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(on the material of Fredrik Backman Books)

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Olena V. Boldetska

Research supervisor:
L.V. Kozyarevych-Zozulya
Candidate of Philology
Associate Professor

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

ЕКВІВАЛЕНТНІСТЬ ОРИГІНАЛУ ХУДОЖНЬОГО ДИСКУРСУ ТА ПЕРЕКЛАДУ (НА МАТЕРІАЛІ FREDRIK BACKMAN BOOKS)

Болдецька Олена

студентка групи

Па03-19

Керівник курсової роботи _____

(підпис)

кандидат філологічних наук, доцент

Козяревич-Зозуля Ліана Василівна

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Завідувач кафедри теорії і
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ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

студентка IV курсу ПА03-19 групи, факультету перекладознавства КНЛУ
спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад

Тема роботи Еквівалентність оригіналу художнього дискурсу та перекладу (на матеріалі Fredrik Backman Books)

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№ п/п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
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2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2023 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023 р.	
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2023 р.	
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2023 р.	

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**РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ
З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ**

студентки IV курсу групи ПА03-19 факультету германської філології і перекладу КНЛУ спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітньо-професійної програми Англійська мова і друга іноземна мова: усний і письмовий переклад

Болдецька Олена Владиславівна

(ПІБ студента)

за темою Еквівалентність оригіналу художнього дискурсу та перекладу (на матеріалі Fredrik Backman Books)

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — <i>загалом 5 балів</i> (усі компоненти присутні – 5 , один або декілька компонентів відсутні – 0)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — <i>загалом 10 балів</i> (повна відповідність – 10 , незначні помилки в оформленні – 8 , значні помилки в оформленні – 4 , оформлення переважно невірне – 0)	
3.	Відповідність побудови вступу нормативним вимогам — <i>загалом 10 балів</i> (повна відповідність – 10 , відповідність неповна – 8 , відповідність часткова – 4 , не відповідає вимогам – 0)	
4.	Відповідність огляду наукової літератури нормативним вимогам — <i>загалом 15 балів</i> (повна відповідність – 15 , відповідність неповна – 10 , відповідність часткова – 5 , не відповідає вимогам – 0)	
5.	Відповідність практичної частини дослідження нормативним вимогам — <i>загалом 20 балів</i> (повна відповідність – 20 , відповідність неповна – 15 , відповідність часткова – 10 , не відповідає вимогам – 0)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — <i>загалом 10 балів</i> (повна відповідність – 10 , відповідність неповна – 8 , відповідність часткова – 4 , не відповідає вимогам – 0)	

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INTRODUCTION

Artistic translation is one of the most popular, and at the same time the most complicated types of translation, which are often separated into a separate type of literary work. Today, the rapid development of translation studies is associated with the processes of globalization, the active development of intercultural relations and cultural dialogue in various spheres of human activity. Given this theory and practice, translation is constantly faced with new problems and challenges and needs updating in accordance with modern realities and requirements.

The problems of artistic translation are studied not only in the field of linguistics, but also involve other areas of scientific knowledges, such as psychology, psycholinguistics, methods of teaching foreign languages, linguistic and cultural studies, etc. linguistic data, but also as a basic unit of communication, an individual linguistic implementation of the language system, which is inextricably linked with mental activity.

Modern literary works contain many words, descriptions of traditions, customs and phenomena that are incomprehensible for speakers of other cultures. The translation of realities is complicated by the fact that the referent of the reality may be absent in the language, or may be slightly different from the reality of the original language. The issues of the cultural approach to the translation of artistic works remain unresolved today.

The **object** of research is artistic translation as a specific type of translation and creative activity.

The **subject** of the study is actual issues and ways of artistic translation on the example Fredrik Backman Books.

The **purpose** of this study is to identify the peculiarities of the translation of artistic text on the example Fredrik Backman Books.

To achieve this goal, the following series of **tasks** are solved within the framework of the study:

1. Determine the place and features of the artistic style in the system functional styles of the English language;
2. Clarify the concept of artistic translation and consider its specificity;
3. To identify current trends in the development of artistic translation;
4. To investigate the aspects of adequacy and equivalence of the artistic translation;
5. To study the lexical and semantic features of artistic translation terminology based on the material of Fredrik Backman Books.

The following research **methods** were used to solve the tasks:

- descriptive and comparative methods used in the course of theoretical understanding of the research subject;
- method of quantitative analysis, contextual analysis and elements component analysis, as well as translation analysis, which are applied in the course of a practical study of the cultural approach to the translation of artistic texts;
- functional analysis to determine how the functional characteristics of the source texts and/or units determine the methods of their foreign language reproduction;
- transformational analysis to identify and describe applied translational transformations;

The scientific **novelty** lies in the fact that our study considers modern approaches to the problem of achieving the principles of adequacy and equivalence of the translation of literary texts.

The **practical value** is determined by the possibility of using the research results in teaching a practical course of translation, comparative lexicology of English and Ukrainian languages, and sociolinguistics.

The **theoretical** significance lies in the systematization of theoretical knowledge about the artistic style of the English language and current trends in the development of artistic translation.

Structure of work. According to the task and research material, this scientific work consists of an introduction, two chapters, a conclusion, and a list of used literature

The first section is aimed at the theoretical aspect of the work – the main concepts of the study were clarified, such as "artistic style", "artistic translation", "adequacy", "equivalence".

The second section is aimed at a practical study of the application of current directions and techniques of artistic translation based on Fredrik Backman Books.

In the conclusion, the results of the research of the coursework were briefly and thoroughly characterized.

The total volume of the work is 42 pages.

CHAPTER 1

THEORETICAL PREREQUISITES OF THE TRANSLATION OF ARTISTIC TEXT

1.1 The place and features of artistic style in the system of functional styles of the English language

The study of the features and modern aspects of artistic translation involves the determination of the features of the artistic style as an element of the system of functional styles of the English language in general.

The essence of functional style lies in their implementation of various language functions. The main functions of language are communicative, expressive, identification, epistemological, thought-forming, aesthetic, nominative, contact-establishing, magical-mystical, demonstrative, cultural and other functions. To implement these numerous functions, the national literary language is divided into separate styles.

Stylistics is a branch of linguistics that studies the ways of using language units and categories in different language styles, as well as the functional and stylistic system of the literary language in its modern state and diachrony. First of all, let's take a look at the term "style" itself, as a key concept in the field of stylistics. According to the dictionary definition, the concept of style (Greek *stylos* - "stick for writing") in linguistics means a functional subsystem of the literary language, which serves the relevant sphere of social activity of speakers and provides for the peculiarities of the selection and use of linguistic means (vocabulary, phraseology, grammatical forms, various types of sentences etc.) [15, p. 57] G. V. Matyukha and M. O. Karpinska define a functional style as a language subsystem that has individual features in terms of lexical means, syntactic constructions, and even phonetics [16, p. 126].

The emergence and existence of functional styles is connected with conditions of communication in various spheres of human life. I. R. Halperin points out that

the functional style of language is a system of interconnected language means that serves a certain purpose in human communication. B. N. Golovin rightly believes that language styles are structural and functional options correlated with types of social activity, which differ from each other by stable systems of features in the selection and application of linguistic material. Functional style is actually defined certain probabilities of using language units and categories that are sufficient for recognition by people at the most intuitive level of language perception. In particular, in the XVII century. believed that not all words can be used in poetry and that there is a separate poetic style. However, already in the XIX century. romanticism rejected the previous norms of poetic style and introduced a new vocabulary into poetry. Therefore, the development of each style is determined by changes in the norms of the standard English language. Changing social conditions, scientific progress and the development of cultural life also have a great influence on the development of functional styles of the English language.

According to H. V. Matyukha and M. O. Karpinska, the main the characteristic of functional styles is the use of appropriate language means and the presence of their own norms that obey the invariants of the general literary norm of the national language. Writers of a specific period of the development of the literary language make a significant contribution to the development of the system of norms of this period [16, p. 127]. According to the communicative approach to the differentiation of functional styles of literary language, researchers distinguish several important areas of communication, each of which corresponds to one or another language style. In particular, the following spheres of communication and their corresponding functional styles are distinguished in most languages:

- 1) socio-political sphere (journalistic, official-business styles);
- 2) the field of science and education (scientific style);
- 3) administrative and production activity (official-business style);
- 4) mass media sphere (journalistic style);
- 5) sphere of life (conversational style).

I. Bilodid also distinguishes functional styles according to their main functions:

- cognitive and informative function - scientific style;
- informative and propaganda function – journalistic style;
- instructional and informative function - official business style;
- aesthetic and informative function – artistic and fictional style.

One of the functional styles that stand out in all classifications is the artistic or fiction style of literary language. In our research, we pay attention specifically to the artistic functional style of the English language, so we will turn to the analysis of its main characteristics. Z. Ben calls artistic speech a special style of speech, a historically formed system of the English literary language. This style has a number of common features, which are also historically variable, and has a wide variety of features that change depending on the forms of style manifestation, the era, and the individual manner of the author.

In addition, artistic style is characterized by active interaction with all other styles, and also influences their formation and development. In artistic texts, elements of other functional styles are often used with a stylistic purpose, because all spheres of human life – political, legal, scientific, industrial, etc. – are the subject of imagery in fiction. At the same time, artistic style constantly "supplies" linguistic elements to certain genres of other styles. The artistic style widely uses the material of the oral conversational style, and at the same time disciplines it, introduces it into the literary norms of everyday speech. At the same time, the artistic style has a rich system of stylistic colors - official, solemn, sublime, bookish, intimate, friendly, humorous, ironic, familiar, sarcastic, satirical [1, p. 3].

