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Department of Theory and Practice of Translation from the English Language

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Peculiarities of translating English idioms into Ukrainian (on the material of modern songs)

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*(кількість балів, «до захисту» («на доопрацювання»),
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Захист _____

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**Особливості перекладу англійських ідіом українською мовою (на
матеріалі сучасних пісень)**

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ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

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Тема роботи Особливості перекладу англійських ідіом українською мовою (на матеріалі сучасних пісень)

Науковий керівник Никитченко Катерина Петрівна

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Графік виконання курсової роботи

№ п/п	Найменування частин та план курсової роботи	Терміни виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1-5 листопада 2022 р.	Shah
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.	Shah
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28-31 березня 2023 р.	Shah
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	25-30 квітня 2023 р.	Shah
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2023 р.	Shah

Науковий керівник _____ (підпис)

Студент Shah _____ (підпис)

РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

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Гичуна Владислава Святославовича

за темою Особливості перекладу англійських ідіом українською мовою (на матеріалі сучасних пісень)

	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)	— 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)	

Усього набрано балів: _____

Оцінка:

«До захисту»

_____ (42-70 балів)

_____ (підпис керівника)

«На доопрацювання»

_____ (0-41 балів)

_____ (підпис керівника)

“ ”

2022 р.

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INTRODUCTION

The term paper is dedicated to the study the main types and varieties of phraseological units in the modern version of English and Ukrainian languages on the basis of musical discourse.

Theoretical background. The study of phraseology always attracts the attention of scientists, since phraseological expressions are used in almost all spheres of modern life. They can be found in the original works of classic and contemporary writers, in the mass media, in professional communication, and in everyday speech. Phraseologisms are a part of the people's culture, without knowledge and understanding of which it is very difficult to understand the national composition of the speakers of the language. The development of Spanish and Ukrainian cultures is quite different, which is reflected in the use of idioms by the peoples of both countries. Yes, in fact there are Spanish, or actually Ukrainian phraseological units, which are connected exclusively with the historical and cultural development of the countries.

Emerging throughout human history, the phraseology of each language reflects a cultural and national context, filled with expressive formations, comparisons, etc. Stable expressions have become an integral part of human language. They cover a wide range of topics, represent features of culture, customs, traditions and experience accumulated by people at various stages of its existence. The vast majority of phraseological units of the studied languages contain a large number of lexical, grammatical and semantic differences caused by different cultural and spiritual traditions of the Ukrainian and Spanish peoples, different ways of motivating the use of phraseological units by the peoples of both countries, which should be taken into account when translating them.

The peculiarities of phraseology on the material of different languages were studied by such scientists as L. Roysenzon, E. Soloduh, O. Arsentieva, O. Kunin, I. Moiseeva, I. Kolomiyska, and others. Among them, the phraseology of the Spanish language was studied by H. Casares, G. Korpas Pastor, I. Bobaila, A. Suluaga, and

others. On the material of the Ukrainian language - V. Bilonozhenko, V. Bobkov, L. Moiseyenko, O. Selivanova, V. Yuzhchenko and others.

The topicality of the research is conditioned to the fact that interest in the study and study of phraseological units is determined by their significance not only for English and Ukrainian philology, but also among the most pressing problems of general linguistics. The phraseological fund is an open system, as it is constantly replenished thanks to the well-known aphorisms of literary figures, artists, poets. Although this topic has been extensively researched, there are still a number of controversial issues that need to be looked at and investigated in detail.

The aim of the research is to analyze such a phenomenon of language as "idiom", to study the history of its origin and classification, to indicate the place of phraseological units in the speech of English-speaking youth based on the musical discourse.

The following research **objectives** have been set for achieving its aim:

1. Define the concept of a phraseological unit and justify such a concept as "musical discourse";
2. To investigate the reasons and place of use of phraseological units in the speech of young people;
3. Correlate the concept of "phraseological unit" and other components of sociolect vocabulary;
4. To analyze the main sources of phraseological units and establish the main ways of their creation.
5. To determine the semantic-structural and word-forming features of the phraseology of English-speaking and Ukrainian-speaking youth;
6. To reveal the influence of foreign languages on the formation of idioms, in particular.

The object of research is the diversity of modern English and Ukrainian language presented by the authors of lyrical texts.

The subject of research are English and Ukrainian idioms and their typological characteristics.

The data sources of the research are 25 sentences from the English musical discourse including 60 phraseological units.

The following **methods** were used in the research: the composite approach that involves descriptive, comparative, historical and chronological methods, methods of analysis, such as classification, semantic and structural analysis.

The theoretical value of the study is that its results are a contribution to linguistic research, as they highlight the diversity and rich history of languages.

The practical value of the study is that the results of the study can be used in the teaching of culturology, linguistics, phraseology (contrast lexicology, dialectology). The results of the study can also be useful for anyone interested in the language varieties of the UK and Ukraine.

Research paper structure: the term paper consists of Introduction, two Chapters, Bibliography, List of Reference Sources, List of Data Sources, Annex A, Annex B and Summary.

CHAPTER 1

THEORETICAL ASPECTS OF STUDYING PHRASEOLOGISMS IN ENGLISH AND UKRAINIAN LANGUAGES

1.1 The concept of phraseology and the main directions of studying phraseological units in linguistics

In linguistics, there is a whole section that deals with the study of phraseological units or phraseological turns - phraseology. Therefore, one can only imagine how deep this phenomenon is in its essence and wide in application. Therefore, it is not difficult to imagine how difficult the process of their translation from one language to another is. The human factor plays a huge role here, because the vast majority of phraseology is related to a person, various spheres of his activity.

Phraseology is a branch of language science that studies the lexical meaning, use, and origin of phraseological units.

The theoretical understanding of phraseology by domestic and foreign scientists stimulated the study of idiomatic material of various languages. In the 1950s and 1970s, the accumulation of factual material was accompanied by the fruitful development of theoretical research.

The problem of idiom translation was raised in their fundamental works by E.O. Vitkovska, N.V. Komisarov, I.V. Korunets, I.V. Lozenko, I.M. Vasylchuk, and V.V. Vynogradova. According to researchers Yaroslav Nyzenka and Natalia Grigorenko, "the first reason for difficulties in adequately translating non-standard units of the English language into Ukrainian is the difference in the composition of lexical-semantic groups of words, although in general the direction of lexical-semantic variation of words in these languages coincides". The second reason is "the divergence of the pragmatic components of the meaning of words equivalent in terms of their main lexico-semantic variants, which causes the divergence of the results of the lexico-semantic variation of these words in the English and Ukrainian languages" [10:1].

Phraseologism is a stable word combination, which is also called a turn of phrase or a catch phrase. Due to the fact that phraseology is often impossible to translate literally (the meaning is lost), difficulties in translation and understanding may arise among foreigners. On the other hand, such idioms give the language a bright emotional color.

Phraseologism is a fixed phrase, a stable combination of words that appears in the language as a single, indivisible and integral expression in terms of meaning; idiom.

СЛОВНИК

A phraseme, also called a set phrase, fixed expression, idiomatic phrase, multiword expression (in computational linguistics), or idiom, is a multi-word or multi-morphemic utterance whose components include at least one that is selectionally constrained or restricted by linguistic convention such that it is not freely chosen [26].

The aspect of semantic research of phraseological units has attracted the attention of linguists for a long time. It is natural that works on phraseology and the semantics of phraseological units could not ignore the problem of lexical conjugation, which was supposed to answer the question about the mechanism of the emergence of phraseological units.

The convergence of phraseology with lexicology, word formation, and syntax indicates that phraseology has entered its mature age and fully formed as a field of linguistic knowledge, making a tangible contribution to the understanding of the systematic reflection of the world picture in the cognitive activity of language. In the works of recent years, devoted to the study of phraseological systems, descriptions of groups of phraseological units selected for semantic proximity are presented. Scientists also study the conditions of use and various transformations of phraseological units, their variability in language and in the text.

In general, in linguistics there are, as is known, two opposite directions in the definition of phraseological units and relations of components within phraseological

units. From the point of view of some researchers, phraseological units consist "not of words, but of components that have lost the signs of words", and, in their opinion, paradigmatic forms are often absent in phraseological units, and this reflects the lack of lexical-grammatical connections between components in the composition of phraseological units, they have no lexical meaning, they "lost grammatical categories".

