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Bohdana Onyshchuk

Research supervisor:
Liana Koziarevych-Zozylia
Candidate of Philology
Associate Professor of the Department of
Theory and Practice of Translation from the
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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Київський національний лінгвістичний університет
Факультет германської філології і перекладу
Кафедра теорії і практики перекладу з англійської мови

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**ОСОБЛИВОСТІ ПЕРЕКЛАДУ МЕМУАРІВ (НА МАТЕРІАЛІ
УКРАЇНСЬКОГО ПЕРЕКЛАДУ THE HAPPIEST MAN ON EARTH BY EDDIE
JAKU)**

Онищук Богдана
Студентка групи Па 01-20

Керівник курсової роботи _____
(підпис)

кандидат філологічних наук, доцент кафедри теорії і практики перекладу з англійської мови
Ліана Козяревич-Зозуля

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INTRODUCTION

The term paper is focused on the examination of the specificities involved in translating memoirs, using the Ukrainian translation of Eddie Jaku's book "The Happiest Man on Earth" as a case study. Memoirs, as a genre of literature, present unique challenges and nuances that necessitate a meticulous approach when undergoing translation. Given that memoirs typically encompass the author's personal experiences and emotions, they pose a distinct challenge for translators.

Memoirs constitute personal narratives and testimonies regarding an individual's life, often holding significant value for comprehending history and culture. Such accounts frequently allude to cultural and historical events that might be unfamiliar or misinterpreted by readers from diverse cultural and linguistic backgrounds. Hence, a translator should possess profound comprehension not only of the language but also the cultural context of both the original text and the target language.

The primary objective of this research is to describe the intricacies of translating memoirs through an analysis of the Ukrainian rendition of "The Happiest Man on Earth" by Eddie Jaku. The study aims to define and examine the phenomenon of translating memoirs, pinpointing the challenges and distinctive aspects of this process, while evaluating the extent to which the authenticity and emotional depth of the original work are preserved in the translation.

To achieve the set goal, the work provides for solving the following tasks:

1. Analyze the concept of memoirs and their significance in literature and culture.
2. To determine the main characteristics of the translation of memoirs and to identify the main difficulties that arise in the process of translating this genre.
3. To conduct an analysis of the Ukrainian translation of the work "The Happiest Man on Earth" taking into account its memoir character and to determine its correspondence to the structure and style of the original.
4. Identify the strategies and techniques used by the translator in the process of translating memoirs to ensure maximum preservation of the semantic and emotional content of the original.
5. Evaluate the quality of the translation from the point of view of conveying the emotional charge and individual style of the author of the memoir.

The subject of research of this work is the translation of memoirs, focused on the Ukrainian translation of the book "The Happiest Man on Earth" by Eddie Jaku. This choice is due to the significance of the work both for the audience interested in the history of the Holocaust and the life experiences of survivors, and for studying the peculiarities of the translation of memoirs in general.

The object of the study is the specificity of the translation of memoirs, in particular the analysis of translation techniques, strategies and challenges that arise during the translation of this genre. Considering the uniqueness of memoirs as a literary genre, as well as their important role in reproducing the historical truth and emotional experience of the authors, the study of the specifics of their translation is a relevant and important task for translators and the study of translation theory.

During the exploration of the topic many sources were used. Main sources were educational manuals and research papers of different linguists. As sources of additional information, websites and videos were used.

Methods used in the research were analysis of information related to the research topic and comparative characterisation of various elements of information.

The significance of translating memoirs extends beyond the realms of Translation Studies, encompassing both theoretical and practical dimensions. Theoretical significance is evident in the profound exploration of linguistic, cultural, and literary elements inherent in the intricate process of transferring the profound lived experiences and emotional depths encapsulated in memoirs from one language to another. Immersing oneself in the theoretical frameworks that underlie memoir translation provides scholars with profound insights into the multifaceted complexities of language representation, cultural mediation, and the preservation of narrative fidelity. Delving into the theoretical underpinnings allows for a nuanced understanding of how meaning is constructed and conveyed across linguistic and cultural boundaries in the context of memoir translation.

On a practical level, a deep comprehension of the nuances involved in translating memoirs is indispensable for professionals in the translation field. Translators tasked with the delicate endeavor of rendering memoirs encounter a myriad of distinctive challenges, such as skillfully navigating intricate cultural subtleties, preserving the unique voice and tone of the author, and authentically conveying the deeply personal nature of the accounts presented. Through a meticulous and comprehensive examination of the intricate translation process, this research endeavors to furnish translators with a repertoire of invaluable insights and effective strategies to successfully surmount these challenges. By shedding light on the practical intricacies and complexities inherent in the translation of memoirs, this study aims to equip practitioners with the requisite tools and knowledge to navigate the demanding terrain of memoir translation adeptly and proficiently.

