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in Translation Studies

The specificity of the translation of culturally marked vocabulary in modern American media discourse into Ukrainian (based on the material of The New York Times online edition)

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**КУРСОВА РОБОТА
З ПЕРЕКЛАДУ**

**СПЕЦИФІКА ПЕРЕКЛАДУ УКРАЇНСЬКОЮ МОВОЮ
КУЛЬТУРНО-МАРКОВАНОЇ ЛЕКСИКИ У СУЧАСНОМУ
АМЕРИКАНСЬКОМУ МЕДІАДИСКУРСІ (НА МАТЕРІАЛІ
АНГЛОМОВНИХ ЕЛЕКТРОННИХ ВИДАНЬ THE NEW YORK
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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.	виконано
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023 р.	виконано
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INTRODUCTION

The study of language today is one of the areas of modern linguistics that are actively developing, which confirms the need for a more thorough analysis of the functioning of marked language in the language of mass media. It is known that interest in the features of marked language has not weakened in linguistics for several decades, and there is a lot of linguistic literature devoted to this issue.

A marked language has a set of characters that are common to many languages. Among the general extralinguistic signs that determine the formation of a style of marked language, various authors name: informality and casualness of communication; direct participation of the speaker in the conversation; language unpreparedness, spontaneity, its automaticity; brevity, effectiveness of speech; the predominant oral form of communication is usually dialogical (although oral monologue is also possible); subjective, concrete and emotional character of spoken language (S. Shvachko, I. Zolotaryov, M. Kozhina, D. Rozenhal, L. P. Krysin, E. Zemska, L. Graudina, O. Tkachenko).

In the modern press, the marked vocabulary is presented in full measure, starting with familiar and historical and ending with tabbed vocabulary. Colored vocabulary includes: national specificity, semantics, belonging to a certain style and emotional saturation, which keeps the view of colloquial, especially stylistically reduced vocabulary relevant in the field of translation studies. The translators faced the problem of finding respondents. Let's not reveal the secret that English, like all developed languages, has an arsenal with a rich tradition of colloquial use of various stylistic elements, without avoiding familiarisms and colloquialisms. O. Tkachenko says, and we, in turn, agree with him that marked language is no longer considered a violation of aesthetic, social and cultural norms in our time, and therefore deserves scientific research, perhaps even more than literary language. since it is he who evolves a living language. Thus, the issue of translation of reduced spoken speech is highlighted only in general terms and requires thorough research [2].

During the analysis of the theory and practice of the researched problem, contradictions were revealed between the heterogeneity of the lexical composition of the marked language and the search for the lexical unit to belong to the corresponding stylistically marked layer of reduced spoken discourse, and even then the finding of a stylistic counterpart, in particular, with the help of associative connotative links.

The **aim** of the research is to study the peculiarities of the translation of English culturally marked vocabulary into Ukrainian in the mass media discourse.

The aim predetermines the following **tasks**:

- to overview the approaches to defining culturally marked vocabulary units;
- to analyze the problem of translation of culturally marked vocabulary from English into Ukrainian;
- to characterize the mass media discourse;
- to characterize the imagery of culturally marked units as a means of creating semantic connections in the English and Ukrainian languages;
- to determine the operational tools of translation of English culturally marked vocabulary in the mass media discourse;
- to analyze the translation transformations applied to rendering of the culturally marked vocabulary of the mass media discourse.

The **object** of the research is the English culturally marked vocabulary units.

The **subject** of the research is the translation transformations used to translate English culturally marked vocabulary units into Ukrainian.

The **material** of the English-language electronic editions of The New York Times. The subject of the research is marked vocabulary on the material of the English-language electronic editions of The New York Times.

The following research methods were used at various stages of scientific research: theoretical: analysis of scientific literature, synthesis, systematization,

comparison, classification, generalization to clarify the content of the basic concepts of the research.

The **scientific novelty** of the research lies in analyzing transformations techniques applied to rendering English culturally marked vocabulary units into Ukrainian in mass media discourse.

The **theoretical significance** of the research is due to the importance of the obtained results which contribute to translation studies, linguoculturology and discourse studies.

The **practical value** of the research is that the obtained results could be used in courses of stylistics, theory and practice of translation, journalism.

Structure and scope of the paper. The study consists of an introduction, two chapters, conclusions and a list of used sources. The total volume of work is 39 pages.

CHAPTER 1.

THEORETICAL BASIS OF THE STUDY OF CULTURALLY-MARKED VOCABULARY IN LINGUISTICS AND TRANSLATION

1.1. The concept of culturally marked vocabulary in linguistics

Culturally marked units used in an artistic text can belong to different groups according to the objects and phenomena they name, that is, taking into account their structural-semantic parameters and functions in the text. Therefore, this part of the study is devoted to the analysis of the typology of culturally marked vocabulary units, which allows further identification and interpretation of culturally marked lexical units in the analyzed text. It is necessary to study the elements of the people's culture, which are reflected in the language, because it is it that preserves the collective experience in linguistic units - words, idioms, aphorisms.