The objects of phraseology are statements that are only genetically word combinations. But researchers who take a different position point out that the components of phraseological units are words, although they have a specific meaning. This opinion is held by the majority of linguists. "Phraseologisms are a combination of words, that is, separately designed formations with completely or partially reinterpreted components, phraseological meanings".

The second approach, in which it is assumed that the components of the phraseology retain their "literality", in our opinion, is more reliable. Phonemes, forming morphemes, lose their qualities, as well as morphemes in a word, although they acquire a certain specificity.

Phraseologism has a number of essential features: stability, reproducibility, integrity of meaning, dismemberment of its composition. Stability and reproducibility are tangential concepts, but not identical. All language units possessing stability were reproduced, but not all reproduced units were endowed with stability. Stability, in our opinion, is a measure, the degree of semantic indivisibility and undecomposition of components. Persistence is a form of manifestation of idiomaticity.

The integral meaning is such a general (unified) meaning of a phraseology that it is difficult or impossible to derive from the meaning of parts. The integrity of the meaning of a phraseology is achieved by a complete or partial reinterpretation of the components, as a result of which they, as a rule, differ in meaning from the corresponding words of free use.

The peculiarities of phraseological units concern, first of all, the differences between phraseological units and non-phraseological units, that is, from complex words and free phrases.

Based on postulates accepted in linguistics, we will note several distinguishing features.

1) A nominative phraseological unit, like a compound word, is a language unit that has one, most often, idiomatic meaning and is syntactically one member of a sentence. By these qualities, it differs from free phrases.

2) Complex words do not have independent components, but the components forming phraseological units are relatively free.

3) Complex words are formed under one stress, and phraseological units have two or more stresses and the components of complex words are not divided by another independent word, do not stand far from each other and are not transformed, which is characteristic of phraseological units. These features bring them closer to free phrases.

Imagery and expressiveness of phraseological units is also an important criterion for demarcation.

Summarizing the above, it can be noted that by a phraseological unit we understand a relatively stable, reproducible, expressive combination of lexemes that has a coherent meaning. Having analyzed various concepts (phraseological unit, phraseological unit, stable combination, idiom, etc.) and the given definition of a phraseological unit, we rely on the traditional interpretation accepted by the majority of linguists (V. V. Vinogradov, N. M. Shanskyi, etc.).

Phraseological units and idioms are distinguished by O. Smirytskyi [16:236]. Phraseological units are stylistically neutral phrases that have lost their metaphoricity or have lost meaning. Idioms are based on metaphors and metaphors that the speaker has already realized. Their characteristic feature is a bright stylistic color, a departure from the usual neutral style, in a structural difference.

Phraseologisms are perfect language idioms that feed the speech of any style. Phraseologisms fill speech with deep freshness, give it a daily habit, lexical and syntactic sophistication, sophistication. They capture the subtlest shades of smoke, readings, the most distinctive qualities of people's speech, and give them prominence and national prestige. Physiology has been developing quite actively lately.

Physiology as a science is a relatively young field. Until now, there is convergence in the views of linguists regarding the subject of phraseology and its scope. That is why the study of phraseology as a whole, as well as its separate aspects, depends on the elucidation of such concepts as the content of a phraseological unit, its most essential differential signs.

Phraseologisms are almost always vivid, unusual expressions. They are an important expressive means of speech. Every cultured person should own this treasure of the cultured language, but their preservation is not always easy.

1.2 Classification of phraseological units

Scientific systematization of heterogeneous phraseological material is one of the urgent tasks of the linguistic discipline. Scientists, based on certain features of phraseological units, observing certain principles (semantic, functional, grammatical, genetic, etc.), have proposed a number of classification schemes used in theoretical and methodological literature.

The semantic classification elaborated by VV Vinogradov has received wide recognition in linguistics. The basis of his phraseological theory is the degree of modification of the meaning of a word in different syntactic and stylistic conditions of phrase formation.

Representing a single semantic whole, phraseological units are not the same in terms of the connection of components and the correlation of the semantics of the entire utterance with the semantics of its individual components.

Taking this into consideration, V.V Vinogradov distinguishes three types of **phraseological units of phraseological fusions, phraseological units and phraseological combinations.**

- Phraseological fusions are unmotivated units that act as equivalents of words: *to go between* (*бути посередником*), *a quiet wedding* (*негучне весілля*), *to be dead with cold* (*промерзнути до кісток*).

Phraseological fusions are semantically indivisible phraseological units in which the integral meaning is unmotivated, that is, it does not follow from the meanings of their components. With words of the same sound that are in free use, the components of phraseological fusions are in homonymous relationships.

- Phraseological units are motivated units with a single integral meaning, which arises from the merging of the meanings of lexical components : *horn of plenty* (*повна чаша*), *to rise to the occasion* (*бути на висоті*), *to do somebody proud* (*надавати честь комусь*).

Phraseological units are also semantically indivisible phraseological units, but their integral meaning is motivated by the meaning of the components. The motivation of phraseological units is mediated. Most of them are figurative sayings, and the figurative core on which they arise can be felt more or less distinctly. The semantic isolation of phraseological units can also be created by euphonic or formal grammatical means - rhyme, alliteration. Phraseological units can also arise due to the syntactic specialization of the phrase, its use in a certain grammatical form, due to the presence of expressive shades of meaning. In this category, V. V. Vinogradov draws phrasal clichés, clichés typical of different literary styles, literary quotations, winged sayings, folk proverbs and sayings. [6]

- Phraseological combinations - turns in which one of the components has a phraseologically related meaning, which appears only in connection with a clearly defined circle of concepts and their linguistic meanings. For example: *набирати страху, давитися зі сміху*. Phraseological combinations are a

type of phrases created by the implementation of related meanings of words. Phraseological combinations are not unconditional semantic units. The syntactic connection of the components of phraseological combinations, corresponding to the living norms of speech, is devoid of flexibility [25:85-89, с.88].

To the three types of phraseological units, N.M. Shanskyi added one more - phraseological expressions: *To share one's last shirt with somebody – поділитися останньою сорочкою. If you run after two hares, you will catch neither - якщо поженешся за двома зайцями, жодного не спіймаєш.*

Phraseologisms can be purely English and borrowed. The first ones include: *to bite off more than one can chew , що може бути перекладене як "узяти до рота більше, ніж можеш проковтнути (дослівний переклад)", або узятися за справу, яка тобі не під силу; або ж горішок не по зубах.*

For centuries, the Bible was read and quoted in England. Not only individual words, but also whole idiomatic expressions entered the English language from its pages: *at the eleventh hour – в останню хвилину; can the leopard change his spots ? – хіба може леопард змінити свої плями?*

This expression is used when a person does not want to change for the better or does not follow the rules of behavior accepted by this society. Then you need to translate it like this: *горбуна могила виправить*. The phraseological phrase *cast pearls before swine* is translated as *не розсипайте перл своїх перед свинями*. The meaning of this phraseology is as follows *не розкривати свої духовні цінності перед людьми, які цього не варті* [11: 40–50, с.42].

Genetic classification, which involves grouping phraseological material according to sources of origin, was most thoroughly worked out in the studies of L.A. Bulakhovsky, who identified the following groups:

- 1) proverbs and sayings;
- 2) professionals who have received metaphorical consumption;

- 3) established sayings based on anecdotes, jokes, etc.;
- 4) quotations and images from the "old" and "new" testaments;
- 5) numerous reminiscences of ancient antiquity;
- 6) translations of common foreign sayings;
- 7) winged words of writers;
- 8) well-aimed phrases of prominent people. [2]

A **proverb** is a folk expression of edifying content (literal or allegorical) expressed by the sentence structure, which formulates a certain life pattern or rule, which is a broad generalization of the centuries-old observations of the people, their social experience. A.A. Potebnya distinguishes figurative and ugly proverbs. The latter arise when an expression that briefly formulates the consequence of observing a vital phenomenon in one sphere can be completely freely used to determine the phenomena of other spheres, when the “partial image” acquires an “allegorical meaning”, for example:

- *Many hands make light work.*
- *Strike while the iron is hot.*
- *Honesty is the best policy.* [24]

Saying - folk statements, organized, like proverbs, according to the model of a syntactic closed sentence, but devoid of the generalizing nature of the judgment. Proverbs and sayings are distinguished by a wide variety of grammatical organization, have expressive artistic and stylistic features.

