

Министерство образования и науки Украины
Севастопольский национальный технический
университет

МЕТОДИЧЕСКИЕ УКАЗАНИЯ

«Домашнее чтение. Работа с рассказом Р.Брэдли
«И грянул гром» (A Sound of Thunder)»
для студентов 2-го курса дневной формы обучения
кафедры теории и практики перевода
направления 0305 «Филология»

Севастополь
2005

УДК 800

Методические указания «Домашнее чтение. Работа с рассказом Р.Брэдли «И грянул гром» (A Sound of Thunder)» для студентов 2-го курса дневной формы обучения кафедры теории и практики перевода направления 0305 «Филология» / Сост. А.А Деревянко. - Севастополь: Изд-во СевНТУ, 2005.— 12 с.

Целью методических указаний является оказание помощи студентам второго курса Кафедры теории и практики перевода в выполнении переводов и составлении бесед на заданную тему с учётом предложенных грамматических трудностей и расширенного словаря.

Методические указания рассмотрены и утверждены на заседании Кафедры теории и практики перевода (протокол №3 от 4.11.2004г.)

Допущено учебно-методическим центром СевНТУ в качестве методических указаний.

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LESSON 1

1. Guidance for translation:

1.1. Chinese boxes: the author means Chinese ivory boxes which are put one into another; to cup—складываться в виде чашки;

1.2. To get in—to become President;

1.3. Tyrannosaurus rex (королевский тиранозавр): an exclusively savage predatory animal of dinosaurs' suborder (a Mesozoic reptile); it was up to 14 meters in height, its weight was double the elephant's; in North America it lived in the late Cretaceous period;

1.4. To bag the game—to shoot the wild animal (look up for the full meaning of the word "game" in the dictionary);

1.5. Intercom—intercommunication system;

1.6. That's stretching luck—it helps us get out of harm's way. Compare: Лучше не злоупотреблять своей счастливой звездой;

1.7. The Grand Canyon: one of the deepest canyons on earth, on the plateau of Colorado (Arizona, the south-west of the USA).

2. Follow the tasks and answer the following questions after reading the first extract from the story:

2.1. Describe the emotional state of Eckels when he entered the Time Safari office. Choose the right words from the list (translate all the words to prove your viewpoint): dismayed, in high/low spirits, frightened, excited, rejoiced, dispirited, hesitating, perplexed, contented, terror-stricken, ashamed, disappointed, vexed, sullen, embarrassed, irritated, determined, satisfied, constrained, rapturous, morose, disgusted, delightful, seized with curiosity. Try to explain the reason of his state. Would you agree to hunt dinosaurs if you had such a possibility in your real life? If so, define your mood using the words given above. Would you take anybody for accompanying (your friends, parents, boy-(girl-)friend)? If you were not delighted with hunting dinosaurs, what epoch would you choose? Why?

2.2. Describe the Time Machine using the author's words and then do it in your own words. Try to imagine what it could look like (describe its colour, size, shape, interior—padded seats, cushions, screens, seat belts, a table with drinks, sedatives and magazines, etc.).

2.3. Think up your own sign (advertisement) for the Time Machine office. For example:

•Chrono Company. Time Entertainments:

•Safaris in the Mesozoic Era. Supper with Cleopatra. You meet the murderer of J.Kennedy. We give you an efficient guide, security, clothes—you enjoy



the most fascinating adventure in your life. You follow our instructions—we guarantee an unforgettable entertainment.

•Constant customers—a 5% discount.

Then write down the directions for the clients. Make up a dialogue between an official and a Time Journey enthusiast.

2.4. "Said if Deutscher became President they wanted to go live in 1492". Why did the people speak of this very date? What year would you pick up to escape dictatorship? What do you think about the surname of Deutscher chosen by R. Bradbury to hint at the traits of character and prospective political order of the candidate? What does it remind of?

2.5. "Washington might not cross the Delaware". What historical event did Travis mean? What Russian equivalent to this event would you find to show the utter importance of staying on the Path?

