

Таким образом, дифференцированное обучение представляет собой разновидность дифференциации и реализует на практике одно из основных условий лично-стно-ориентированного подхода в обучении - организацию учебного процесса с учетом индивидуально-личностных характеристик студентов. Следовательно, под дифференцированным обучением можно понимать такую систему управления учебным процессом, которая предполагает изучение индивидуальных характеристик обучаемых, внутригрупповое их разделение с последующим развитием индивидуально-личностных качеств на основе изменения учебных задач, подборе специальной системы упражнений и комплексного использования интерактивных методов обучения. При этом, под индивидуализацией будет пониматься использование знаний об индивидуальности студентов в целях наиболее успешного развития личности. Именно такая организация учебного процесса делает студента центральной фигурой обучения, что позитивно влияет на успешное формирование профессиональных и личностных компетенций.

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THE DISCOURSE OF ENGLISH WOMEN'S MAGAZINES

Generally, any magazine can be defined as popular genre designed for masses. In order to achieve this definition, magazine is a publication full of articles, photographs, advices, advertisements, all in “user-friendly” format published on a regular basis. The success of magazines is to some extent influenced by today’s lifestyle, which demands to live fast, to eat fast and even to read fast. An average reader looks for “escape reading” together with the availability and affordability, which magazines offer.

Women’s magazines fall into the centre of interest magazines, which suggests the first important feature of women’s magazine in general; that is a wide range of topics often aimed at lay public. Woman’s magazine as a composition of unrelated parts (articles, fiction and photographs) is then referred to as heterogeneous [4, p. 2]. The contents of a magazine also reflect the likes and preferences of its readership. However, McLoughlin [4, p.11] claims that the prevailing view of women’s magazines is that they are a low-brow form of entertainment. Some critics, such as the UK feminist Kate Allen [5], also point out the creation of the “magazine woman” which represents the magazine’s view of a woman as opposed to women’s real lives. Kate Allen demonstrates this on an example from the book *The Feminine Mystique* by Betty Freidan, who wrote: “There was a strange discrepancy between the reality of our lives as women and the image to which we were trying to conform.” [5]

Another aspect common to all women’s magazines is delivering a certain ideology that influence women’s perception and behaviour. The ideology-forming elements are opinions and major topics presented in the magazines. According to Kadlecová [3, p. 64], ideologies are carried by different social groups and are encoded in written and spoken discourse.

In order to mark stereotypical masculine or feminine speech the special language is used which Perry [1, p. 127] defines “genderlect”.

However, Kadlecová [3] explains that to some extent, genderlect might be influenced by the language variety of an individual, which is known as idiolect. Furthermore, she de-

finer syntactic and lexical features that characterize feminine genderlect, such as pronouns, expressive lexis, irony and hyperbole, and heavy use of interrogative, exclamative and imperative sentences. At the lexical level, the woman's influence is the most remarkable in the use of evaluative lexis and diminutives:

How gorgeous is this dress? (WW 16/09 08)

This cute skirt is super-flattering and also versatile. (Grazia 10/11 08)

These lovelies had the fash pack... (Grazia 25/08 08)

Furthermore, the language of women's columnists is full of witty commentaries, irony, hyperbole and expressive words:

When the deeply conservative US President can't keep his hands off the burnished butts of the women's Olympic volleyball team, you know these girls are something else. (Grazia 25/08 08)

"Right, we've got to lag, clad and pad," my husband announced last week. My mind raced. What on earth could he mean? Lagging? Cladding? Padding? Was this some kind of street slang that he'd picked up, as a knee-jerk reaction to his 40th birthday? Seeing my stunned guppy expression, he explained: "Insulation - our heating system. The Government's been banging on about it. We've got to save money on our energy outgoings, tighten up our wastage." "Oh." I confess there was disappointment in my voice. (WW 21/10 08)

Kadlecová [3, p. 101] points out that each genderlect uses different terminology as women's interests differ from the men's. Women's "jargon" then might include the area of fashion, dieting and body rather than the technical details of the latest technologies.

Image of a magazine is built by several age-related factors. Firstly, the age is reflected in the prevailing values that the magazine conveys. The contents of Grazia suggest that it targets a group of young women that are interested in celebrities and the latest fashion trends. The average reader of Grazia is an independent woman without children, and thus the magazine does not offer any home and family-related topics. However, as the age grows, the interests and values change – especially when women begin to have children. This value shift is apparent in Woman's Weekly approach as it represents the values and interests of mature women category. The topics such as family, cookery and health are more stressed along with practical advice and tips. However, there are also several columns that are regularly included in both magazines, such as fashion and beauty. This sphere of interest is common to all women regardless of the age.

Also age as a sociolinguistic factor has a huge impact on the language choice. Holmes [2, p. 167] claims that there are several features of people's speech which vary at different ages. The vocabulary and grammar patterns that are appropriate for teenagers tend to diminish when they grow older. Moreover, she adds that a specific area of vocabulary which reflects a person's age is slang. As she states, "current slang is the linguistic prerogative of young people and generally sounds odd in the mouth of an older person. It signals membership of a particular group - the young". [2, p. 167] From the linguistic features it can be seen that Grazia employs a large amount of slang expressions with the intention to reflect the speech of its target audience.

