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Teaching Literary Translation on the Basis of the Literary Text's Cognitive Discourse Analysis

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Abstract

The traditional approaches to discourse's definition, the role of cognitive linguistics in work with literary texts on foreign languages and the translation lessons, the theoretical bases of discourse analysis, and also study of the text through a prism of cognitive approach are shown in our research paper. The method of teaching literary translation on the basis of cognitive discourse analysis of the text is also presented, given its scientific justification, which is efficiency confirmed in practice as a result of shown skilled and experimental work. Also, the system of the exercises and tasks directed on the formation of the corresponding competences is described in our research paper.

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1. Introduction

Nowadays there are actual tasks directed at formation of communicative and discursive competences in teaching of foreign languages. These competences help us to achieve our major purpose, which consists of the formation of the secondary language personality having an opportunity to communicate in this language. The specified competences become especially significant, to the extent that they concern the use of literary texts in teaching of future translators. The students who are thought of in "The translation and theory of translation" have to learn how to solve the tasks set for them according to the types of their professional activities. The necessity in solving

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teaching problems of literary translation, in general, and a search of effective ways of such teaching, in particular, arose because the training of the expert capable to carry out the literary texts translations is complicated. This specialist must not only have thorough knowledge of two languages – native and foreign, but also master methods of literary text translation, as well as have linguacultural competences.

As we see, the problem of teaching literary translation with application of cognitive discourse analysis was not theoretically elaborated. Without this theory it is not possible to train experts who can masterfully use not only subtleties of native and foreign languages, but also methods of literary translation, and also apply linguacultural competences.

2. Research design

Researches of information processing during the perception and generation of speech (van Deyk, 1997; Hayna 1997), extraction and perceptions of information from the text and problems of mental lexicon (Gural, 2012, Kubryakova, 2000) are especially interesting for our research paper.

Approaching the text analysis, one faces not only the meanings of statements, but also the meanings deduced from the text according to the *theory of an iceberg* offered by E. Hemingway (20% of the meaning is above the surface, while 80% is hidden).

Considering that mental bases of speech reproduction and understanding, during which language knowledge and information processing participate, fall within the area of cognitive science, the obtained results of researches in this field can help in general understanding of a person's thinking mechanisms. Our research paper attempts to show how the literary text acts as a system, and how it is represented and transformed in mechanisms of language understanding.

Kolshansky G.V. (1990), speaking about the text, which is shown as a communication unit, specifies that literary text's delimitation and integrity are based not on the ordered logic of reasoning, but on the author's speaking and thinking activity. It is worth noticing that this author's activity reflects in a certain structure, which, even despite the presence of a semantic row, is explained by motives of individual and psychological perception of the offered plot or extralinguistic character. Kolshansky G.V. (1990) emphasizes that only the unity of substantial and conceptual information of style, genre and sense in which, to a certain degree, the delimitation applied by the author, as the art principle is objectively justified, creates unity of literary text.

Very important for this research is Kolshansky's G.V. (1990) opinion, according to which it is expedient to consider the text as certain communicative unit. Thus in this communicative unit, not only does the available environment of phrases, statements or words act as a context, but also as a variable communicative context which has no material or formal restrictions. This context can contain certain verbal as well as life experience of the communication participants.

The cognitive approach to teaching literary text's translation relies on use of important cognitive units – concepts, because without development of cognitive basic components, capable of storing and broadcasting cultural information, it is very difficult to carry out an adequate and equivalent variant of the text's translation. This statement is based on the meaning that a high-quality literary text's translation assumes previously formed knowledge of traditions, customs, literature, culture, stereotypes and history of the country of the original language.

It is worth noticing that concepts have internal organization structure. So, having analyzed works of Lakoff J. and Thompson H. (1975), we come to the conclusion that concepts, such as cold, hours or the word, are structured in consciousness of the person in the form of basic concepts. In this regard, their application in the speech represents only one part of the information stored in our consciousness.

A foreign language studied by students in linguistic higher education institutions or at language faculties is used as a learning tool for other languages' culture - as "cultural codes", and not just as a means of verbal communication. In this regard, the formation of the student translator's professional competence is quite difficult to accomplish without also studying the given "cultural codes". This in turn opens for subsequent development the other cultures' pictures, including the literary picture, with the help of literary images and concepts.

The literary text, being a result of such text's set, and the literary activity forming a literary discourse are quite susceptible to description in the form of a certain structured space of literary images. These images form in the author and reader's consciousness as participants of literary communication, as peculiar language forms of existing

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