LESSON 2

1. Guidance for translation:

1.1. It wouldn't pay for us even to touch the grass...--We would pay/forfeit even for touching the grass;

1.2. Out of proportion—enormously, immeasurably;

1.3. Tar pit: place where bitumen accumulation comes out on the earth's surface and makes a natural trap for animals; they often drown in it, but the firm parts of their bodies (skeletons, feathers, claws) are conserved and remain untouched for millions of years. Compare: смоляная яма; асфальтовое озеро;

1.4. There is no way of telling...--we can say nothing about...; it's impossible to say whether...;

1.5. Safety catches off—снять с предохранителя. Compare: safety catch, safety device; safety fuse;

1.6. Watchmaker's claws: R. Bradbury means the comparatively small upper paws of the dinosaur (the lower ones were gigantic and powerful). Compare below in the text: its jeweler's hands;

1.7. A gleam of *pebbled* skin—the impression of the firm scales with which the dinosaur's hide was covered. Compare: шкура, как будто посыпанная галькой; (блестящая) морщинистая кожа;

1.8. I figured wrong—I miscalculated;

1.9. I've met my match—I've run into a brick wall (phraseol. unit);

1.10. This is too much for me to get hold of—It is strong meat for me (phraseol. unit); to get hold of—to realize, to manage with.

2. Answer the following questions and make the tasks after reading the second excerpt from the story:

2.1. Try to remember an event of your life, an omission or mistake which you would like to change through breaking the chain of chances that led to what happened. At what point would you start your journey in the past? For example: I quarreled with my boy-friend, he broke off our relationships, and since then I've been suffering from loneliness. I realized that it was my fault. Maybe, I'm too impulsive and jealous. I wish I could return to the day of our last conversation. But if I could I wouldn't say, "And I consider you to be a weakling cissy" after his brusquish remark about my manners (from that moment our furious quarrel began). I would ignore it and say, "Darling, I'm not an angel. But I love you". Note that we're just fancying. In real life never feel sorry for what you have done or experienced. Take your omissions into consideration, correct them if it's possible, and try to avoid them in future. There is no use in complaining, or crying, or lamenting. Share your speculations on the problem.

2.2. What weak points in arranging the Time Safari of the story can you note? Do you think that they may result in catastrophe, when "billions of life forms are thrown into chaos and destruction"? How would you rearrange the whole journey?

2.3. Describe the Tyrannosaurus rex. What is the monster compared with? Find all the words which point out its size, power and ugliness.

2.4. Find evidences (words, phrases) that prove Eckels's horror at the sight of the dinosaur. Begin with "Eckels *twitched* his mouth".

LESSON 3

1. Guidance for translation:

1.1. The furthest chambers...from pocket to sac to spleen—the enumeration of the organs through which the blood current made its last circle;

1.2. Steam shovel—паровой каток/экскаватор;

1.3. Quitting time—the end of working process;

1.4. Mooring—place where a branch sticks to the tree trunk; branch base;

1.5. One of those whistles that only a dog can hear: the author means supersounds, which are unperceived by human beings;

1.6. There was no telling—who knows.

2. Answer the questions and follow the tasks after the third passage from the story:

2.1. Why did the hunters refuse to take a picture of the dinosaur? Why was it forbidden to take the trophy back to the Future? Why was it necessary to



“stick the arms up to the elbows in the mouth” of the monster? Do you find Travis’s order to take the bullets out of the mouth a kind of penalty for the “yellow son of bitch”? He could dig out the bullets himself, couldn’t he?

2.2. What was the first sign of a different Future? Was it subliminal? Prove it. Who first noticed the change: Eckels or Travis?

2.3. Translate the changed sign of the Time Safari INC following the necessity to distort the Russian rules of spelling. Compare your translation with the suggested one and improve the professional translator’s variant if you find it possible or necessary:

А/О СОФАРИ ВОВРЕМЕНИ
организуем софари влюбой год прошлого
вы выбираете дабычу
мы доставляем вас наместо
вы убеждаете её

2.4. Do you think there might be a way-out of that situation? Could they “take it[butterfly] back, make it alive again, start over”?

