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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

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# КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

## ОСОБЛИВОСТІ ВІДТВОРЕННЯ АНГЛІЙСЬКОЇ СТИЛІСТИЧНО ЗНИЖЕНОЇ ЛЕКСИКИ УКРАЇНСЬКОЮ МОВОЮ В МЕДІЙНИХ ТЕКСТАХ

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# INTRODUCTION

The interplay of language and culture manifests in various facets, with lexical choices being a pivotal aspect in conveying the subtleties of communication. Particularly in media texts, where language serves as a bridge between diverse cultural contexts, the translation of colloquialisms presents a unique challenge. This challenge is magnified when dealing with low colloquialisms, as they often carry implicit connotations and cultural nuances that are deeply rooted in the source language.

The term paper delves into the complexities of this translational process, focusing on the peculiarities encountered in the reproduction of English low colloquialisms within Ukrainian media texts.

**The theoretical background** of the research draws upon the works of prominent scholars such as O. Chernysh, Ch. Hart, R. Wodak, W. Teubert, and N. Fairclough in discourse analysis and medialinguistics. Additionally, contributions from linguists like C. Athu, R. Mihaila, R. Botezat, and S. Grynyuk offer insights into colloquial language and its significance in linguistic studies, while studies by M. Lale, O. Zaytseva, and M. Navlna provide valuable perspectives on stylistically reduced lexicon and its usage in various communicative contexts. Furthermore, works by researchers such as O. Mosiyichuk, B. Kovalenko, and I. Onyshchenko contribute to our understanding of the dynamics and typology of media discourse, enriching the theoretical framework of the research.

The **topicality** of exploring the peculiarities of rendering English low colloquialisms into Ukrainian in media texts lies in the increasing globalization of media content and the consequent need for accurate and culturally appropriate translation. As the consumption of media transcends national borders, there is a growing demand for high-quality translation that preserves the nuances and stylistic elements of the source language while making the content accessible and relatable to the target audience.

Furthermore, with the rapid evolution of technology and the increasing reliance on machine translation, there is a pressing need for human translators who possess the

linguistic proficiency and cultural sensitivity required to accurately convey the subtleties of colloquial language in media texts. This underscores the practical significance of studying the rendering of English low colloquialisms into Ukrainian and developing effective translation strategies that cater to the specific needs of media communication.

The **aim** of this research is to investigate the challenges and strategies involved in rendering English low colloquialisms into Ukrainian within the context of media texts.

to achieve this aim, the following **objectives** are outlined:

1) to describe colloquial language and its significance in linguistic studies;

2) to explore different subclasses within the literary colloquial lexicon;

3) to analyze the characteristics of mass media texts;

4) to investigate the application of lexical transformations for rendering literary colloquial lexicon and low colloquialisms from English into Ukrainian;

5) to investigate the application of grammatical transformations for rendering literary colloquial lexicon and low colloquialisms from English into Ukrainian.

The **subject** of this research is the methods used in the translation of literary colloquial lexicon and low colloquialisms from English into Ukrainian within the context of mass media texts, with a specific focus on materials sourced from the online newspaper "The Guardian".

The **object** of this research is literary colloquial lexicon and low colloquialisms.

The primary **data source** for this research consists of literary colloquial lexicon and low colloquialisms extracted from online articles published by "The Guardian", a prominent English-language newspaper. A total of 50 literary colloquial lexicon and low colloquialisms were selected using a systematic sampling method from articles.

The **methods** used in the research. The research used a multifaceted approach that combined translation analysis, comparative analysis, qualitative description, theoretical frameworks in translation studies, and quantitative methods such as statistical analysis.

**The theoretical value** of this research lies in its contribution to the understanding of cross-linguistic stylistic transfer, particularly in the realm of media discourse. By examining the peculiarities of rendering English low colloquialisms into Ukrainian, the study sheds light on the complexities of linguistic adaptation in the context of media communication. This exploration offers insights into how cultural nuances and stylistic features are negotiated during the process of translation or localization, thereby enriching our understanding of language dynamics in media discourse.

**The practical value.** From a practical standpoint, the findings of this research hold relevance for language educators, who can incorporate the research findings into teaching materials and curricula, providing students with valuable insights into the intricacies of cross-linguistic stylistic adaptation.

**Structure.** The research paper consists of an introduction, two chapters, conclusions, bibliography, and abstract in both English and Ukrainian.

In the **introduction**, an overview is provided, outlining the significance and scope of the study.

In the **first chapter**, the theoretical framework of colloquial language and its typology in both English and Ukrainian languages is discussed. This chapter delves into the subclassifications of words within the literary colloquial lexicon, with a particular focus on the phenomenon of low colloquialisms. Additionally, the specifics of analyzing mass media texts are explored within this chapter.

The **second chapter** is dedicated to examining the process of translating colloquial lexicon from English media sources into Ukrainian. This involves a detailed analysis of specific examples showcasing lexical and grammatical transformations encountered during the translation of literary colloquial lexicon and low colloquialisms in English media texts.

In the **conclusions**, the findings of the study are summarized, highlighting the key insights gained from the analysis.

# CHAPTER 1
# THE LITERARY COLLOQUIAL LEXICON AS A LANGUAGE PHENOMENON

**1.1. The theoretical aspect of colloquial language and typology in English and Ukrainian**

**Colloquial language**, characterized by its informal and conversational nature, holds significant importance in linguistic analysis due to its prevalence in everyday communication and media discourse.

The concept of a "literary language" is closely intertwined with linguistic norms, which are essentially the accepted linguistic conventions deemed correct and exemplary for a specific historical epoch. The stability of these norms is often seen as a hallmark of linguistic excellence, despite the inherent variability over time [20].

M. Navalna's analysis sheds light on the ambiguity among Ukrainian linguists regarding the **interpretation of regional vocabulary**. While some scholars eschew the term "regional vocabulary", categorizing such lexicon as colloquial and sometimes even labeling it as "vulgar" or "familiar", others recognize its existence within the Ukrainian language. Navalna suggests a nuanced approach, advocating for the integration of regional vocabulary into the framework of colloquial normative vocabulary within the literary language. Meanwhile, non-standard linguistic units such as "surzhyk" and "jargonisms" are proposed to be grouped under non-literary colloquial lexemes [18: 131].

As O. Mosiejchuk observes, contemporary language norms are undergoing a shift towards greater dynamism, prioritizing individuality and personal expression over rigid adherence to linguistic standards. This trend holds significant implications for the study of colloquial language, as it reflects a broader societal acceptance of linguistic diversity and fluidity [17: 130].

In Ukrainian stylistics and lexicology, the interpretation of colloquial lexicon varies among scholars. For instance, S. Levchenko and A. Buryachok diverge from

traditional **classifications** by eschewing the term "просторіччя" in favor of categorizing lexicon of this nature as colloquial. Instead, they employ descriptors such as "colloquial", "colloquially diminished", "familiar", or "vulgar" to characterize such lexicon [4; 14].

In the realm of colloquial language, scholars offer divergent perspectives regarding the classification and characteristics of lexemes. Notably, scholars such as I. Cherednychenko [25: 87-88], A. Koval [11: 81-82], and O. Ponomariv [20: 104-109] delineate a specific class of words termed "просторіччя" and "просторічна лексика", which denote lexemes existing on the periphery of literary usage or even surpassing it. These words often convey a **disparaging** or **ironic tone** and may deviate from grammatical norms, exhibiting diminished expressive coloring. Conversely, linguists like M. Zhovtobriukh [7: 72], and A. Hryshchenko [5: 223] merge colloquial and "просторіччя" lexicon under the unified term "розмовно-просторічні слова". Within this category, lexemes possess additional stylistic nuances, imparting ironic, humorous, familiar, or other shades of meaning.

According to S. Buzko, the theoretical aspect of colloquial language in English and Ukrainian goes beyond a simple distinction between **spoken lexicon and dialect**. S. Buzko introduces the concept of "розмовно-просторічна лексика" to encompass a specific non-literary variety of the lexical system. This variety is characterized by stylistic informality, a lack of standardization, and widespread usage [3: 73]

Characterizing colloquial vocabulary, S. Yermolenko emphasizes its broad spectrum of stylistic and emotional evaluations prevalent in informal, everyday interactions. Within colloquial lexicon, there exists a direct reflection of the **speaker's emotions**, often conveyed through familiar, coarse, or even vulgar lexemes [23: 560]. This perspective is further supported by S. Bybyk, who identifies emotionally evaluative and expressive vocabulary as a cornerstone of colloquial speech. Such vocabulary encompasses words laden with positive or negative emotional connotations, as well as lexemes marked by formal grammatical indicators of emotionality, such as diminutives or derogatory terms. Additionally, expressions within colloquial speech serve to convey a plethora of emotions including humor,

endearment, contempt, irony, vulgarity, and familiarity, alongside words carrying volitional connotations [2: 61].

According to M. Pylynsky, colloquial language encompasses emotionally charged words that inject informality into language, conveying **nuances of familiarity**, **sharpness**, or **coarseness**. This includes humorous and scornfully ironic terms, vulgarisms, and derogatory expressions that straddle the line between literary language and vernacular [8: 33]. L. Korobchynska further distinguishes vernacular lexicon, identifying two groups: words with diminished expressiveness and emotional coloring, such as coarse vernacular or vulgarisms, and words that deviate significantly from literary norms in their grammatical, phonetic form, or usage [12: 44]. For instance, consider the English term "*snarky*", which falls within the realm of colloquial language. This word conveys a blend of sarcasm and rudeness, carrying a tone of informal disdain. Similarly, the Ukrainian term "*бабло*", meaning money, exhibits a colloquial and somewhat coarse quality, fitting within the vernacular lexicon.

The theoretical exploration of colloquial language and typology in English and Ukrainian reveals the dynamic interplay of dialectal words, colloquial coinages, and expressions within informal discourse. Dialectal words, embodying regional specificity without stylistic references, mirror the ongoing evolution of language, as seen in examples like "*bubbler*" for a drinking fountain in Wisconsin. Colloquial coinages, born from emotional contexts, enrich the lexicon temporarily, exemplified by terms like "hangry", blending hunger and anger. Meanwhile, colloquial expressions, marked by semantic flexibility and polysemy, imbue everyday communication with figurative meanings, as illustrated by phrases like "hit the hay" for going to bed. Despite historical skepticism, contemporary understanding acknowledges the **integral role** of colloquial language in informal communication, distinct from slang or vulgarity, fostering linguistic diversity and evolution [27: 11]

O. Taranenko's observation sheds light on the multifaceted nature of colloquial language, both in English and Ukrainian. Initially, colloquial language was associated with the vibrant, everyday speech of the common folk, distinct from formal literary language. However, over time, a narrower understanding emerged, focusing on

stylistically lowered, sometimes coarse or **vulgar language**, which became part of literary spoken language with limited stylistic functioning [23: 573].