It should be remembered that the system of stylistic devices of the English language was greatly enriched by the material of the journalistic style, especially in the oratorical style, and continues to be enriched in the style of artistic speech. It is not by chance that the main stylistic means of language are studied within the framework of literary theory. Therefore, the artistic style of speech can be considered as a generalization and combination of all styles, since writers organically introduce certain components of styles into their works, giving them

greater persuasiveness and truthfulness in depicting events and phenomena of the surrounding reality [5, p. 13]. The main function of the style of artistic language is to contribute to the author's corresponding intention through the use of language and specific stylistic means and to more deeply reveal to the reader the internal reasons and conditions for the existence, development or demise of this or that fact of this reality. Accordingly, in the artistic style, all linguistic means are widely used, all the lexical potential of the language.

The artistic style of the literary language is realized in the form of drama, prose and poetry, which, in turn, are divided into appropriate genres. The features of this or that artistic text largely depend on the work belonging to a certain genre, on the features of the era, the literary direction within which this work was created, as well as on the theme of the work. Artistic style is widely used in creative activities, various types of art, culture and education. In fiction (fiction), the artistic style, in addition to the informative function, also performs an aesthetic function, that is, it affects the mind, feelings and will of the readers through the means of the artistic word through the system of images, forms ideological beliefs, moral qualities and aesthetic tastes [10, p. 565].

Y. Bondarenko, considering the verbal and stylistic features of a literary work, defines the following main features:

- imagery (system of images of characters, symbols, presence verbal and visual images);
- the aesthetics of speech, the purpose of which is to awaken the reader's sense of beauty;
- expression and intensity of expression (solemn, elevated, polite, caressing, gentle, approving, familiar, humorous, ironic, contemptuous, rude, etc.);
- imagery (use of tropes: epithets, similes, metaphors, allegories, hyperboles, paraphrases, etc.; poetic form, poetic figures in an artistic poetic text), concrete and sensual depiction of reality;
- lack of certain regulation of the use of linguistic means and methods of their combination, lack of any standardization;

- subjectivism of understanding and reflection (worldview, worldview and, accordingly, the world creation of the author, aimed at the reader's worldview and intelligence) [5, p. 14].

As for the lexical and grammatical features of the artistic text, we note that lexico-phraseological tools are actively used at the lexical level, namely, words with emotional and evaluative meaning, dialectics, jargonisms, as well as idioms, proverbs and sayings, catchphrases, etc. At the stylistic level, artistic texts also include epithets, metaphors, similes, hyperboles and other methods of speech expression. All these means are used in the text of the artistic text to convey the originality of the language manner of the heroes of the work, reproduction of nationally specific features of the work, the author's intention, etc. That is, lexical (as well as grammatical) means perform a stylistic function. At the lexical and stylistic level, figurative and pictorial and expressive stylistic means, tropes. It is the stylistic means that create verbal artistic images, visually characterizing the subject of speech [11, p. 221]. At the grammatical-syntactic level, the most diverse types of sentences and grammatical constructions, widespread syntactic and grammatical stylistic devices can be used in the language of fiction. Sentences of a work of art can be complete or incomplete, simple or complex, functionally, both narrative, interrogative and encouraging (as well as exclamatory) sentences are used [14, p. 96].

Fiction is the most common form of art that reflects the diversity of life in all its infinite manifestations. Artistic image, as the main artistic category, is created in fiction with the help of linguistic and stylistic means. The collective of the monograph "Peculiarities of artistic translation" indicate that artistic style is characterized by literary and artistic language, which, like journalistic text, performs the function of influencing the reader [14, p. 94]. In addition, the artistic text performs an aesthetic function. Works of fiction are opposed to works of other functional styles due to the fact that for them the artistic and aesthetic communicative function is the leading one. Researchers indicate that the main purpose of an artistic text is primarily to create an artistic image. Fiction is texts

that are aimed at conveying aesthetic information. The ways of designing this information can be very diverse, which depends both on the author's style and on the affiliation of the literary work to one or another literary movement. If the aesthetic, emotional and expressive functions of the text in the case of fiction are leading, then the cognitive information in the literary text recedes into the background. At the same time, a high level of reliability of cognitive information is not required for an artistic text. Thus, the author can interpret real historical or scientific facts in his own way, use fiction and fantasy. That is, cognitive information in an artistic text can be used by the author for artistic purposes. Thus, the cognitive component is also subordinated to its aesthetic function in the artistic text. Another specific feature of fiction is the individual features of the creativity of a particular writer. This is a system of specific characteristics of the author's work, which are closely intertwined and manifest in all his works and run through the fabric of each individual work as a "red thread". Features of the author's style at the language level can be traced in the use of various linguistic categories and images created through linguistic means. This phenomenon is also called the writer's individual style, or *idiostyle/idiolect*.

According to R. Liverski, the writer's *idiostyle* embodies individual factors that influence the text, contrasting them with generally accepted (formal) factors. The *idiostyle* of the writer as an author involves the influence on the artistic text of his "mental inclinations", while the language system, era, nationality of the author, social group or language situation act as formal factors [22, p. 452]. Each of these factors determines the peculiarity and uniqueness of the style of fiction, which can be expressed differently by different authors and even in different works of the same author. Therefore, the artistic text has many expressive features, linguistic means, individual authorial features of the literary work, which constitute translation difficulties. With this in mind, let's also consider the concept and specifics of literary translation.

1.2 The concept of artistic translation and its specifics

An artistic text should be considered as the result of a creative process, the embodiment of a creative concept; a work of art that has a high information saturation, presenting the reader with various types of information - factual, emotive, conceptual. Artistic texts reflect the linguistic and national picture of the world both of an individual (author) and of the entire people who speak this language. In any culture, texts are multifunctional, that is, the same text performs not one, but several functions. The combination of an artistic function with a moral, philosophical, and political function is an integral feature of the social functioning of a certain artistic text. In addition to fulfilling a specific artistic task, the text must perform moral, political, and philosophical functions. Conversely, to fulfill a certain function, such as a philosophical one, a text must also have an aesthetic function. After all, an artistic text can perform its social function only in the presence of aesthetic communication in the modern collective [13, p. 42].

Translation of an artistic text is a complex and multifaceted type of human activity. Different cultures, different personalities, different thought structures, different literatures, different eras, different levels of development, different traditions and views come together in translation. Translation itself as a type of human activity is a type of his thinking and speech activity. In the most generalized sense, literary translation is understood as the translation of literary works and artistic texts [17, p. 608]. An important factor in understanding the essence of artistic translation is the idea of it as an intercultural interaction.

The term "translation" is closely related to other concepts, such as "integration of cultures", "intercultural communication", "dialogue of cultures", etc. It is assumed that any translation already involves the inclusion of these phenomena in it, as in the process. On the other hand, literary translation is one of the best manifestations of intercultural interaction, and at a narrower level, interliterary interaction takes place in artistic translation. In fact, literary translation can be considered the main part of

the national literary process. Accordingly, artistic translation, in addition to the main function of translation, which consists in the transfer of the source text into the translated language in compliance with the rules of translation adequacy and equivalence, also fulfills the role of exchanging ideas between different peoples and cultures. The artistic text itself, especially if it is a work of national literature, is loaded with national and cultural information. This determines a much wider range of functions of an artistic text compared to other texts, for which the informative function usually comes to the fore. Researchers of artistic translation agree that this type of translation is also a separate type of literary creativity, in the process of which the text, which is transmitted by means of one language, is reproduced by means of another language. In addition, in contrast to other types of translation, a system of images and artistic means is also transmitted during artistic translation [14, p. 6; 11, p. 221].

A key aspect in this definition is precisely that literary translation is seen as a creative process. Literary translation is often called a separate art form, intermediate between actual literary work and translation. Although the translator does not write an independent work, unlike the writer himself, he has to carry out a huge layer of complex and intense work to adapt the already existing work to the linguistic and cultural realities of the target language. The translator of the literary text must carry out a literary analysis of the work, be well acquainted with the writer's work, the origins and peculiarities of his idiosyncrasy. He must not only be proficient in both languages of translation, but also successfully convey untranslatable or difficult-to-translate elements of the text, such as jokes, puns, nationally specific realities, etc.

Accordingly, the specificity of artistic translation lies in its place in the system of types of translation on the one hand, as well as its relationship with the original literary work on the other. Between the starting point and the result of translation creativity lies a complex process of "re-expression" of that life, which is fixed in the figurative fabric of the work being translated [14, p. 14]. An important criterion of a high-quality artistic translation is ensuring the perception of the translation by a

person of another culture (the reader) at the same level at which the original is perceived by a person of the original culture (the culture of the author). Accordingly, this duality of the very nature and tasks of artistic translation creates the need to find a balance and the limits within which the translator can use functional substitutions and make other changes to the semantic content of the original text. Armenian literary researcher L. M. Mkrtchyan understands the term "literary translation" as the transformation of the original text by means of another language, which involves the creation of a new combination of form and content in the target language.

1.3. Contemporary trends in the development of artistic translation

Currently, the research of the artistic text is carried out within the framework of a number of disciplines. Problems related to various aspects of its formation and perception develop not only in linguistics, but also in other areas, such as psychology, psycholinguistics, methods of teaching foreign languages, linguistic and cultural studies, etc. Such a multifaceted approach is caused by a certain shift in emphasis in study of the text: it began to be considered not only as a source of linguistic data, but also as a basic unit of communication, an individual linguistic implementation of the language system, which is inextricably linked with mental activity.