The structure of the paper has introduction, two chapters that are divided into subsections. First chapter enlightens the theoretical study of a problem. Second chapter provides a practical analysis of the studied topic.

CHAPTER 1

THEORETICAL STUDY OF THE PROBLEM OF THE DISCOURSE OF MEMOIR LITERATURE AND THE PECULIARITIES OF ITS TRANSLATION

1.1 Discourse of memoirs

For a long time the discourse of memoirs hasn't been studied due to the uncertainty of the very concept of memoir discourse. Memoirs could be attributed to the discourse of autobiographies, and only later were studies conducted that proved that memoirs have the right to exist as a separate genre of literature.

Due to U. Yelovskiyh, memoirs were considered exclusively as monuments of literature and only with time their value was recognized not only as sources of factual information, but also as monuments of the spiritual culture of the respective era.[5: 153] In her work, U. Yelovskikh pays attention to the theoretical aspects of the study of memoirs as an important source for the reconstruction of the past. The author's hypothesis is that memoirs are not only a source of facts, but also important testimonies about the spirit of the era and the individual experiences of the authors. The author uses the experience of other scientists who studied the problem of memoirs as a historical source. In particular, she agrees with the opinions of scientists who emphasize the importance of memoirs as a historical source and calls for further research in this direction.

The usual meaning of the word memoir implies not only that it is about memory but that it is about one person's memories, that it tells a coherent, if personal and subjective, story about a person's life or a significant moment in that person's life. [31: 1] The terminological construction of the concept of "memoir" has an etymological basis. The word comes from the French *memoires*, which means memories. [17: 208] Summarising, memoir is a subjective depiction of some special non-fictional event.

Memoirs are more likely to be divided into chapters covering date ranges, or perhaps by theme/location and/or significant events in the writer's life. [22: 10] Memoirs still can describe the whole life of an author, that may make them closer to autobiography. The only difference is memoir will not have the events described chronologically and author's thoughts will be focused more on the own personal experience rather than event itself.

The specificity of non-fiction literature was investigated by Nataliya Vydashenko through the analysis of genre features and content specificity of the diaries of O. Dovzhenko and A. Lyubchenko as a phenomenon of Ukrainian memoirs. In her work, she points out that the texts of "nonfiction" literature differ in content and form, but are united by such features as the personal element, retrospect, "temporal duality", subjectivity, the dialectic of subjective and objective plans, the opposition "truth/fiction", the dynamics of artistic and documentary, historical self-awareness of the individual and conceptuality, which are revealed in the content and structural components of the varieties of memoir literature[3: 7]. Let's have a better look at each of the features to have a better understanding in the discourse of memoir literature. Lets examine each of the features to get a better understanding in the field of specifics of memoirs.

The personal element indicates that in nonfiction texts the author acts as a person who first of all lived through the events or has a personal experience that she

describes. The author's personal approach determines the way of presenting the material and revealing the topic. Retrospectiveness is often used by authors of non-fiction literature, who turn to past events and memories, analyzing them and revealing their meaning in the context of their lives or the topic they are considering. Temporal duality means that the author can describe events that took place in different time frames simultaneously, for example, in the past and in the present, or in different stages of the author's life. As mentioned earlier, nonfiction literature reflects the author's point of view, his own experiences, thoughts and emotions. One more feature is a dialectic of subjective and objective plans. That is, it is a combination of objective information with the author's personal experiences. Furthermore, the question of the objectivity of presenting events and facts is often arisen. The author may face ambiguity and interpretation of the veracity of his memories and stories. Nonfiction texts combine an artistic approach to presenting material with documentary principles. This creates a special dynamic in the text that attracts the reader's attention and makes it more exciting. Nonfiction literature can be aimed at understanding one's own life, including various historical stages and events. The presence of a certain idea or concept is also important, as this makes the text more meaningful. In memoirs, there may be figurative language, use of metaphor, simile and synecdoche as a result of the reflective nature and purpose, for example, to explain or reveal new information [22: 10]

Memoirs are typically written in the first person. The leading genre feature of memoirs is the subjective understanding of certain historical events, the life path of a specific historical figure with the involvement of documents, the correlation of the author's own spiritual experience with the inner world of his characters, the socio-psychological nature of their actions, the motivation of actions and decisions. Documentary, historical authenticity is inherent in memoirs, although the author's right to artistic conjecture is not excluded. Memoirs are characterized by the double view of the writer on the events he describes: this is how he perceived them in reality, and this is how (taking into account life experience, public opinion) these events appeared in his mind years later, at the time of creative work on the memoirs. Speaking of the past, the memoirist can almost never be within the same time dimension. Memoirs are divided into three categories: object memoirs, the purpose and meaning of which lies in the reproduction of the object of the author's attention; subjective, in which the main interest is directed to the figure of the author; memories that organically combine both approaches. [17: 211]