2.5. What is the end of the story? Why didn’t the author write plainly, “Travis shot Eckels”, but “there was a sound of thunder”? What would you do with Eckels if you were the Safari leader: shoot him, leave him in the Past, or anything else?

LESSON 4

1. Distribute the following words into four groups according to the fields of human activities: 1.1.medicine / anatomy; 1.2.zoology / botany; 1.3.technology; 1.4.business / jurisprudence:

safety catch; brain; dinosaur; phlegm; fee; bat; fern; piston; ostrich; sicken; shovel; wire; valve; iris; guarantee; cake; roach; forearm; franchise; pelvic; oxygen helmet; vulture; gut; buffalo; delirium; verdict; tyrannosaurus rex; clod; forfeit; species; spleen; thumb; subliminal; pterodactyl; revoke; locomotive; chest; spinal column; reptile; release; lizard; penalty; lever; thigh; bacterium; sac; remit; womb; stagnate; boar; insurance; mooring; insect; muscles; pollen; graft; moss; saber-tooth tiger; loin.

2. Find all possible synonyms in the list below:

lunge; tremor; stain; pebble; snort; hint; annihilate; multiply; twitch; howl; gleam; spot; wax; stink; cowardly; repeal; glow; rustle; hesitate; claw; grunt; stiffen; lash (out); yellow; flicker; vanish; quit; shriek; ash; stagnate; taint; revoke; develop; patch; infinitesimal; char; jerk; sway; slay; dart; wriggle; tremble; leave; aurora; disappear; shake; cake; dot; boulder;

undulate; snore; dismiss; stench; glisten; waver; talon; touch; quaver; spot; radiance; destroy; shudder.

3. Translate the sentences paying attention to the words from the story (they are given after the exercise to help you translate):

3.1.Что помешало ему воспользоваться возможностью получить льготы?—Вряд ли эти льготы стоят того, чтобы так волноваться.—Но он без работы, голодает, живёт в тесноте, как таракан. Ему не хватает силы воли.—Не вмешивайся!

3.2. Хватит проявлять нерешительность! Что ты ходишь по гостиной, как лунатик? Что ты переминаешься с ноги на ногу и вертишь в руках диванную подушку? Сделай всё возможное. Оставь загородный дом своего тёзки и начни зарабатывать себе на жизнь. Если нужно, будь мужчиной и женщиной в одном лице. Помаши на прощание своим неудачам.

3.3. Леди Жанет, чопорная, похожая на воблу особа с волосами цвета воронёной стали, фыркнула и бросила придирчивый взгляд на попутчика в купе. Она вдруг поняла, что знакома с ним. Она знала его наверняка. Если бы он не располнел, как набитый ватой шар, она бы узнала его ещё на платформе, где он расхаживал с важным видом, держа в одной руке трость, а в другой—кожаный чемодан.

3.4. Он купил билет с большой скидкой, окованенными пальцам зажёл сигарету, понаблюдал, как пароход «Рим» заходит в гавань, посмотрел на искрящийся корпус своего судна, поднялся по трапу, прислушался к нежной мелодии и крикам чаек, которые доносил ветер с причала. Мускулы вокруг его рта растянули губы в болезненную улыбку. Он отправился в кругосветное путешествие, чтобы поправить здоровье, но просчитался.

3.5. Она разорвала бумагу, как будто с этим резким звуком порывала связь со всеми родственниками и друзьями. В эту минуту всё чудовищно изменилось в её сознании: стебли трав казались острыми саблями, колеблющиеся папоротники—переплетениями проволоки, смола, мерцавшая под тонкой плёнкой скользящей воды,—ядом, сладкий аромат цветов стал удушающим, а вся жизнь—суровым наказанием, болотом. Это письмо потрясло её судьбу до самого основания, оставило след в вечности.