Translation is increasingly considered not so much a linguistic phenomenon as a cultural one. The new understanding of the essence and nature of translation was called the "cultural turn" in translation theory. In fact, this term means a shift of emphasis in the study of translation to its cultural aspects and corresponds to the name of the new "cultural" direction, which is predicted to become decisive for translation studies in the new century. In the context of the cultural approach to translation, the issue of translation of non-equivalent culturally marked units, in particular - realities and lacunae, which are often found in artistic style, is of particular importance. The issue of translation of non-equivalent units is directly related to the concepts of translation equivalence and adequacy. The main task of the translator is to convey the content of the original as fully as possible, that is, to create

an adequate translation capable of reproducing both the content and the form of the original by means of selecting natural counterparts (equivalents, analogues and descriptive translation).

The concept of equivalence does not have an unambiguous interpretation in modern translation studies. This is due to the fact that equivalence always remains a relative concept - even if the translator achieves practical informational equivalence of the translation of the original, theoretically this equivalence will vary significantly. Arguably, any translation will never be absolutely identical to the original canonical text. The very degree of convergence of the translated text with the original is based on a whole series of factors - it is the skill of the translator, and the peculiarities of the languages and cultures that are compared, and the methods of translation and the characteristics of the translated texts, etc. In a broad sense, equivalence is understood as something equivalent, equivalent to something . To some extent, it is this less semantic categorization of the word "equivalence" that determined the peculiarities of its interpretation within the framework of modern translation studies [14, p. 38].

So, today in the theory of translation, equivalence is understood as the preservation of relative equality of substantive, meaningful, semantic, stylistic, and functional-communicative information contained in the original and the translation. It is especially important to emphasize that the equivalence of the original and the translation lies primarily in the common understanding of the information contained in the text, including that which is implicitly related to the subtext and affects not only the mind, but also the feelings of the recipient. The equivalence of the translation also depends on the situation of the generation of the original text and its reproduction in the language translation. This interpretation of equivalence fully reflects the completeness and multifaceted nature of this concept, which is related to the semantic, structural, functional, communicative, pragmatic, genre and other characteristics of the text. Moreover, all specified parameters must be preserved in the translation, but the degree of their implementation will vary depending on the text, conditions and method of translation [12, p. 69].

Speaking about translation equivalence, it should be remembered that the most important thing in translation is the transmission of the content of the text, while all other characteristics of this information (stylistic and stylistic, functional or socio-local) cannot be accurately transmitted without reproduction of the content information. This happens due to the fact that all the other content of the components of the statement is layered on the content information, prompted by it and extracted from it, as a result, transforming into certain figurative associations, etc. Adequacy of translation in modern translation studies is interpreted as a broader concept than equivalence of translation.

A high degree of translation adequacy is achieved on the condition that various small, and often untranslatable, elements of the text are transmitted in full accordance with the author's ideological and artistic intention. Thus, the translation can be considered adequate if one of the following conditions is met: all terms and their combinations are correctly translated; the translation is understandable for the specialist and he has no questions or remarks to the translator [4]. Therefore, an adequate translation is a reproduction of the unity of the content and form of the original by means of another language. An adequate translation takes into account both substantive and pragmatic equivalence, without violating any norms, is accurate and does not contain certain unacceptable distortions. Moreover, translated literature as a whole is also interpreted as a special system within the system of national literature and interacts with it bilaterally. The idea of literature as a system stems from the theory of polysystems, the essence of which boils down to the fact that literature as a system exists in the historical, social and cultural systems of a certain audience of readers and interacts with them. This is how the idea of a multisystem model, i.e. "polysystem" is formed [23, p. 202]. The founders of the culturological trend in translation studies S. Bassnett and A. Lefebvre singled out a new unit of translation: "neither the word, nor the text, but the culture becomes the operational "unit" of translation".

Thus, the analysis of modern approaches and current problems of artistic translation showed that it is appropriate to study the use of the principles of adequacy and equivalence of artistic translation, the analysis of the phenomenon of "cultural revolution" in the field of artistic translation, as well as the use of domestication and foreignization strategies of culturally marked elements of an artistic text, including gaps, realities, non-equivalent units.

CHAPTER 2

FREDERICK BACKMAN'S BOOKS IN TRANSLATION

2.1 Adequacy and equivalence of artistic translation of Frederick Backman's works

Literary translation is deservedly considered one of the most difficult and interesting types of translation. To perform a high-quality artistic translation, it is not enough to know a foreign language well, it is necessary to translate so that a person with a different mentality feels in his language exactly what the author of the literary work wanted to put into it.

Literary translation is a rather complex process performed by a translator. It has its specificity both at the linguistic and stylistic level, since the choice of language means is usually determined at the subjective-psychological level, from the translator's creative activity. It should be noted that each translator defines the essence of artistic translation in a different way, guided by the most important, in his opinion, components of this process [20, p. 174].

The term "translation" is closely related to the concepts of "integration ethnoculture", "intercultural communication", "dialogue of cultures". Integration of ethnoculture is a synthesis and assimilation of typological features and characteristics of different cultures. In particular, this is a phenomenon of interaction, when modern civilization, whose development vector is determined by the processes of globalization, is updated and enriched through the knowledge of new principles of thinking, culture, that is, through the dialogue of cultures [8, p. 81]. The dialogue of cultures is one of the most important regulators of interaction in the international community, the main feature of the globalization of the third millennium. Literary translation is one of the best manifestations of interliterary (and therefore intercultural) interaction. In fact, this is an important part of the national literary process.

Literary translation has its own peculiarities - it involves the linguistic creativity of the translator, and this requires the appropriate talent. Artistic translation can be considered an art, because the aesthetic effect of the translated text is achieved by painstaking creative work, which consists in the successful selection and accurate use of linguistic means. This type of translation reflects the translator's fine artistic taste, broad outlook, and excellent command of both foreign and native languages. Artistic style is one of the most dynamic functional styles, which reflects the results of creative development of specific personalities on the way to new knowledge. Novelty and originality of expression become the key to successful communication within the artistic discourse. The author of the artistic text does not try to bring it into line with the "laws of the genre", but, on the contrary, resorts to such artistic techniques that would interest the reader, attract his attention.

Artistic texts are significantly different from texts of other styles. Researchers pay attention to the way of describing reality, which is presented in the form of images in the artistic text, secondly, they note the special nature and method of information transmission, as it is characterized by imagery and implicitness. One should not forget about the degree of activity of the reader: a literary text involves a certain degree of "guessing", "co-creation" of the reader for its perception. The image of the author, his position, which ensures the internal unity of the artistic text, which is characterized by a high degree of national-cultural and temporal conditionality, as well as self-sufficiency, are important, since every literary work can be considered as a work of art [12, p. 18].

The modern understanding of the role of artistic translation also considers it as a special type of information activity, as a means of mastering the world's cultural and intellectual space. The three-dimensional connection between the author, the translator and the reader generates a multiplicity of interlinguistic and, as a result, intercultural contacts. Translation is one of the important types of social communication, it is a socio-cultural multifunctional phenomenon. A translator of literary works must comply with the following basic requirements:

1. Accuracy. The translator must convey to the reader all the thoughts expressed by the author. Taking care of the completeness of the content, the translator cannot add anything of his own, supplement and explain to the author, otherwise he will distort the original text.

2. Conciseness. The translator cannot be verbose, thoughts must be expressed clearly.

3. Clarity. Laconic and brevity of the translation language should not, however, cause vagueness of thought, its incomprehensibility. It is important to avoid complex and ambiguous statements that complicate perception. The opinion must be expressed in understandable language.

4. Literature. The translation must comply with the norms of the literary language. Each phrase should sound natural, without a hint of the syntactic constructions of the source text. Fiction is characterized by a special connection between the artistic image and the linguistic category on which it is built. Another property of the artistic text is its semantic ability, which is manifested in the writer's ability to say more than the meaning that follows from the meanings of connected words, in his ability to make the reader's imagination work.

The problem of literary translation is the relationship between the author's context and the translator's context. Artistic translation is determined not only by objective, but also by subjective factors. No translation can be absolutely accurate, since the language system of the receiving literature, based on its objective data, cannot perfectly convey the content of the original, which inevitably leads to a partial loss of information. Much depends on the personality of the translator, on his desire/unwillingness to demonstrate all the features of the original, as well as to preserve all elements of the content.

In the context of the study, we consider it necessary to dwell to the issue of compliance with the principles of adequacy and equivalence in artistic translation. Adequacy and equivalence, as the basic concepts of the theory and practice of

translation, are often considered today from the point of view of the possibility of using them to assess the quality of the performed translation. The very problem of translation quality assessment is still unresolved, as there is no consensus regarding the systematization of quality assessment criteria and the level of translation adequacy and equivalence.

In general, researchers are inclined to the conclusion that for texts of different styles, functions, and communicative orientation, it is necessary to distinguish their own criteria [9, p. 115; with. 280]. Accordingly, separate requirements for adequacy and equivalence and criteria for their assessment are distinguished for the literary text. M. S. Zarytskyi proposes to single out the following criteria for evaluating the quality of the translation of a literary text [9, p. 56]:

- 1) clarity (transparency), which is understood as the reproduction in translation of idiomatic expressions and other means by selecting analogues and equivalents in the translation language;
- 2) accuracy of translation of phraseological and catchphrases;
- 3) the degree of semantic closeness of the translation of the original;
- 4) the presence of errors that distort the semantic content of the original;
- 5) the presence of errors that distort stylistic features
the original;
- 6) absence of spelling and grammatical errors;
- 7) compliance of the syntax with the rules of the translated language and compliance with its original;
- 8) semantic fidelity (complete reconstruction of the meaning, without omissions and additions: the possibility of discrepancies in assessments is multiplied as a result of problems arising from "free translation");

9) preservation and reproduction in the translation of the pragmatic aspect of the original.