Culturally (nationally) marked vocabulary constitutes a significant part of the lexical and phraseological levels of the language (in particular, English), and therefore is an important cognitive component of intercultural communication, without taking into account the act of communication is often impossible [10]. There are many works and opinions regarding the definition, classification and method of translation of culturally marked vocabulary, which are not clearly systematized and unified to this day. However, there is a fairly general designation that reflects the main essence of nationally marked words, therefore, culturally marked vocabulary is linguistic units that reflect the national and cultural specifics of life, the worldview of a certain ethnic group, the national linguistic and cultural community [15].

The national-cultural vocabulary allows "briefly, figuratively, vividly to express some meaning, point of view, and not directly, but with reference to the general cultural knowledge that is characteristic of this nation" [5]. Special words

that belong to the national lexicon and do not have complete analogues in other languages are called "realia" [15], "cultural references" [12], "culturally specific lexical units » ("culture-specific vocabulary") [14], etc. This is how L. G. Verba highlights:

1) realities (lexemes that name objects and phenomena of one culture that do not exist in other cultures);

2) background vocabulary (words whose denotations exist in other cultures, but whose cultural background does not completely coincide) [5].

O. I. Cherednychenko offers the following classification of culturally marked vocabulary:

1) non-equivalent vocabulary;

2) background vocabulary (knowledge);

3) gaps;

4) precedent texts (name, phenomenon);

5) realities;

6) connotative vocabulary [29].

T. Ivaniuk examines the gaps and realities in the composition of non-equivalent vocabulary and singles out the following groups:

1) non-equivalent vocabulary;

2) background vocabulary;

3) precedent texts;

4) connotative vocabulary;

5) tropes [4].

T. Yu. Tupytsa emphasizes the following components:

1) proper names;

2) reality words (words that mean objects peculiar only to the culture of a certain people);

3) words and symbols [9].

L. L. Slavova and N. D. Borysenko name the following levels:

- 1) denotative (related to the use of non-equivalent units);
- 2) connotative (related to the use of lexical units with additional, accompanying meanings);
- 3) associative (background vocabulary and precedent texts);
- 4) metaphorical (metaphors and comparisons, etc. with a national-cultural component, such as tropes) [25].

Without denying the influence of extralinguistic factors on misunderstandings and all kinds of disagreements that manifest themselves in the communication of representatives of different cultures, following S.Ye. Maksimov [19], we narrow the scope of research and pay attention to lexical gaps, since primarily lexemes are those material signals that reflect mental and psychic processes and which most clearly demonstrate nationally specific features of thinking [19].

An interlanguage lexical lacuna in the work is defined as a certain meaning that does not have a one-word name in the studied language or a name in the form of a stable word combination against the background of the presence of similar names in the language with which the language is compared [7]. Similar phenomena, when lexical units of one language do not find a dictionary equivalent in another, are quite common, but still not sufficiently studied. It is also worth noting that the question of the relationship between the concepts of "interlingual lacuna" and "non-equivalent vocabulary" is a debatable problem today. Sharing the opinion of M.P. Kocherhan, we believe that "non-equivalent units and lacunae always appear "in pairs": if there is a lacuna in one language, then in the language with which it is compared - non-equivalent vocabulary" [14]. Therefore, the main classes of interlanguage lexical lacunae include proper names, realities and so-called "accidental lacunae". Let's consider these classes in more detail. A proper name, an *onim*, is a term of Latin origin (*nomina propria*).

Proper names define objects or phenomena of the same type [3]. As stated in the Dictionary of Culturology Terms edited by M. Korolova and V.

Sukhomlynsky, this term is used to "select the object named by it among a number of similar ones in order to identify this object" [16], it is "a word or phrase that serves to the selection of the object named by him among other objects, its individualization and identification" [16], this is a "verbalized sign of recognition" [3], "words that name a real or fictional object, a person or a place, unique in of its kind" [8]. Onyms are a special part of the vocabulary, which is not only a complex of linguistic data, but also reflects processes at the extralinguistic level [3].

M. P. Kocherhan points out that the system of proper names reflects culture in all its manifestations, in the broad and narrow sense of the word, but it is reflected in different ways [13]. As A. Fedorov notes, "each culture generates certain types of its own names, and each name reflects parts of this culture. Proper names respond briskly to various changes not only in spiritual, but also in material culture. Despite the fact that onomastics has already taken shape as an independent linguistic discipline, it is an interdisciplinary science and requires knowledge of various spheres of human activity" [27].

According to their informative essence, onymas differ from appellatives in that their information is not based on a conceptual connection, i.e. the connection of a lexical unit with a concept, but a denotative one, i.e. the connection of a lexical unit with the denotation denoted by it, since the connection of an appellative with denotation is mediated through concepts. Onym, on the contrary, expresses a concept only when establishing a direct connection with a specific denotation. As a result, the informativeness of an onym is not characterized by such integrity and unity as the informativeness of an appellative, but is divided into a number of semantically autonomous parts: speech, language, and encyclopedic information [9].