Ukrainian and English linguistics recognize the significance of colloquial language in everyday communication and media discourse. However, the distinction lies in the interpretation and categorization of colloquial phenomena within each language. While Ukrainian linguistics grapples with the broad scope of colloquialism, including various stylistic layers and non-standard forms, English linguistics tends to focus more on the **stylistic imitation of informal spoken language**. It manifests as colloquialisms, reflecting conversational styles, which are further subdivided into upper colloquial, common colloquial, and low colloquial [9: 204].

In broad terms, **slang** refers to a stylistically informal vocabulary widely used in everyday speech, encompassing expressions that are commonly understood and utilized across various contexts [22: 8]. B. Kovalenko expands this definition to include conversational, colloquial, jargon, and offensive or obscene words within the category of **stylistically lowered vocabulary**. B. Kovalenko suggests that this linguistic choice aids in establishing a dialogic relationship with the reader and capturing their attention effectively [10: 8-11]. In contrast, L. Korobchinska disaggregates conversational, offensive, obscene, and colloquial vocabulary into distinct categories [12].

In our opinion, the inclusion of **stylistically lowered vocabulary in media language** indeed serves multiple functions, ranging from enhancing expressiveness to fostering reader engagement. However, it's crucial to exercise caution in its usage, considering its potential to offend or alienate certain audiences. Striking a balance between authenticity and appropriateness is key to effectively utilizing such lexicon in media texts.

T. Kosmeda further extends this concept by asserting that the effectiveness of **influencing the reader** is heightened when the emotional and evaluative elements of journalistic discourse are pronounced [13: 159]. Additionally, some researchers posit that instances where negativity is expressed crudely and improperly often attract attention. This notion is exemplified in the realm of black PR, which is evident in the language employed within newspapers [13: 160]. The deliberate manipulation of

linguistic elements to evoke specific emotional responses and convey persuasive messages reflects the dynamic interplay between language and influence.

The functions of stylistically lowered lexicon in the language of magazine articles lie in its ability, as defined by L.O. Stavytska, to serve various purposes [22: 7]:

1) **Representational means**. It helps vividly depict scenes, characters, or situations, contributing to the overall imagery of the text.

2) **Expressive and evaluative means**. It conveys emotions, attitudes, and subjective assessments, adding depth and emotionality to the discourse.

3) **Means of reproducing linguistic characteristics**. It reproduces specific linguistic features associated with informal or colloquial speech, enhancing authenticity and naturalness in the language of the text.

4) **Source of enriching magazine vocabulary**. It enriches the lexicon of magazine articles by introducing new, vivid, and expressive terms or phrases.

The theoretical aspect of colloquial language emphasizes its **casual and conversational nature**, characterized by the use of vibrant expressions, slang, and regional idioms. This subsection highlights the complexities inherent in understanding colloquial language, especially for English learners and individuals from diverse linguistic backgrounds, due to its varied forms and regional nuances. Colloquial expressions add color and depth to communication, but they often require familiarity with the cultural context to be fully comprehended [34: 3-4]. For example, "*He's feeling under the weather*" (he's not feeling well) is a colorful colloquial phrase often heard in English conversations.

The integration of colloquial language into **digital communication**, such as texting, demonstrates its adaptability to modern communication platforms. However, the informal nature of colloquial language may not always be suitable for formal contexts, such as business communication, where clarity and professionalism are paramount [34: 4].

In conclusion, the theoretical examination of colloquial language and its typology in English and Ukrainian reveals the dynamic nature of linguistic norms and

their impact on communication practices. Scholars have emphasized the evolving perceptions towards colloquial lexicon, highlighting its role as a reflection of **societal change**s and **linguistic diversity**. The integration of **regional vocabulary** within the framework of colloquial normative vocabulary underscores the need for a nuanced approach in understanding linguistic phenomena. Additionally, the analysis presented underscores the multifaceted functions of stylistically lowered vocabulary in media language, from enhancing expressiveness to fostering reader engagement. However, it is essential to exercise caution in its usage due to its potential to offend or alienate certain audiences. Striking a **balance between authenticity and appropriateness** is crucial for effectively employing colloquial lexicon in media texts. Furthermore, the exploration of colloquial language highlights its adaptability to modern communication platforms, such as digital communication, although its informal nature may not always be suitable for formal contexts.

**1.2. Subclasses of words of literary colloquial lexicon. The phenomenon of low colloquialisms**

**Colloquial language**, characterized by its informal and conversational nature, occupies a significant space in linguistic analysis, reflecting the dynamic evolution of language within cultural contexts. Within this domain, the concept of a "literary colloquial lexicon" encompasses a rich tapestry of vocabulary, ranging from emotives to slangisms and jargonisms, each serving distinct communicative functions.

The subclasses of words within the literary colloquial lexicon comprise a diverse spectrum of linguistic elements, bridging the realms of formal literary language and informal spoken discourse. These encompass what is known as "low colloquialisms", which represent a broad array of lexicon **existing within and beyond literary norms**. Low colloquialisms encapsulate various linguistic features, from colloquial-literary vocabulary, encompassing everyday conversational expressions like "*you know*" or "*I mean*", to non-literary colloquial vocabulary, such as regional dialects, vulgar language, derogatory terms, slang, and argot [10: 12]. For instance, consider the phrase

"*gonna*" as a colloquial-literary vocabulary item used in informal speech and informal writing to represent "*going to*". This usage straddles the line between colloquialism and standard written English. On the other hand, terms like "*ain't*", "*gotta*", or "*wanna*" are examples of non-standard colloquial vocabulary, commonly found in spoken language but often considered inappropriate in formal writing.

As highlighted by O. Kovalenko, the incorporation of colloquial elements into written language serves as a **stylistic device**, infusing the text with the essence of oral communication. However, Kovalenko emphasizes that the effectiveness of colloquialism as a tool for expressiveness and vividness hinges on its integration with other non-colloquial linguistic features. In essence, colloquialism complements and enhances the overall communicative impact of the text when used in conjunction with other linguistic means [10: 27, 28].

Colloquial words are those that **contrast with the stylistically neutral and formal vocabulary of literary language**, imbued with emotional expressiveness and functional-stylistic significance. Conversely, A. Koval contends that colloquial vocabulary, characterized by its stylistic and semantic features, remains entrenched within literary language boundaries, finding utility in both written and spoken discourse, particularly in artistic and journalistic styles, to evoke an aura of informality, simplicity, and some degree of expressiveness [11: 105].

The subclasses of words within the literary colloquial lexicon encompass two primary categories: **general colloquial language elements** existing outside the confines of formal literary language, termed as **non-literary colloquialisms**, and the lowered, coarse elements embedded within the literary language itself, known as literary colloquialisms. These categories encapsulate expressively "lowered" evaluative words, spanning a spectrum from familiarity to rudeness, which often possess neutral synonyms within the literary language [6].

The distinguishing feature of low colloquialisms lies in their **pronounced expressiveness**. Despite often conveying irony, disdain, scorn, or sharp condemnation, and even exhibiting a certain degree of brutality in their expression, these colloquialisms remain firmly entrenched in the lexicon of speakers who possess a

strong command of codified literary norms. The speaker's desire to express themselves as expressively as possible in certain situations often outweighs societal norms regarding adherence to linguistic and ethical standards [19]. This phenomenon underscores the dynamic interplay between linguistic expression and sociocultural context. While societal expectations may dictate adherence to formal linguistic norms, the innate human impulse to convey emotions and attitudes with vigor and intensity often prevails. Low colloquialisms serve as potent tools for expressing emotions and attitudes in a vivid and impactful manner, transcending the boundaries of prescribed linguistic conventions. For example, the use of the colloquialism "screwed up" to express frustration or disappointment conveys a sense of vivid emotion, despite its informal nature.

Subcategories within the literary colloquial lexicon encompass a wide range of linguistic elements, with a particularly fascinating focus on low colloquialisms. These linguistic phenomena encapsulate expressions and grammatical forms that deviate from literary norms but resonate strongly within everyday speech and artistic contexts. Low colloquialisms straddle the line between literary and colloquial language, merging informal linguistic elements with artistic expression. O. Kovalenko delineates two primary categories: first, "**proper colloquialisms**", which include surzhyk, irregular word forms, and other linguistic deviations; second, **stylistically lowered words** bordering on the literary-colloquial divide, including derogatory and vulgar terms [10: 54].

When we examine the term "**literary colloquial**", we observe its usage in both written and oral communication by educated individuals, including renowned authors such as Shakespeare, Dickens, and others. However, for contemporary readers, it often represents the speech of previous generations, while the younger generation of writers tends to adhere to a more familiar colloquial style. This observation suggests a generational differentiation in language usage [26: 11]

The subclass of **familiar colloquial lexicon** is distinguished by its heightened emotional tone and greater freedom in expression compared to literary colloquial language. This form of colloquialism often incorporates numerous jocular or ironic

expressions, as well as nonce-words, contributing to its informal and lively character. On the other hand, the term "**low colloquial**" encompasses speech patterns associated with less educated or illiterate individuals. Drawing a clear distinction between low colloquial and dialectal speech poses challenges, as both are commonly used in everyday communication. In literary contexts, it becomes even more challenging to delineate low colloquial speech due to its overlap with other forms of colloquialism. However, social aspects often serve as crucial markers for identifying low colloquial speech, particularly in highlighting disparities in social status and linguistic proficiency [26: 12]

Within the literary colloquial lexicon, there exists a multitude of linguistic elements, including low colloquialisms, which emerge as notable deviations from linguistic norms. Derived from the Latin word "deviatio", meaning deviation, these linguistic deviations signify departures from standard lexicon, often appearing as **anomalies**, **errors**, or **irregularities** in language usage [1]. Low colloquialisms, therefore, represent instances where language strays from conventional linguistic standards, reflecting potential inadequacies in communicative competence or awareness of socio-cultural language norms [21].

Subclasses of words within the literary colloquial lexicon often undergo a transformation, acquiring **additional layers of meaning** that imbue them with a distinct expressiveness characteristic of spoken language. This expressiveness sets them apart from neutral lexicon words, adding depth and vibrancy to communication. Such transformations can occur through various means, including the addition of derivational elements such as suffixes and prefixes, altering the word's form and connotation. Additionally, expressiveness can stem from the inherent meaning of individual lexemes, reflecting the cultural and contextual nuances embedded within colloquial language [12: 42].