Stable verbal formulas, which are apt sayings of prominent personalities - writers, philosophers, scientists, politicians, often repeated in written and oral speech, are combined under the name of winged sayings.

Proverbs, sayings and winged sayings have their rightful place in many generally recognized classification schemes of phraseological units: they are included in the class of phraseological expressions.

Genetic classification, which is extremely useful from the point of view of the historical study of the phraseology of each language, cannot cover all phraseological units, because it is not always possible to establish the origin of a particular saying.

The semantic classification of phraseological units includes:

a) variable phrases;

b) stable phrases, marked by the presence of stereotyping, traditionalism and metaphorical rethinking, moving away from the original meaning:

c) idioms, compared to stable metaphorical phrases, are marked by a more deformed, abbreviated, lexical and grammatical style far from the original and a noticeable weakening of the semantic divisibility that predetermines metaphoricality, i.e. semantic duality.

The conditions that determine the development of phraseological stereotypes from free phrases are:

1) loss of reality (including a change in social relations, worldview), life experience, a phenomenon that the phrase corresponds to in its nominative function, which leads to the loss of direct meaning;

2) semantic enrichment (metaphorization), the essence of which is to expand and generalize the meaning in the direction of figurative typicality:

3) deformation of the component composition: from the original formula, there remains mainly a signal fragment, often its beginning, which becomes an idiom;

4) violation of the original grammatical structure, due either to this "truncation" or the general evolution of the grammatical system of the language.

Idioms that express realities or conveying with the help of realities any phenomena of the people's life can also be divided into two groups. The first includes phraseological units, the referents of which are facts or objects that are also known to

native speakers of the target language, but reproduced through national realities. To the second - phraseological units expressing purely national realities, which are completely absent in the people, in the language of which the translation is carried out [8:123].

1.3 Types of translations of English phraseological units into Ukrainian

The problem of translating idioms has always been relevant, because there is a certain asymmetry in the ratio of the values of the constituents of the idiom and the meaning of the expression itself, and therefore it is difficult to preserve the specificity of each idiom with an ethnomarked component when translating it into another language. Attempts to translate phraseological units were made by many outstanding translation experts, including by Germanists, and considerable success has already been achieved in this field. In particular, the main ways of conveying the meaning of idioms of various types by such domestic scientists as I. Korunets, B. Azhniuk and R. Zorivchak are formulated. However, the translation of everyday idioms has its own specifics and difficulties. The need for a detailed study of the ways of conveying the meaning of idioms of this type is obvious - the intensity of intercultural communication is constantly increasing, and both at the everyday level (between individual representatives of different cultures) and at the international level (political negotiations, mass media information releases, translation of literary works). But there is still no consensus on how to translate idioms.

As mentioned above, idioms are a special type of combination. Their main feature is "partial or complete inconsistency of the plan of content with the plan of expression, which determines the specificity of the idiom" and will certainly influence the choice of methods and methods of translation.

In almost any language, several levels of phraseological units are noted, and not all of them are generally known, used by the general public and recorded in dictionaries. Some of them are used only by certain groups of native speakers and are

not in dictionaries. That is why the primary task of the translator is to be able to recognize the idiom in the text, to distinguish a stable combination from a variable one.

The result of this present study strongly supported Fitri [21] revealing that translation by paraphrase is the most preferred strategies in translating English idioms into non-idiomatic expression in Indonesian language. As Baker [19] indicated that translation by paraphrase is the most common way of translating SL idioms which do not have the equivalent in TL. It is not easy to find the equivalent of SL idiom or there is no appropriate idiom and then transferred it into TL idiom. Hence, the translator tries to render the meaning of source text (ST) idiom using words in TL which are similar or close in meaning to ST, but the words do not make up an idiom.

When translating phraseological units from one language to another, it is recommended to use the most complete explanatory phraseological bilingual dictionaries.

In practice, there are several types of phraseologisms in any language: recorded in the dictionary and known to everyone; those that have gone out of use, but are distinguished by the dictionary; known to everyone, but for some reason not recorded in the dictionary, known to certain social groups. In general, there may be more of such phrases, but the best and most important language in each phase is to be able to recognize it in the text of phraseologisms, as opposed to free language units.

The most productive way is the skill of highlighting units in the text that reflect the general content, since, as it turns out, the very appearance of such units testifies to the existence of a specific meaning.

It is possible to formulate a completely simple rule for the translator: as soon as an expression appears in the text that logically matches the context, it should be considered as a possible phraseologism. However, despite its simplicity, it is not so easy to comply with this rule, as numerous cases in hell show.

Another important language in the process of recognizing phraseologisms is to analyze their linguistic functions. For example, the conflict between literal and literal meaning is often used as a topic of text to cover any unusual, aesthetic, emotional-

evaluative and other associations, to create euphistic poetry. In addition, phaseologisms are quite strongly attached to certain socio-cultural patterns of society and are considered a sign of the indirect presence of this or that pattern in the text. Phaseologisms have certain stylistic features: they can be elements of high, neutral or low style, professional or other jargonisms.

In addition to the problem of recognizing phaseologisms, the translator is faced with national and cultural similarities between phaseologisms of similar content and two late languages. Coinciding with the content, phaseologisms can have a late stylistic interest, different bases, for example, be distinguished by an emotive function. Yes, there are our own English, or our own Ukrainian phaseologisms, which are connected exclusively with the isotopic and cultural development of the country.

Sometimes the translation is facilitated by the fact that the motivation of the initial FD is quite obvious.

For example, to rob Peter to pay Paul clearly means "to help one at the expense of another", penny wise and pound foolish "to take into account the little things", not the main (essential). However, in most cases, to understand phraseology, it is necessary to know this one reality, or be able to find the necessary background information. So, knowing that Billingsgate is the name of a large fish market in London, you can understand the meaning of the phraseology to tall billingsgate ("to quarrel like a market woman"). Translation of such FU is carried out with the help of variously structured synonymous counterparts or in a descriptive way. At the same time, the national flavor is correspondingly lost, and not only because "it is better to abandon the transmission of the national flavor of the original altogether, than to give something unusual for this character" [3: 12, 10].

The current study results agreed with Baker (2018) saying that idioms allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components. Idioms and fixed expressions cannot be formally translated because their forms are misleading. It is the content and the cultural background that matter.

In addition to the problem of distinguishing everyday idioms, the translator is faced with national and cultural differences between idiomatic units that are similar in meaning in two different languages. Coinciding in meaning, idioms can have a different stylistic color, a different figurative basis, and a different emotional function. In some cases, the use of the idiom of everyday topics in the source text is based on the use of opportunities of national and cultural flavor.

When dealing with phraseological units during translation, the translator must not only know both languages, but also be able to analyze the stylistic and cultural-historical aspects of the source text in comparison with the capabilities of the language being translated. In the absence of direct equivalents, the original idiom can be translated by searching for a similar idiomatic unit that has a common meaning with the original. At the same time, it is worth remembering that idioms that are often similar in meaning but different in form in different languages have different emotional and associative colors and are not always interchangeable. In any case, when working with idiomatic units in the source text, the translator, in addition to his own memory, can rely on a number of explanatory phraseological dictionaries.

Thus, the study of the specifics of the translation of idioms of everyday topics makes it possible to expand the range of means of conveying the meaning of such idioms, to determine the optimal ways of their translation using the provisions of cognitive linguistics. The perspective of further research is the analysis of idioms in the English language and the search for effective ways of their translation, in particular, the possibilities of applying equivalent translation, within the framework of contextual analysis and the main provisions of cognitive science.

1.4 Peculiarities of translation of texts of artistic discourse and Internet discourses

The study of different types of discourse belongs to the topical problems of modern linguistics. Problems of discourse and its numerous genres are constantly in the field of attention of many linguists - both domestic and foreign: E. Benveniste

(1974), V. Koch (1978), M. Bakhtin (1979), V. Borbotko (1981), T van Dijk (1989), etc.