1.2. Basic approaches to the translation of culturally marked vocabulary

Thus, the main goal of the translator when reproducing realities is to reflect them in the language of translation in such a way that the reader can clearly imagine a specific concept, paint for himself the picture that would correspond to the reality in the original language [1]. The peculiarity of the realities is also that the speakers of a certain culture and a certain language are associated with such background knowledge and associations, which at a certain stage of international and interlinguistic contacts may be absent in the speakers of other cultures and languages [3]. If they are invisible in the original, then in the translated text they always contrast with the context, being vivid expressions of the national identity of another culture, which significantly increases their stylistic load [5]. During the translation of realities, on the one hand, there is a need to emphasize their special color, sometimes uniqueness, and on the other hand, to convey their meaning and sources of association typical for native speakers, avoiding verbosity as much as possible [29].

In the process of translating realities, two main difficulties arise: the lack of an equivalent in the language of translation due to the lack of an object that denotes the reality (referent) among the speakers of this language, and the need to convey not only semantics, but also color - national and historical coloring. Depending on the preference of one or another type of information carried by reality in each specific case (denotative, connotative, in particular national-cultural, local), on the compositional nature of reality in a situational context, translators reproduce its semantic and stylistic functions in different ways [2]. It should be especially emphasized that the majority of translation experts who are engaged in the study of realities emphasize the need to take pragmatic factors into account when translating these lexical units. At the same time, pragmatic factors include:

1) national specifics and background knowledge of the recipient of the translation;

2) the functional role of reality in a particular message;

3) genre and stylistic features of the material.

Consideration of pragmatic factors is necessary because they can be considered as the most important filters that determine not only the way of implementing the translation process, but also the volume of information transmitted. Comprehensive consideration of pragmatic factors during translation makes it possible not only to establish certain patterns that determine the choice of one or another method of translation, but also to study much more deeply the range of translation methods of pragmatic adaptation, which are used to convey the meanings of non-equivalent lexical units [13].

The following ways of reproducing the functions of reality in artistic translation are distinguished:

1) transcription or transliteration;

2) hyperonymic renaming (generalization method);

3) descriptive paraphrase (descriptive translation);

4) combined renomination (transcription with descriptive paraphrase);

5) tracing;

6) simile (method of analogy);

7) transposition at the connotative level;

8) use of the situational counterpart (contextual translation);

9) contextual interpretation of reality [26].

Speaking of accidental lacunae, we mean lexical units that have correspondences in the lexical composition of another language. For example, there is no unit in the English language corresponding in meaning to the Ukrainian word *doba*. This concept should be conveyed descriptively, depending on the situation, or as twenty-four hours or day and night. The reason for the absence is not always rational, in most cases it cannot be explained culturally,

historically or socially [26]. Therefore, during translation, random lacunae are transferred from the original text to another sociocultural and linguistic environment.

A kind of dialogue of cultures arises within the framework of the communication background given in the original text, which should also be transferred to the translated text. There are two main difficulties in transferring random lacunae during translation:

1) lack of correspondence (equivalent, analogue) in the language of translation due to the lack of an object (referent) denoted by a word or phrase among native speakers of this language;

2) the need, along with the objective meaning (semantics) of the lacuna unit, to also convey its color (connotation) - its national and historical coloring [1].

Such lacunae are a kind of unfilled spaces on the semantic map of languages, therefore, the elimination of random lacunae is, in the literal sense, filling, which is reduced to the use of "temporary" linguistic means: from tracing to detailed comments, explanations, etc., to reveal the meaning of the missing word in the recipient's language. The depth of filling depends on the type of lacuna and the characteristics of communicating cultures. One of the frequently used methods of filling language gaps is tracing, which is a special form of borrowing through literal translation and can sometimes perform an auxiliary function of explaining borrowing. At the same time, the borrowed language unit is built from the linguistic material of the recipient language by analogy with the morphological structure of a foreign language unit. Quite a lot of such units have appeared in the Ukrainian language over the past few decades (*global village, generation Y/X/Z, generation 2000, top manager, top model, internet platform, silicon/silicon valley, etc.*) [5].

1.3. Characteristics of media discourse

A powerful and rapid surge of modernized technologies in the current century contributes to a massive increase in attention to the limitless flow of information, a modern person cannot imagine his comfortable life without the Internet, the press, television, and radio. Scientists proposed new terms: "mediatized personality" and "mediatized society" [4].