Colloquial vocabulary serves various **functions**, from enhancing **emotional** and **expressive** qualities to reflecting the **informal**, everyday speech of language users. The distinction between colloquial lexicon and low colloquialisms underscores the dynamic interplay between linguistic norms, cultural context, and individual expression [2].

While colloquial language adds vibrancy and authenticity to discourse, the presence of low colloquialisms suggests a degree of informality that may not always align with formal communication contexts [24].

In conclusion, the exploration of subclasses within the literary colloquial lexicon, particularly the phenomenon of low colloquialisms, reveals the dynamic interplay between formal linguistic norms and informal spoken discourse. Colloquial language, characterized by its informal and conversational nature, enriches communication by infusing it with emotional expressiveness and cultural nuances. Low colloquialisms, situated at the intersection of colloquial and literary language, offer potent tools for conveying emotions, attitudes, and cultural contexts with vividness and impact.

## 1.3. Specifics of mass media text

**Mass media** plays a pivotal role in disseminating information, shaping public opinion, and influencing societal discourse. Understanding the specific features of mass media text is essential for analyzing its impact on audiences and deciphering the nuances of communication within this domain.

The concept of **discourse** encompasses various interpretations depending on the disciplinary perspective. In conversation analysis, discourse pertains to spoken interaction, focusing on the act of speaking or engaging in conversation. According to scholars like N. Fairclough and R. Wodak, discourse goes beyond being a mere reflection of social realities; it actively participates in shaping and constituting them. It constructs situations, knowledge objects, and social identities, while also perpetuating or challenging existing power dynamics. This suggests that discourse not only maintains the status quo but also has the potential to catalyze social change. Furthermore, the distribution of power within discourse can either reinforce or challenge existing **hierarchies**, **influencing ideological perspectives** and **perpetuating inequalities among various social groups** [30: 258].

The linguistic theory of text and discourse that emerged in the mid-20th century was deeply rooted in the broader exploration of language's communicative nature. Recent studies have expanded this foundation, considering discourse not only as a linguistic phenomenon but also as a complex interplay of social and mental processes influenced by both linguistic and extralinguistic factors. It is not merely a product of language but also a reflection of societal norms, cultural values, and individual cognition. Discourses are categorized into various types, including **literary**, **institutional** (such as media and political discourse), and **academic** or **scientific** discourse, each characterized by specific linguistic features and social functions [33; 36; 29].

N. Fairclough's notion of genre or type as a "socially ratified way of using language in connection with a particular type of social activity" underscores the **societal norms** and **conventions** that govern discourse production and interpretation. For instance, media texts serve the informative function by reporting real-life events and stories, catering to the audience's need for information and knowledge dissemination [30: 27].

The comprehension of media discourse can be approached from two distinct perspectives. **The first perspective** delineates media discourse as a unique form of verbal and mental activity exclusive to the domain of information mass media. This viewpoint distinguishes media discourse from other types like political, religious, or scientific discourse based on specific linguistic characteristics and the communicative context it operates within. Conversely, **the second perspective** broadens the definition of media discourse to encompass any form of discourse realized within the realm of mass media and produced by media outlets. This approach acknowledges the diverse manifestations of media discourse across various media platforms without confining it to specific linguistic features or communicative contexts [27].

O. Chernysh, delineate key characteristics that distinguish media discourse from other forms of communication. These include **group correlation**, where authors align with specific viewpoints, **publicity**, which targets a broad audience, **disorientation**, introducing conflict to prompt discussion, and **staging with mass orientation**, aiming

to impact multiple groups simultaneously. These features underscore the strategic nature of media discourse, designed to engage, persuade, and provoke thought among diverse audiences. However, while these elements enhance the effectiveness of mass media communication, they also raise questions about objectivity, manipulation, and the ethical responsibilities of media practitioners in shaping public discourse [27].

**The expansion of media channels**, encompassing both traditional print media like newspapers and magazines, as well as interactive platforms such as radio, television, and the internet, underscores the dynamic nature of media discourse. This expansion not only broadens the reach of information dissemination but also introduces new modes of communication, fostering interaction and engagement with audiences on a global scale [32]

Hence, one of the pressing issues in media studies is the identification of patterns of linguistic interaction and reciprocal influence in communication. This perspective suggests that media discourse, as a form of public communication, incorporates various speech forms and mechanisms within its structure. It recognizes the communicative essence of discourse as a whole, acknowledging the nuances of media discourse as both formalized and communicative models. **Oral media discourse** reflects the strategies and behaviors of its participants, providing a basis for exploring media discourse from communicative and pragmatic perspectives [15]

The classification of media discourse types within the media environment remains a subject of debate within linguistics. **Two main approaches** have emerged in defining these types [31: 104-105]:

1)    The first approach considers language usage across various spheres of human activity, such as science, education, politics, and mass communication, as the basis for distinguishing types of discourse. According to this view, media discourse is seen as a specific type of speech and thought activity unique to the media environment. This approach leads to the identification of different varieties of media discourse, such as political, religious, scientific, and others.

2)    In contrast, the second approach defines media discourse as encompassing any type of discourse utilized in the realm of mass communication. Under this

perspective, researchers focus on specific types of media discourse, including political, religious, and other varieties.

Media discourse exhibits several distinctive features that contribute to its unique role in shaping public opinion and societal discourse. One of its notable characteristics is group relatedness, which fosters a sense of belonging and solidarity among audiences by aligning with their respective social groups' views and perspectives. This, coupled with its **publicity**, **polemical orientation**, and **mass nature**, **enables widespread dissemination of information**, **encourages critical thinking**, and **facilitates polylogue among diverse stakeholders**. Moreover, media discourse reflects the interconnectedness of global events and influences cultural narratives, contributing to the construction of collective identity. These traits underscore the significant influence and responsibility of mass media in shaping perceptions, fostering engagement, and enriching public discourse [31: 105]

The essence of journalistic style within mass media text lies in its inclination towards spoken language, employing dialogic communication to captivate audiences and foster engagement. This approach, characterized by clear political assessments and the author's distinct voice, not only conveys information but also shapes opinions and influences perceptions. By embracing **dialogic elements** and **authorial individuality**, mass media texts become powerful instruments in shaping public discourse and fostering meaningful interaction with audiences. Ultimately, the specifics of mass media text highlight its pivotal role in disseminating information and shaping societal dialogue, serving as a dynamic platform for communication in the digital age [20: 13].

The diversity of **genres** within mass media discourse allows scholars to categorize it based on distinct characteristics. I. Miroshnychenko outlines various types of media discourses, drawing upon genre specificity within mass media formats [16]:

1) **News discourse**. This includes genres such as news articles and news with expert commentary, focusing on the timely reporting of events and factual information dissemination.

2)      **Reportage discourse**. This genre encompasses reportage, characterized by in-depth coverage and vivid storytelling, often immersing readers in the events being reported.

3)      **Informational-analytical discourse**. This category includes analytical articles, editorial pieces, correspondence, analytical reviews, and analytical interviews, aimed at providing analysis, interpretation, and insight into current affairs and issues.

4)      **Essayistic discourse**. This genre comprises essays and editorial columns, offering personal perspectives, reflections, and commentary on various topics, often blending analysis with subjective viewpoints.

5)      **Advertising discourse**. Advertising discourse includes microgenres like slogans, advertising articles, and advertisements, designed to promote products, services, or ideas to a target audience.

6)      **PR discourse**. This category encompasses press releases and media kits, focusing on strategic communication and relationship management between organizations or individuals and the public.

For analysis, we chose the article "A dark pattern runs through British politics: when the powerful lose control, protesters suffer" from the online newspaper The Guardian (ADPRTBP) (see Annex A).

Discourse parameters of the provided text reveal its classification within the realm of media discourse, specifically addressing political themes and societal dynamics.

The presence of a photography (see Fig. 1.1) within the text serves as an extralingual factor. While the specific content of the image is not described, its inclusion suggests visual reinforcement of the textual message, potentially enhancing reader engagement and comprehension. Photographs in media discourse often serve to contextualize or illustrate the discussed topics, invoking emotional responses and strengthening the narrative.

Figure 1.1. Photo in article

The text belongs to the discourse of the mass media, specifically within the realm of political discourse. It engages with current socio-political issues, analyzing power dynamics, societal trends, and government actions. The language used is characteristic of media discourse, featuring persuasive techniques, rhetorical devices, and critical analysis of contemporary events.

The text critically examines Britain's political landscape, highlighting **authoritarian tendencies** and the suppression of dissent. It addresses issues related to government control, social movements, and historical parallels, presenting a nuanced perspective on power dynamics and societal norms.

The discourse is characterized by a **critical tone**, **challenging the actions of political elites** and **advocating for social justice** and **democratic principles**. It employs persuasive language and argumentative strategies to convey its message, aiming to inform and provoke thought among readers.

Also, text exhibits a variety of **stylistic characteristics**, including the use of tropes and figures of speech, which contribute to its rhetorical impact and persuasive force.

The text employs **metaphors** to vividly illustrate political dynamics and power struggles. For example, the phrase "*A dark pattern runs through British politics*" metaphorically depicts a sinister and pervasive trend within the political landscape, evoking imagery of secrecy and manipulation.

**Irony** is prevalent throughout the text, highlighting contradictions and exposing underlying hypocrisies in political discourse. An example of irony is evident in the statement, *"The authoritarian underbelly of self-proclaimed democracies is often hidden, but it's there nonetheless"*, where the term *"self-proclaimed democracies"* is juxtaposed with the notion of authoritarianism, revealing a discrepancy between rhetoric and reality.

**Hyperbolic language** is utilized to emphasize the severity of political repression and manipulation. For instance, the text describes repressive measures as "draconian" and refers to protesters as facing "mass slaughter", amplifying the gravity of the situation and eliciting emotional responses from readers.

**Litotes**, a form of understatement, is employed to convey criticism subtly. An example of litotes is found in the phrase, *"Few really believed communist infiltration was a menace to the US"*, where the negation of belief understates the seriousness of the issue, implying widespread skepticism towards the perceived threat.

**Metonymy** is used to refer to broader concepts through specific associations. For instance, phrases like *"the powerful"* and *"political elites"* serve as metonyms for those in positions of authority and influence, representing larger institutional structures and power dynamics.

**Similes** are sparingly used to make comparisons between disparate elements. An example of a simile is seen in the phrase, *"more reminiscent of a Stasi state than a liberal democracy"*, which compares the infiltration of environmental groups to the tactics of a repressive regime, elucidating the severity of the situation.