The magazine as a part of mass media communication represents a medium between the author and reader. Though the message is designed for a mass audience, it aims at reaching an individual via several interactive techniques such as asking questions or giving orders. Moreover, the interaction with the reader helps the author to achieve a de-

signed relationship and status. As McLoughlin [4, p. 73] states the authors of a magazine aim at minimising the social distance with their readers through implying friendly and informal approach. “The writer can simultaneously be the reader’s friend, adviser and entertainer” [4, p. 69] and might create a sense of intimate relationship and solidarity by using personal and possessive pronouns. Each pronoun puts the author and reader into different roles. The *you* and *your* pronouns imply a sense of importance and attention that is turned to the reader. They are often included in the headlines:

Your letters

What do you think about what you’ve read in GH? (GH 02/09)

You The Fashion Jury (Grazia 10/11 08)

What you’re wearing (WW 21/10 08)

McLoughlin points out that the authors of magazines “must also construct an identity for themselves” [4, p. 69]. As she claims, they apply the pronouns *we* and *our* into the discourse in two different ways. Firstly, it is *inclusive we*, where both author and reader are included and thus try to evoke a sense of intimacy and unity:

The truth is that 80% of us feel dissatisfied with the body we see in the mirror – even if we have no reason to. (GH 02/2009)

As we age, our skin loses its natural firmness and sagging is inevitable. (WO 25/08 08)

On the other site, “the pronoun *we* can be also used in its *exclusive* sense to distance the reader” [4, p. 70]:

We’ve got all the latest anti-ageing innovations that promise a new you in flash! (WO 12/01 09)

Hey girls, can we play in your wardrobe? (Grazia 10/11 08)

The *exclusive we* tends to position the author into the status of the expert and this is the first example where the relationship between the author and the reader starts to be unequal. According to McLoughlin [4, p. 73], it is always the author who has the authority to command the reader, either in a form of imperatives, or from the position of expert who knows the answers to the reader’s problems.

As a result it is possible to say that the discourse in women’s magazines has its own peculiarities. With regard to genderlect, there are essential differences between the speech of women and men, which is then reflected in the language of “their” magazines. The language of women’s magazines is characterized by using evaluative lexis, diminutives, expressive words, irony, hyperbole and personal and possessive pronouns. The age is mainly reflected in the use of different vocabulary and sharing different values that have direct impact on the magazine’s content. Furthermore, the level of interaction with a reader can be measured on two scales – social-distance scale and status scale. Concerning the social distance between the author and reader, it was proved that using informal language and pronouns makes the relationship intimate and informal. However, the author sometimes tends to position himself/herself into the status of expert by using pronoun “we” in its *exclusive* sense, by commanding the reader and answering problematic questions.

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ПЕРЕВОДЧЕСКИЕ ТРАНСФОРМАЦИИ В ОБУЧЕНИИ ПЕРЕВОДУ

Известно, что перевод в наши дни является неотъемлемой частью ежедневной деятельности тысяч людей по всему миру. Это связано с развитием международного сотрудничества и, как следствие, возросшей потребностью общаться с иностранцами в разных сферах. Но не всегда знание языка свидетельствует об умении правильно и корректно осуществлять перевод. Следует также помнить, что мало знать язык, необходимо научить переводу, а наличие разработанной базовой методики преподавания перевода остается под вопросом.

«Методика преподавания перевода – весьма малоразработанная область педагогической науки. Практически не уяснена сама проблематика обучения переводческим умениям и навыкам, необходимым во всех видах перевода – устном и письменном, последовательном и синхронном. А ведь именно с их развития и следует начинать обучение переводу, ибо на этом фундаменте должны строиться специфические умения и навыки, обусловленные различными видами перевода» [1, с.162].

Цель данной статьи – привести примеры использования лексико-грамматических трансформаций в обучении навыкам и умениям, необходимым для осуществления перевода. Предметом использования является лексика новостных сайтов.

Необходимо обратить внимание, что перевод – не просто замена единиц одного языка единицами другого. Это сложный процесс, требующий от переводчика использования различных приемов. Одним из таких приемов является трансформация или проблема межъязыковых преобразований.

Основная задача переводчик при достижении адекватности – умело произвести различные переводческие трансформации, к которым приходится прибегать в процессе перевода. При этом текст перевода должен как можно точнее передавать всю информацию, заключенную в тексте оригинала, соблюдая нормы языка перевода.

К наиболее распространенным трансформациям, применяемым в процессе перевода с участием различных исходных языков и языков перевода относятся: переводческая транслитерация и транскрибирование, калькирование, лексико-семантические замены (конкретизация, генерализация, модуляция), синтаксическое уподобление ли дословный перевод, грамматические замены, членение предложения, а также антонимический перевод, экспликация и компенсация [2, с.172].

Для развития у студентов умений и навыков, необходимых для осуществления устного последовательного перевода, мы предлагаем использовать лексико-грамматические трансформации.

1. Описательный перевод – «лексико-грамматическая трансформация, при которой лексическая единица оригинала заменяется словосочетанием, эксплицирующим ее значение» [3, с.78]. Данный перевод применяется при отсутствии регулярного словарного соответствия или при несовпадении смысловых функций соответ-