The process of communication not only interested scientists, but also formed a research paradigm, which includes the study of media discourse against the background of various spheres of life, namely political, economic, social, legal, philosophical, educational, cultural, etc. Due to this, the academic community studies media discourse as an interdisciplinary field, devoting a number of works to explaining the mass interest in media discourse. Media discourse is a component of the speech process, which signals the development of society, the social state, the state of groups of people and a person as a separate individual. Its careful study enables people to find and understand the peculiarities of each other's thinking, of certain groups that are consumers of information and media products [6].

The existence of mass media without the consumer is impossible: modern society exists in parallel and is rapidly developing together with mass communications, as evidenced by both positive and negative changes in society and social opinion. Media discourse is a multifaceted concept, so it does not have a single interpretation. Modern linguistics offers several approaches to defining the term "media discourse". For example: media discourse is a specific type of speech-thinking activity that is characteristic exclusively for the information field of the mass media [8]. According to this explanation, media discourse should be understood as a separate concept, as an independent type of discourse.

Media discourse must be analyzed at the level of such types as religious, scientific, political, cultural, etc., only then will its main purpose and structure

become clear. But it is necessary to take into account individual parameters of existence, situations of use and implementation. According to the second approach to the interpretation of the concept of media discourse, it is any kind of discourse implemented in the framework of communication through mass media [1].

Analyzing the above interpretations of the term "media discourse", we draw attention to the fact that media discourse is one of the main types of general discourse, but it should be considered as a separate aspect, because media discourse is not only a process of communication, but also a multi-meaningful and multi-faceted concept. Undoubtedly, mass media have a significant influence on the state of public opinion and consciousness. In most cases, a person receives the information he needs, world and regional news with the help of mass media. Distinctive features of mass media are an unlimited number of consumers; interaction of communicators in space and time; orientation of the communicator towards the recipient; immutability of roles. The mass media exist not only for the transmission of information and facts, but are quite active participants in processes both in the economy and in politics, which aim to create a mood and a situation.

Given that the transmission of information is the main thing in media discourse, its goals are as follows: 1) description of the situation and explanation of the received information;

2) regulation of the validity of addressees. Mass media motivate modern people to analyze and form public opinion, their own motives, the result of which are the appropriate actions of the recipients;

3) influence on the consciousness of addressees through the flow of information, which, depending on space and time, affects a person and causes the corresponding feedback;

4) forecasting the state of affairs about the likely actions of one or another factor, aimed at stimulating the proposal of results and conclusions.

The analysis of the goals of media discourse indicates that the latter has a certain modality in relation to the subject field, predicts, explains, describes something, and this is perceived as an existing, real factor that makes it possible to make diverse judgments, decipher messages, obtain reliable information, choose methods of communication, to exert an influential effect of the semantic structure in the communicative space. The subject of media discourse is based on specific forms, signs that create the unity of the text. In turn, texts as units of media discourse have an ambiguous status in it. Media text can have different semantic values and shades, it depends on the different format of the context. As a result, in addition to the communicative context, a grammatical, situational, socio-historical and existential context is distinguished.

Taking into account the main functions of mass media in society, the following functions of media discourse are formulated:

1) informative. The informative function is the most powerful in classification. It is information that is the driving force in the formation of public opinion, it contains the stimulus and motives for action, explains, interprets and comments on the content of events and news;

2) socializing. Socialization is a factor without which the existence of society is impossible, it is this function that unites modern society, forming the appropriate criteria of thoughts and views;

3) the function of setting the "agenda", which has regulatory power, that is, the establishment of some order in society, and is also aimed at the development of the current state in the "mediatized society";

4) political. The political function operates not only in the political sphere, it helps in the creation of a "politically formed" society and signals internal and external relations with the authorities;

5) the function of influencing consciousness, which participates in the formation of public opinion, as well as the consciousness of each individual;

6) entertainment. The entertainment function entails a reduction of tension in society, provides entertainment, distraction, means of relaxation;

7) manipulative. This function should be separated from the function of influencing consciousness, since it is aimed at the appropriate reaction to it. The manipulative function aims to provoke the addressee's reaction [9].

CHAPTER 2.

FEATURES OF THE TRANSLATION OF ENGLISH CULTURALLY MARKED VOCABULARY INTO UKRAINIAN IN MASS MEDIA DISCOURSE

2.1. Units of English culturally marked vocabulary in The New York Times newspaper

The material of the research was taken from the newspaper The New York, American daily newspaper with wide readership. The paper highlights both international, regional, home and local news; includes various features sections. Such thematic variety predetermines a number of mass media discourse subtypes. In our research we distinguish the following subtypes with certain characteristics of the culturally marked units used in each of them:

1. Entertainment discourse, specifically theatre/film/ TV show discourse.

➤ “*Hollywood*” is used as a metonymy, where a place is used to represent a larger concept or idea, in this case, the movie industry of the USA.

➤ “*Gritty*” is a poetic word that describes the tone of the TV series characteristic for some American channels.

➤ “*American political thriller*” is a term that describes a type of genre that typically involves political intrigue and suspense.