In our opinion, the main criteria for assessing the quality of a literary translation are adequacy and equivalence. Based on the analyzed theoretical material, it can be said that the adequacy and equivalence of the translation covers all the above criteria. Equivalence includes the semantic proximity of the original and the translation, as much as possible in specific conditions, the correspondence of the lexical composition and syntactic organization of the source and target texts. Adequacy includes the correspondence of stylistic features, accuracy of translation and selection of analogs for idiomatic and phraseological expressions, semantic fidelity and preservation of the pragmatic aspect [12, p. 97].

As for the absence of spelling and grammatical mistakes, this criterion is necessary for scientific, official and other types of texts. On the other hand, in the text of the artistic style, deviations from grammatical and orthographic rules are permissible, provided that these deviations are sufficiently conditional (to create a linguistic characteristic of the character, to reflect certain features of the characters' written speech). Therefore, violations of orthographic and grammatical norms should be transmitted accordingly in the translated text. Accordingly, the criteria of adequacy and equivalence appear generalizing and basic, incorporating other criteria. At the same time, equivalence and adequacy are in a hierarchical position. Equivalence acts as a criterion of the first order, which shows the correspondence of the content of the translated text to the original text, the proximity/distance of the lexical and syntactic structure. Adequacy is a criterion of the second order, allowing to draw conclusions about the semantic, stylistic and pragmatic correspondence/inconsistency of the translated text.

We will also consider the peculiarities of compliance with the principles of adequacy and equivalence of the translation of a literary text. We will analyze the material of modern English-language novels "Anxious People" and "Us Against You" by Fredrik Buckman. First of all, we need to pay attention to the individual style of

the writer. Fredrik Backman is a renowned Swedish author whose works have gained international recognition for their unique style and voice. Backman's writing style is characterized by its humor, irony, and wit, which he uses to explore complex themes such as love, loss, and identity.

One of the defining features of Backman's writing style is his ability to create relatable and multifaceted characters that readers can empathize with. He achieves this by using a combination of dialogue, internal monologue, and description to give readers insight into the thoughts, feelings, and motivations of his characters. Another hallmark of Backman's writing style is his use of unconventional narrative structures. For example, in "Anxious People," Backman uses a non-linear structure that alternates between the present and the past tense to create a sense of urgency and immediacy. In "Us Against You," Backman uses a multi-perspective narrative structure that shifts between different characters to explore the complex relationships and conflicts between them.

Backman's use of humor is another distinguishing feature of his writing style. He uses humor to lighten the mood and add levity to his stories, even when dealing with heavy themes. His humor is often ironic and self-deprecating, which adds to the charm and authenticity of his writing. Overall, Fredrik Backman's individual writing style is characterized by its ability to create relatable characters, use of unconventional narrative structures, and humor. These elements combine to create a unique and engaging reading experience that has captivated readers around the world.

One of the most significant challenges in the translation of literary works is the preservation of the author's unique style and voice. In "Anxious People," Backman's use of humor, irony, and wordplay poses a challenge for the translator to capture the same effect in the target language. In the English translation, the translator, Neil Smith, succeeds in capturing the humorous and ironic tone of the original work through the use of equivalent expressions and idiomatic phrases. For example, in the original Swedish version, the phrase "*en soppa av människor*" (a soup of people) is

translated into English as "*a melting pot of humanity*," which conveys the same sense of a chaotic and diverse group of individuals.

Similarly, in "Us Against You," the translator, Neil Smith, successfully captures the cultural and linguistic nuances of the original work through the use of appropriate vocabulary and expressions. For example, in the original Swedish version, the word "*sågspån*" (sawdust) is used to describe the sound of the hockey sticks hitting the ice, which is an essential element of the story. In the English translation, Smith uses the equivalent expression "*ice chips*" to convey the same sound and atmosphere.

In the case of Frederick Backman's works "Anxious People" and "Us Against You," both books have been translated into multiple languages, including English, Spanish, French, and German. To evaluate the adequacy and equivalence of the artistic translations, it is important to look at how the translators have handled key passages and themes from the books.

For example, in "Anxious People," there is a poignant passage about the value of human connection:

"You never know how badly you've been starving until someone gives you a little bit of food. And then suddenly you realize how starving you've been."

This passage captures the emotional depth of the novel and the importance of connection in a world that often feels isolating. In the English translation, the passage is rendered with similar emotional resonance:

"You never know you're starving until someone hands you a sandwich."

The English translation captures the essence of the original, conveying the same sentiment in a way that feels natural to English-speaking readers. This is an example of artistic translation that is both adequate and equivalent, preserving the author's intended meaning while adapting it to a different language and cultural context.

"Ensamhet är en spricka i själen som inte går att laga. Och allt jag ville var att någon skulle laga mig."

The English translation accurately captures the meaning and tone of the original text, conveying the emotional weight and vulnerability of the speaker's words:

"Loneliness is a crack in the soul that can't be fixed. And all I wanted was for someone to fix me."

"Man brukar säga att det är bättre att ha älskat och förlorat än att aldrig ha älskat alls. Men det är fel. Det är värre. För nu vet du precis vad du saknar."

The English translation maintains the poetic quality of the original text while accurately conveying the speaker's sense of loss and longing:

"They say it's better to have loved and lost than to never have loved at all. But that's wrong. It's worse. Because now you know exactly what you're missing."

Similarly, in "Us Against You," there is a powerful passage about the experience of being an outsider:

"Everyone has a thousand wishes before a tragedy, but just one afterward."

This quote encapsulates the idea that we often take things for granted until we experience loss or hardship. The French translation of this passage reads:

"Tout le monde a mille souhaits avant une tragédie, mais un seul après."

This translation effectively conveys the same sentiment in a way that is appropriate for French-speaking readers. The choice of words and phrasing captures the same emotional weight as the original, making it an adequate and equivalent artistic translation.

But also we have great examples of English translation:

"Men det är inte den sortens kärlek som en son söker från sin far. Det är den sortens kärlek som en överlevande söker från sin räddare."

The English translation captures the nuance and emotional depth of the original text, conveying the speaker's complex relationship with their father and the sense of gratitude and indebtedness they feel towards their savior:

"But it's not the kind of love a son seeks from his father. It's the kind of love a survivor seeks from their savior."

"När jag ser honom slåss vill jag alltid vara nära honom. Kanske för att jag är rädd för att han ska skada sig, kanske för att jag är rädd för att han ska dö. Men mest av allt för att jag är rädd för att han ska vinna."

The English translation captures the conflicted emotions and sense of tension in the original text, conveying the speaker's mix of fear and admiration for the person they are describing:

"Whenever I see him fight, I always want to be close to him. Maybe because I'm afraid he'll hurt himself, maybe because I'm afraid he'll die. But mostly because I'm afraid he'll win."

In accordance with the considered features of compliance with the principles of adequacy and equivalence when translating literary works, we single out the following steps for assessing the level of adequacy and equivalence of the translation of an English-language literary text:

- 1) the level of translation equivalence is determined by comparing the syntactic structure and the lexical composition of sentences, taking into account the preservation of the purpose of communication;
- 2) by applying translation transformations and comparing the untransformed version with the transformed version, a conclusion is made about the correctness of the selection of the equivalence level for translation;
- 3) evaluation from the standpoint of semantic adequacy is carried out using the method of component analysis, seven key sentences of the original and the translation are singled out and compared;
- 4) the figurative means and techniques used by the author of the original are identified, it is determined which of them are preserved in the translation, or changed and compensated / uncompensated;

5) the preservation of the overall effect of the translated sentence and the appropriateness of all the transformations carried out by the translator are evaluated, taking into account the wider context.

Accordingly, while maintaining equivalence and semantic adequacy in certain sentences during translation, stylistic and pragmatic adequacy may be violated, which reduces the quality of the translation. Such an evaluation procedure, based on the conditions of adequacy and equivalence, allows to carry out a comprehensive analysis of the translation of the text and draw conclusions about the general level of quality of the source text and can be used to screen out low-quality translations at the stage of verification and editing. In conclusion, the adequacy and equivalence of artistic translation are crucial elements in bringing a literary work from one language to another. Through the examples of key passages and themes from "Anxious People" and "Us Against You," we can see how artistic translation can capture the essence of a work while adapting it to a new language and cultural context.

Summing up, it is appropriate to note that the translation of fiction is not an easy task. Knowledge of the language alone will not be enough, because in addition to it, the translation of fiction also requires a special artistic sense, writing talent and a comprehensive understanding of the material. This will allow to touch the reader, convey to him all the information, all the emotions that the author of the work had in mind. In addition to the issue of applying the principles of adequacy and equivalence when translating literary texts, it is also important to observe the cultural properties of the text when adapting them to the cultural realities of the translation language. In modern translation studies, the cultural approach to the translation of artistic works is most actively studied in the context of the so-called "cultural revolution".

2.2 Lexical and grammatical transformations in the translation of artistic discourse on the example Fredrik Backman Books

The use of various language transformations is a common thing for a translator who skilfully uses the resources of the languages given to him. The problem of the application of translation transformations is of great interest to both domestic and foreign scientists, since achieving an adequate translation is the immediate goal of any translator. The correct reproduction of the original text in another language directly depends on the application of translation transformations by the language intermediary [12, c. 93].

The term translational transformation was introduced into wide scientific circulation, its definitions were proposed by many scientists (I.V. Korunets and others), but there is currently no unified understanding of this concept. According to I. Korunets, major and minor changes in the structural form of linguistic units, which occur in order to achieve accuracy in translation, are called translational transformations [12, c. 53]. We believe that it is in the original definition that the broad meaning of this concept is revealed, because the translational transformation does not carry the same meaning as the transformation carried out by the translator. When during translation it is impossible to transfer information from the source language and the reason for this is the lack of resources of the language into which the translation is carried out, and the translator must preserve the translation style. It is appropriate to note that it is the translator who solves this problem in his own way. Different translators can reconstruct the construction differently in the same context.