While not as prevalent, subtle **wordplay** and **puns** can be discerned in the text. For instance, the phrase *"forces here at home trying to tear us apart"* contains a play on words, juxtaposing physical tearing with the metaphorical division within society.

**Epithets** are employed to characterize individuals or groups in the text. For example, phrases like *"rightwing former Labour MP"* and *"self-avowed supporters of Boris Johnson"* serve to identify and categorize individuals based on their political affiliations or beliefs.

The text employs a variety of special literary and colloquial vocabularies to convey its message effectively and engage the reader.

**Proper Names**. Proper names such as *"Rishi Sunak"*, *"John Woodcock"*, *"Lord Walney"*, *"Margaret Thatcher"*, *"Arthur Balfour"*, *"Theresa May"*, *"Suella Braverman"*, and *"Lee Anderson"* are used to reference specific individuals within the political context, adding credibility and specificity to the arguments presented.

The text includes **subject field terms related to politics**, **activism**, and **social movements**, such as *"authoritarianism"*, *"political violence"*, *"mass slaughter"*, *"mob rule"*, *"trade unions"*, *"environmental groups"*, *"far-right activists"*, *"protests"*, and *"Islamic extremism"*. These terms contribute to the text's thematic focus and provide context for the issues discussed.

**Quotations** like *"mob rule"*, *"forces here at home trying to tear us apart"*, and *"some of the people who are upset with us at the moment have brown faces"* serve to emphasize key phrases and ideas, adding emphasis and rhetorical weight to the author's arguments.

The text includes phrases like *"Britain's latest descent into authoritarianism"*, *"draconian anti-protest laws"*, and *"an array of anti-protest laws so draconian they have been condemned by the United Nations' human rights chief"*. These expressions carry a **negative connotation** and are used to evoke emotional responses from the reader, framing certain policies and actions in a critical light.

**Slang terms** such as *"mob rule"*, *"scaremongering"*, *"sinister"*, *"ghost of Taff Vale"*, and *"hijacked"* are employed to create an informal tone and appeal to the reader's emotions. These colloquial expressions help to humanize the text and make it more relatable to a general audience.

**Buzzwords** like *"McCarthyism"*, *"red scare"*, and *"Islamophobic"* are used to evoke specific cultural and historical associations, drawing parallels between contemporary events and past instances of political repression or discrimination.

While not prominent in this text, textspeak items like *"lol"* or *"brb"* are absent, as the tone of the text leans more towards formal discourse rather than informal communication.

Thus, the text exemplifies the discourse of the mass media, specifically within the domain of political discourse. Through critical analysis and persuasive language, it engages readers in a reflection on power, authority, and resistance within contemporary society. The stylistic characteristics of the text contribute to its **rhetorical effectiveness**, enabling the author to critique political systems, challenge dominant narratives, and advocate for social change. Through the strategic use of figurative language and rhetorical devices, the text engages readers, prompts critical reflection, and underscores the urgency of addressing systemic injustices within society.

In conclusion, the exploration of mass media text unveils its intricate interplay of language, power, and ideology. By understanding the specific features of media discourse and its various genres, researchers can gain deeper insights into its role in shaping public opinion, fostering dialogue, and reflecting societal values. As mass media continues to evolve in the digital age, the study of its discourse remains essential for navigating the complexities of modern communication and promoting informed civic engagement.

# CHAPTER 2

# RENDERING OF COLLOQUIAL LEXICON FROM ENGLISH MEDIA SOURCES INTO UKRAINIAN LANGUAGE

**2.1. Analysis of specific examples of lexical transformations in the translation of literary colloquial lexicon and low colloquialisms in English media texts**

Through the analysis of concrete examples, this section aims to elucidate the strategies employed to navigate the complexities of rendering literary colloquial lexicon and low colloquialisms into target languages, particularly in the realm of English media texts. By examining the **lexical transformations** applied in translation, we gain insights into how linguistic and cultural nuances are preserved or adapted to resonate with the target audience while maintaining the authenticity and communicative intent of the source text.

*How often do you feel a connection and not **do anything about it**? (HTMYOLATAMITBTE: URL)*

*Як часто ви відчуваєте зв'язок і **нічого з цим не робите**?*

"Not do anything about it" represents a low colloquialism. It implies a lack of action or response to the perceived connection. The use of "not do anything about it" is straightforward and colloquial, reflecting casual speech.

The **loan translation** of "not do anything about it" into Ukrainian as "нічого з цим не робите" maintains the essence of the original phrase while **adapting** it to the target language. The translation accurately captures the meaning of the English phrase, conveying the idea of not taking any action despite feeling a connection. The expression "робити з цим щось" effectively conveys the sense of taking action or doing something about the perceived connection.

*Every time I type 'Ofsted', my **spellcheck** corrects it to 'Ousted'. (EMRAMO: URL)*

*Щоразу, коли я вводжу "Ofsted", моя **перевірка правопису** виправляє його на "Ousted".*

In this example, the lexical transformation involves the term "spellcheck", which is translated as "перевірка правопису" in Ukrainian. This transformation is a case of loan translation, where the original term is **translated directly** into the target language. While "spellcheck" is a compound noun commonly used in English to refer to the automated feature that detects and corrects spelling errors, the Ukrainian translation conveys the same meaning effectively. However, it's important to note that "spellcheck" may not have a direct equivalent in all languages, and we need to adapt the translation based on linguistic conventions and technological differences.

*...quite obviously not **fit for purpose**... (EMRAMO: URL)*

*...очевидно, не **відповідає меті**...*

In this instance, the phrase "not fit for purpose" undergoes a lexical transformation in translation. The Ukrainian rendition, "не відповідає меті", employs a **loan translation** to convey the same idea. The original phrase is a common idiomatic expression in English, indicating that something is unsuitable or inadequate for its intended function.

The Ukrainian translation captures the essence of the original phrase effectively, maintaining its expressiveness and communicative intent. While the literal translation may not be a direct equivalent, it conveys the same meaning and serves the purpose of communicating the inadequacy of the subject matter in question. Therefore, the translation aligns with the original text in terms of conveying the intended message and tone.

*...happy to **work as** advisers for £10,000 a day... (EMRAMO: URL)*

*...щасливі **працювати** радниками за £10 000 на день...*

In this example, the phrase "work as" undergoes a lexical transformation in the **translation**. The Ukrainian translation, "працювати радниками", employs a **loan** translation to convey the same idea. The original phrase is a common construction in English, indicating the role or function someone performs.

*Have an opinion* *on anything you've read in the Guardian today? (EMRAMO: URL)*

*У вас є думка щодо всього, що ви сьогодні прочитали в Guardian?*

In this instance, the phrase "have an opinion" undergoes a lexical transformation in translation. The Ukrainian rendition, "є думка", employs a loan translation to convey the same idea. The original phrase is idiomatic in English, commonly used to inquire whether someone has thoughts or views on a particular topic.

*bar* *the distinctly English-accented, spoken-word interjections (EMRAMO: URL)*

*за винятком розмовних вставних слів із виразним англійським акцентом*

In this example, the term "bar" undergoes a lexical transformation in translation. The Ukrainian translation, "за винятком", employs a **loan translation** to convey the idea of exclusion or exception. The original term is used in English to indicate exclusion or prohibition, typically followed by exceptions to the stated rule or condition. The Ukrainian translation accurately conveys the meaning of the original term, indicating that certain spoken-word interjections with a distinctly English accent are excluded or excepted from consideration.

*until on Close she* *spells out, a little cloyingly, 'I am Ella Mai' (EMRAMO: URL)*

*доки на Close вона не скаже, трохи нудно: "Я Елла Мей"*

In this example, the phrase "spells out" undergoes a lexical transformation in the translation. The original term, "spells out", is used figuratively to mean that the speaker explicitly states or expresses something. However, in the Ukrainian translation, "вона не скаже", the term is **generalized** to convey the same idea. Instead of directly translating the figurative expressionwe opt for a more general term that still effectively communicates the action of explicitly stating something.

Despite the change in wording, the translation maintains the essence of the original expression by accurately conveying the action of the speaker. While "spells out" may carry a slightly different connotation in English, the Ukrainian translation captures the intended meaning and effectively communicates the idea of explicit

expression. Therefore, the translation aligns with the original text in terms of conveying the intended message and tone.

*No kinky saucepot **shenanigans**! (NKSSLGAJSOTPR: URL)*

*Жодних хитрих **махінацій**!*

In this example, the term "shenanigans" undergoes a lexical transformation in the translation. The original term, "shenanigans", refers to playful or mischievous behavior. In the Ukrainian translation, "хитрі махінації", the term is directly translated to convey the same idea. This transformation represents a case of **loan translation**, where the original term is translated directly into the target language.

*I'm not into this, we need a **rethink** (NKSSLGAJSOTPR: URL)*

*Я не розбираюсь в цьому, нам потрібно **переосмислити***

The Ukrainian translation effectively captures the meaning of "rethink" and conveys the intended message of reconsideration or reevaluation. While the translated term may not be a common colloquialism in Ukrainian, it effectively communicates the idea of revisiting a decision or approach. Therefore, the translation aligns with the original text in terms of conveying the intended message and tone.

*The stonechat watches the **kerfuffle** in silence (CDASWTKIS: URL)*

*Каменяр мовчки спостерігає за **перепалкою***

In this example, the term "kerfuffle" undergoes a lexical transformation in translation. The original word, "kerfuffle", is a colloquial term in English used to describe a commotion or disturbance. However, in the Ukrainian translation, it is rendered as "перепалка", which is a **differentiation**. "Перепалка" is a more formal term compared to "kerfuffle", which is a playful and informal expression often used to describe minor conflicts or disturbances.

*The crows and chaffinches **fuss** in the hedge alongside (CDASWTKIS: URL)*

*Поруч **метушаться** ворони та зяблики в живоплоті*

In this instance, the word "fuss" undergoes a lexical transformation in translation. "Fuss" is a colloquial term in English used to describe unnecessary or excessive activity or agitation. In the Ukrainian translation, it is rendered as "метушаться", which is also a **differentiation**. "Метушаться" conveys a sense of

busyness or agitation, similar to "fuss", but it may have a slightly different connotation in terms of intensity. Despite the differentiation, the Ukrainian translation effectively conveys the meaning of the original term. While "метушаться" may not capture the exact nuance and informality of "fuss", it communicates the idea of activity or agitation among the crows and chaffinches in the hedge. Therefore, the translation aligns with the original text in conveying the intended meaning, albeit with a nuanced difference in tone.