3.6. Сияние костра, пепел, головешки. Вот наше существование. Сначала свет, и нет ни намёка на уничтожение. Потом как будто кто-то загораживает пламя, потом из-за нехватки воздуха ты постепенно сжимаешься в старика. Сначала ты сбит с толку, а потом, наконец, понимаешь, что жизнь смотрит на тебя с усмешкой, уже презирая твою



слабость, что нет смысла мчаться вслед чему-то. Ты не удерживаешь равновесия и выражаешь недовольство, а толпа вокруг тебя выжимает притворную слезу и сознательно затаптывает тебя, безвольного и послушного, задувает свечу твоего существования, уничтожает свет в конце туннеля. Ты исчезаешь в хаосе, как пыль, хотя что-то заставляет меня думать, что мы могли бы вернуться к началу и избежать смерти.

3.7. «Мы ничего вам не гарантируем,—сказал он резко.—Вы должны следовать инструкциям проводника, и, если он запретит стрелять в буйвола, страуса или кабана, а вы не выполните инструкции, то по возвращении домой вы вынуждены будете выплатить страховку и навсегда оставить нашу корпорацию».

3.8. Ячеистая, похожая на кольчугу шкура источала зловоние и смрад. Руководитель сафари выругался и свирепо посмотрел на насыпь из мусора и хлама, лежавшую на гальке у стены маяка. «Вы за это заплатитесь», прошипел он. Я внимательно наблюдала за ним, размышляя, не дать ли ему взятку.

3.9. Кровь била струёй. Целый поток. Я издала пронзительный крик и почувствовала тошноту. Кинжал попал сначала в бедро, а потом в предплечье. Он осторожно дёрнул его, содрогнулся и застонал. Как в бреду, я бросилась вперёд и схватила марлю.

Franchise; to starve; to cabin; guts; to waver; to fumble; to quit; cushion; to snort; sleepwalker; to know for certain; to pad; blue steel; finicky; roach; to glisten; numb; to blow on a wind; to form a smile; to figure wrong; out of proportion; grass blade; sabre; to undulate; fern; a snaking of wires; tar; to quaver under a film of sliding water; stiff penalty; swamp; to shake to the very foundations; to leave a print across Eternity; aurora; ash; char; for want of; to boil down; to annihilate; grin; to stomp; to poise; limp; tame; to vanish; destruction; chaos; to fly back to seed; to flee death; to guarantee; to follow instructions; to disobey instructions; buffalo; boar; to forfeit; on smb.'s return; insurance; cavernous; mail; dagger; to jerk; stench; stink; to lunge; shriek; to spurt; to sicken; gush; delirium; to howl; hide; thigh; warily; to twitch; to curse; mound; to glare; garbage; dump; to shudder; to smell of; to hiss; ostrich; to regard; boulder; graft.

4. Read attentively the terms taken from the textbook about the essentials of stylistics. Then examine the story and find the stylistic devices mentioned here and prove your viewpoint:

Repetition (повтор): 1) purely syntactical—when an abstract syntactical position (not a word) is repeated: *The people were sitting. The men were smoking. The women were chatting. I was knitting*; 2) synonymic repetition—when synonyms are repeated: *Joe was a mild, good-natured,*

sweet-tempered, easy-going, foolish dear fellow; 3) repetition proper—recurrence of the same element (word or phrase) within the sentence: *They both looked hard, tough and ruthless, and they both looked very, very lethal.*

Metaphor (метафора). This term denotes expressive renaming on the basis of similarity of two objects: the real object of speech and the one whose name is actually used. But there is only affinity, no real connection between two. As they are disconnected, and to find features in common, the speaker must search for associations in his own mind. Metaphor has no formal limitations: it can be a word, a phrase, any part of a sentence, or a sentence as a whole: *Only briefly did I pay heed to the warning bell* (=the feeling of alarm) *that rang sharply in my mind. In November a cold, unseen stranger, whom doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers* (a detailed account of the mischief done by cold to the poor of New York; this metaphor is a sample of personification (олицетворения)). *If Aitken found out about us the New York job would go up in smoke* (=every chance of getting the New York job would be lost).