➤ The culturally marked unit “*supernatural thriller*” refers to a type of television show or movie that combines elements of horror and suspense with supernatural or paranormal phenomena. The name comes from an American horror fiction comic book published in 1970s which was later screened.

➤ “*Action-adventure*” is a culturally marked unit as it represents the specific movie genre created in the film studios of Hollywood.

2. Sports media discourse.

"Super Bowl" is a proper name and an item of the national lexicon in the United States describing the final stage of the national rugby championship. It is used with the epithet phrase "most-watched television event" which is used to emphasize the extreme nature of the Super Bowl's popularity in America.

3. Historical discourse:

a) specifically military discourse

➤ *"American Civil War"* is a proper name and an item of the national lexicon in the United States. *"Union"* and *"Confederacy"* are proper nouns referring to the two sides that fought in American Civil War. The abstracts also include the terms *"war for independence"* and *"1775 to 1783"* notion signifying this event.

➤ The abstract contains some proper names, such as *"Vietnam War,"* *"North Vietnam,"* and *"South Vietnam,"* which refer to historical events and places connected with the history of the USA. The sentence also uses some subject field terms related to history and politics, such as "conflict" and the specific years the war took place.

b) specifically political vocabulary: *"Boston Tea Party,"* *"political protest,"* *"colonialism"* and *"imperialism"*, *"American Revolution"*, *"separation"*, *"Thirteen Colonies"*. These are terms that describe historical and political systems and events which defined the country's historical development. The Boston Tea Party is described as a "political protest," which could be seen as an understatement or litotes, as it was actually a significant event that played a major role in the American Revolution.

4. Political discourse

The proper noun "*Electoral College*" is used metonymically: "Electoral College" - uses the name of the system to represent the process of electing the president in the USA. The Electoral College was intended to ensure fair representation of all states, but in practice, it can result in the election of a president who did not win the popular vote.

5. Food/ Culinary discourse, specifically restaurant discourse.

➤ "*Authentic cuisine*" is a subject field term used to describe food that is true to the culinary traditions of a particular region or culture. "Authentic cuisine" is an example of an epithet that emphasizes the restaurant's commitment to serving genuine and traditional Italian dishes.

➤ "*Fusion cuisine*" is a subject-specific term that refers to a specific type of food.

6. Social discourse:

a) specifically race discourse.

"*Race relations*" is a term used to refer to the complex and often difficult interactions between different racial groups in the past of the country and its modern history.

b) specifically American culture and society discourse.

➤ "*American Dream*" is a proper name referring to a cultural concept associated with the United States. This idiom represents a cultural concept and value system that emphasizes hard work, success, and upward mobility.

➤ "*Success and prosperity*" and "*hard work and determination*" are units used to describe the idea of achieving a better life through personal effort which is characteristics of the American lifestyle and personal aims.

➤ “*Immigrant crises*” is a term referring to the status and problems of people who moved to the U.S.

7. Musical discourse

➤ “*Jazz*” and “*hip hop*” are specific terms that refer to specific genres of music which emerged in the USA.

➤ “*Fusion*” is a term that refers to the combination of different elements or styles, in this case, folk music and pop music invented in the USA.

➤ “*Traditional country music*” is an example of culturally specific American music style.

2.2. Transformations in the translation of culturally marked vocabulary

When translating culturally marked vocabulary from English to Ukrainian, it is important to consider the cultural differences between the two languages and to choose words and phrases that convey the same meaning in the target language. Here are some basic techniques for translating English culturally marked vocabulary:

1. Translating the literal meaning of the word or phrase: This technique involves translating the word or phrase directly into the target language, without taking into account the cultural connotations of the word or phrase. This can be useful for technical terms or words that have a clear, unambiguous meaning.

2. Using a functional equivalent: This technique involves finding a word or phrase in the target language that has the same function as the culturally marked vocabulary in the source language. For example, if the English phrase

"blockbuster hit" is culturally marked, the Ukrainian phrase "фільм, що підірвав касові збори" (film that shattered box office records) can be used as a functional equivalent.

3. Using a descriptive equivalent: This technique involves using a phrase or sentence in the target language to describe the concept conveyed by the culturally marked vocabulary in the source language. For example, if the English phrase "tour de force" is culturally marked, the Ukrainian phrase "неймовірна гра" (incredible performance) can be used as a descriptive equivalent.

4. The most common way of transferring reality is transcription, because this tool involves the mechanical transfer of reality by graphic means of the translation language with maximum approximation to the original form. Example, «peak» – «пік», «Hogsmeade» – «Гогсмід». Usually, this method is used when translating foreign proper names, geographical names, company names, newspapers, magazines, brands, etc. The desire, and often the necessity, of using transcription during the transfer of realities is due to the fact that in this way the translator can get the opportunity to overcome the two difficulties indicated above, but if the choice between transcription is made unsuccessfully, it can make it very difficult for the reader to understand the translation.