Among common traits of a memoir as a literary genre, the characteristics of the story are often narrated in a styled account of a person's life. Literary styles and techniques are supported to highlight personal experiences presented in a memoir to ensure that the experience is original and unique while covering a particular time frame. It points to transformation and the stages of change on a personal account. However, the written account focuses on past experiences with a first-person point of view including the key moments that shape knowledge and personality. Memoirs also present historical events and mainly employ universal messages to provide insight into the past to attract attention to a traumatic experience. [30: 440]

The two generally accepted features of memoir as a genre is that it is 1) non-fiction and 2) autobiographical. Memoirs are wholly classified as creative nonfiction or literary nonfiction or narrative nonfiction, but they are entirely subjective in

nature, unavoidably so given the nature of human memory and perception. The immutable essence of all memoir is based on the authenticity of reporting that the author shares with the reader. The structure of language, and the application of language techniques such as metaphor and syntax of narrative, gives shape to memoirs and helps to evoke a sense of the real, of truth. [28: 14]

I. M. Kochan partially drew his attention to memoirs in his work. In his classification, Kochan assigned memoirs to literary-journalistic texts. And he emphasized that the journalistic style is characterized not only by logic, comprehensibility, clarity, consistency of presentation, but also emotionality.[7: 331]

Memoir texts represent not only the peculiarities of individual styles, but also characterize intellectual and emotional level of socio-cultural discourse.[9: 576] Modern researchers see the phenomenon of journalistic style as a combination of two types of language communication: 1) a functional style of literary language used in the field of mass information, diverse in terms of genre, heterogeneous in terms of communicative intent; 2) emotionally colored, elevated language with signs of volitional appreciation. [9: 580]

According to A. Dmytrenko memoir sources have long attracted the attention of both scientists and ordinary readers. In historical source studies, there is currently no consensus among scientists about the classification of memoir sources. Each scientist systematizes the set of sources he is studying according to criteria important to him. Memoirs are usually classified according to one criterion: by genre, or by subject, or by chronology.[4: 305]

As an example we can use the classification offered by Stepan Makarchuk.

Memoirs as historical sources have an internal division by genres (genre subspecies). There are several genre subspecies, in particular:

- memoirs;
- obituaries;
- autobiographies;
- letters (epistolary documents);
- diaries;
- literary records.[10: 296]

Author also suggests classifying memoirs according to thematic-chronological principle. In the history of various states and peoples, thematic and chronological blocks of memoir literature were formed under the influence of the peculiarities of the historical process.[10: 311] For example, memoirs written in the period of WWI and WWII. Perhaps, it is worth highlighting in a separate thematic group numerous memoirs, often published abroad, about the German-fascist policy of genocide against the Jewish population in Ukraine, which tells about those Ukrainians and people of other nationalities who, during the German occupation, risking their own lives, helped to hide Jews or Jewish families. [10: 315]

As a literary genre, memoirs occupy an intermediate position between works of fiction and scientific works on history. Memoirs are characterized by a chronological gap between the time of creation of the memoir and the time of depicted events (the length of this pause depends on many circumstances: personal interest, general conditions). [8: 286]

An interesting approach to the classification of memoirs was offered by G. A. Plakyda.

The current stage of memoir literature research is characterized by increased attention to the cultural aspect of the genre. From the point of view of cultural studies, the following classification of memoirs can be proposed:

- Memoir lithographs (created directly after events, based on "hot" impressions): diaries, letters, notes, travel notes, etc.
- Memoirs (created after some time, from memory): autobiographies, memories, literary portraits, confessions, etc.
- Artistic memoirs (created partly from memory, partly using records, publications of different years, own past memories, memoirs of other authors, own and others' letters, etc.): as a rule, literary prepared, edited, artistically designed works.

In general, there are almost no pure types of memoirs. Often, the author of memoirs refers to individual records of past years (diaries). Officials can also refer to various types of documents to confirm their records, etc. In this case, memoirs acquire a certain synthetic character, which is valuable for its content and information, but difficult to analyze the source. [14: 346]

In memoirs, things that happened in the past are once again brought to attention and made significant in the present through linguistic representation. Memoirs use strategies of language, form and style to give the telling of the past the status of being a representation of the past, rather than the past itself. The whole idea behind making their stories feel real is to use the actual words of the people involved. This includes the use of dialogue, the speech of the author and some eventuated use of reported speech.

Historical source studies includes memoirs in the group under the general name "documents of personal origin".