Discourse (from Latin *discursus* – running, circle) is a term of philosophy and humanitarian studies, which is used to denote an argumentative oral or written discussion of any topic, in which the very methods of argumentation become the subject of discussion; any speech, conversation, discussion, the features of which characterize the speaker [23].

The first studies, the purpose of which was to identify the internal organization of discourse, appeared at the end of the 50s of the 20th century. Such linguistic investigations were devoted to syntactic constructions consisting of two or more sentences, which later began to be called supraphrasal units [4:12]. At the beginning of the 1970s, a new scientific trend was formed - "text linguistics", which combined both purely linguistic and related approaches, and both theoretical (literary studies, functional stylistics) and applied (communication theory, statistical word processing, psychology, language teaching, automated translation, computer science, etc.) [15: 392]. As the text became the focus of attention of extremely diverse disciplines, it became necessary to rethink the subject of text linguistics and distinguish between text and discourse. This was made possible by the inclusion of a situation category. The discourse was interpreted as "text plus the situation", and the text, accordingly, as "discourse minus the situation".

In linguistic studies of the 21 century the most used are four meanings of the term "discourse":

- 1) text, statements immersed in a specific socio-cultural situation;
- 2) a communicative situation that integrates the text with its other components, "situation of utterance", which includes the subject of the utterance along with the text;
- 3) the interpretation arising from the position of the French semiotic tradition about the identity of discourse with speech, mainly oral;

4) type of discursive practice [21:844].

As D. Crystal notes, the Internet is an electronic, global, interactive means of communication, which definitely leaves an imprint on its language characteristics [6:24]. The technological factor has a decisive influence on the course and linguistic organization of communication on the Internet. This influence is observed at all levels of the language system, which gives reason to assert its systemic nature and to attribute the language of the Internet to a special form of language functioning [15:22].

Consideration of discourse in general, and Internet discourse in particular, made it possible to come to the conclusion that Internet discourse exists within virtual communication, which is uniquely influenced by technological factors and is in constant development.

Internet discourses have their own genres, in which both general and individual properties characteristic exclusively for this type of discourse are realized.

The Internet as a media reflects all the informative and eventful wealth of real reality. Each subdiscourse is open to the user and is a complex, ever-evolving organization. Thanks to technical capabilities, the user himself forms an information field on the Internet. This is emphasized not only by the diversity and multifacetedness of the Web, but also by its manipulative potential.

According to O. Semenyuk, artistic discourse is a set of speech-thinking actions of communicators related to cognition, understanding, presentation of the world by the addressee and the receiver's understanding of his language picture of the world [14, p. 8]. The goal of artistic discourse, according to the linguist, is "the influence of the writer on the system of values, knowledge and beliefs of the reader with the help of his work. Therefore, the functioning of the artistic discourse is impossible outside of the dialectical relationship of the writer - the work of art - the reader" [14, p. 8]. N. Kondratenko emphasizes that the artistic text, functioning in the communicative space, reflects the communicative activity of a person, therefore, the text becomes a carrier of essential characteristics of a person's existence in a cultural environment [17, p. 39].

One of the most characteristic features of artistic discourse is that it reproduces some specific culture at a certain stage of its development. This is clearly reflected in the language of artistic discourse, which contains sociolinguistic assessments, templates and emotionally colored vocabulary of different social groups and eras to which the characters belong. It has to do with function creation of sensory perception of reality. The author manages to capture the reader's attention thanks to the use of socio-expressive speech markers characteristic of the environment he depicts [14, p. 8]. V. Karasyk emphasizes that the personality of the author, who verbalizes his own worldview in a work of art, can be traced in the choice of a theme, problem, plot, and images.

V. Maltseva emphasizes: "Discourse has its own picture of the world, concepts representing the mentality adopted by the subject when entering the circle of discursive meanings. Any person has access to different language communities, each of which forms different models of reality according to their own socio-cultural guidelines" [15, p. 38]. The researcher is convinced that the discourse represents the manifestation of collective memory, which not only reflects social reality, but also shapes it [15, p. 20]. T. Bekhta notes that the creation of an artistic text is a two-way interactive process, since the author predicts how the reader will perceive the ideas of the book, the form of their presentation, creates in him the desired attitude to what is happening in the artistic text [1, p. 52].

The translator, who is obliged to take into account a large number of requirements in order to reproduce the text, fully and adequately present the original, must take into account several main criteria:

- adequacy of the translation;
- preservation during translation of a number of tropes and figures of speech;
- cultural and epochal factors of the writing of the work;
- specifics of the literary direction to which the original text belongs;

- reproduction of the writer's individual style [18].

To create a professional artistic and literary translation, the translator must undoubtedly possess certain linguistic and literary abilities, namely, understand the play of words, be able to "feel" the lexical and stylistic nuances of the text, skillfully convey means of expression and accurately find equivalents of phraseological units, sayings and proverbs.

The main difficulties in translation arise due to the presence of a huge number of stable expressions, proverbs, sayings and aphorisms in the original language. Slang, language features affect the correct perception, for example, jokes, irony, sarcasm. Thus, the task of the translator is not only to translate the text close to the original, but also translate it competently and aesthetically, taking into account the author's style.

For example, when works of art contain elements of the humorous genre, are based on a play on words (puns), the translator must know how to convey the comic effect. Special difficulties arise when the translator is forced to work with languages of different cultures [8, c. 109-110], because it is impossible to create an adequate translation without familiarity with the culture of the people, era, time, when the work was written.

1.4 Lexical and grammatical transformations of translation of idioms in music discourse

Analysis

1. The text under analysis headlined «**Mockingbird**» belongs to music discourse.

2. The text was taken from <https://lyrsense.com/eminem/mockingbird> The text is aimed at the reader interested in the study music discourse and English idioms, which is evident from the presence of a large amount of phraseological units. The purpose of the text information is to convey to the reader all the necessary information about the song and its content.

3. 1) Structural level of the text is ensured by lexical and semantic cohesion.

A. Lexical cohesion is implemented by repetition links, which are:

- simple lexical repetition : miss-miss, you -you, together-together, baby-baby, little-little, alright-alright, promise-promise
- complex lexical repetition :girl-girls
- simple paraphrase : smile-laugh, dad-daddy, cry-crying, girl-girls, mama-mom-mother,
- substitution : uncle-he, daddy-he

B. Grammatical cohesion and syntactical structure is ensured by sequence of tenses.

C. Compound and complex sentences, as well as the use of conjunctions and prepositions, ensure grammatical cohesion.

4. Stylistic characteristics of the text are:

1) Strong positions of the text are the first sentences in paragraphs on which the following sentences depend, for example:

I can see you're sad even when you smile, even when you laugh.I can see it in your eyes, deep inside, you wanna cry

2) Weak positions are sentences that depend on strong positions in the text:

'Cause you're scared, I ain't there? Daddy's with you in your prayers No more crying, wipe them tears, daddy's here, no more nightmares3) Tropes: progressive, small, general , emotional, extreme, direct, several, similar, chemical, greater

Tropes- We are going to pull together through it.

Lookin' puzzled, in a daze

Daddy's always on the move, mama's always on the news

Epithets- little, upper, crazy

4. Basic transformations:

Transliteration- Hailie-Хейлі, Lainie-Лейні

Transposition- I don't see us ever being together ever again- Не думаю, що ми коли-небудь знову будемо разом.

Omission- But then, of course, everything always happens for a reason- Але, звісно, на все є своя причина.

Addition- 'Cause you're scared, I ain't there? - Бо ти боїшся, що мене немає поруч?

Modulation- I try to keep you sheltered from it, but somehow, it seems the harder that I try to do that, the more it backfires on me- Я намагаюся захистити вас від цього, але чомусь здається, що чим більше я намагаюся, тим гірше мені це вдається.

I guess it was never meant to be- Гадаю, нам не судилося бути разом.

But no more worries, rest your head and go to sleep- Але не хвилюйся більше, відпочинь і лягай спати.

Literal translation- Hailie, I know you miss your mom, and I know you miss your dad . When I'm gone, but I'm tryna give you the life that I never had- Хейлі, я знаю, що ти сумуєш за мамою, і я знаю, що ти сумуєш за татом. Коли мене не стане, але я спробую дати тобі життя, якого в мене ніколи не було.