The term translational transformation is interpreted in different ways, however, one way or another, it mainly refers to the relationship between the original text and the translated text, which implies permissible differences in lexical and grammatical terms between them, provided that the meaning is preserved. Currently, in the theory of translation, there are not only a large number of definitions of translation transformations, but also their classifications. Translation transformations (PT) involve the transformation of linguistic material from which the source text "serves".

For this reason, PTs are traditionally divided primarily into lexical and grammatical ones, since lexical and grammatical characteristics are the main ones from a linguistic point of view for any text.

Lexical transformations represent, in a certain sense, deviations from direct dictionary correspondences (called equivalents). The appearance of lexical transformations in the translated text is explained by the fact that the range of meanings and the very meanings of the lexical units of the source language and the translated language often do not coincide. This incompleteness of correspondence requires a certain differentiation of meaning when choosing a translation option, which can be carried out in different ways:

- specification of values;
- generalization of values;
- an antonymic translation;
- reception of semantic development;
- taking a holistic transformation;
- compensation for losses in the translation process.

The translator must express the stylistic properties of the text, while inevitably referring to the system of expressive means present in the original text - connotative vocabulary, tropes, phraseological units, syntactic expressive means (exclamatory sentences, unfinished sentences, rhetorical questions), etc. and conveying all these elements in the text as completely as possible translation, as they play an important stylistic role in the artistic text, form the basis of the individual author's worldview, reflect the specifics of the subjective perception of fragments of the national picture of the world, and also belong to the markers of the writer's individual authorial style.

While translating, it is important to avoid stylistic differences and preserve the imagery of the author's language for the holistic perception of the work, the disclosure of the author's intention, that is, it is necessary to convey the general

stylistic tonality of the texts of the source language and the target language, a set of functional-stylistic and normative-stylistic nuances of language units. Of particular importance is the study of the means by which a work of art is transmitted in the process of its "transfer" from one culture to another, and what stylistic and semantic changes that affect the perception of the text occur during its interpretation.

Thus, *idiostyle* is the individual style of the author, the specificity of the speech of artistic works, the subject of studying stylistics. The specificity of the *idiostyle* of one or another literary person is determined both by the individual author's preferences and by the state of the language system in this period. Next to the concept of "*idiostyle*" the concept of "*idiolect*" is used, but they are not identical, the *idiolect* is only a part of the *idiostyle*. In artistic works, language expressiveness is achieved through the use of tropes and stylistic figures. It is important to take into account the means by which a work of art is transmitted in the process of translation from one culture to another, which stylistic and semantic changes that affect the perception of the text occur during interpretation.

We will consider the peculiarities of the translation of stylistic devices in the novels. Stylistic analysis of the text of the novel showed that on at the lexical level, the most frequently used stylistic means are metaphors and similes, irony, repetitions:

1. **Metaphors and similes:** Backman's writing is characterized by his use of vivid metaphors and similes. These literary devices require careful consideration during the translation process to ensure that the essence of the original text is not lost. For example, in "Anxious People," Backman writes, "All the things that are wrong in the world seem conquered by a library's simple unspoken promise: Here I am, please tell me your story; here is my story, please listen." The translator must find an equivalent metaphor or simile in the target language that conveys the same message and impact.
2. **Irony:** Backman's books often use irony to convey his message. In "Us Against You," Backman writes, "It's funny how you never think about the sky. Not ever. It's just up there all the time. But the sky is the thing that holds the world

together." The translator must understand the irony behind these words and ensure that the translated text conveys the same message.

3. Alliteration and assonance: Backman uses alliteration and assonance to create a rhythm and musicality in his writing. For example, in "Anxious People," Backman writes, "When you're constantly trying to fit in, you forget to stand out." The translator must ensure that the translated text maintains the same rhythmic effect and musicality as the original.
4. Repetition: Backman often repeats certain phrases or words for emphasis. For example, in "Us Against You," he writes, "We didn't know what we were doing. But we did it together." The translator must recognize the emphasis placed on the repetition and ensure that the translated text conveys the same effect.

Translating the stylistic devices in Fredrik Backman's books requires a deep understanding of the source text's cultural context, linguistic nuances, and literary devices. The translator must find equivalent metaphors or similes, understand the irony behind the words, maintain the rhythm and musicality of the text, and recognize the emphasis placed on repetition. By doing so, the translated text can convey the same message and impact as the original.

A slight deviation of the translator from the original text and the translation of the epithet through a descriptive translation is justified, as it was done to preserve the stylistic load of the original text and ensure semantic correspondence. The translator should always strive to ensure that the translated text reflects the true meaning of the original. Semantic correspondence includes stylistic accuracy, adequacy and completeness, and therefore such a translation is an adequate decision of the translator.

As the researched novel is full of metaphors, it should be noted that these stylistic devices are one of the most difficult stylistic tropes to translate. In most cases, metaphorical expressions require a combined translation method. The reproduction of

the author's metaphors during translation contributes to the adequate translation of the novel in general and the preservation of the stylistic equivalence of individual stylistic techniques in particular. In a literary (fictional) work, the author demonstrates his consciousness to other people through the language of the characters and the image of the author by verbalizing his own language picture of the world. The world transformed by the author's idea is perceived by the reader through the prism of images. Any work of art (in particular, literature) affects the rational and emotional side of the reader, since the text, in addition to its semantic orientation, carries an artistic and aesthetic load.

It is hardly possible to list and comment on all means of design of artistic information in the text due to their large number. For the same reason, when translating artistic texts, there is an inevitable conflict of form and content - hence the frequent use of compensation, which leads to the neutralization of some significant parts of the content of the original. Ideally, during translation, all means of expressiveness of the original text should be preserved and correctly transmitted, however, practice shows that in any translation some of them will be presented in a weakened form or limited by the number of components of lexical repetition, or when transmitting an image, it will not be possible to preserve its specificity. In other words, the purpose of translation is not to modify the text for someone's perception, but to preserve the content, function, style, stylistic, communicative and artistic values of the original.

2.3 Grammatical transformations in the translation of artistic discourse on the example Fredrik Backman Books

Grammatical transformations are divided into morphological and syntactic transformations, while morphological transformations mean the replacement of a categorical grammatical form of a word with another or several, and syntactic transformations are primarily changes in the syntactic functions of words and phrases. Lexical (or lexical-semantic) transformations imply a change in the lexical form of expressing the content, sometimes even the content itself.

Translation of a work of art requires the translator to use various transformations to create an adequate translation. In particular, the techniques of addition and omission consist in modifying the grammatical and lexical structure of the original to create a translation equivalent in compliance with the norms of the target language.

We have some examples of addition and omission in the translations of Fredrik Backman's books "Anxious People" and "Us Against You":

1. Addition: In "Anxious People", there is a scene where a character named Zara is talking to her husband about their troubled marriage. In the Swedish original, Zara says: "*Jag tror att jag är sjuk.*" This translates to "*I think I'm sick.*" However, in the English translation, the phrase is expanded to "*I think I'm sick, I mean I'm sick of this, of us, of our whole fucking marriage.*" The translator has added the extra phrases to convey the emotional intensity of the character's feelings.
2. Omission: In "Us Against You", there is a scene where a character named Ramona is talking to her daughter Amatheia about the death of Amatheia's father. In the Swedish original, Ramona says: "*Du behöver inte vara stark.*" This translates to "*You don't need to be strong.*" However, in the English translation, the phrase is simply translated as "*You don't have to be strong.*" The translator has omitted the word "*need*" to simplify the sentence and make it more concise.

3. Addition: In "Anxious People", there is a scene where a character named Roger is talking to his wife Anna about their financial troubles. In the Swedish original, Roger says: "*Vi är fattiga.*" This translates to "*We are poor.*" However, in the English translation, the phrase is expanded to "*We're not just poor, we're embarrassing, and if we keep going like this we're going to end up homeless.*" The translator has added the extra phrases to convey the severity of the characters' financial situation.
4. Omission: In "Us Against You", there is a scene where a character named Richard is talking to his friend Bobo about the upcoming ice hockey game. In the Swedish original, Richard says: "*Det är viktigt.*" This translates to "*It's important.*" However, in the English translation, the phrase is simply translated as "*It matters.*" The translator has omitted the word "*important*" to make the sentence more concise and to convey the same sense of urgency.

In both cases, the additions and omissions made by the translator are aimed at conveying the same meaning and emotional intensity as the original text, while taking into account the differences between the two languages. The translator's goal is to create a translation that is both accurate and readable in the target language, and the use of addition and omission is just one of the many tools they can use to achieve this.

It is translation transformations that translators resort to in order to avoid copying the form of the original, as well as to overcome inconsistencies between the original language and the language of translation and to obtain an adequate translation, since most often the semantic-structural organization of texts (original / translation) and the ability of these texts to cause identical reactions can there is a conflict. The expressiveness of the work usually lies in the peculiarities of the use of stylistic means that attract the reader's attention and arouse interest. The expressive capabilities of the author are reinforced and strengthened by the associativeness of the reader's imaginative thinking, the ability to interpret the writer's intention. The stylistic aspect of translation

consists in the correct selection of lexicogrammatical means in accordance with the general functional and communicative orientation of the source and taking into account the existing norms of the target language. Most often, stylistically marked means of language become the object of linguistic research. However, unmarked and widespread phenomena can be important stylistic elements. In this regard, syntactic constructions and punctuation features are important and interesting material for research. Syntactic substitutions as translation transformations are due to differences in grammatical and stylistic norms of the source and target languages.

Traditionally, a simple sentence is replaced by a complex one, a complex sentence is replaced by a simple one, the main one is replaced by a subordinate one, the conjunctive type of connection is replaced by a non-conjunctive one. Based on the analysis of various translation strategies, it can be concluded that the evaluation of the translation of literary prose should be based on the criteria of adequacy, since this strategy takes into account the principle of aesthetic equivalence of the translation of the original.