Documents of personal origin are a group of historical sources united by a common sign of origin. They belong to a specific author and reflect his direct perception of the surrounding world, historical events and phenomena. Documents of personal origin, as a rule, are created by a person outside the area of his official or public activity and are a description of his life experience.[8: 277]

Memoirs are an extremely valuable source of information regarding various historical events. Memoirs give us glimpses into the past that go beyond just facts. They also show us how language has changed over time. When looking closely at the words and phrases used in memoirs, we can see how language has evolved, noticing changes in things like vocabulary, grammar, and the way people express themselves.

On top of that, memoirs come from all sorts of people, like famous leaders, artists, and common people. By studying these writings closely, we can spot even small changes in how people spoke or wrote, showing how culture and history influenced language.

So, memoirs aren't just about history, they're also about how language has grown and changed. By diving into these stories, we can learn a lot about how language, history, and society have all shaped each other over the years.

1.2 Concepts of autobiographical and memoir discourse

Many scientists in the field of linguistics agree that nowadays we do not have a clear opinion on how to properly define the term "autobiography". [19, 21, 27, 35] Due to the Oxford dictionary autobiography is an account of a person's life given by himself or herself, esp. one published in book form. [22]

Words autobiography and memoir are used interchangeably, as though they were synonymous, and that works pretty well when we are referring to nonfictional narratives about people written by themselves [26: 1]. For a long time, memoir has been treated by most critics of autobiography as a poor relative of autobiography discourse, a secondary form of life writing like diaries, confessions, letters or journals. [35: 306]

But first, one crucial difference between memoir and autobiography needs to be noted. As its prefix, auto, implies, autobiography must be self-authored: the author is always the subject. But this is not true of memoir: a memoir can be about someone who is not the author but rather someone known to the author. So memoir can refer not only to a type of autobiography but also to a kind of biography a biography of someone the author knows personally. [27: 1]

Contrasted with memoirs, autobiographies are usually written with as little interference from introspection as possible. An autobiography's primary concern, then, becomes the structure of time and how this has shaped one's life from the beginning to the present. Thus, an autobiography is a complete history of one's life from birth until the point of writing. The aim of this type of historicizing is, likely, to record. It is precisely the autobiography's focus on chronological record keeping that defines its belonging to the genre of biography. [21: 8]

The main difference between an autobiography and a memoir is that an autobiography focuses on the personality of the author, while a memoir focuses on the events experienced by a certain historical figure and the people he met in his life.[1: 34]

An autobiography is a self-written history of one's life that usually begins with the birth of the subject and follows the course of their existence, typically after the subject has lived a full life. In contrast, a memoir is the self's version of reality from the lens of specific memories. Thus, the structure of a memoir is naturally built around a theme, that is, whatever the memories pertain to in the subject's life. Therefore, a memoir does not need to be and often is not organized chronologically, since the theme can pertain to memories that the subject had, for instance, later in life, centered around a specific event or catalyst. Since memoir and auto/biography share many common techniques and are both based on truth-telling, yet, memoir and autobiography are not wholly synonymous because they still have some contrasting functions and capabilities, memoir is considered a subgenre of autobiography. Therefore, it is acceptable to think of memoir as having borrowed from the life writing genre that autobiography and memoir both belong to. [21: 19]

Unlike autobiography, memoir as a genre is considered to be more selective that focuses on a certain period in the author's life and recounts the pivotal effects where as autobiography details the whole life span. [30: 439]

The main difference between an autobiography and a memoir is that an autobiography focuses on the personality of the author, while a memoir focuses on the events experienced by a certain historical figure and the people he met in his life.[1: 34] In other words, a memoir is a story written by the subject of the book, but it's told with the emotional implications of what happened more than the emphasis on the events that are told. An autobiography is also written by the subject of the book but it's focused more on the events of the life.[24]

An autobiographical text is always marked by the individuality of its author, therefore it needs to be understood and described in its personal aspect. A personal approach to an autobiographical text consists in studying all the factors that represent the author as a person and an artist who produces a certain text, and the text at the same time reflects the external conditions of communication and the inner world of the writer. [15: 28]

Many autobiographies are written by people who have some claim to fame who write about their journey to becoming famous. The author might be a politician, change-maker, business figure, professional athlete, or celebrity. But anyone can write an autobiography.

For awhile memoirs were considered as a subtype of autobiographical texts. But despite the common features these texts share, autobiography and memoir are two different concepts. The common and different features can be seen in the tables below.