Simile (сравнение), i.e. imaginative comparison. This is an explicit statement of partial identity (affinity, likeness, similarity) of two objects. Its formal signals are mostly the conjunctions “like”, “as”, “as if”, “as though”, “than”; the verbs “to resemble”, “to remind one of”; the verbal phrases “to bear a resemblance to”, “to have a look of”, and others: *as cool as a cucumber. She was like a tigress ready to jump at me. She heaved away from the table like a pregnant elephant. Her eyes were no warmer than an iceberg. Huddled in her grey fur against the sofa cushions, she had a strange resemblance to a captive owl.*

Metonymy (метонимия). This is applying the name of an object to another object that is in some way connected with the first. Whenever we say something like *The kettle is boiling* or *The gallery applauded*, we do not actually mean the vessel or the theatre balcony, but what is connected with them: the water, or the spectators. Other varieties of metonymy concern human emotions and have expressive force: *She is coming, my life, my fate. Characteristic features of the object: Blue suit grinned, might even have winked. But big nose in the grey suit still stared. We smiled at each other, but we didn't speak because there were ears all around us.*

Synecdoche (синекдоха). The term denotes the simplest kind of metonymy: using the name of a part to denote the whole or vice versa: *Wherever the kettledrums were heard, the peasant* (=all the peasants) *threw his bag of rice on his shoulder...Stop torturing the poor animal!* (instead of...the poor dog!)



Periphrasis (перифраз): a description of what could be called directly; it is naming the characteristic features of the object instead of naming the object itself. The difference from metonymy--metonymy is expressed by one linguistic unit (one word), periphrasis consists of more than one word: *thriller* (an exciting book)=metonymy, *two hundred pages of blood-curdling narrative*=periphrasis. *Delia was studying under Rosenstock—you know his repute as a disturber of the piano keys* (=as a pianist).

Epithet (эпитет): an expressive attribute or adverbial modifier; it may be metaphorical, metonymic, or ironical: *golden hair*; *a nonchalant face*; *a disgusting creature*.

Hyperbole (гипербола): exaggeration of dimensions or other properties of the object; an expression of emotional evaluation of reality: *a thousand pardons*; *haven't seen you for ages*. *He murmured such a dreadful oath that he would not dare to repeat it to himself*. *I...gave him such a kick that he went out the other end of the alley...*

Meiosis (мейозис): lessening, weakening, reducing the real characteristics of the object of speech (the logical and psychological opposite of hyperbole): *"What do you think of our little town?"* (=New York) *asked Zizzbaum...*

Litotes (литота): a specific form of meiosis; it expresses an idea by means of negating the opposite idea: *Jeff is in the line of unillegal graft*. *A chiseled, ruddy face completed the not-unhandsome picture*.

Oxymoron (оксюморон): it ascribes some feature to an object incompatible with that feature; it is generally an attribute or an adverbial word combination, the members of which are derived from antonymic stems or express mutually exclusive notions: *...And faith unfaithful kept him falsely true*. *O brawling love! O loving hate! I'm a great little kidder...*

Antithesis (антитеза). It denotes any active confrontation, emphasized co-occurrence of notions, really or presumably contrastive. The two opposed notions may refer to the same object or different objects; it demonstrates the contradictory nature of the referent or serves to underline the incompatibility of the objects: *His fees were high; his lessons were light*. *It was the best of times, it was the worst of times; it was the age of wisdom, it was the age of foolishness...it was the season of Light, it was the season of Darkness...*

Ellipsis (эллипсис). It implies absence of one or both principal parts(the subject, the predicate): *Where's the man I'm going to marry?*—*Out in the garden.*—*What's he doing out there?*—*Annoying father.* *Were they interesting things?*—*Don't know. Haven't read them.*