Here are some examples:

1. Transposition: This is a grammatical transformation that involves changing the order of words or phrases in a sentence to make the translation more natural in English.

Example from "Anxious People":

"Det här är en berättelse om en brottsling. Eller kanske inte. Kanske är det en berättelse om en farsot, eller en berättelse om en samhällsförlust, eller en berättelse om en psykisk sjukdom."

"This is a story about a criminal. Or maybe not. Maybe it's a story about an epidemic, or a story about a societal loss, or a story about a mental illness."

The order of phrases in the English translation has been changed from the original Swedish sentence to make it more natural in English.

2. Replacement: This is a grammatical transformation that involves replacing a word or phrase in the source language with a different word or phrase in the target language.

Example from "Us Against You":

"Men det här var det som hände. De blev inte kvar här. Och vi blev kvar. Och så fick vi kämpa för att överleva, för att visa dem att vi fanns kvar."

"But this is what happened. They didn't stay here. And we did. And so we had to fight to survive, to show them that we were still here."

In the original Swedish sentence, the phrase "vi fanns kvar" was translated as "we were still here" in English. This is an example of replacement, where a different phrase was used in the translation to convey the same meaning as the original phrase in Swedish.

Also, here we have some examples of lexical and grammatical transformations in the translation of Fredrik Backman's books "Anxious People" and "Us Against You":

1. Antonymic translation:

Example from "Us Against You":

"det blir inte lättare för att det är rätt" Literal translation: "It doesn't get easier because it's right"

"Just because it's right doesn't make it any easier"

In this example, the antonymic translation was used to convey the same meaning as the original Swedish text, but in a more natural way in English. Instead of using the negation "not", the translator used the phrase "doesn't make it any" to express the opposite idea.

2. Total reorganization:

Example from "Anxious People":

"Han sa att han inte ville leva i en värld där allt bara var fint och bra hela tiden" Literal translation: "He said he didn't want to live in a world where everything was just fine and good all the time"

"He said he didn't want to live in a world where everything was always just fine and dandy"

In this example, the translator completely reorganized the sentence structure and used a different expression in the English language to convey the same meaning as the original Swedish text. The phrase "fine and dandy" is a colloquial expression that means the same thing as "fine and good".

3. Compensation:

Example from "Us Against You":

"Alla har en historia som de inte har berättat för någon" Literal translation: "Everyone has a story that they haven't told anyone"

"Everyone has a story they haven't told anyone yet"

In this example, the translator compensated for the missing word "än" in the original Swedish text by adding the word "yet" in the English translation. This word helps to convey the same sense of incompleteness that the Swedish text has.

4. Transformation of idioms:

Example from "Anxious People":

"Det är först när man har gått vilse som man kan förstå var man ska ta vägen" Literal translation: "It's only when you get lost that you can understand where to go"

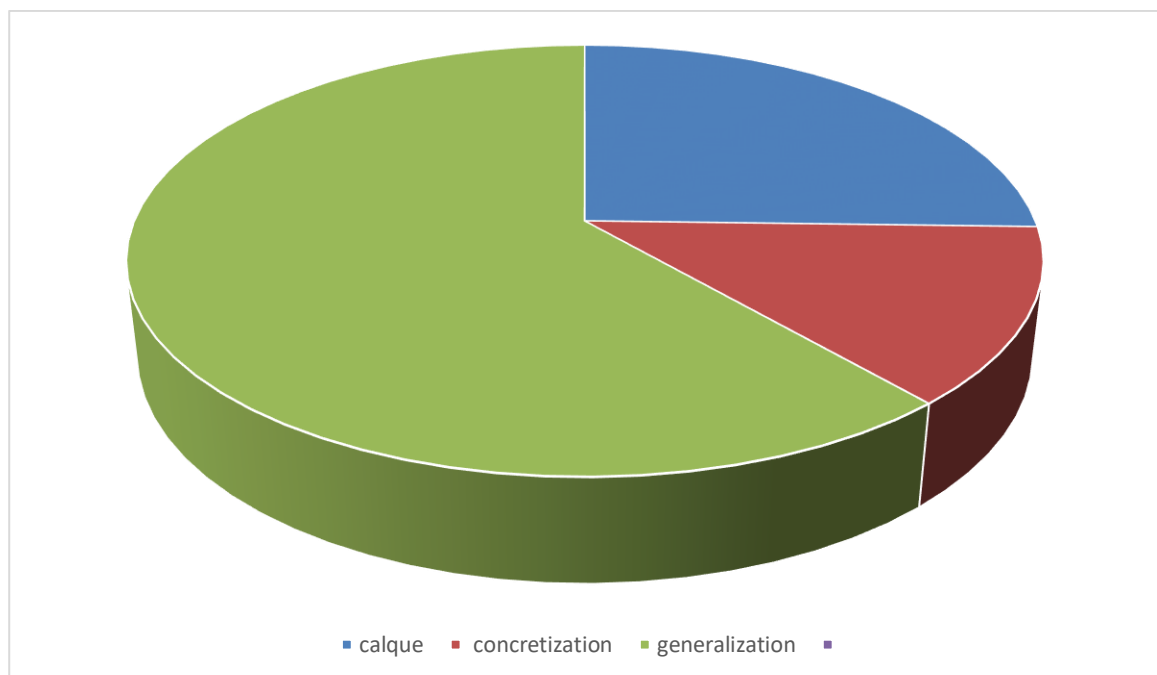
"It's only when you're lost that you can find your way"

In this example, the translator transformed the Swedish idiom "ta vägen" (take the road) into the English idiom "find your way". This helped to convey the

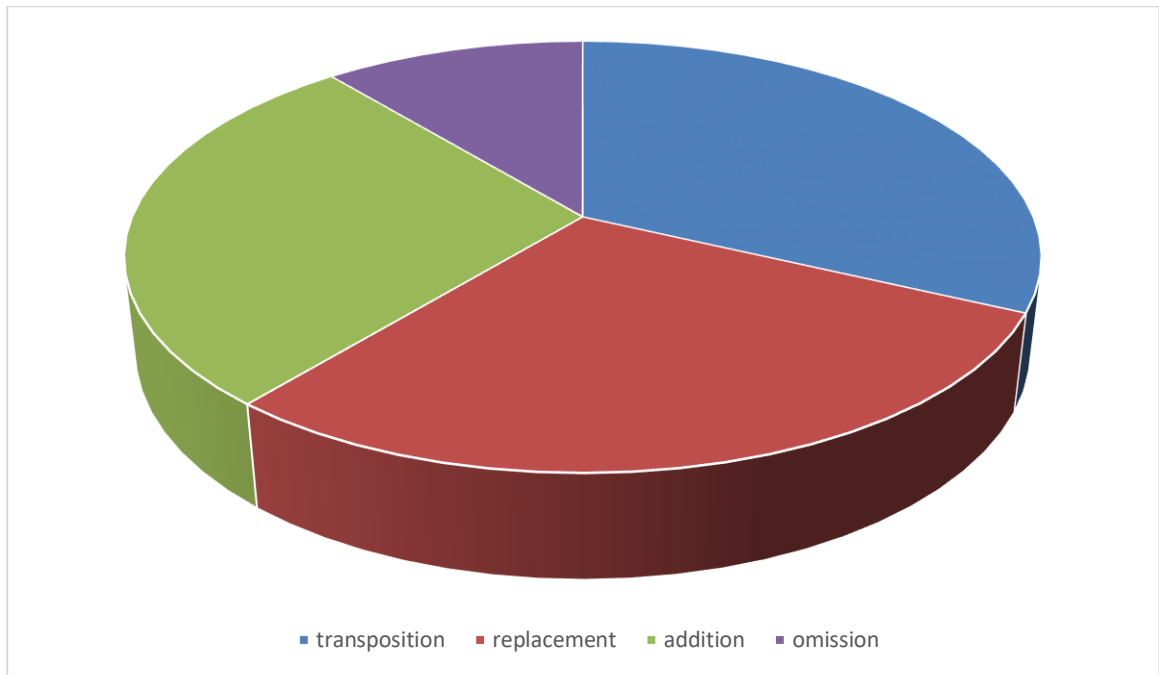
same sense of understanding that one can gain from being lost, but in a way that is more natural in English.

The peculiarities of the novel's stylistic structure are due to the grammatical features of the Swedish language and the specificity of its syntax, which is much more economical compared to other Germanic languages, including English. This leads to the impossibility of verbatim translation of the Swedish text and requires the translator to engage in appropriate translation transformations.