Table 1.2.1
Common features of memoirs and autobiography

Features	Description
Personal Touch	Both memoirs and autobiographies offer a personal touch, as they delve into the author's individual experiences and viewpoints.
Narrative Style	They often employ a first-person narrative style, inviting readers to immerse themselves in the author's emotions and reflections.
Reflective Tone	Memoirs and autobiographies frequently include moments of reflection, where authors ponder the significance of their experiences and how they've shaped their lives.
Cultural Context	These genres often contain cultural references and nuances specific to the author's background, providing insights into the social and historical context of the events.
Life Events	Both memoirs and autobiographies typically recount significant life events, ranging from childhood memories and personal relationships to career milestones and pivotal experiences.

Table 1.2.2
Distinctive features of memoirs and autobiography

Features	Description
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Focus and Scope	Memoirs tend to concentrate on specific aspects of the author's life, like particular periods, themes, or experiences, while autobiographies aim for a comprehensive overview of the author's entire life, from birth to a chosen endpoint.
Author's Profile	Autobiographies are often authored by public figures, such as politicians, celebrities, or historical figures, whose lives are of general interest. Memoirs, on the other hand, may also feature works by lesser-known individuals with compelling stories, sometimes about people known to the author.
Writing Style	Autobiographies can vary widely in writing style, from formal and structured to conversational and informal, reflecting the author's background and preferences. Memoirs often prioritize literary quality, incorporating elements of fiction to enhance storytelling.
Target Audience	Autobiographies cater to a broad audience, including readers interested in the lives of famous individuals, scholars, and historians seeking insights into particular periods or events. Memoirs may attract a niche audience drawn to personal narratives and emotional storytelling.
Translator's Role	Translating memoirs and autobiographies demands a deep understanding of the author's voice, style, and cultural context. Autobiographies present additional challenges due to their comprehensive scope and potential for intricate language and historical references.

1.3 Peculiarities of translation of memoir discourse

Translation studies is a philological branch that studies the regularities of the process of translation from one language to another in its various manifestations, and also investigates interlanguage counterparts of different levels and mechanisms and methods of achieving different types of equivalence of the original and translated

texts. Translation ensures not only mutual understanding of speakers of different languages, but also expands their cognitive sphere, enriches ethnic and civilizational cultures.[16: 670]

The activity of translation has an important role in this world, because it acts as a bridge that covers the gap that occurs due to language difference. [37: 57]

Memoirs carry a cultural value so it is crucial for a translator or interpreter to have some background knowledge of an author's culture.

The importance of cultural background of translator was described in a David Katan's work. Katan emphasizes the importance of understanding the cultural context of the source text and the target text. Memoirs are deeply rooted in the cultural background and experiences of the author, and translators must be sensitive to these cultural nuances to ensure an accurate translation. The choice of language in translating memoirs is crucial for capturing the author's voice and style. Translating memoirs involves transferring cultural references, idioms, and metaphors from the source culture to the target culture. Translators must find equivalent expressions or explanations that resonate with the target audience while maintaining the authenticity of the author's voice.[28]

Incompetent work of the translator can lead to the loss of the meaning of the text, as well as to the reader's misunderstanding of the content or some cultural feature of the author's life.

Taking into account the subject, spatial and temporal parameters of the text is the first step towards an adequate understanding of both the entire text and its structural units.[2: 104] Beyond the notion stressed by the narrowly linguistic approach, that translation involves the transfer of 'meaning' contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process involves a whole set of extra-linguistic criteria also. [23: 22]

In the process of translation, the translator may encounter some difficulties. The problems of translation studies were described by O. O. Selivanova in her work. According to her hypothesis, the main problems of modern translation studies are:

1. Development of the concept of equivalence of the original and the translation in relation to the concepts of adequacy, relevance, invariance, etc. It concerns how to better understand and determine when a translation is faithful, adequate to the original, and how to preserve or support other important aspects of the text during translation, such as its feel, intent, tone, etc. In other words, how accurately the translation conveys the meaning of the original text;
2. Establishment of types of equivalence and factors of their balance during translation. This means determination of different levels at which equivalence can occur, for example, lexical, grammatical, semantic, cultural, etc.;
3. Simulation of the translation process. Creating a model that describes exactly how the translation process takes place, taking into account all its aspects, from understanding the original to creating a translation;
4. Definition of translation strategies (adequacy of understanding the meaning of the translated text, identity of communicative effects on the addressees of the original and the translation, achievement of a fleeting goal that has nothing to do with an adequate presentation of the original). As well as identifying different

approaches to translation in order to achieve certain goals, including adequate understanding of the text, communicative effects and other aspects;

5. Description of translation types and the specifics of their strategies and dominants. It examines what types of translation there are (for example, literary, technical, scientific, etc.) and what translation strategies are most characteristic of each of them;

6. Analysis of means of pragmatic translation adaptation. Consideration of how a translation can be adapted to reproduce a communicative effect specific to a particular audience or context;