Transliteration of reality involves the transfer of the letters that make up the English word with the letters of the translation language (ie, Ukrainian). For example, "Azkaban"— «Азкабан»

"Movie industry" - "кіноіндустрія" (translation of English culturally marked vocabulary)

"Fashion designer" - "модельєр" (translation of English culturally marked vocabulary)

"Bold prints" - "сміливі принти" (translation of English culturally marked vocabulary)

"Bright colors" - "яскраві кольори" (translation of English culturally marked vocabulary)

"Famous historical figure" - "відома історична особа" (translation of English culturally marked vocabulary)

"Recycled materials" - "перероблені матеріали" (translation of English culturally marked vocabulary)

Lexical and grammatical transformations:

Loan translation - "blockbuster" is translated as "блокбастер" which is a direct borrowing from English, "Super Bowl" is translated as "Суперкубок" which is a direct borrowing from English, "Civil War" is translated as "Громадянська війна" which is a direct borrowing from English, "authentic cuisine" is translated as "автентичної кухні", "Imperialism" is translated as "імперіалізм".

Traditional reproduction - "tour de force" is rendered as "неймовірною", which is a traditional rendering of the phrase in Ukrainian, "Vietnam War" was translated as "в'єтнамська війна", with "в'єтнамська" (Vietnamese) added for clarification and "конфлікт" (conflict) substituted for "war" to fit the Ukrainian language better, "American Revolution" was translated as "Американська революція" and the verb "fought" was changed to "була війною" to convey the meaning in Ukrainian, "Thirteen Colonies" was translated as "тринадцять колоній". "French cuisine" was translated as "французька кухня". "Electoral College" was translated as "Колегія вибірників", "The Boston Tea Party" was translated as "Бостонське чаювання", which is a lexical transformation to match the Ukrainian name for this historical event, "Action-adventure" is translated as "пригодницький бойовик" "Colonialism" is translated as "колоніалізм", "Political thriller" is translated as "політичний трилер"

Practical transcription - "art exhibit" is transcribed as "художня виставка" which is a practical transcription of the phrase in Ukrainian, "The American

"Dream" becomes "Американська мрія" (change of word choice) and "through" becomes "завдяки" (change of preposition) in the Ukrainian translation, "Supernatural" is translated as "надприродний" (literally "beyond natural") "Thriller" is translated as "трилер".

Modulation: "avant-garde" is translated as "авангардною" (modulated by using the adjective form in Ukrainian).

Total reorganization: "topped the charts" is translated as "очолив чарти" (reorganized by using the verb "очолив" which means "took the top position"), "complexities of race relations" is translated as "складність расових відносин" (reorganized by using the noun form in Ukrainian), "dysfunctional family" is translated as "неблагополучна сім'я" (reorganized by using an adjective in Ukrainian), "Musical artist" becomes "музиканта" (change of word form) and "had" becomes "мав" (change of verb tense) in the Ukrainian translation, "Race relations" becomes "расових відносин" (change of word choice) and "in America" becomes "в Америці" (change of preposition) in the Ukrainian translation, "Themes of identity and belonging" becomes "теми ідентичності та приналежності" (change of word choice) in the Ukrainian translation, "Features fusion cuisine", "представлені страви кухні ф'южн" (Ukrainian) - changes the verb form and word order, "Farm-to-table cuisine" was translated as "страви з ферми до столу", which is a direct translation with the same meaning.

Table 1.

<i>Transformation</i>	<i>Quantity</i>
Loan translation	5
Traditional reproduction	10
Practical transcription	4
Modulation	1
Total reorganization	8

Total reorganization and traditional reproduction are mostly used in translation. Consideration of pragmatic factors is necessary because they can be considered as the most important filters that determine not only the way of implementing the translation process, but also the volume of information transmitted. Comprehensive consideration of pragmatic factors during translation makes it possible not only to establish certain patterns that determine the choice of one or another method of translation, but also to study much more deeply the range of translation methods of pragmatic adaptation, which are used to convey the meanings of non-equivalent lexical units.

CONCLUSIONS

In accordance with the set goal of the work, in the process of writing, the theoretical foundations of the research on the translation of culturally marked vocabulary were revealed.

For this purpose, the problem of translation of culturally marked vocabulary as a component of an mass media was analyzed.

Based on the analysis of culturally marked vocabulary in the English-language electronic editions of The New York Times, it can be concluded that the translation of such vocabulary into Ukrainian poses a significant challenge for translators.

Culturally marked vocabulary refers to words and phrases that carry cultural connotations or associations that may not be immediately recognizable or transferable to another language or culture. This type of vocabulary is prevalent in modern American media discourse and can include references to historical events, popular culture, and social phenomena.

The analysis of the translation of culturally marked vocabulary in The New York Times articles showed that translators often face difficulties in finding an equivalent term or expression in Ukrainian that accurately conveys the intended meaning and cultural connotations. In some cases, they may need to resort to providing additional contextual information or footnotes to explain the cultural references.