I can see you're sad even when you smile, even when you laugh I can see it in your eyes, deep inside, you wanna cry- Я бачу, що тобі сумно, навіть коли ти посміхаєшся, навіть коли ти смієшся.

CHAPTER 2

PECULIARITIES OF TRANSLATING ENGLISH IDIOMS INTO UKRAINIAN (ON THE MATERIAL OF MODERN SONGS)

2.1 Analysis of the translation of English idioms into Ukrainian (based on the material of modern songs)

Translation as a term and notion is of polysemantic nature, its common and most general meaning being mostly associated with the action or process of rendering/expressing the meaning/content of a source language word, word-group, sentence or passage (larger text) in the target language or with the result of the process/action of rendering. In other words with the work performed by the translator (cf. this is my translation).

When considering the semantic units of Ukrainian and English, it is worth pointing out the discrepancy between the semantic volume, when sometimes the semantic volume in comparable languages does not coincide if both lexical units are polysemous.

A lexicosemantic field is a hierarchical structure of many lexical units united by a common meaning and reflecting a certain conceptual sphere in a language. The field covers some “tense” space of homogeneous units and has analogies in the ancient sciences.

Lexical units of one language do not always have exact counterparts in another language. Therefore, to solve this task, the translator often uses translation transformations. Their skillful use ensures the adequacy of the translation: the translated text accurately reflects the content of the original text.

The literal interpretation of a phraseological expression corresponds to the content of the expression, since adequate translation of the meaning of the phraseological unit into other languages is necessary. Equivalent - a translation of a phraseological unit from one language by a phraseologism of another language, which coincides with it in terms of content and structural composition of components.

Phaseological equivalents can be full or partial. Based on the characteristics that have a place during the formation of phaseological units, some researchers proposed the following formations:

1. Equivalent, that is, an adequate phraseological phrase available in the Ukrainian language, which corresponds to the English one in terms of content and figurative basis.

2. An analogue, i.e. such a Ukrainian stable inflection, which is adequate in meaning to the English one, but figuratively completely or partially differs from it.

3. Descriptive translation – conveying the meaning of the English phrase using free phrases. It is used when there are no equivalents and analogues in the Ukrainian language.

4. Antonimic translation – conveying a negative meaning using an affirmative construction or vice versa.

5. Calque - used in cases when the translator wants to highlight the figurative basis of the phraseology, or when the English phrase cannot be translated using other types of translation.

6. Combined translation. In those cases when the Ukrainian analogue does not fully convey the meaning of the English phraseology or has another specific flavor of place and time, a tracing translation is given, followed by a descriptive translation and a Ukrainian analogue for comparison [12, p.16].

7. Translation by paraphrase. This study finding also confirms a previous study from Wicaksono & Wahyuni [22] that translation by paraphrase is the most common strategy in translating the idioms. The underlying reason is because translation by paraphrase is the flexible strategy to translate the idioms and the translation will be more acceptable and it is easier for TL readers to understand. The difference of the finding may be explained from the variability of the research objects, for instance, folklores. This present study also came up with results in line with Mabruroh's study revealing that the dominant type of idiom used in 'The Adventures of Tom Sawyer' novel is phrasal verb idiom with 446 idioms (56.03%).

Phraseology is a stable combination of dextric units that aims to enrich the language. From a linguistic point of view, phraseological units are identified with idioms – a combination of words characterized by a constant lexical composition, grammatical structure and meaning known to native speakers of this language.

A phraseological unit is a complex unit by its nature, it is formed on a syntactic basis, where it functions as an independent unit, and by its structure it consists of several words or is considered complex. Also, it is worth adding that the complexity of units lies in their logical meaning, which is a serious challenge for the translator and native speakers themselves, because often the totality of well-known words forms a completely new meaning. Thus, phraseological units enter into synonymous, antonymic, and other systemic connections.

Literal translation of an expression distorts the meaning of the expression, because it requires an adequate transfer of the meaning of a lexical and semantic unit to another language [16: 31]. To achieve maximum adequacy during translation, the translator must be proficient in various translation methods, among which the main ones are: equivalent translation, similar, descriptive, antonymic translation, calculus, combined translation.

Close to the literal method of translating or rather reproduction is the so-called way of translator's transcription by means of which partly the orthographic and partly the sounding form of the source language lexemes/words is conveyed [35: 49].

Free translation is used in special cases when the transfer of the original style is not required or when the reproduction of stylistic features of the original is caused by great difficulties (eg translation of ancient texts), or when the translation is done for the information of a small group. Free translation of prose verse text is allowed, abbreviations of the original are allowed, details are omitted. This method of translation is used mainly in the translation of poetry, advertising, headlines, various stylistic devices.

Word-for-word translation is another method of rendering sense. It presents a consecutive verbal translation though at the level of word-groups and sentences. Word-for-word translation means the reproduction of the construction of the original without any changes and without a significant change in the order of words in the sentence. Word-for-word translation should be understood as a translation of external (graphic or phonetic) similarities between a foreign and Ukrainian word or phrase, without taking into account the semantic differences between them. hence it is clear that a literal translation under certain conditions is quite natural, and a literal one is never allowed. [40: 77].

The interlinear¹ way/method of translating is a conventional term for a strictly faithful rendering of sense expressed by word-groups and sentences at the level of some text. The latter may be a passage, a stanza, an excerpt of a work or the work itself. The method of interlinear translation may be practically applied to all speech units (sentences, supersyntactic units, passages).

Literary Translating involves working with journalism and literary texts in the form of prose or poetry. Its complexity lies in the fact that when working with works, the translator must convey not only their main content, but also hidden ideas, while maintaining the author's style. The translator of such texts must have writing skills, be able to operate with a huge arsenal of means of artistic expression, as he, in fact, has to create a new work. He also needs to navigate in the global cultural context in order to be able to adapt the text to the mentality of the native speaker. [18: 255]

2.1.1 Lexical transformations

Translation is a two-stage process of interlingual and intercultural communication when on the basis of analysed and transformed text in the SL a translator creates another text in the TL which substitutes the source text in the target language and culture [21: 20].

¹ «Interlinear» (from Latin *interlineare*) i.e., written/printed between the lines.

When transmitting the meaning of a word in translation, you usually have to choose between several translation options.

There are three most characteristic cases that lead to this:

- in the translation language, there is no verbal correspondence to a particular word of the original (in general or in this sense).
- the Match is incomplete, i.e. it only partially covers the meaning of the word in the original language.
- different meanings of the polysemous word of the original correspond to different words in the translation language.

Formal lexical transformations provide for changing the form of the source language unit by using devices of the target language. Here belong transformations at the phonetic and graphic levels (sometimes called "transcoding") such as:

Transcoding helps to achieve maximum equivalence in the text. There are transliteration, transcription, calque and zero transcoding.

Transliteration involves changing the script used to write words in one language to the script of another; taking the letters or characters from a word and changing them into the equivalent characters in another language. This process is concerned with the spelling and not the sound. For example:

- (10) *It's payback, **Russell Wilson** falling way back in the draft.* - *Ось і розплата - для **Рассела Вілсон** переглянули план.*

2.1.2 Grammatical transformations

In our study, we identified the following **transformations**:

- (1) *We are going **to pull** together **through** it* (Eminem - MB) – *Ми подолаємо це все разом. In this sentence we are translating the idiom **to pull through** using one word in Ukrainian «подолати». We are using the omission and transposition transformations.*

- (4) *Just reminiscin', lookin' at your baby pictures, it just **trips me out**.*- Мене просто збиває з ладу просто згадуючи, дивлячись на твої дитячі фотографії. *In this sentence we are using the transposition transformation.*
- (13) *All you do is **bleed me dry**.*- Все, що ти робиш – забираєш мої сили. *In this sentence we are using modulation. The word combination **bleed me dry** we are translating as забираєш мої сили, we are not using the word «кров».*
- (15) *Now you're **hungry for the control**.*- Тепер ти прагнеш контролювати. *In this sentence we are using modulation. The word combination **hungry for** we are not translating as «голодний до», we are trying to make the accurate translation according to Ukrainian language, translating this idiom as « прагнеш до».*
- (17) ***Play me like a violin**.*- Маніпулюй, грай на моїх емоціях. *In this sentence we are using modulation. We cannot achieve the accurate translation if we will translate **Play me like a violin** using literal translation.*
- (24) *If I **take a step back to see the glass half full**.*- Якщо зможу оглянутися та зрозуміти, що не все так погано. *In this sentence we are using modulation- **take a step back** we translate as оглянутися, while **to see the glass half full** we adopt according to Ukrainian and translate as не все так погано.*
- (41) *Anytime you want to **leave your world behind**.* - У будь-який момент, коли тобі захочеться все забути. *In this sentence we are using modulation. We cannot translate this sentence as «залишити світ позаду».*
- (27) *I **can't help** this awful energy.*-Я не можу ніяк зарадити цьому жахливому стану. *In this sentence we are using modulation. The idiom **can't help** we are translating as не можу ніяк зарадити. Here we also use addition transformation.*
- (6) ***Get along with** the voices inside of my head.*- Порозумітися з голосами в моїй голові. Here we use literal translation as we know that the idiom **Get along with** has a stable analog in Ukrainian «порозумітися з кимось».