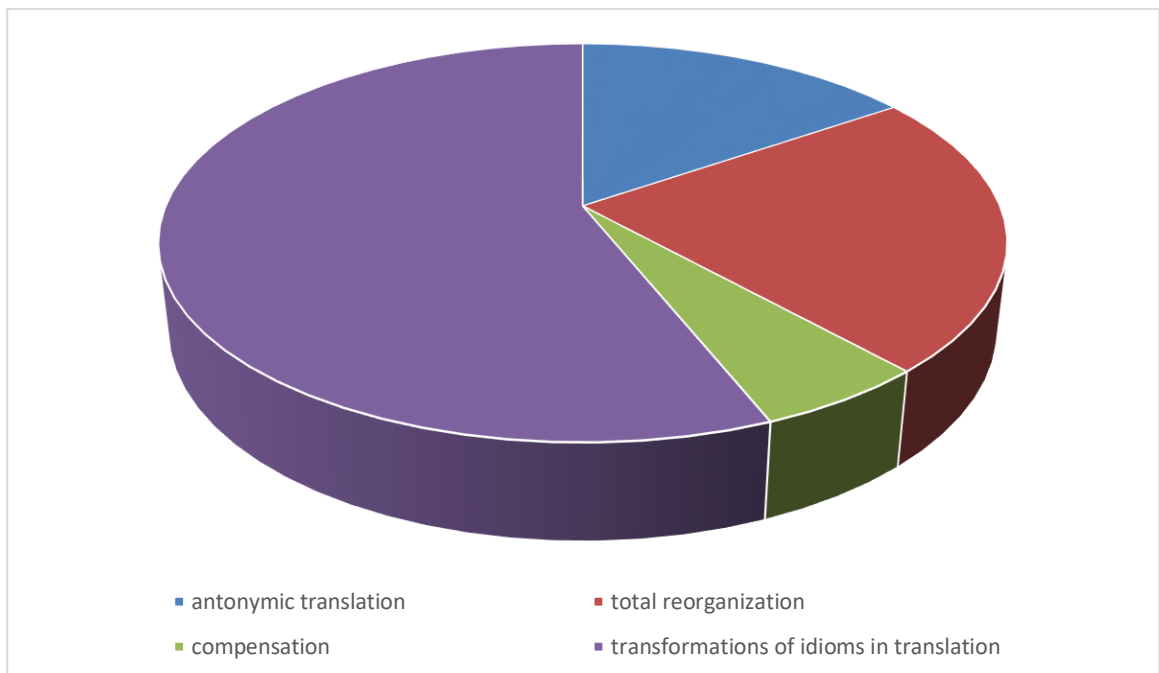
The lexical techniques in the analyzed material include the following transformations, ordered by their frequency ratio among themselves: calque (58%), concretization (30%), generalization (12%).



Purely grammatical translational transformations are considered to be such as: transposition (32%), replacement (29%), addition (28%) and omission (c).



Purely lexical and grammatical translation transformations are considered to be such as: antonymic translation (33%), total reorganization (49%), compensation (12%) and transformations of idioms in translation (6%).



The necessity of their application lies in the expedient aspiration the translator to ensure the logical and concise adequacy of the translation in the translation of artistic works, despite interlanguage differences regarding the lexico-semantic load and the conjunctiveness of words. Translation

transformations are combined with each other, and in order to use transformation techniques correctly, it is necessary that the translator has equal or almost equal knowledge of both the source language and the target language. The understanding and impact of the translated text for the reader will depend on how skillfully the translator uses translation transformations.

CONCLUSIONS

Artistic communication is carried out between the author and the reader with the help of text material that has all the basic structural and communicative characteristics of the text, as well as a number of features specific to artistic communication, and is the embodiment of the individual author's perception of the world. The text of an artistic work is characterized by a pronounced discursive focus, as it is a message addressed to the reader, which allows us to consider the artistic text as the dominant author's discourse.

Functional styles of the English language are different subsystems that serve various purposes in human communication. The artistic or fiction style is one of these functional styles and has its unique features that distinguish it from other styles. The use of appropriate language means and the presence of their own norms are essential characteristics of functional styles, including artistic style. The norms of functional styles of the English language are changing and developing in response to social, cultural, and scientific changes.

In particular, the following spheres of communication and their corresponding functional styles are distinguished in most languages:

- 1) socio-political sphere (journalistic, official-business styles);
- 2) the field of science and education (scientific style);
- 3) administrative and production activity (official-business style);
- 4) mass media sphere (journalistic style);
- 5) sphere of life (conversational style).

The artistic style has a rich system of stylistic colors and actively interacts with other styles, influencing their development. The study of the features and modern aspects of artistic translation requires a thorough understanding of the place of artistic style in the system of functional styles of the English language.

Artistic translation is a complex and multifaceted type of human activity that involves the translation of literary works and artistic texts. It is a creative process that requires a literary analysis of the work, a deep understanding of the writer's work, and the

origins and peculiarities of their idiostyle. The specificity of artistic translation lies in its place in the system of types of translation and its relationship with the original literary work. An important criterion for high-quality artistic translation is ensuring the perception of the translation by a person of another culture at the same level as the original. Artistic translation fulfills not only the main function of translation, but also the role of exchanging ideas between different peoples and cultures, making it a vital part of the national literary process.

The development of artistic translation is currently characterized by a multidisciplinary approach that takes into account various aspects of the text's formation and perception, such as linguistic, psychological, cultural, and communicative. The cultural turn in translation theory emphasizes the importance of cultural aspects of translation, particularly in the context of non-equivalent culturally marked units found in artistic style. While the concept of equivalence in translation studies remains a relative and complex concept, modern translation studies interpret it as the preservation of relative equality of substantive, meaningful, semantic, stylistic, and functional-communicative information contained in the original and the translation. Moreover, the concept of adequacy is considered a broader concept than equivalence, taking into account both substantive and pragmatic equivalence. Finally, the idea of literature as a system within the system of national literature and its interaction with it is highlighted, emphasizing the importance of cultural context in artistic translation.

In conclusion, the findings of this research highlight that the peculiarities of the novel's stylistic structure are closely linked to the grammatical features of the Swedish language and its economical syntax. This makes verbatim translation of the Swedish text impossible and necessitates the use of appropriate translation transformations by the translator. The analysis of the lexical techniques used in the translation process revealed that calque and concretization are the most frequently employed transformations, followed by generalization. Additionally, various grammatical translational transformations such as transposition, replacement, addition, and

omission are also commonly used. Furthermore, antonymic translation, total reorganization, compensation, and transformations of idioms in translation are identified as combined lexical and grammatical translation techniques. It is evident that the application of translation transformations is crucial for achieving logical and concise adequacy in the translation of artistic works, despite the differences in lexicosemantic load and conjunctiveness of words between the source and target languages. The proficiency of the translator in both the source and target languages is crucial for the effective use of translation transformations, as they impact the understanding and impact of the translated text for the reader.

In conclusion, this research emphasizes the significance of translation transformations in the translation of literary works, particularly in navigating interlanguage differences, and highlights the importance of the translator's skillful use of these techniques to ensure a successful and impactful translated text. Further research and exploration in this area can contribute to the advancement of translation studies and enhance the quality of literary translations.

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ANNEX

1. The issue of equivalence in the translation of artistic discourse is a complex and multifaceted phenomenon that requires a deep understanding of both the source and target languages.

Проблема еквівалентності в перекладі художнього дискурсу є складним та багатогранним явищем, яке потребує глибокого розуміння як вихідної, так і цільової мови.

2. The study of lexical and grammatical transformations in translation is essential for achieving a high level of equivalence between the original and translated text.

Дослідження лексичних та граматичних трансформацій у перекладі є необхідним для досягнення високого рівня еквівалентності між оригіналом та перекладеним текстом.

3. Fredrik Backman's "Anxious People" and "Us Against You" serve as valuable examples for examining the challenges and strategies of translating literary works.

"Тривожні люди" та "Ми проти вас" Фредрика Бекмана є цінними прикладами для вивчення викликів та стратегій перекладу художніх творів.

4. Formal lexical transformations, such as transliteration and loan translation, can be useful tools for achieving equivalence in translation.

Формальні лексичні трансформації, такі як транслітерація та запозичення, можуть бути корисними інструментами для досягнення еквівалентності в перекладі.

5. Total reorganization of a sentence or paragraph may be necessary in order to convey the same meaning in the target language as the original text.

Повна переструктуризація речення або абзацу може бути необхідною для передачі того ж самого значення в цільовій мові, що й у вихідному тексті.

6. The identification and appropriate translation of gender markers in the text is an important consideration in achieving equivalence in translation.

Визначення та правильний переклад гендерних маркерів у тексті є важливим аспектом для досягнення еквівалентності в перекладі.

7. The use of compensation techniques, such as adding or omitting information, can be helpful in achieving equivalence when dealing with language-specific concepts.

Використання технік компенсації, таких як додавання або вилучення інформації, може бути корисним при досягненні еквівалентності, коли маємо справу з мовою.

8. The translation of literary works requires a balance between faithfulness to the original text and creating an equivalent version in the target language.

Переклад літературних творів вимагає балансу між відданістю оригінальному тексту та створенням еквівалентної версії у мові перекладу.

9. One of the main challenges of translating literary works is the recreation of the style, tone, and literary devices used by the author in the original text.

Однією з головних складностей перекладу літературних творів є відтворення стилю, тона та літературних прийомів, використаних автором у оригінальному тексті.

10. Artistic discourse often employs various stylistic devices such as metaphors, similes, irony, and sarcasm, which pose a significant challenge to translators.

Художній дискурс часто включає у себе різноманітні стилістичні засоби, такі як метафори, порівняння, іронію та сарказм, що становлять значну складність для перекладачів.

11. The translation of literary works is influenced by several factors such as the translator's cultural background, linguistic competence, and the target audience's expectations.

На переклад літературних творів впливає кілька факторів, таких як культурне походження перекладача, лінгвістична компетенція та очікування цільової аудиторії.

12. The use of lexical and grammatical transformations is a common strategy used by translators to achieve equivalence in the target language.

Використання лексичних і граматичних трансформацій є звичайною стратегією, яку використовують перекладачі для досягнення еквівалентності в мові перекладу.

13. Formal lexical transformations such as transliteration and loan translations are often used to retain the original meaning of the source language text.

Формальні лексичні трансформації, такі як транслітерація та калькування, часто використовуються для збереження оригінального значення тексту мовою оригіналу.

14. Generalization and differentiation are lexical and semantic transformations that involve the use of more general or specific terms in the target language to achieve equivalence.

Узагальнення та диференціація — це лексичні та семантичні перетворення, які передбачають використання більш загальних або специфічних термінів у цільовій мові для досягнення еквівалентності.

15. Modulation involves the use of a different tone, register, or style in the target language to convey the same meaning as the original text.

