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METHODOLOGY OF TEACHING IN WRITTEN TRANSLATION

The system of training in written translation has existed for a long time. The most common method among the existing traditional ones is teaching translation of texts within a narrow specialty. This is how different types of translation appear: technical translation, military translation, legal translation, etc.

At first translators get acquainted with the vocabulary in one of these areas (with so called terms), and after that complex grammatical structures are mastered on the basis of this vocabulary. This method is productive only if you have to translate texts in a narrow specialty as it lacks the analytical identification of significant textual features and a wide lexical range.

The second most common method is philological analysis of the text and, finally, translation. This method has a long tradition. Philological analysis (the so-called "analytical reading") is traditionally one of the most important aspects of language learning. Philological analysis makes it possible to get acquainted with the speech realization of the language in its most diverse manifestations: historical, phonetic, stylistic, etc. We get a picture of the diverse features inherent in the text. Thus, philological analysis helps to thoroughly understand the text, but does not help to determine the features that are included in the translation invariant. The development of linguistics in recent decades, including the theory of translation, has shown the objective impossibility of conveying everything. It was believed that for the translation of a non-fiction text, knowledge of terms and grammar is sufficient, and for the translation of a literary text, in addition to analyzing its specifics, intuition and talent are needed to get a good result. In other words, philological analysis offers an intuitive path of choice.

And, finally, there is another method that is used on its own or is superimposed on any of those described and always gives a good result in training. These are cases

when young translators are trained by an experienced, talented master. This method can be called authoritarian-creative. Future translators, learning from the master, see how a good translation is made, assimilate someone else's positive experience and build their own on this basis.

The first technique is based on learning words and phrases on a specific topic and mastering grammar. This technique teaches to find the correct equivalent matches [3, c. 22].

The second technique − philological analysis − gives a complete picture of the specifics of the text in the original language, but does not single out among the abundance of features those which are significant for translation; it also does not develop skills for the ability to control results.

The third technique − learning from the master − helps to learn how to control oneself [1, c. 143]. A note should be made that none of the methods makes it possible to master the specifics of similar texts in the target language.

Thus, the existing methods, although useful, are not enough for learning how to translate in writing. Therefore, a comprehensive methodology is proposed, which includes components of traditional methods, but also contains fundamentally new ideas. It is necessary to highlight that written translation training should consist of three stages. The first one may be called "preparatory". At the beginning we train the students' ability to analyze ready-made texts of various types in the original language and independently to generate their own. The second step should be devoted to the active development of various types of texts in the target language (English).

The second stage is considered to be the main. It may be divided into pre-translation analysis; analytical variable search; analysis of the achieved results.

And the third stage must be devoted to written translation training based on texts of one type and/or on one topic.

It should be noted that texts for analysis when teaching translation must be of generally applied nature. Therefore, there should be no purely analytical studies. The main thing that is in focus should be a translation. At the first stage of the analysis − pre-translation − it will be necessary to involve students' mistakes widely. Sometimes

the best place to start working on text is to model similar text in your native language. This applies to those cases when students can easily create a certain type of text themselves because it is familiar to each of them (for example, weather forecast). After this the students are suggested discussing possible translation options. The text must be recreated in its "ideal" version of the translation that suits everyone. In this case, the authority of the teacher plays a big role, and that is why it is important not to go too far, imposing your own version every time. This can deprive many students of the initiative, and they will remain in the status of students for a long time. The most productive way is to rely on students' proposals when developing a general version [1, c. 147].

Let us designate the main aspects of pre-translation analysis: collecting external information about the text (the author of the text, the time of the text's publication and alike). All this external information will immediately tell us a lot about what can and cannot be allowed in translation [2, c. 52]; determining the source and recipient of the translation; composition of information and its density (cognitive, emotional and aesthetic).

It is easier to identify and, therefore, it is easier to translate texts in which cognitive information dominates as they have a lot of terms, that is, elements that do not depend on the context. Here belong scientific and technical, business and legal texts. The second level of complexity for the translator is formed by texts that contain approximately equal shares of cognitive and emotional information and those where emotional information predominates. They are classified as information-emotional. These are newspaper and magazine texts, memoirs, advertising, and sermons. The difficulty of their translation is due to the fact that the arsenal of means for transmitting emotional information is diverse. The third group includes texts where aesthetic information dominates (fiction and poetry).

Pre-translation analysis usually takes an experienced translator up to ten minutes [1, c. 158], and then the process of written translation may be started. After the translation is completed we need to evaluate it: the correspondence of the

translation to the literary norm of the language and the unity of style must be verified by the translator themselves.

In conclusion it should be said that dominating means of written translation are those which help to render cognitive, emotional and aesthetic information. Emotive information is conveyed by various corresponding variants that preserve stylistic expressiveness of the text (jargonisms, colloquialisms etc.). Among the syntactic means of rendering emotive context we may point to functionally adequate means of the target language. Aesthetic information – individual expressive means – is translated with the help of corresponding options or transformations that preserve the individual features of the certain figure of speech: epithet, simile, metaphor and alike.

Література

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