- (23) Last night really **was the cherry on the cake.**- Минула ніч справді була вишенькою на торті. Here we use literal translation as we know that the idiom **the cherry on the cake** has a stable analog in Ukrainian «вишенька на торті». Here we also use the equivalent transformation.
- (31) You can **get addicted** to a certain kind of sadness.- Ви можете стати залежними від певного виду смутку. Here we use literal translation as we know that the idiom **get addicted** to has a stable analog in Ukrainian «стати залежним від».
- (12) How did I **fall for you?**- Як я закохався в тебе? Here we use literal translation as we know that the idiom **to fall in love with somebody** has a stable analog in Ukrainian «закохатися в когось».
- (7) But I know somebody once told me **to seize the moment.**- Але я знаю, що хтось одного разу сказав мені не прогавити свій шанс. Here we are using the antonymic translation, translating the idiom **to seize the moment** that means «скористатися моментом» as «не прогавити свій шанс».

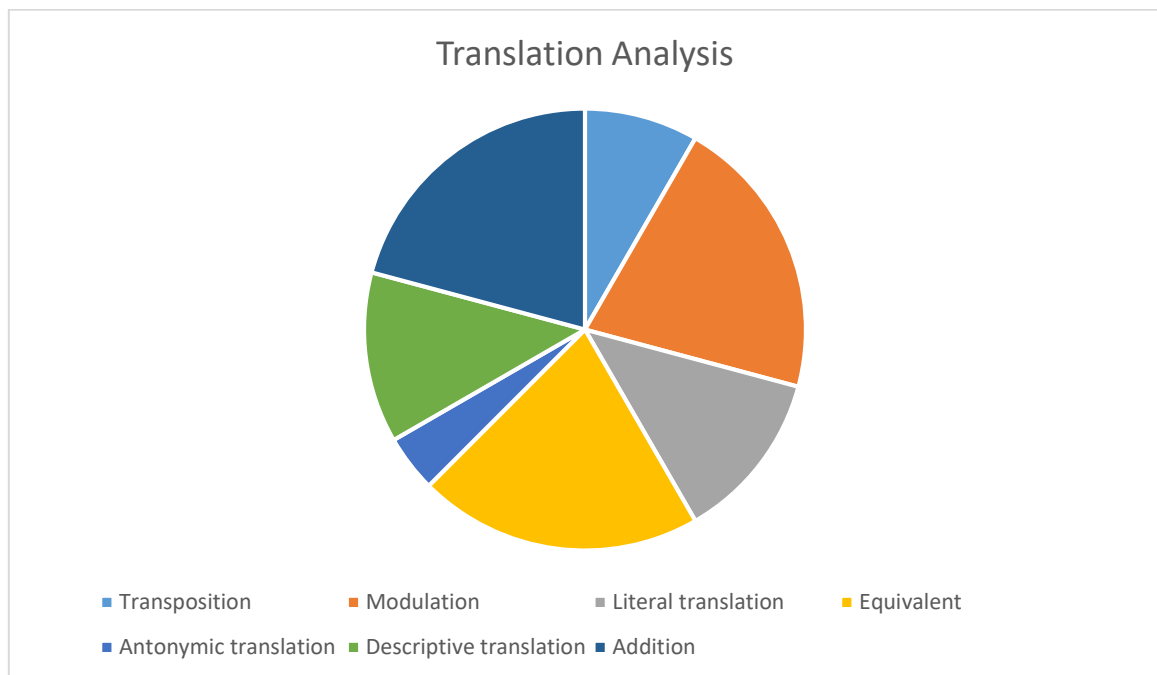
<p>(50) At the end of the day You're a needle in the hay, You signed and sealed it And now you gotta deal with it.</p>	<p>В кінці дня Ти голка у копиці сіна, Ви його підписали та скріпили печаткою І тепер ти маєш з цим впоратися. Here we have a good example of equivalent. The word combination a needle in the hay has the same equivalent in Ukrainian голка у копиці сіна.</p>
<p>(47) You'll stumble in my footsteps, Keep the same appointments i kept, If you try walking in my shoes.</p>	<p>Ти спіткнешся на моїх стопах, Дотримуйся тих самих зустрічей, що й я, Якщо спробуєш побувати в моїй шкурі. Here we aslo can find the</p>

	<p>equivalent. The word combination to walk in smbd shoes has the same equivalent in Ukrainian побувати в чийсь шкірі.</p>
<p>(46)And mother always told me Be careful who you love Be careful what you do 'Cause the lie becomes the truth.</p>	<p>І мама завжди казала мені, Будь обережним, кого ти любиш Будь обережним, що ти робиш. Бо брехня рано чи пізно виходить на поверхню.</p> <p>Here we aslo can find the equivalent. The word combination the lie becomes the truth has the same equivalent in Ukrainian брехня рано чи пізно виходить на поверхню</p>
<p>(45)After a hurricane comes a rainbow.</p>	<p>Після дощу з'являється веселка. Here we aslo can find the equivalent. The idiom after a hurricane comes a rainbow has the same equivalent in Ukrainian після дощу з'являється веселка.</p>
<p>(21)I was lookin' for a man who was on the same page.</p>	<p>Я шукала того, хто буде зі мною на одній хвили. Here we use the modulation as we d not have the equivalent and we cannot use the literal translation.</p>

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- (14)Never thought you'd **leave me in the dust**.- Ніколи б не подумав, що ти можеш так сильно розбити мене. Here we use the modulation as we do not have the equivalent and we cannot use the literal translation.
- (14)Papa was a **rolling stone**, mama developed a habit.- Тато був перекотиполем (без постійної роботи та місця проживання), мама до цього звикла. Here we use the descriptive transformation to make sure the reader understood the meaning of this idiom as it does not have any equivalent in Ukrainian.
- (28)**I paced around** for hours on empty.- Годинами я блукав, відчуваючи себе спустошеним. Here we use the addition transformation, adding , відчуваючи себе.
- (8)No wonder you're **losing your mind**, the way it wanders.-Не дивно, що ти втрачаєш розум. Here we are using omission and translate the idiom **losing your mind** using the equivalent ти втрачаєш розум.
- (9)Who are **going through a struggle** feels it and relates, that's great.-Хто проходить через боротьбу, відчуває це і розповідає, це чудово. Here we using the equivalent transformation as we have the idiom проходить через боротьбу which is the same as **going through a struggle**.
- (11)**I am nuts for real**, but I'm okay with that.-Я справді божевільний, але я в мені так добре.Here we are using modulation as we do not have same equivalent.
- (16)Guess my heart **wasn't enough**.-Здається, мого серця тобі було замало. The idiom **to be enough** we are translating as **було замало** using the equivalent and modulation.

- (19)Far from the places we can't **get away from**.-Далеко від місць, з яких ми не можемо втекти. The idiom to **get away from** we are translating with one word втекти. This is modulation and omission.
- (20)**Screamin' my lungs out for ya** -Кричу з усіх сил. Here we are using omission and modulation as we cannot use literal translation because we do not have the same equivalent in Ukrainian.
- (25)And when you feel weak, you feel like you wanna just **give up**-І коли ви відчуваєте слабкість, ви відчуваєте, що хочете просто здатися. The idiom to **give up** we are translating using one Ukrainian word здатися.



