитать, перевести и подготовить адаптацию рассказа “Carcassonne” by William Faulkner.
4. Подготовить доклад на одну из тем: «Текст - основная коммуникативная единица», «Коммуникация и роль текста в ней».

*Литература:* [2 – С. 68 – 79; 3 – С. 46 – 51; 12; 14]

### **Тема 2. Уровень целого текста. Актуализация на уровне текста.**

1. Заголовок.
2. Имя собственное, его индивидуально-художественное значение.
3. Художественная деталь, ее виды.
4. Сильная позиция.

*Выполнить:*

1. Изучить литературу по вопросам занятия.
2. Составить конспект.
3. Прочитать, письменно перевести и подготовить интерпретацию рассказа “The Last Tea” by Dorothy Parker.

*Литература:* [2 – С. 90 – 132; 3 – С. 52 – 58; 8 – С. 23 – 25; 11 – С. 4 – 13, 18 – 50; 12]

### **Тема 3. Система художественной коммуникации и ее виды.**

1. Отношения: писатель-произведение-читатель. Взаимодействие и взаимовлияние творца и окружения.
2. Эксплицитность и имплицитность художественного текста.
3. Виды импликации.
4. Парадигматика и синтагматика художественного текста.

*Выполнить:*

1. Изучить литературу по вопросам занятия.
2. Составить конспект.
3. Прочитать, письменно перевести и подготовить адаптацию рассказов «Tea» by Saki, “The Man that Turned into a Statue” by Joyce Carol Oates.

*Литература:* [2 – С. 79 – 89; 3 – С. 58 – 70; 12; 14]



**Тема 4. Типы и формы изложения, представленные в художественном прозаическом тексте. Авторское изложение.**

1. Речевые партии. Собственно-авторское изложение.
2. Композиционно-речевые формы.
3. Композиционная схема по треугольнику Г. Фрейтага.
4. Перепорученная речь.

*Выполнить:*

1. Изучить литературу по вопросам занятия.
2. Составить конспект.
3. Прочитать, письменно перевести и подготовить адаптацию рассказа “The One Who Waits” by Ray Bradbury.

*Литература:* [[2](#) – С. 133 – 148; [3](#) – С. 71 – 76; [14](#)]

**Тема 5. Типы и формы изложения, представленные в художественном прозаическом тексте. Персонажная речь.**

1. Понятие диалога в художественном тексте.
2. Характерные черты диалога.
3. Лексика диалога в художественном тексте.
4. Диалог как характеристика персонажа.

*Выполнить:*

1. Изучить литературу по вопросам занятия.
2. Составить конспект.
3. Прочитать, письменно перевести и подготовить адаптацию рассказа “Separating” by John Updike.

*Литература:* [[2](#) – С. 149 – 161; [3](#) – С. 76 – 86; [13](#)]

**Тема 6. Интраперсональное общение и внутренняя речь как средство его реализации.**

1. Понятие интраперсонального общения.
2. Функции внутренней речи в художественном тексте.
3. Формы интраперсонального общения:
  - а) внутренний монолог
  - б) внутренний диалог
  - с) внутреннее реплицирование

*Выполнить:*

1. Изучить литературу по вопросам занятия.
2. Составить конспект.
3. Прочитать, письменно перевести и подготовить адаптацию рассказа “The Water Works” by Emil L. Doctorow.

*Литература:* [[2](#) – С. 161 – 172; [3](#) – С. 86 – 88; [12](#); [14](#)]

**Тема 7. Особенности перевода и адаптации поэтических текстов.**

1. Жанры поэтических произведений.
2. Использование образных средств, стилистических фигур и тропов в поэзии.
3. Пространственная организация стихотворения.
4. Проблемы передачи ритма и мелодики стихотворения при переводе.

*Выполнить:*

1. Изучить литературу по вопросам занятия.
2. Составить конспект.
3. Подготовьте адаптацию одного из своих любимых стихотворений английских или американских писателей.

*Литература:* [6 – С. 5 – 43; 9 – С. 20 – 50; 14]

### **Тема 8. Культурная адаптация текстов разных жанров.**

*Выполнить:*

1. Подготовить перевод и адаптацию 3 текстов любого функционального стиля и жанра по выбору студента.
2. Подготовить и презентовать доклад на одну из предложенных тем.

### **ТЕМЫ ДОКЛАДОВ**

1. Способы передачи стилистического значения синтаксических единиц при переводе.
2. Стилистические особенности синтаксической транспозиции.
3. Диалог как средство характеристики персонажа.
4. Проблемы передачи тропов при переводе.
5. Система образов художественного произведения.
6. Авторская точка зрения и способы ее выражения в художественном произведении.
7. Принцип единства времени, места и действия в классической драме.
8. Жанровое разнообразие поэтических произведений.
9. Проблема авторства и интерпретации художественного текста в постмодернизме.
10. Подтекст в художественном произведении.