7. Inventory of translation gaps and methods of their compensation. This refers to the identification of missing or insufficiently conveyed elements in the translation and methods of solving them;

8. Development of translation research methods and ways of assessing its completeness, accuracy, and relevance of pragmatic impact. Creation and improvement of tools for evaluating the quality of translation and its correspondence to the original and pragmatic context;

9. Selection and classification of translation errors. Identification of the types of mistakes made during translation and their arrangement for further study and avoidance;

10. Systematization of translation transformations and counterparts. a description of various changes and transformations that occur during the translation of the text;

11. A description of the conditions for the selection of linguistic means during translation;

12. Development of applied areas of translation studies, etc. [16: 672]

A special difficulty in translation is lacunae (from the Latin lacuna - a gap, recess), which are basic elements of the national specificity of a linguistic and cultural community, which complicate the translation of its texts and their perception by foreign cultural recipients due to the absence in one language compared to another of certain counterparts of language units of different levels, designations of concepts, categories, associative reactions, as well as paraverbal means of speech. [16: 684]

The translation of memoirs must be truthful and preserve the style and personality of the author. A memoirist usually describes his feelings and thoughts, and the translator must convey these emotions to make the text alive and meaningful.

Translating a memoir can be difficult because of specific expressions and phrases that can be difficult to translate without losing meaning. This requires the translator to understand not only the language, but also the cultural characteristics of the author. It is also important to convey special vocabulary that may be unique to a particular period or sphere of life. To do this, the translator must use various language devices, such as metaphors or similes.

In the translation of memoirs, it is very important to correctly convey specific vocabulary and terminology that may be unique to a particular time or sphere of life. These can be words or terms with a special meaning that must be conveyed with all its nuances. A translator should have a large vocabulary and be able to use historical and cultural sources to find the most accurate equivalents in the target language. And, of course, it is important that the translation is understandable and appropriate to the context of the memoir for readers.

Translation is considered a form of linguistic mediation, in which the content of a foreign language text (the original) is transferred into another language by creating in this language an information and communication equivalent text. [25: 474-475]

In the process of translating, some changes may be done to the text. These changes are called transformations. There are grammatical transformations and lexical and semantic transformations.

S. Maksimov in his manual presents such a classification of grammatical transformations

1. Transposition is a change in the order of words in phrases and sentences, which is often caused by the structural differences in expressing the theme and the rheme in different languages.

2. Grammatical replacement is substitution of the word belonging to one part of speech by a word belonging to another part of speech (morphological replacement) or substitution of one syntactical construction by another one (syntactical replacement).

3. Addition is used to compensate for semantic or grammatical losses and often accompanies transposition and grammatical replacement.

4. Omission is a transformation opposite to addition and is used with the aim to avoid redundant information. [11: 112-113]

The transformations listed below have been labelled as lexical and semantic because lexical changes often are caused by the need to adapt the meaning to the semantic peculiarities of the target culture.

1. Generalization of meanings, which is substitution of the source language words (phrases) of a narrow meaning by the target language words (phrases) of a general (broader) meaning.

2. Differentiation of meanings is caused by the fact that many English words with broad semantics do not have direct equivalents in Ukrainian. In such cases dictionaries give a number of meanings that only partially cover the meaning of the source language word and translators have to choose one of the variants, which suits the context best of all.

3. Concretization (substantiation) of meanings is substitution of the source language words (phrases) with a generic meaning by the target language words (phrases) with a more specific (narrow) meaning.

4. Logical development is the substitution in translation of the dictionary equivalent by the contextual one, which is logically connected with the first. Here belong various metaphoric and metonymic changes performed on the basis of the notion of intersection, i.e. when a part of the content of one notion is included into the content of another notion and vice versa.

5. Antonymous translation is the substitution of the source language notion by its opposite in translation with the relevant restructuring of the utterance aimed at faithful rendering of its content. Here belong such techniques as the use of an affirmative construction instead of a negative one or the use of semantic antonyms.

6. Full rearrangement of the text segment. This transformation rearranges the inner form of any segment of text: starting with a word, a phrase and ending up

with a complete sentence. Full rearrangement is very often used in rendering colloquial set expressions and idioms.