*A **rowdy** assortment of crows behaves like gatecrashers (CDASWTKIS: URL)*

***Буйна** зграя ворон поводиться, як розбійники*

"Rowdy" is a colloquial term in English used to describe noisy, disorderly, or unruly behavior. In the Ukrainian translation, it is rendered as "буйна", which is a **differentiation**. "Буйна" conveys the idea of lively or tumultuous behavior, but it may have a slightly different connotation compared to "rowdy". While "буйна" may not capture the exact nuance and informality of "rowdy", it communicates the idea of disruptive behavior exhibited by the assortment of crows.

*Gatecrashers at a party where the **booze** has already run out (CDASWTKIS: URL)*

*Воротарі на вечірці, де випивка вже закінчилася*

The translation maintains the colloquial tone and imagery of the original text while effectively conveying the message to Ukrainian-speaking readers. The term "booze" is translated as "випивка", which is a **loan translation** that accurately reflects the informal nature of the word. While "booze" is a colloquial term for alcoholic beverages in English, "випивка" serves as an appropriate equivalent in Ukrainian, capturing the same informal and familiar tone. The translation ensures that the intended meaning of the sentence, emphasizing the arrival of uninvited guests at a party where the alcohol supply has been depleted, is effectively communicated.

*Crows **cawing** and wing-flapping (CDASWTKIS: URL)*

*Ворони **каркають** і махають крилами*

In this example, the loan translation is applied to the term "cawing", which is rendered as "каркають" in Ukrainian. The translation accurately reflects the

onomatopoeic nature of the word, capturing the sound produced by crows. By using a **direct transliteration** of the sound, the translation effectively conveys the auditory experience described in the original text. Additionally, the use of "wing-flapping" maintains the descriptive quality of the scene, ensuring that Ukrainian readers can visualize the actions of the crows. Overall, the translation preserves the vivid imagery and sensory details of the original sentence.

*A flock of chaffinches is whipped along from **bush to bush** (CDASWTKIS: URL)*

***Від куща до куща** шмагає зграйка зябликів*

The phrase "from bush to bush" is translated as "з куща до куща", employing a **loan translation** that accurately reflects the continuous motion described in the text. The translation ensures that Ukrainian readers can visualize the movement of the flock as it travels from one bush to another. By preserving the structure and rhythm of the original sentence, the translation effectively conveys the sense of fluidity and motion depicted in the scene.

*Chaffinches move from **twig to twig** (CDASWTKIS: URL)*

*Зяблики пересуваються **з гілочки на гілочку***

In this instance, the **loan translation** is applied to the phrase "from twig to twig", which is rendered as "з гілочки на гілочку" in Ukrainian. The translation effectively conveys the repetitive movement of the chaffinches as they hop from one twig to another. By employing a direct transliteration of the phrase, the translation maintains the descriptive quality of the original sentence, ensuring that Ukrainian readers can visualize the precise actions of the birds. Overall, the translation preserves the imagery and detail of the original text while adapting it to suit the linguistic and cultural context of the target language.

*The chaffinches make **pink pink** exclamations*

*Зяблики видають звуки типу "**пінк-пінк**"*

In this example, the original phrase "pink pink" is transliterated into Ukrainian as "пінк-пінк". This approach retains the phonetic qualities of the sound described in the text, effectively conveying the chirping of the chaffinches. By using a **transliteration**, the translation preserves the unique auditory experience depicted in

the original sentence. While "pink pink" may not have a direct equivalent in Ukrainian, the transliteration allows Ukrainian readers to interpret the sound based on its phonetic representation.

*Their speed-foraging seems too fast for them to glean anything worthwhile out of **split-second** pauses (CDASWTKIS: URL)*

*Їх швидкісний пошук їжі здається надто швидким, щоб вони могли отримати щось важливе з **малесеньких** пауз*

The original term is a colloquial expression used to describe an extremely brief moment of time, often implying a very short duration. The Ukrainian translation, "малесеньких пауз", employs a **generalization** to convey a similar idea. While "малесеньких пауз" does not directly translate the term "split-second", it effectively conveys the concept of short pauses or moments, capturing the essence of the original expression.

*Earth that has been picked over by innumerable **beaks** before (CDASWTKIS: URL)*

*Земля, яку раніше перекльовували незліченні **дзьоби***

The Ukrainian translation, "дзьоби", employs a **loan translation** to convey the same idea. "Дзьоби" directly translates to "beaks" and effectively retains the imagery of birds picking over the earth. The translation maintains the expressiveness of the original text by accurately conveying the image of birds scavenging or searching through the earth with their beaks. While "дзьоби" is a direct translation, it effectively conveys the intended meaning without loss of clarity or impact.

*Watching these itinerant **flocksy** come and go (CDASWTKIS: URL)*

*Спостерігаючи за тим, як ці мандрівні **зграйки** приходять і відходять*

In this example, the term "flocksy" undergoes a lexical transformation in translation. The original term is a colloquial expression used to describe a group of birds or people moving together in a disorderly or untidy manner. The Ukrainian translation, "зграйки", employs a **loan translation** to convey a similar idea. "Зграйки" directly translates to "flock", effectively retaining the imagery of a group of creatures moving together. The translation maintains the expressiveness of the original text by

accurately conveying the idea of a group of creatures, likely birds, moving in a disorderly or haphazard manner.

An **endearing** *"there's one, where's the other?" (CDASWTKIS: URL)*

**Миле** *"є один, а де інший?"*

"Endearing" in English describes something that evokes affection or fondness, often in a charming or lovable manner. The Ukrainian translation effectively captures this meaning by using "миле", which conveys **a similar sense** of warmth and affection. The translation maintains the expressiveness of the original phrase, ensuring that the intended sentiment of affection and endearment is preserved for Ukrainian-speaking audiences.

*It **ekes out** an existence here by being alert to grab at any little scrap of life (CDASWTKIS: URL)*

*Тут **можна існувати**, бо він готовий схопити будь-який маленький шматочок життя*

In this instance, the phrase "ekes out" is translated as "можна існувати" in Ukrainian. This transformation involves a **loan translation**, where the original term is translated directly into the target language. "Eked out" is an idiomatic expression in English meaning to make a meager living or barely survive, often through great effort or difficulty. The Ukrainian translation effectively conveys this meaning by employing the phrase "можна існувати", which captures the idea of grasping for every opportunity to sustain existence.

*Suits, a **glossy** legal procedural... (COOKSTWAGEOTSTFC: URL)*

*Позови, **глянцевий** судовий процес...*

In this example, the term "glossy" is translated as "глянцевий" in Ukrainian, representing a case of **loan translation**. "Glossy" in English refers to something that is stylish, attractive, or visually appealing, often with a polished or shiny surface. The Ukrainian translation accurately captures this meaning by using "глянцевий", which conveys the idea of sleekness and sophistication.

*Can Johnson really believe it is possible to hoodwink the nation with a **wheeze** that leaves us in the EU but with no say? (DBJBHCHTNOB: URL)*

*Чи справді Джонсон може повірити, що можна обдурити націю **хрипом**, який залишить нас у ЄС, але без права голосу?*

"Wheeze" in English is used metaphorically to refer to a clever or cunning plan or scheme, often with a connotation of deceit or trickery. The Ukrainian translation effectively conveys this meaning by using "хрип", which captures the idea of a **deceptive translation**.

*Johnson is also badly **misreading** the mood of the Labour party (DBJBHCHTNOB: URL)*

*Джонсон також погано **розуміє** настрої Лейбористської партії*

The term "misreading" undergoes a **lexical transformation** in translation. The Ukrainian translation, "погано розуміє", employs a loan translation to convey the same idea. "Misreading" in English implies a misunderstanding or misinterpretation of the mood of the Labour party by Johnson. The Ukrainian translation effectively captures this meaning by using "погано розуміє", which directly translates to "badly understands".

*With the right **split** between the Tories and the Brexit party, it is hard to see the path to a general election victory. (DBJBHCHTNOB: URL)*

*Через **розкол** правих між торі та партією Brexit важко побачити шлях до перемоги на загальних виборах.*

In this instance, the term "split" undergoes a lexical transformation in translation. The Ukrainian rendition, "розкол правих", employs a **loan translation** to convey the same idea. "Split" in English refers to a division or separation, particularly between the Tories and the Brexit party in this context. The Ukrainian translation effectively captures this meaning by using "розкол правих", which translates to "the split of the right".

***I reckon** I have a few bits of kit in the kitchen that make cooking actually enjoyable. (WCIAFWI: URL)*

*Гадаю, у мене на кухні є кілька приладів, які роблять приготування справді приємним.*

The phrase "I reckon" undergoes a lexical transformation in translation. The Ukrainian translation, "Гадаю", employs a **loan translation** to convey the same idea. "I reckon" in English is an informal expression used to indicate personal opinion or belief. The Ukrainian translation effectively captures this meaning by using "Гадаю", which directly translates to "I guess". The translation maintains the colloquial tone of the original text by accurately conveying the speaker's informal manner of expressing their belief.

*A wok is also a **ripper** and very versatile – it doesn't just have to be for stir-fries. (WCIAFWI: URL)*

*Вок також є **розпушувачем** і дуже універсальним – він не обов'язково призначений лише для смаження.*

In this instance, the term "ripper" undergoes a lexical transformation in translation. The Ukrainian rendition, "розпушувач", employs a **loan translation** to convey the same idea. "Ripper" in English is an informal term used to describe something excellent or outstanding. The Ukrainian translation effectively captures this meaning by using "розпушувач", which translates to "expander" or "something that enhances".

*Whipping cream is a **flog** without it (WCIAFWI: URL)*

*Вершки для збивання без них — це **лупиця***

"Flog" is a colloquial term in English that refers to the act of beating or striking, often metaphorically used to describe something vigorous or intense. Similarly, "лупиця" in Ukrainian conveys a sense of forceful action or agitation, fitting the context of whipping cream. The translation maintains the expressive quality of the original text by effectively conveying the metaphorical meaning of "flog" in the context of whipping cream. While the Ukrainian term may not be a direct **equivalent**, it captures the essence of the original expression and ensures that the intended message is communicated to Ukrainian-speaking audiences.

***kinda** sweet that we all gave each other the same thing for Christmas (COOKSTWAGEOTSTFC: URL)*

*приємно, що ми всі подарували одне одному те саме на Різдво*

In this instance, the adverb "kinda" undergoes a lexical transformation in translation. The Ukrainian rendition, "приємно", serves as a **loan translation**, conveying a similar idea. "Kinda" is an informal contraction of "kind of" used in English colloquial speech to express a degree of approximation or similarity. Similarly, "приємно" in Ukrainian conveys a sense of pleasure or satisfaction, aligning with the sentiment expressed in the original text.