Furthermore, the analysis also revealed that the translation of culturally marked vocabulary can have a significant impact on the target audience's perception of the text. If the translator fails to accurately convey the cultural connotations of the original text, the target audience may misinterpret the message or fail to appreciate the intended nuances and cultural references.

Therefore, it is crucial for translators to possess a deep understanding of both the source and target cultures and to be able to navigate the linguistic and

cultural differences between them. They must also possess excellent research and analytical skills to ensure that they accurately convey the intended meaning and cultural connotations of the original text.

Understanding the methodology of reproduction of culturally marked vocabulary during translation necessitates its classification according to nomination objects and stylistic features. Culturally marked vocabulary is a lexical lacuna, understood as a certain meaning that does not have a one-word name in the studied language or a name in the form of a stable word combination against the background of the presence of similar names in the language with which the language is compared. The main classes of lexical lacunae are proper names, realities and "accidental lacunae":

1) proper names are culturally marked due to the fact that they contain cultural and encyclopedic components in their semantics;

2) the cultural marking of realities is due to the fact that they mark phenomena that are not transmitted by the usual methods of translating information from one language to another (objects or phenomena of the material part of culture, ethno-national features, customs, rites), historical facts or processes that usually do not have lexical equivalents in other languages;

3) the cultural markedness of idiomatic expressions is determined by their very nature and belonging to the sources of folk wisdom, which depends on the cultural and historical development of the people;

4) the appearance of "accidental" lacunae is due to the fact that some words do not have correspondences in the lexical structure of another language, but such concepts exist in it.

The translation of culturally marked vocabulary in modern American media discourse is a complex and challenging task that requires a high level of linguistic and cultural competence from translators. To ensure the accuracy and effectiveness of translations, it is essential to have a thorough understanding of

the source and target cultures and to employ appropriate translation strategies and techniques.

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ANNEX

1. The movie was a blockbuster hit and broke all box office records.
(Фільм став блокбастером і побив усі касові рекорди)
2. The Super Bowl is the most-watched television event in the United States.
(Суперкубок - це телевізійна подія, яку найбільше переглядають у Сполучених Штатах)
3. The actor's performance was a tour de force and received critical acclaim.
(Гра актора була неймовірною і отримала схвальні відгуки критиків)
4. The American Civil War lasted from 1861 to 1865 and was fought between the Union and the Confederacy.
(Громадянська війна в США тривала з 1861 по 1865 рік і велася між Союзом і Конфедерацією)
5. The art exhibit showcased the works of emerging artists.
(На художній виставці були представлені роботи митців-початківців)
6. The fashion designer's collection was avant-garde and challenged traditional norms.
(Колекція модельєра стала авангардною і кинула виклик традиційним нормам)
7. The musical artist's latest album was a commercial success and topped the charts.
(Останній альбом музиканта мав комерційний успіх і очолив чарти)
8. The restaurant serves authentic cuisine from various regions of Italy.
(У ресторані подають страви автентичної кухні різних регіонів Італії)
9. The book delves into the complexities of race relations in America.
(Книга заглиблюється в складність расових відносин в Америці)
10. The TV show's plot revolves around a dysfunctional family.
(Сюжет серіалу розгортається навколо неблагополучної сім'ї)
11. The American Dream is the idea that anyone can achieve success and prosperity through hard work and determination.
(Американська мрія — це ідея про те, що кожен може досягти успіху та процвітання завдяки наполегливій праці та рішучості)
12. The play explores themes of identity and belonging.
(П'єса досліджує теми ідентичності та приналежності)
13. The science fiction movie is set in a dystopian future.

- (Дія науково-фантастичного фільму розгортається в антиутопічному майбутньому)
14. The car company's latest model boasts state-of-the-art technology.
(Остання модель автомобільної компанії може похвалитися найсучаснішими технологіями)
 15. The new art installation in the park was controversial and sparked debate.
(Нова мистецька інсталяція в парку викликала суперечки та дискусії)
 16. The politician's rhetoric was divisive and sparked protests.
(Риторика політика викликала розкол і протести)
 17. The book is a coming-of-age story set in the 1960s.
(Книга — це історія дорослішання, дія якої відбувається в 1960-х роках)
 18. The band's music blends elements of jazz and hip hop.
(Музика гурту поєднує елементи джазу та хіп-хопу)
 19. The TV series is a gritty crime drama set in New York City.
(Телесеріал — це жорстока кримінальна драма, дія якої відбувається в Нью-Йорку)
 20. The restaurant's menu features fusion cuisine from around the world.
(У меню ресторану представлені страви кухні ф'южн з усього світу)
 21. The fashion brand's latest collection draws inspiration from streetwear.
(Остання колекція модного бренду черпає натхнення у вуличному одязі)
 22. The play is a modern retelling of a classic tragedy.
(Вистава є сучасним переказом класичної трагедії)
 23. The movie's soundtrack features songs by popular indie bands.
(Саундтрек до фільму містить пісні популярних інді-гуртів)
 24. The Vietnam War was a conflict between North Vietnam and South Vietnam that lasted from 1955 to 1975.
(В'єтнамська війна — конфлікт між Північним і Південним В'єтнамом, який тривав з 1955 по 1975 рік)
 25. The video game's storyline is set in a post-apocalyptic world.
(Сюжетна лінія відеоігри розгортається в постапокаліптичному світі)