7. Compensation for losses in the course of translation. It should be understood as substitution of the "untranslatable" source element by a different target language element in compliance with the general idea of the source text and in the place, which is in line with the rules of the target text. Compensation is often applied to rendering of such "untranslatable" elements as non-equivalent units of the source language culture and specific national idioms but not only to them. If it is necessary to sacrifice either stylistic colouring or expressiveness of the text element in translation, it is worthwhile to retain at least its expressive trend. However, if stylistic colouring is essential for the style of the source text, it should be by all means rendered in translation at least at some other point in the target text, which the technique of compensation is aimed at.[11: 113-116]

In conclusion, the translation of memoirs poses a distinctive array of challenges and considerations stemming from the cultural, linguistic, and personal intricacies inherent in this genre. As evidenced by the extensive discussions within translation studies and the specific obstacles highlighted, translators of memoirs must navigate a complex interplay of linguistic structures, cultural references, and authorial voices to guarantee a faithful and meaningful rendition of the original content in the target language.

To correctly interpret the voice, emotions, and cultural references of the author, translators must have a well understanding of both the source and target text cultures. This needs not only linguistic competence but also understanding the cultural nuances and historical background of the memoir.

By acknowledging the complexities of the genre and employing accurate translation methodologies, translators can ensure the preservation of the spirit and significance of memoirs across linguistic and cultural features, and as a result of that improving the literary context and promoting intercultural understanding.

1.4 Characteristics of the discourse of the studied text

"The Happiest Man on Earth" by Eddie Jaku belongs to the memoir or personal narrative discourse. This genre focuses on recounting the author's life experiences, often connected to historical events and personal reflections. Jaku's narrative delves into his life journey, from his childhood in Leipzig to his experiences during World War II and beyond. The narrative is characterized by its intimate tone and personal reflections, focusing on individual experiences rather than broader historical or analytical perspectives. The text follows a chronological structure, starting from Eddie's childhood in Leipzig, Germany, and progressing through significant events in his life, such as his education, experiences during Nazi rule, and separation from his family. This information may lead us to thinking that the book is not a memoir, but an autobiography. Despite that, the text in the books is directed more to the description of author's feelings and emotions, and not to historical events in his life.

The book is written in the first person, as in the first sentence of the chapter one we see: "*I was born in 1920 in a city called Leipzig, in eastern Germany.*"(33: 11) The use of "I" in the story gives the author an opportunity to tell his story in subjective way.

The narrative of the first chapter begins with a detailed exposition of Eddie's familial heritage, highlighting the multigenerational ties and the resilience of his grandmother, who raised a large family despite personal tragedy.

The author employs a formal yet accessible language style, characterized by clarity and precision. The use of descriptive imagery, such as the portrayal of Leipzig as a center for art, culture, and intellectual ferment, evokes a sense of nostalgia and longing for a lost world of innocence and belonging.

Author uses language which refers to Jew's culture, for example Shabbos, synagogue, challah.

From a grammar standpoint, the text follows standard English rules without any confusing deviations. Sometimes, the author uses informal language like when he says, "*Call me Eddie, my friend,*" which makes the writing feel more friendly and personal. Also author uses rhetorical questions, that are one of the features of the journalistic texts.

"Can you imagine how exciting it was for a small boy?"(33: 12)

The author's descriptive writing paints vivid pictures in the reader's mind, especially when talking about family traditions and childhood memories. This helps bring the story to life and makes it more engaging.

The text covers topics like family, culture, patriotism, and religion. Verbs such as "raised," "excelled," "observed," and "cherished" give depth to the story, showing the author's thoughts on his upbringing and heritage. Overall, the language in the text reflects the author's exploration of who he is, where he comes from, and what's important to him.

Throughout the text, the author employs a varied sentence structure to maintain reader engagement and convey the complexity of his experiences. For instance, the use of compound sentences, as seen in "*My father, Isidore, had four brothers and three sisters, and my mum, Lina, was one of thirteen children,*" enables the author to provide detailed descriptions of his family background in a succinct manner. Similarly, the incorporation of descriptive clauses, such as "*Imagine the strength of my grandmother, who raised so many children!*" adds depth and emotional resonance to the narrative, inviting readers to empathize with the author's familial heritage.

In terms of language choice, the author adopts a formal yet accessible tone, characterized by clarity and precision. Moreover, the incorporation of descriptive imagery, such as "*We had the zoological gardens just five minutes' walk from my house, famed around the world for its collection,*" serves to evoke a vivid sense of time and place, immersing readers in the author's childhood memories.