*Gotcha! Spontaneous street snaps (GSSSIP: URL)*

**Зрозумів***! Спонтанні вуличні знімки*

In this example, the interjection "Gotcha" undergoes a lexical transformation in translation, where it is rendered as "Зрозумів!" in Ukrainian. This transformation represents a **loan translation**, where the original term is translated directly into the target language. "Gotcha" is an informal expression used to indicate understanding or agreement in response to a revelation or realization. The Ukrainian equivalent, "Зрозумів!", conveys a similar sense of comprehension or acknowledgment. The translation effectively captures the informal and spontaneous tone of the original expression, ensuring that the intended sense of recognition or capture is conveyed to Ukrainian-speaking audiences.

*I'm watching **telly**. (CPAH2TUAWNWTBAH: URL)*

*Дивлюсь **телек**.*

The Ukrainian equivalent, "телек", represents **a loan translation** where the original term is directly translated into the target language. "Telly" is a slang term commonly used in British English to refer to a television set. Similarly, "телек" in Ukrainian conveys the same meaning, serving as an informal term for television.

**grabbed** *eight or nine of them (MBSITDON: URL)*

**схопив** *вісім чи дев'ять із них*

In this example, the verb "grabbed" undergoes a lexical transformation in translation. The Ukrainian translation, "схопив вісім чи дев'ять із них", utilizes a **loan translation** to convey the action of seizing or taking hold of something. While "grabbed" is a common colloquial term in English, the Ukrainian equivalent effectively communicates the same action in a manner suitable for Ukrainian readers.

The use of "схопив" maintains the expressiveness of the original text by accurately portraying the action of grabbing eight or nine items. This translation strategy ensures that the intended message regarding the number of items seized is preserved for Ukrainian-speaking audiences.

***Lamentably**, shedding a virus doesn't mean we get rid of it – but it's a different story when employers shed staff. (FCPTCTCMOS: URL)*

***На жаль**, розповсюдження вірусу не означає, що ми його позбудемося, але зовсім інша історія, коли роботодавці звільняють персонал.*

The adverb "Lamentably" undergoes a lexical transformation in translation. The Ukrainian translation, "На жаль", also employs a **loan translation** to convey the sense of regret or disappointment expressed by the original term. While "lamentably" is a literary term used to express sorrow or regret in English, "На жаль" serves the same function in Ukrainian. The translation effectively maintains the tone and sentiment of the original phrase, ensuring that the reader understands the speaker's regret regarding the inability to eradicate the virus despite shedding it.

*Stuck **betwixt** imperial past and metric future ... (SBIPAMF: URL)*

*Застряг **між** імперським минулим і метричним майбутнім...*

In this excerpt, the archaic term "betwixt" undergoes a lexical transformation in translation. The Ukrainian translation, "Застряг між", utilizes a **loan translation** to convey the idea of being caught or trapped between two opposing forces or concepts. While "betwixt" is an archaic term meaning "between" in English, the Ukrainian equivalent effectively communicates the same notion.

***Haply** her blind old grandsire sleeps. (POTWTTBBJGW: URL)*

***Напевно**, її сліпий дідусь спить.*

In this example, the phrase "Haply her blind old grandsire sleeps" is translated into Ukrainian as "Напевно, її сліпий дідусь спить". Here, the term "haply" undergoes a lexical transformation and is translated as "Напевно", which is a **loan translation**. "Haply" is an archaic adverb meaning "perhaps" or "by chance", and while it may not have a direct equivalent in modern Ukrainian, the translation effectively conveys the sense of uncertainty or possibility implied by the original term.

*Sing or shout or testify or keep it to yourself: but know **whence** you came. (RGTIOTMBJB: URL)*

*Співайте, або кричіть, або свідчіть, або замовчуйте: але знайте, **звідки ви прийшли**.*

The phrase "but know whence you came" is translated into Ukrainian as "але знайте, звідки ви прийшли". The term "whence", which means "from where" or "from which place", undergoes a lexical transformation in translation. It is rendered as "звідки", which is a **loan translation**.

*… heavy with agonising pauses, thick with repetition – "**I dunno**, **I dunno**". (TLRTPGOI: URL)*

*… важкі з болісними паузами, часті повторення – "**Я не знаю, я не знаю**".*

In this example, the phrase "I dunno, I dunno" is translated into Ukrainian as "Я не знаю, я не знаю". Here, the term "dunno", which is a colloquial contraction of "don't know", undergoes a lexical transformation in translation. It is rendered as "не знаю", which is a **loan translation**.

In conclusion, the analysis of specific examples of lexical transformations in the translation of literary colloquial lexicon and low colloquialisms in English media texts reveals a predominant use of loan translation as the primary strategy for rendering colloquial expressions into the target language, with 32 instances observed. The findings demonstrate a clear tendency to preserve the original meaning and tone of the source text while adapting it to the linguistic and cultural context of the target audience. While **loan translation** is the most frequently employed technique (28 instances), the **differentiation** of certain terms (3 instances) and the use of **transliteration** (1 instance) are also observed, albeit to a lesser extent. This indicates a nuanced approach to balance fidelity to the source text with readability and comprehensibility in the target language.

**2.2. Analysis of grammatical transformations in the translation of literary colloquial lexicon and low colloquialisms**

**Grammatical transformations** play a crucial role in the translation process, as they involve adjustments to the syntactic structures and grammatical features of the source text to ensure coherence and naturalness in the target language. By analyzing specific examples of grammatical transformations, we aim to uncover the strategies used to convey the nuances of colloquial language while maintaining grammatical accuracy and stylistic fidelity.

*"**Serendipity** is smart, active luck", he says (HTMYOLATAMITBTE: URL)*

*"**Щасливий збіг обставин**" - е несподівана вчасна удача.*

In this example, a grammatical transformation is evident in the translation through the **reorganization** of the sentence structure. The original English sentence maintains a straightforward subject-verb-object structure, while the Ukrainian translation reorganizes the elements to fit the syntax of the target language. Additionally, we substitute "smart, active luck" with the phrase "несподівана вчасна удача" (unexpected timely luck) to convey the meaning of "serendipity" in Ukrainian. This transformation maintains the essence of the original expression while adapting it to the linguistic and cultural context of the target audience.

*The Chris Brown-featuring **Whatchamacallit**, which lauds how fun cheating can be, is difficult to justify. (EMRAMO: URL)*

*Щось схоже на Кріса Брауна, який вихваляє, наскільки веселим може бути шахрайство.*

The original English sentence features a compound noun phrase "Chris Brown-featuring Whatchamacallit", which is **transformed into a descriptive clause** in the Ukrainian translation. Additionally, we adjust the verb form "lauds" to "вихваляє" to maintain grammatical accuracy and coherence in the target language. However, the translation may lack the specificity and conciseness of the original, potentially affecting the clarity and impact of the expression.

***Boo'd Up** this year made her the first UK artist to top the US R&B charts since 1992. (EMRAMO: URL)*

*Хіт "**закоханість**" цього року зробив її першою британською виконавицею, яка очолила R&B-хіт-паради США з 1992 року.*

The original English phrase "Boo'd Up" is transformed into the Ukrainian equivalent "закоханість" to convey the same meaning. Additionally, we **modifie the word order** and introduces descriptive elements to ensure grammatical coherence and clarity in the target language.

*I'm singing Trent Reznor out of the **fucking** Nine Inch Nails (NKSSLGAJSOTPR: URL)*

*Я співаю Трента Резнора з **довбаних** Nine Inch Nails*

In this example, grammatical transformations are evident in the translation through the **reorganization** of the sentence structure and the **substitution** of certain elements. The original English sentence includes the expletive "fucking", which is replaced with the intensifier "довбаних" (damn) in the Ukrainian translation to maintain the expressive quality of the statement while adhering to linguistic and cultural norms.

*The royal family objected to Meghan's character saying the word **poppycock** on screen. (COOKSTWAGEOTSTFC: URL)*

*Королівська сім'я заперечувала проти того, щоб персонаж Меган вимовляв слово "**нісенітниця**" на екрані.*

The English term "poppycock" is replaced with the Ukrainian **equivalent** "нісенітниця" to convey a similar meaning. Additionally, we adjust the verb form "saying" to "вимовляв" to ensure grammatical accuracy and coherence in the target language.

*The line was changed to **bullshit**. (COOKSTWAGEOTSTFC: URL)*

*Лінію змінили на **нісенітницю**.*

In this example, grammatical transformations are observed in the translation through the **reorganization** of the sentence structure and the **substitution** of certain elements. The English term "bullshit" is replaced with the Ukrainian equivalent "нісенітниця" to convey a similar meaning. Additionally, we modifie the verb form "was changed" to "змінили" to ensure grammatical coherence and clarity in the target language. However, the translation may lack the directness and impact of the original term, potentially affecting the overall effectiveness of the expression.

*Can Johnson really believe it is possible to **hoodwink** the nation with a wheeze that leaves us in the EU but with no say? (DBJBHCHTNOB: URL)*

*Чи справді Джонсон може повірити, що можна **обдурити** націю хрипом, який залишить нас у ЄС, але без права голосу?*

The original English sentence features the idiomatic expression "hoodwink", which is **rephrased** as "обдурити націю хрипом" (to deceive the nation with a wheeze) in the Ukrainian translation. Additionally, the verb form "hoodwink" is replaced with "обдурити" to convey the meaning effectively in the target language.

*Also, **hot tip**: don't throw your good knives in the second drawer down... (WCIAFWI: URL)*

*Крім того, **важлива порада**: не кидайте свої хороші ножі до другої шухляди...*

In this example, grammatical transformations are evident in the translation through the **reorganization** of the sentence structure and the **adaptation** of idiomatic expressions. The original English sentence includes the idiomatic phrase "hot tip", which is translated as "важлива порада" (important advice) in Ukrainian. Additionally, we modifie the expression "don't throw" to "не кидайте" (do not throw) to convey the instruction effectively in the target language.

***Shush**, leave me alone (CPAH2TUAWNWTBAH: URL)*

***Тихше**, залиш мене в спокої*

The original English sentence features the colloquial expression "Shush", which is translated as "Тихше" (quieter) in Ukrainian. Additionally, the imperative "leave" is rendered as "залиш" (leave) to convey the command effectively in the target language. However, while the translation captures the essence of the original expression, the **rephrasing** and **grammatical adjustments** may result in a slight shift in tone and emphasis.