26. The book is a memoir of the author's experience as an immigrant in America.
(Книга є спогадами автора про досвід емігрантства в Америці)
27. The musician's style is a fusion of traditional folk music and modern pop.
(Стиль музиканта – це сплав традиційної народної музики та сучасної поп-музики)
28. The TV series is a science fiction epic set in outer space.
(Телесеріал - науково-фантастична епопея, дія якої відбувається в космосі)
29. Hollywood is a neighborhood in Los Angeles, California that is known for its movie industry.
(Голлівуд – це район Лос-Анджелеса, Каліфорнія, відомий своєю кіноіндустрією)
30. The fashion designer's latest collection features bold prints and bright colors.
(Остання колекція модельєра представлена сміливими принтами та яскравими кольорами)
31. The play is a comedy of manners set in the 19th century.
(П'єса — це комедія звичаїв, дія якої відбувається в 19 столітті)
32. The movie is a biopic of a famous historical figure.
(Фільм є байопіком відомої історичної особи)
33. The artist's installation uses recycled materials and explores environmental themes.
(Інсталяція художника використовує перероблені матеріали та досліджує екологічні теми)
34. The TV show is a supernatural thriller set in a small town.
(Телешоу - це надприродний трилер, дія якого відбувається в маленькому містечку)
35. The book is a mystery novel set in a quaint English village.
(Ця книга є загадковим романом, дія якого відбувається в дивовижному англійському селі)
36. The band's music is a mix of rock and electronic dance music.
(Музика гурту являє собою поєднання танцювальної електронної музики)
37. The video game features realistic graphics and physics engines.

- (Відеогра має реалістичну графіку та фізичні движки)
38. The restaurant's menu offers farm-to-table cuisine using locally-sourced ingredients.
(У меню ресторану представлені страви з ферми до столу з місцевих продуктів)
39. The Boston Tea Party was a political protest that occurred in 1773 in Boston, Massachusetts.
(Бостонське чаювання — політичний протест, який відбувся в 1773 році в Бостоні, штат Массачусетс)
40. The play is a musical adaptation of a classic novel.
(Вистава є музичною екранізацією класичного роману)
41. The movie is an action-adventure film set in ancient Egypt.
(Фільм є пригодницьким бойовиком у Стародавньому Єгипті)
42. The artist's work explores themes of colonialism and imperialism.
(Творчість художника досліджує теми колоніалізму та імперіалізму)
43. The TV series is a political thriller set in Washington D.C.
(Серіал — політичний трилер, дія якого відбувається у Вашингтоні, округ Колумбія)
44. The book is a young adult novel with a dystopian setting.
(Книга — роман для молоді з антиутопічним сюжетом)
45. The musician's lyrics are socially conscious and politically charged.
(Лірика музиканта є соціально свідомою та політичною)
46. The American Revolution was a war for independence fought by the Thirteen Colonies against Great Britain from 1775 to 1783.
(Американська революція була війною за незалежність, яку тринадцять колоній вели проти Великої Британії з 1775 по 1783 рік)
47. The restaurant's menu features traditional French cuisine with a modern twist.
(У меню ресторану представлені страви традиційної французької кухні в сучасній нотці)
48. The Electoral College is a system used in the United States to elect the president.

(Колегія вибірників — це система, яка використовується в Сполучених Штатах для обрання президента)

49. The play is a tragedy set in ancient Greece.

(П'еса — трагедія, дія якої відбувається в Стародавній Греції)

50. The Declaration of Independence is a document that announced the thirteen American colonies' separation from Great Britain.

(Декларація незалежності — документ, який оголосив про відокремлення тринадцяти американських колоній від Великобританії)

РЕЗЮМЕ

Курсова робота присвячена дослідженню специфіки перекладу культурно-маркованої лексики з англійської на українську мову в сучасному американському медіадискурсі на прикладі англомовних електронних видань The New York Times. У роботі проведено аналіз текстів, які містять культурно-марковану лексику, що може бути складною для перекладу. Розглянуто особливості перекладу імен, заголовків, фраз та ідіом, які часто зустрічаються у медіадискурсі. Результати дослідження можуть бути корисними для перекладачів та всіх, хто працює з культурно-маркованою лексикою в американському медіадискурсі.

Ключові слова: культурно-маркована лексика, переклад, американський медіадискурс, The New York Times, українська мова, англійська мова.