Analyzing the 50 given examples with excerpts from English modern songs with the use of idioms, it can be concluded that the most used translation transformations are equivalent, descriptive translation and modulation. Transposition is very often used, less often - addition, omission and literal translation.

CONCLUSIONS

In this term paper, we researched and analyzed peculiarities of translating English idioms into Ukrainian (on the material of modern songs).

Language is the main way people interact. Quotations, proverbs, sayings, and phraseology that are appropriate in a specific situation help to make the language brighter, to convey the content of the topic of the conversation, to convey the mood, attitude to certain circumstances. The use of figurative expressions when learning the language provides an opportunity to replenish the vocabulary, master the skills of operating idiomatic constructions. In order to express yourself correctly and interpret the interlocutor's words, you need to know English idioms.

Musical works of English artists have always contained phraseological units, but modern songs are more difficult to translate, because they contain a lot of slang and neologisms, from which new idioms are built.

The importance of translation in the history of human culture is enormous, but the fact that the process of translation or interlanguage transformation is an extremely complex phenomenon is indisputable, since in the process of translation there is not only a comparison of different language systems, but also a clash of different cultures and even civilizations. Taking into account the extremely important role of artistic translation in the development of the language and enrichment of the culture of the people, it is undoubtedly paradoxical that such a widespread phenomenon as translation still remains insufficiently understood. Summing up, it should be noted that the semantics of a literary text during translation must be preserved in the unity of all its components, the relationship and interaction of which is determined by the author's intention, which obliges the translator to introduce the concept of the semantic structure of the text into the sphere of his professional competence.

Phraseologism is a stable word combination, which is also called a turn of phrase or a catch phrase. Due to the fact that phraseology is often impossible to translate literally (the meaning is lost), difficulties in translation and understanding may

arise among foreigners. On the other hand, such idioms give the language a bright emotional color.

Taking this into consideration, V.V Vinogradov distinguishes three types of **phraseological units of phraseological fusions, phraseological units and phraseological combinations.**

Discourse (from Latin *discursus* – running, circle) is a term of philosophy and humanitarian studies, which is used to denote an argumentative oral or written discussion of any topic, in which the very methods of argumentation become the subject of discussion; any speech, conversation, discussion, the features of which characterize the speaker.

Translation of phraseological units is very difficult task. The choice of one or another type of translation depends on features of phraseological units that the translator must recognize and be able to convey their meaning, brightness and expressiveness. Since phraseological units are widely used in literature of all styles, a competent translator should not allow inaccuracies in the translation of one or another phraseology. Without knowledge of phraseology, it is impossible to appreciate the brightness and expressiveness of speech, to understand a joke, a play on words, and sometimes simply the meaning of the entire statement.

While translating idioms we have found that the most used translation transformations are equivalent, descriptive translation and modulation. Transposition is very often used, less often - addition, omission and literal translation.

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ANNEX

Original text	Translation
1. We are going to pull together through it. (Eminem- MB)	1. Ми подолаємо це все разом.
2. And it seemed like everything was just starting to fall apart . (Eminem-MB)	2. І здавалося, що все тільки починає руйнуватися.
3. Papa was a rolling stone , mama developed a habit. (Eminem- MB)	3. Тато був перекотиполем, мама до цього звикла.
4. Just reminiscin', lookin' at your baby pictures, it just trips me out . (Eminem- mockingbird)	4. Мене просто збиває з ладу просто згадуючи, дивлячись на твої дитячі фотографії.
5. I'ma give you the world . (Eminem- MB)	5. Я подарую тобі увесь світ.
6. Get along with the voices inside of my head. (Rihanna –M)	6. Порозумітися з голосами в моїй голові.
7. But I know somebody once told me to seize the moment . (Rihanna –M)	7. Але я знаю, що хтось одного разу сказав мені не прогавити свій шанс.
8. No wonder you're losing your mind , the way it wanders. (Rihanna –M)	8. Не дивно, що ти втрачаєш розум, як він блукає.

<p>9. Who are going through a struggle feels it and relates, that's great. (Rihanna –M)</p>	<p>9. Хто проходить через боротьбу, відчуває це і розповідає, це чудово.</p>
<p>10.It's payback, Russell Wilson falling way back in the draft. (Rihanna –M)</p>	<p>10.Ось і розплата - для Рассела Вілсон переглянули план.</p>
<p>11.I am nuts for real, but I'm okay with that. (Rihanna –M)</p>	<p>11.Я справді божевільний, але я в мені так добре.</p>
<p>12.How did I fall for you? (Enough- TTT)</p>	<p>12.Як я закохався в тебе?</p>
<p>13.All you do is bleed me dry – (Enough- TTT)</p>	<p>13.Все, що ти робиш – забираєш мої сили.</p>
<p>14.Never thought you'd leave me in the dust. (Enough- TTT)</p>	<p>14. Ніколи б не подумав, що ти можеш так сильно розбити мене.</p>
<p>15.Now you're hungry for the control. (Enough- TTT)</p>	<p>15.Тепер ти прагнеш контролювати.</p>
<p>16.Guess my heart wasn't enough. (Enough- TTT)</p>	<p>16.Здається, мого серця тобі було замало.</p>
<p>17.Play me like a violin. (Play me like a violin - S)</p>	<p>17. Маніпулуй, грай на моїх емоціях.</p>
<p>18.This fire in my head's got me on edge. (Play me like a violin - S)</p>	<p>18.Цей вогонь у моїй голові наганяє мене.</p>
<p>19.Far from the places we can't get away from.</p>	<p>19.Далеко від місць, з яких ми не можемо втекти.</p>

(Play me like a violin - S)	
20. Screamin' my lungs out for ya -(Camila Cabello –SL)	20. Кричу з усіх сил заради тебе.
21. Not afraid to face it. (Camila Cabello –SL)	21. Не боїться зіткнутися з цим.
22.I was lookin' for a man who was on the same page. (RAYE-E)	22. Я шукала того, хто буде зі мною на одній хвили.
23.Last night really was the cherry on the cake. (RAYE-E)	23. Минула ніч справді була вишенькою на торті.
24.If I take a step back to see the glass half full. (RAYE-E)	24. Якщо зможу оглянутися та зрозуміти, що не все так погано.
25.And when you feel weak, you feel like you wanna just give up. (Eminem - TIC)	25. І коли ви відчуваєте слабкість, ви відчуваєте, що хочете просто здатися.
26.This is your moment, and every single minute you spend tryin to hold on to it cause you may never get it again. (Eminem - TIC)	26. Це твій час, і ти намагаєшся затримати кожну мить, Адже ти можеш ніколи більше не відчути подібного.
27.I can't help this awful energy. (Halsey-C)	27. Я не можу ніяк зарадити цьому жахливому стану.
28.I paced around for hours on empty. (Halsey-C)	28. Годинами я блукав, відчуваючи себе спустошеним.

<p>29.And all the kids cried out, "Please stop, you're scaring me". (Halsey-C)</p>	<p>29.І всі діти кричали: «Будь ласка, зупиніться, ви мене лякаєте».</p>
<p>30.Now you're just somebody that I used to know. (Gotye- STIUTK)</p>	<p>30.А зараз ти просто той, кого я колись знала.</p>
<p>31.You can get addicted to a certain kind of sadness. (Gotye- STIUTK)</p>	<p>31.Ви можете стати залежними від певного виду смутку.</p>
<p>32.But I'll admit that I was glad it was over. (Gotye- STIUTK)</p>	<p>32.Але зізнаюся, я був радий, що все закінчилося.</p>
<p>33.But you didn't have to cut me off. (Gotye STIUTK)</p>	<p>33.Але ти не мусила від мене відсторонюватися.</p>
<p>34.You said that you could let it go. (Gotye- STIUTK)</p>	<p>34.Ти сказала, що можеш відпустити це.</p>
<p>35.And I wouldn't catch you hung up on somebody that you used to know. (Gotye- STIUTK)</p>	<p>35.І я не буду тебе ловити, коли ти вішаєш трубку, якщо дзвонить хтось, кого ти знав.</p>
<p>36.Chains, my baby's got me locked up in chains, And they ain't the kind that you can see. (The Beatles –C)</p>	<p>36.Ланцюг, коханням я посаджений на ланцюг, Але навряд чи побачиш її ти.</p>
<p>37.Can it be I stayed away too long? (Michael Jackson-IWBWYA)</p>	<p>37.Чи може бути, що я занадто довго відлучався?</p>