*'But won't another sort of health crisis come from a generation of **couch potatoes**?' (CPAH2TUAWNWTBAH: URL)*

*"Але чи не стане причиною нового роду кризи здоров'я покоління **ледацюг**?"*

In this example, grammatical transformations are observed in the translation through the adaptation of idiomatic expressions and the reorganization of sentence structure. The original English phrase "couch potatoes" is translated as "покоління ледацюг" (generation of idlers) in Ukrainian, representing **a transformation of the idiomatic expression**. Additionally, we adjust the sentence structure to convey the same meaning effectively in the target language.

*Jeacocke was next to **hit the sack** (MBSITDON: URL)*

*Джекок був наступним, щоб **відправитись спати***

In this example, a grammatical transformation is evident in the translation through the adaptation of the idiomatic expression "hit the sack" into the corresponding phrase in Ukrainian, "відправитись спати". This transformation involves **substituting the idiomatic phrase** with a more literal equivalent in the target language to ensure comprehensibility for the Ukrainian audience.

***Methinks** I see some crooked mimic jeer... (POTWSFIMBMD: URL)*

***Мені здається**, я бачу якусь криву міміку глузування...*

In this example, grammatical transformations are evident in the translation through the **reorganization** of the sentence structure and the substitution of certain elements. The archaic verb "methinks" is transformed into the more common construction "Мені здається" in Ukrainian, reflecting the stylistic and grammatical differences between the two languages. Additionally, the phrase "crooked mimic jeer" is translated into "крива міміка глузування" to convey the sense of mocking or ridicule implied in the original text.

In this subsection, we delve into the analysis of **grammatical transformations** observed in the translation of literary colloquial lexicon and low colloquialisms. Through examining various examples, including total reorganization (9), transformations of idioms in translation (3), and instances of compensation (1), we aim to explore how linguistic elements are adapted and reshaped to convey the original meaning effectively in the target language. Through this analysis, we seek to discern patterns, strategies, and implications of these grammatical transformations in bridging the linguistic and cultural gaps between the source and target texts.

# CONCLUSIONS

In conclusion, this study has shed light on the intricacies involved in translating English low colloquialisms into Ukrainian within media texts. Through the exploration of colloquial language and its significance in linguistic studies, the research has underscored the dynamic nature of language and the role of colloquialisms in reflecting cultural nuances and social interactions. By delving into different subclasses within the literary colloquial lexicon, the study has highlighted the diverse range of linguistic expressions present in media discourse.

Moreover, the analysis of **mass media texts** has provided valuable insights into the characteristics and conventions of this genre, including its communicative goals, audience engagement strategies, and linguistic features. Investigating the application of lexical transformations for rendering literary colloquial lexicon and low colloquialisms from English into Ukrainian has revealed the complexities inherent in linguistic adaptation and the creative strategies employed to convey the intended meaning effectively across languages.

Throughout this study, we have observed various **strategies** employed in the translation process, including lexical and grammatical transformations, total reorganization, and compensation. These strategies serve to effectively convey the nuances, tone, and cultural context embedded within low colloquialisms while ensuring readability and comprehension for the target audience. Additionally, the analysis has highlighted the dynamic nature of language and translation, showcasing how linguistic elements are adapted to accommodate differences in cultural and linguistic norms between source and target languages. Understanding these peculiarities is essential for translators and linguists alike, as it enables them to navigate the intricacies of translation and capture the essence of low colloquialisms accurately.

The study examined the rendering of English low colloquialisms into Ukrainian in media texts, analyzing a total of 50 examples. The findings reveal several trends in translation strategies, with the predominant approach being loan translation, which constituted 62% of the analyzed cases. This indicates a significant reliance on directly

translating colloquial expressions from English into Ukrainian, often preserving their original form and meaning. Additionally, **total reorganization** accounted for 18% of the cases, suggesting instances where we opted for a complete restructuring of the colloquialisms to better suit the target language and cultural context. **Differentiation** and **transformations of idioms** in translation each comprised 6% of the examples, demonstrating efforts to adapt colloquial expressions through varied linguistic and cultural representations. **Generalization** and **compensation** constituted 4% and 2% of the cases, respectively, indicating less frequent but still notable strategies employed in translation. Overall, the analysis underscores the complexity of translating low colloquialisms and highlights the diverse approaches utilized to convey their nuances effectively in Ukrainian media texts.

Furthermore, this study opens avenues for **further research** in the field of translation studies and sociolinguistics. Future investigations could delve deeper into the sociocultural implications of translating low colloquialisms, examining how these linguistic elements shape perceptions of identity, power dynamics, and social relations in translated media texts. Moreover, comparative analyses between different target languages could offer valuable insights into the universality versus cultural specificity of colloquial expressions and the strategies employed to negotiate these differences.

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**ANNEXES**

# A DARK PATTERN RUNS THROUGH BRITISH POLITICS: WHEN THE POWERFUL LOSE CONTROL, PROTESTERS SUFFER

**Casting your opponents as dangerous extremists is the oldest trick in the book – and this time it's supporters of Palestine in the government's sights**

Britain's latest descent into authoritarianism fits a depressingly familiar pattern. This is how it tends to work: a subversive group is identified by political elites and presented as a danger to the nation, often being additionally labelled as allies or dupes of hostile foreign enemies. An air of national emergency is contrived, with exaggerated, distorted, or simply invented evidence used to justify claims of an imminent threat. The ensuing repressive measures are supposedly to defend the security of both individual citizens and the nation alike.

This is what was really going on when Rishi Sunak spoke of "mob rule" and warned of the "forces here at home trying to tear us apart" during his sinister prime ministerial address last Friday. It should be seen, too, as the rationale behind proposals by rightwing former Labour MP John Woodcock – appointed by the Tories as a peer, Lord Walney, and advisor on political violence after he endorsed Boris Johnson in the last election – to ban politicians from engaging with movements protesting against mass slaughter in Gaza or the climate emergency.

The government knows there tend to be fewer arrests at demonstrations against Israel's onslaught than at last year's Glastonbury music festival. This is despite an array of anti-protest laws so draconian they have been condemned by the United Nations' human rights chief. But these manoeuvres aren't about a genuine fear of actual threats. Rather, they are simply an expression of a basic human truth: the powerful do not like being pressured by movements with political goals they disapprove of, and will use both scaremongering and the machinery of the state to try to defeat them.

It is interesting that the term "McCarthyism" is now used as a pejorative label today by both left *and* right to describe the suppression of their own political beliefs. This confirms my feeling that very few rightwing commentators would, if pressed, openly praise the actual McCarthyism of the mid-20th century – a moral panic over the infiltration of American public life by communists. Yet they do the very same thing with the Gaza protesters of today, who face being <u>deplatformed, demonised, targeted by law, and fired</u> for their ceasefire demands.

What is forgotten in all this is the purpose McCarthyism served. Few really believed communist infiltration was a menace to the US, but they saw an opportunity to stigmatise progressive politics and hobble trade unions, which had begun to assert themselves with unprecedented strike campaigns either side of the second world war. Much to the relief of wealthier Americans, the "red scare" worked and the political left and organised labour never recovered.

Workers' movements in the UK have long suffered assaults driven by the same motives. When Woodcock today proposes <u>protest organisers should pay the cost of policing</u> their demonstration, he summons the ghost of Taff Vale, a legal judgment in 1901, which for a time made unions liable for the costs of taking industrial action. In Britain's only general strike, a quarter of a century later, both Labour and the Tories warned of a revolutionary conspiracy, and its defeat led to punitive anti-union laws. In the aftermath, the former prime minister Arthur Balfour bragged: "The General Strike has taught the working class more in four days than years of talking could have done".

In the 1980s, the Tories were only so keen to smash the miners because their strength was feared – they had, after all, toppled their previous government a decade earlier. While Margaret Thatcher had privately declared the <u>miners were the "enemy within"</u> – compared to Argentina's junta who were the "enemy without" – she had even planned to publicly describe the Labour party as such, only taking a different tack in the wake of the 1984 Brighton bomb. Four decades after the miners' strike began, it is notable how the defeated workers now enjoy popular sympathy, <u>as recent documentaries underline</u>, when they were so successfully cast as a dangerous extreme enemy.

The authoritarian underbelly of self-proclaimed democracies is often hidden, but it's there nonetheless. That undercover police officers infiltrated environmental groups with fake identities for years, even having protracted relationships with female activists under false pretences, seems more reminiscent of a Stasi state than a liberal democracy. But it did happen here, and it was able to happen because such groups were cast as extreme menaces for whom democratic norms could be easily discarded.

There also exists a terrifying double standard in how protest is treated. Note how there was no moral panic about "mob rule" when far-right activists opportunistically hijacked the leave cause and harassed opponents outside the Houses of Parliament, with targets ranging from yours truly to former Tory MP Anna Soubry. Other extremists marched with a huge noose and gallows – claiming it was what then-prime minister Theresa May "deserved" - while self-avowed supporters of Boris Johnson alternated between chants pledging their loyalty to him and threats to hang their opponents. As Labour MP Jess Phillips aptly puts it, the difference today is that "some of the people who are upset with us at the moment have brown faces".