Модуляція передбачає використання іншого тону, регістру або стилю в мові перекладу для передачі того самого значення, що й містить оригінальний текст.

16. Identification and rendering of gender markers in the source language text are essential in maintaining the meaning and tone of the original text in the translation.

Ідентифікація та передача гендерних маркерів у тексті мовою оригіналу є важливими для збереження сенсу та тону оригінального тексту в перекладі.

17. Grammatical transformations such as transposition and replacement are used to adapt the source language text to the grammar rules of the target language.

Граматичні перетворення, такі як транспозиція та заміна, використовуються для адаптації тексту вихідної мови згідно з граматичними правилами мови перекладу.

18. Antonymic translation involves the use of opposite terms to convey the same meaning in the target language.

Антонімічний переклад передбачає використання протилежних термінів для передачі того самого значення мовою перекладу.

19. Total reorganization involves a complete restructuring of the sentence or passage in the target language to achieve equivalence.

Тотальна реорганізація передбачає повну реструктуризацію речення чи уривка цільової мови для досягнення еквівалентності.

20. Compensation involves the use of additional information or explanations in the target language to compensate for the loss of meaning in the translation.

Компенсація передбачає використання додаткової інформації або пояснень мовою перекладу, щоб компенсувати втрату сенсу при перекладі.

21. Idioms pose a significant challenge to translators and require transformation to achieve equivalence in the target language.

Ідіоми становлять серйозну проблему для перекладачів і потребують застосування трансформацій для досягнення еквівалентності в мові

перекладу.

22. The selection of appropriate equivalents for cultural and linguistic references in the source language text is crucial in maintaining the meaning and tone of the original text in the translation.

Вибір відповідних еквівалентів для культурних і мовних посилань у тексті мовою оригіналу має вирішальне значення для збереження сенсу та тону оригінального тексту в перекладі.

23. The use of footnotes and glossaries can aid in the translation of cultural and linguistic references in the source language text.

Використання виносок і глосаріїв може допомогти в перекладі культурних і мовних реалій у тексті мовою оригіналу.

24. The translation of literary works requires a deep understanding of the author's style, tone, and literary devices used in the original text.

Переклад літературних творів вимагає глибокого розуміння авторського стилю, тону та літературних засобів, використаних в оригінальному тексті.

25. Fredrik Backman's novels "Anxious People" and "Us Against You" employ various stylistic devices such as humor, irony, and metaphors, which pose a challenge to translators.

У романах Фредріка Бакмана «Тривожні люди» та «Ми проти вас» використовуються різноманітні стилістичні прийоми, такі як гумор, іронія та метафори, що становить певну складність для перекладачів.

26. The translation of Backman's novels requires the retention of the author's distinctive style and tone, which includes the use of colloquial language and regional dialects.

Переклад романів Бакмана вимагає збереження характерного стилю та тону автора, що включає у себе використання розмовної мови та регіональних діалектів.

27. The use of slang and regional dialects in Backman's novels requires careful consideration by translators to ensure the meaning and tone of the original text are retained.

Використання сленгу та регіональних діалектів у романах Бакмана вимагає ретельного розгляду з боку перекладача, щоб гарантувати збереження сенсу та тону оригінального тексту.

28. The translation of Backman's novels involves lexical and grammatical transformations such as modulation, generalization, and differentiation to achieve equivalence in the target language.

Переклад романів Бакмана передбачає лексичні та граматичні перетворення, такі як модуляція, узагальнення та диференціація для досягнення еквівалентності в цільовій мові.

29. The identification and rendering of gender markers in Backman's novels are crucial in maintaining the meaning and tone of the original text in the translation.

Ідентифікація та передача гендерних маркерів у романах Бакмана мають вирішальне значення для збереження сенсу та тону оригінального тексту в перекладі.

30. Translators of Backman's novels may use antonymic translations and total reorganization to achieve equivalence in the target language.

Перекладачі романів Бакмана можуть використовувати антонімічні переклади та повну реорганізацію для досягнення еквівалентності в мові перекладу.

31. The compensation strategy may be used to explain cultural and linguistic references in Backman's novels to the target audience.

Стратегію компенсації можна використати, щоб пояснити цільовій аудиторії культурні та мовні посилання в романах Бакмана.

32. The translation of idioms in Backman's novels requires transformation to ensure

equivalence in the target language.

Переклад ідіом у романах Бакмана потребує трансформації, щоб забезпечити еквівалентність мовою перекладу.

33. The use of footnotes and glossaries may aid in the translation of cultural and linguistic references in Backman's novels.

Використання виносок і глосаріїв може допомогти в перекладі культурних і мовних реалій у романах Бакмана.

34. The translation of Backman's novels requires a deep understanding of Swedish culture and society to ensure cultural references are appropriately translated.

Переклад романів Бакмана вимагає глибокого розуміння шведської культури та суспільства, щоб гарантувати належний переклад культурних реалій.

35. Artistic style is widely used in creative activities, various types of art, culture and education.

Художній стиль досить широко використовується у творчій діяльності, до того ж, різних видах мистецтва, у культурі та освітній сфері.

36. Generalization and differentiation are lexical and semantic transformations that involve the use of more general or specific terms in the target language to achieve equivalence.

Узагальнення та розрізнення - це лексичні та семантичні перетворення, які передбачають використання більш загальних або специфічних термінів у мові перекладу для досягнення еквівалентності.

37. Formal lexical transformations such as transliteration and loan translations are often used to retain the original meaning of the source language text.

Формальні лексичні перетворення, такі як транслітерація та позичення перекладів, часто використовуються для збереження оригінального значення тексту вихідної мови.

38. Lexical and grammatical transformations are common strategies used by translators to achieve equivalence in the target language.

Лексичні та граматичні перетворення - це поширені стратегії, які використовують перекладачі, щоб досягти еквівалентності у мові перекладу.

39. Translating literary works is influenced by factors such as the translator's cultural background, linguistic competence, and the expectations of the target audience.

Переклад літературних творів впливає на такі фактори, як культурний бекграунд перекладача, мовні навички та очікування цільової аудиторії.

40. Literary discourse often employs various stylistic devices such as metaphors, similes, irony, and sarcasm, which present a significant challenge for translators.

Літературний дискурс часто включає в себе різноманітні стилістичні прийоми, такі як метафори, порівняння, іронія та сарказм, які становлять значну складність для перекладачів.

41. The translation of literary works involves the recreation of the author's style, tone, and literary devices used in the original text.

Переклад літературних творів передбачає відтворення стилю, тона та літературних прийомів, використаних автором в оригінальному тексті.

42. One of the main challenges in translating literary works is to maintain the balance between fidelity to the original text and producing an equivalent version in the target language.

Однією з основних складнощів у перекладі літературних творів є збереження балансу між відповідністю оригінальному тексту та створенням еквівалентної версії у мові перекладу.

43. The study of equivalence in translation is essential for accurately conveying the original artistic discourse.

Дослідження еквівалентності в перекладі є важливим для точного передачі оригінального художнього дискурсу.

44. The translation of literary works involves complex decisions on word choice, style, and cultural nuances.

Переклад літературних творів передбачає прийняття складних рішень щодо вибору слів, стилю та культурних нюансів.

45. Achieving equivalence in translation requires an understanding of the cultural and linguistic context of the original text.

Досягнення еквівалентності в перекладі потребує розуміння культурного та мовного контексту оригінального тексту.

46. The challenge of equivalence in translation is particularly relevant when translating works of literature, which often rely on figurative language and cultural references.

Проблема еквівалентності в перекладі є особливо актуальною при перекладі літературних творів, які часто базуються на образному мовленні та культурних посиланнях.

47. The study of equivalence in translation has practical applications for professional translators and scholars of literature.

Дослідження еквівалентності в перекладі має практичне застосування для професійних перекладачів та науковців літератури.

48. The study of equivalence between the original and translated text in Fredrik Backman's "Anxious People" and "Us Against You" revealed significant differences in style and tone.

Вивчення еквівалентності між оригінальним та перекладеним текстом у книгах Фредріка Бакмана "Anxious People" та "Us Against You" виявило значні відмінності в стилі та тональності.

49. The phenomenon of untranslatability was observed in certain linguistic expressions and cultural references in Backman's works, highlighting the challenges of achieving equivalence in translation.

Феномен неперекладності прослідковується у деяких лінгвістичних виразах та культурних посиланнях у творах Бакмана, що підкреслює складнощі досягнення еквівалентності у перекладі.

50. The study of equivalence in Backman's works emphasizes the importance of considering cultural and linguistic factors in achieving successful translation and maintaining the integrity of the original artistic discourse.

Вивчення еквівалентності у творах Бакмана підкреслює важливість врахування культурних та лінгвістичних факторів у досягненні успішного перекладу та збереженні цілісності оригінального художнього дискурсу.

РЕЗЮМЕ

Курсова робота присвячена дослідженню еквівалентності оригінального художнього дискурсу та його перекладу на прикладі книг Фредеріка Бекмана "Anxious People" та "Us Against You". У роботі вивчалися різноманітні перекладацькі проблеми, такі як формальні та лексичні трансформації, граматичні перетворення, трансформації ідіом та стилістичних прийомів.

Дослідження здійснювалося на матеріалі художнього дискурсу, що представлений у книгах Фредеріка Бекмана. У процесі дослідження були використані різні методи дослідження, такі як аналіз та порівняння текстів оригіналу та перекладу, аналіз перекладацьких трансформацій та їх впливу на еквівалентність тексту, визначення механізмів перекладу стилістичних прийомів та ідіом.

Ключові слова: перекладацька проблема, лексичні трансформації, граматичні перетворення, стилістичні прийоми, ідіоми, художній дискурс, книги Фредеріка Бекмана "Anxious People" та "Us Against You".