Gradation (градация). It denotes such an arrangement of correlative ideas in which what precedes is less than what follows: *I'm sorry, I'm so very sorry, I'm so extremely sorry. What difference if it rained, hailed, blew, snowed, cycloned?*

5. Read the following sentences. Define and explain the grammatical phenomena (parts of speech, grammatical constructions, use of articles, tenses, moods, etc.) found in them:

5.1. The sign *seemed to quaver* under a film of sliding warm water. 5.2. Eckels felt *his eyelids blink* over his stare. 5.3. If he says no *shooting*, no *shooting*. 5.4. There is a stiff penalty of *another* ten thousand dollars. 5.5. There was a sound like a gigantic bonfire *burning* all of Time... 5.6. If Deutscher *had gotten in*, we'd have the worst kind of dictatorship. 5.7. They moved silently across the room, *taking* their guns with them, toward the Machine, toward the silver metal and the *roaring* light. 5.8. He felt the *trembling* in his arms. 5.9. They sat *looking* at each other. 5.10. Eckels felt *his mouth saying*. 5.11. A metal path struck off over *steaming* swamp. 5.12. It's purpose is to *keep* you from *touching* this world of the past. 5.13. Not *knowing* it, we might kill an important animal, thus *destroying* an important link in a *growing* species. 5.14. What about the foxes that'll need those mice to *survive*? 5.15. You've stepped on all the tigers by *stepping* on one single mouse. 5.16. From his loins *would have sprung* ten sons. 5.17. It is comparable to *slaying* some of Adam's grandchildren. 5.18. And only Asia waxes healthy and *teeming*. 5.19. There might never be a United States at all. 5.20. *Crushing* certain plants could add up infinitesimally. 5.21. I track them through their entire existence, *noting* which of them live longest. 5.22. But if you came back this morning in Time, you *must have bumped* into us. 5.23. You felt *the Machine jump* just before we stopped? 5.24. That was us *passing* ourselves on the way back to the Future. 5.25. There's no way of *telling*... 5.26. Sounds like *flying* tents filled the sky, and those were pterodactyls *soaring* with cavernous gray wings. 5.27. Eckels, *balanced* on the narrow Path, aimed his rifle playfully. 5.28. If your gun *should* go off... 5.29. Keith made *President* (no article). 5.30. The jungle was wide and full of *twitterings*, *rustlings*, murmurs, and sighs. 5.31. Each lower leg was a piston, a thousand pounds of white bone, *sunk* in thick ropes of muscle, *sheathed* over in a gleam of *pebbled* skin. 5.32. It moved into a *sunlit* arena warily, its beautifully reptile hands *feeling* the air. 5.33. The entire body *seemed to undulate* and *twitch*. 5.34. He looked at his feet as if *trying* to make them *move*. 5.35. The Monster roared, teeth *glittering* with sun. 5.36. Eckels, not *looking back*, walked blindly to the edge of the Path. 5.37. They saw themselves *mirrored*. 5.38. *Sickening* gushes drenched the hunters. 5.39. Eckels lay *shivering*. 5.40. Within, you could hear the sighs and



murmurs as the furthest chambers of it died, the organs *malfunctioning*, liquids *running* a final instant from pocket to sac to spleen, everything *shutting off, closing up* forever. 5.41. It was like *standing* by a *wrecked* locomotive at *quitting* time, all valves *being released* or *levered* tight. 5.42. *Tens of thousands* of dollars of insurance! 5.43. He returned, *shuddering*, five minutes later, his arms *soaked* and red to the elbows. 5.44. He *seemed to be looking* at *the* very atoms of the air itself. 5.45. Someone *must have been screaming* one of the whistles. 5.46. There was no *telling*. 5.47. He could feel *them moving* there. 5.48. Eckels felt *himself fall* into a chair. 5.49. He heard *Travis breathe* loud in the room.

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