She is quite right. Tory MPs Suella Braverman and Lee Anderson have depicted the protests – and the large Muslim presence on these marches – as evidence of the rise of Islamic extremism. This just shows how Islamophobic much of the Tory party has become, but that also fuses with a basic political fact: to the chagrin of their opponents, the protests against Israel's onslaught represent the vast majority of public opinion, and politicians resent being pressured by a powerful movement with goals they object to. They fear, too, being scrutinised for their own complicity. Yet we've seen how history judges McCarthyism. What on earth will its verdict be on societies that scrutinised those who opposed the mass slaughter of tens of thousands of innocent people, rather than those complicit in such a crime?

| *Example* | *Translation* | **Transformation** |
|---|---|---|
| *"**Serendipity** is smart, active luck", he says (HTMYOLATAMITBTE: URL)* | *"**Щасливий збіг обставин**" - несподівана вчасна удача.* | total reorganization |
| *How often do you feel a connection and not **do anything about it**? (HTMYOLATAMITBTE: URL)* | *Як часто ви відчуваєте зв'язок і **нічого з цим не робите**?* | loan translation |
| *The Chris Brown-featuring **Whatchamacallit**, which lauds how fun cheating can be, is difficult to justify. (EMRAMO: URL)* | *Щось схоже на Кріса Брауна, який вихваляє, наскільки веселим може бути шахрайство.* | total reorganization |
| *Every time I type 'Ofsted', my **spellcheck** corrects it to 'Ousted'. (EMRAMO: URL)* | *Щоразу, коли я вводжу "Ofsted", моя **перевірка правопису** виправляє його на "Ousted".* | loan translation |
| *...quite obviously not **fit for purpose**... (EMRAMO: URL)* | *...очевидно, **не відповідає меті**...* | loan translation |
| *...happy to **work as** advisers for £10,000 a day... (EMRAMO: URL)* | *...щасливі **працювати** радниками за £10 000 на день...* | loan translation |

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|---|---|---|
| ***Have an opinion*** *on anything you've read in the Guardian today? (EMRAMO: URL)* | *У вас є думка щодо всього, що ви сьогодні прочитали в Guardian?* | loan translation |
| ***Boo'd Up*** *this year made her the first UK artist to top the US R&B charts since 1992. (EMRAMO: URL)* | *Хіт "**закоханість**" цього року зробив її першою британською виконавицею, яка очолила R&B-хіт-паради США з 1992 року.* | compensation |
| ***bar*** *the distinctly English-accented, spoken-word interjections (EMRAMO: URL)* | *за **винятком** розмовних вставних слів із виразним англійським акцентом* | loan translation |
| *until on Close she **spells out**, a little cloyingly, 'I am Ella Mai' (EMRAMO: URL)* | *доки на Close вона не **скаже**, трохи нудно: "Я Елла Мей"* | generalization |
| *No kinky saucepot **shenanigans**! (NKSSLGAJSOTPR: URL)* | *Жодних хитрих **махінацій**!* | loan translation |
| *I'm singing Trent Reznor out of the **fucking** Nine Inch Nails (NKSSLGAJSOTPR: URL)* | *Я співаю Трента Резнора з* | total reorganization |

| | довбаних Nine Inch Nails | |
|---|---|---|
| *I'm not into this, we need a **rethink** (NKSSLGAJSOTPR: URL)* | *Я не розбираюсь в цьому, нам потрібно **переосмислити*** | loan translation |
| *The stonechat watches the **kerfuffle** in silence (CDASWTKIS: URL)* | *Каменяр мовчки спостерігає за **перепалкою*** | differentiation |
| *The crows and chaffinches **fuss** in the hedge alongside (CDASWTKIS: URL)* | *Поруч **метушаться** ворони та зяблики в живоплоті* | differentiation |
| *A **rowdy** assortment of crows behaves like gatecrashers (CDASWTKIS: URL)* | ***Буйна** зграя ворон поводиться, як розбійники* | differentiation |
| *Gatecrashers at a party where the **booze** has already run out (CDASWTKIS: URL)* | *Воротарі на вечірці, де випивка вже закінчилася* | loan translation |
| *Crows **cawing** and wing-flapping (CDASWTKIS: URL)* | *Ворони **каркають** і махають крилами* | loan translation |
| *A flock of chaffinches is whipped along from **bush to bush** (CDASWTKIS: URL)* | ***Від куща до куща** шмагає зграйка зябликів* | loan translation |
| *Chaffinches move from **twig to twig** (CDASWTKIS: URL)* | *Зяблики пересуваються **з гілочки на гілочку*** | loan translation |

| The chaffinches make **pink pink** exclamations | Зяблики видають звуки типу "**пінк-пінк**" | transliteration |
|---|---|---|
| Their speed-foraging seems too fast for them to glean anything worthwhile out of **split-second** pauses (CDASWTKIS: URL) | Їх швидкісний пошук їжі здається надто швидким, щоб вони могли отримати щось важливе з **малесеньких** пауз | generalization |
| Earth that has been picked over by innumerable **beaks** before (CDASWTKIS: URL) | Земля, яку раніше перекльовували незліченні **дзьоби** | loan translation |
| Watching these itinerant **flocksy** come and go (CDASWTKIS: URL) | Спостерігаючи за тим, як ці мандрівні зграйки приходять і відходять | loan translation |
| An **endearing** "there's one, where's the other?" constant (CDASWTKIS: URL) | **Миле** "є один, а де інший?" постійний | loan translation |
| It **ekes out** an existence here by being alert to grab at any little scrap of life (CDASWTKIS: URL) | Тут **можна існувати**, бо він готовий схопити будь-який маленький шматочок життя | loan translation |

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|---|---|---|
| *The royal family objected to Meghan's character saying the word **poppycock** on screen. (COOKSTWAGEOTSTFC: URL)* | *Королівська сім'я заперечувала проти того, щоб персонаж Меган вимовляв слово "**нісенітниця**" на екрані.* | total reorganization |
| *The line was changed to **bullshit**. (COOKSTWAGEOTSTFC: URL)* | *Лінію змінили на **нісенітницю**.* | total reorganization |
| *Suits, a **glossy** legal procedural... (COOKSTWAGEOTSTFC: URL)* | *Позови, **глянцевий** судовий процес...* | loan translation |
| *Can Johnson really believe it is possible to **hoodwink** the nation with a wheeze that leaves us in the EU but with no say? (DBJBHCHTNOB: URL)* | *Чи справді Джонсон може повірити, що можна **обдурити** націю хрипом, який залишить нас у ЄС, але без права голосу?* | total reorganization |
| *Can Johnson really believe it is possible to hoodwink the nation with a **wheeze** that leaves us in the EU but with no say? (DBJBHCHTNOB: URL)* | *Чи справді Джонсон може повірити, що можна обдурити націю **хрипом**, який залишить нас у ЄС, але без права голосу?* | loan translation |

| Johnson is also badly **misreading** the mood of the Labour party (DBJBHCHTNOB: URL) | *Джонсон також погано* **розуміє** *настрої Лейбористської партії* | loan translation |
|---|---|---|
| With the right **split** between the Tories and the Brexit party, it is hard to see the path to a general election victory. (DBJBHCHTNOB: URL) | *Через* **розкол** *правих між торі та партією Brexit важко побачити шлях до перемоги на загальних виборах.* | loan translation |
| **I reckon** I have a few bits of kit in the kitchen that make cooking actually enjoyable. (WCIAFWI: URL) | *Гадаю, у мене на кухні є кілька приладів, які роблять приготування справді приємним.* | loan translation |
| Also, **hot tip**: don't throw your good knives in the second drawer down... (WCIAFWI: URL) | *Крім того,* **важлива порада**: *не кидайте свої хороші ножі до другої шухляди...* | total reorganization |
| A wok is also a **ripper** and very versatile – it doesn't just have to be for stir-fries. (WCIAFWI: URL) | *Вок також є* **розпушувачем** *і дуже універсальним – він не обов'язково* | loan translation |

| | | |
|---|---|---|
| | *призначений лише для смаження.* | |
| *Whipping cream is a **flog** without it (WCIAFWI: URL)* | *Вершки для збивання без них — це **лупиця*** | loan translation |
| ***kinda** sweet that we all gave each other the same thing for Christmas (COOKSTWAGEOTSTFC: URL)* | *приємно, що ми всі подарували одне одному те саме на Різдво* | loan translation |
| *Gotcha! Spontaneous street snaps (GSSSIP: URL)* | ***Зрозумів!** Спонтанні вуличні знімки* | loan translation |
| ***Shush**, leave me alone (CPAH2TUAWNWTBAH: URL)* | ***Тихше**, залиш мене в спокої* | total reorganization |
| *I'm watching **telly**. (CPAH2TUAWNWTBAH: URL)* | *Дивлюсь **телек**.* | loan translation |
| *'But won't another sort of health crisis come from a generation of **couch potatoes**?' (CPAH2TUAWNWTBAH: URL)* | *"Але чи не стане причиною нового роду кризи здоров'я покоління **ледацюг**?"* | transformations of idioms in translation |
| ***Bite the bullet** train and head to Japan (BTBTAHTJ: URL)* | ***Скористайтеся** швидкісним потягом і вирушайте до Японії* | transformations of idioms in translation |
| ***grabbed** eight or nine of them (MBSITDON: URL)* | ***схопив** вісім чи дев'ять із них* | loan translation |

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|---|---|---|
| *Jeacocke was next to **hit the sack** (MBSITDON: URL)* | *Джекок був наступним, щоб **відправитись спати*** | transformations of idioms in translation |
| ***Lamentably**, shedding a virus doesn't mean we get rid of it – but it's a different story when employers shed staff. (FCPTCTCMOS: URL)* | ***На жаль**, розповсюдження вірусу не означає, що ми його позбудемося, але зовсім інша історія, коли роботодавці звільняють персонал.* | loan translation |
| *Stuck **betwixt** imperial past and metric future ... (SBIPAMF: URL)* | *Застряг **між** імперським минулим і метричним майбутнім...* | loan translation |
| ***Methinks** I see some crooked mimic jeer... (POTWSFIMBMD: URL)* | *Мені здається, я бачу якусь криву міміку глузування…* | total reorganization |
| ***Haply** her blind old grandsire sleeps. (POTWTTBBJGW: URL)* | ***Напевно**, її сліпий дідусь спить.* | loan translation |
| *Sing or shout or testify or keep it to yourself: but know **whence** you came. (RGTIOTMBJB: URL)* | *Співайте, або кричіть, або свідчіть, або замовчуйте: але* | loan translation |

| | знайте, **звідки** ви прийшли. | |
|---|---|---|
| *... heavy with agonising pauses, thick with repetition – "I **dunno**, I **dunno**". (TLRTPGOI: URL)* | *... важкі з болісними паузами, часті повторення – "**Я не знаю, я не знаю**".* | loan translation |

# РЕЗЮМЕ

Курсова робота присвячена аналізу методів відтворення англійської стилістично зниженої лексики українською мовою в медійних текстах. Основна мета дослідження полягає в ідентифікації та описі граматичних трансформацій, які використовуються для перекладу невідповідної лексики, зокрема заміни, транспозиції, додавання та вилучення, з використанням матеріалу з медійних джерел. Здійснено детальний аналіз специфічних особливостей кожного типу граматичної трансформації на основі перекладу 50 прикладів англійської низької стилістичної лексики. Робота висвітлює ефективні стратегії перекладу для подолання лінгвокультурних відмінностей та передачі семантичних нюансів та культурних аспектів оригінального тексту. Висновки дослідження можуть бути корисними для перекладачів та лінгвістів, які цікавляться питаннями перекладу стилістично зниженої лексики у медійних текстах.

***Ключові слова:*** переклад, граматичні трансформації, лексичні трансформації, стилістично знижена лексика, медійні тексти, культурні аспекти.