<p>38.It's not my thing trying to get back. (Michael Jackson-IWBWYA)</p>	<p>38.Це не моя справа намагатися повернутися.</p>
<p>39.When this old world gets you down. (Michael Jackson- WOML)</p>	<p>39.Коли цей старий світ зруйнує тебе.</p>
<p>40.Just remember I will always be around. (Michael Jackson- WOML)</p>	<p>40.Просто пам'ятай, що я завжди буду поруч.</p>
<p>41.Anytime you want to leave your world behind. (Michael Jackson- WOML)</p>	<p>41.У будь-який момент, коли тобі захочеться все забути.</p>
<p>42.Why, why you keep running away? (You keep running away). (Michael Jackson-Maria (YWTOO))</p>	<p>42.Чому, чому ти продовжуєш тікати? (Ти продовжуєш тікати).</p>
<p>43.You closed the door to your heart, girl And you turned the key. Locked your love away from me. (Michael Jackson-LIHANYAG)</p>	<p>43.Ти зачинила двері до свого серця, дівчино І повернула ключ, заклавши свою любов від мене.</p>
<p>44.And nothing, no, nothing is going right Just close your eyes and think of me (Michael Jackson-YHGAF)</p>	<p>44.І нічого, ні, нічого не йде так, як хотілося Просто закрив очі і подумай про мене</p>

<p>45. After a hurricane comes a rainbow. (Chase Holfelder - FW)</p>	<p>45. Після дощу з'являється веселка.</p>
<p>46. And mother always told me, Be careful who you love Be careful what you do 'Cause the lie becomes the truth (Michael Jackson-BJ)</p>	<p>46. І мама завжди казала мені, Будь обережним, кого ти любиш Будь обережним, що ти робиш Бо брехня рано чи пізно виходить на поверхню.</p>
<p>47. You'll stumble in my footsteps, Keep the same appointments i kept, If you try walking in my shoes, If you try walking in my shoes. (Depeche Mode-WIMS)</p>	<p>47. Ти спіткнешся на моїх стопах, Дотримуйся тих самих зустрічей, що й я, Якщо спробуєш побувати в моїй шкірі, Якщо спробуєш побувати в моїй шкірі,</p>
<p>48. And I'm only here To bring you free love, Let's make it clear That this is free love. No hidden catch, No strings attached, Just free love. (Depeche Mode -FL)</p>	<p>48. А я тільки тут Щоб принести тобі вільне кохання, Давайте з'ясуємо Що таке вільне кохання. Жодної прихованої заковики, Без будь-яких забов'язань, Просто вільне кохання.</p>
<p>49. Newspaper taxis appear on the shore Waiting to take you away Climb in the back with your head in the clouds</p>	<p>49. На березі з'являються газетні таксі Чекає, щоб забрати тебе Заліжай ззаду та витай у хмарах</p>

(The Beatles-LITSWD)	
<p>50. At the end of the day You're a needle in the hay, You signed and sealed it And now you gotta deal with it. Humanity, humanity, Goodbye. (Scorpions-DITM)</p>	<p>50. В кінці дня Ти голка у копиці сіна, Ви його підписали та скріпили печаткою І тепер ти маєш з цим впоратися. Людяність, людяність, до побачення</p>

ANNEX C

Original text	Translation
<p>Hailie, I know you miss your mom, and I know you miss your dad When I'm gone, but I'm tryna give you the life that I never had I can see you're sad even when you smile, even when you laugh I can see it in your eyes, deep inside, you wanna cry 'Cause you're scared, I ain't there? Daddy's with you in your prayers No more crying, wipe them tears, daddy's here, no more nightmares</p>	<p>Хейлі, я знаю, що ти сумуєш за мамою, і я знаю, що ти сумуєш за татом. Коли мене не стане, але я спробую дати тобі життя, якого в мене ніколи не було. Я бачу, що тобі сумно, навіть коли ти посміхаєшся, навіть коли ти смієшся. Я бачу це в твоїх очах, глибоко всередині ти хочеш плакати. Бо ти боїшся, що мене немає поруч? Татко з тобою в твоїх молитвах.</p>

We gon' pull together through it, we
gon' do it

Lainie, uncle's crazy, ain't he? Yeah,
but he loves you, girl, and you better
know it

We're all we got in this world, when it
spins, when it swirls

When it whirls, when it twirls, two
little beautiful girls

Lookin' puzzled, in a daze, I know it's
confusing you

Daddy's always on the move, mama's
always on the news

I try to keep you sheltered from it, but
somehow, it seems

The harder that I try to do that, the
more it backfires on me

All the things growin' up as daddy that
he had to see

Daddy don't want you to see, but you
see just as much as he did

We did not plan it to be this way, your
mother and me

Більше не плач, витри сльози, татко
тут, більше ніяких кошмарів.

Ми пройдемо через це разом, ми
зробимо це.

Лейні, дядько божевільний, так?
Так, але він любить тебе, дівчинко, і
ти повинна це знати.

Ми - все, що є в цьому світі, коли він
крутиться, коли він крутиться

Коли він кружляє, коли він кружляє,
дві маленькі красиві дівчинки

Виглядаєте спантеличено, в
заціпенінні, я знаю, що це вас
бентежить.

Тато завжди в роз'їздах, мама завжди
в новинах.

Я намагаюся захистити вас від
цього, але чомусь здається.

що чим більше я намагаюся, тим
гірше мені це вдається.

Усе, що він бачив, коли ріс, коли
тато був дитиною.

Тато не хотів, щоб ти це бачив, але
ти бачиш стільки ж, скільки і він.

But things have got so bad between us

I don't see us ever being together ever
again

Like we used to be when we was
teenagers

But then, of course, everything always
happens for a reason

I guess it was never meant to be

But it's just something we have no
control over, and that's what destiny is

But no more worries, rest your head
and go to sleep

Maybe one day, we'll wake up, and this
will all just be a dream

Now hush, little baby, don't you cry

Everything's gonna be alright

Stiffen that upper lip up, little lady, I
told ya

Daddy's here to hold ya through the
night

I know mommy's not here right now,
and we don't know why

Ми з мамою не хотіли, щоб так
вийшло.

Але між нами все стало так погано.

Не думаю, що ми коли-небудь знову
будемо разом.

Як колись, коли ми були підлітками.

Але, звісно, на все є своя причина.

Гадаю, нам не судилося бути разом.

Але це те, на що ми не можемо
вплинути, і це доля.

Але не хвилюйся більше, відпочинь і
лягай спати.

Може, колись ми прокинемося, і все
це виявиться лише сном.

Тихіше, малятко, не плач.

Все буде добре.

Стисни верхню губу, маленька леді,
я ж тобі казав.

Татко тут, щоб потримати тебе всю
ніч.

Я знаю, що мами зараз немає, і ми не
знаємо чому.

<p>We feel how we feel inside</p> <p>It may seem a little crazy, pretty baby</p> <p>But I promise mama's gon' be alright</p> <p>I know mommy's not here right now, and we don't know why</p> <p>We feel how we feel inside</p> <p>It may seem a little crazy, pretty baby</p> <p>But I promise mama's gon' be alright</p>	<p>Ми відчуваємо те, що відчуваємо всередині.</p> <p>Це може здатися трохи божевільним, мила крихітко.</p> <p>Але я обіцяю, з мамою все буде добре.</p>
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РЕЗЮМЕ

Курсову роботу присвячено вивченню та аналізу особливостей перекладу англійських ідіом українською мовою (на матеріалі сучасних англійських пісень).

В ході дослідження проаналізовано основні задачі, поставлені на початку роботи. Визначено поняття фразеологічних одиниць та основних їх характеристик. Наведено приклади перекладу англійських ідіом українською мовою (на матеріалі сучасної англійських пісень).

Здійснено аналіз фактичного матеріалу, що включав в себе тематику, характеристику та структуру фразеологічних одиниць.

Ключові слова: фразеологічна одиниця, фразеологія, дискурс, лексико-семантичні особливості, переклад ідіом, аналіз.