CHAPTER 2

PRACTICAL ANALYSIS OF THE PROBLEM OF THE DISCOURSE OF MEMOIR LITERATURE AND THE PECULIARITIES OF ITS TRANSLATION

2.1 Lexical and semantic transformations used in translation of the memoir

Let's start the analysis of the translation with the simplest lexical transformations. We can see the use of these formal lexical transformations while translating proper names:

1. Remington(orig, 11) - Ремінгтон (trans,12) - transliteration
2. Sabbath(orig, 12) - шабат(trans, 13) - traditional reproduction
3. Bar Mitzvah(or, 14) - бар-міцва - transcription (trans, 16)

Generalization :

1. In the sentences *"He first left Poland as an apprentice in fine mechanical engineering for typewriter manufacturer Remington."*(33: 11) and *«Уперше він виїхав із Польщі вчитися точної механіки на виробництві друкарських машинок «Ремінгтон.»*(13: 12) we can see the use of generalization. *"fine mechanical engineering"* is translated as *"точна механіка,"* which covers the broader concept of precise mechanics without specifying *"fine."*

2. Another example of generalization is shown in following sentences. *"For centuries, Jews had been part of the very fabric of Leipzig society."*(33: 12) - *«Століттями євреї були невіддільною частиною ляйпцизької спільноти.»*(13: 13) The part *"part of the very fabric of Leipzig society"* was translated as *"невіддільною частиною ляйпцизької спільноти"*, that slightly changes the meaning of original text.

3. *I bought myself a ticket and made the nine-hour train trip to the city where I was born.*(33: 19) - *«Купив квиток і дев'ять годин їхав потягом до рідного міста.*(13: 22) Instead of using the translation *"місто, в якому я народився"* translator uses *"рідного міста"* that gives more general meaning to the sentence. Because your hometown is not necessarily the city where you were born.

4. *Although we were a comfortable middle-class family, it was not possible to find many necessities, even with ready money.*(33: 13) - *«Хоча ми були доволі заможними, однак дістати численні необхідні речі було неможливо, навіть за готівку.»* (13: 15) In these sentences translator decided to give the description of family as just *"заможні"* that leaves it as more generalised .

5. *I left Buchenwald, six months after I'd arrived.* (33: 27) *«Я виїхав із Бухенвальда, пробувши там пів року.»*(13: 29) The generalization here is the reference to *"six months"*.Interpreter provides a translation *"пів року"*, not mentioning the exact number as in original .

6. *The next morning, we travelled to Brussels where my family had rented an apartment right in the heart of the city.* (33: 30) *«Уранці ми поїхали до Брюсселя, де батьки винайняли квартиру в самісінькому центрі міста. »* (13: 35) In the target text, the specified feature of the morning of the next day was turned into a generalised concept *"уранці"*

7. *For the SS, the concentration camps were not only to break our spirit but to destroy us utterly.* (33: 54) *«СС розглядали концентраційні табори як спосіб не лише деморалізації, а й фізичного винищення. »*(13:64) The phrase *"to break our*

spirit” was generalised into word “деморалізація”.

8. *We arrived in Sydney on a Thursday, and I presented myself straightaway at the office of Elliot Brothers on O’Connell Street, where I was to work as a medical instrument maker. (33: 90) «Ми прибули в Сідней у четвер, і я одразу прийшов в офіс «Еліот Бразерс» на О’Коннелл-стріт, де мав працювати як інженер медичного обладнання.»(13:109)* The use of generalization in this passage lies in the terms "medical instrument maker" and "інженер медичного обладнання." These phrases categorize the narrator's profession into broader terms, providing a general idea of their occupation without delving into specific details.

Differentiations:

1. As a case of differentiation we can use the way “*rich food*”(33: 13) is translated as “*калорійна їжа*”(13: 15), which makes us see that translator had to choose the meaning of the word “rich” to suit the context in the best way.

"Illegal alien" is translated as "іноземець за незаконний перетин кордону," which differentiates the legal status of the person being referred to. This translation captures the specific legal context of the individual's situation.

2. *Because he was travelling on a Polish passport, he was interned by the Germans as an illegal alien. (33: 11) «Батько подорожував із польським паспортом, тож німці затримали його як іноземця за незаконний перетин кордону.» (13:11)* "Illegal alien" was translated as “іноземець”, to make it suitable for the linguistic style of text.

3. *I treasure every piece of knowledge those years gave me (33: 17) «Я ціную кожну крихту знань, що здобув у ті роки» (13: 20)* "Piece" is translated as "крихту," which differentiates the small, fragmented nature of the knowledge being referred to. This translation emphasizes the minuscule or fragmented aspect of the knowledge.

4. *It wasn't just Nazi soldiers and fascist thugs who turned against us. (33: 20) «Проти нас виступили не лише нацистські солдати і фашистські бандити.»(13: 23)*

"Thugs" is translated as "бандити," which differentiates the violent and criminal nature of the individuals being referred to. This translation specifically denotes individuals engaged in criminal activities.

5. *One day we were friends, neighbours, colleagues, and the next we were told we were sworn enemies. (33: 20) «Учора ми були друзями, сусідами, колегами, а сьогодні нас проголосили запеклими ворогами.» (13: 24)*

"One day" is translated as "Учора," which differentiates the specific timeframe being referred to. This translation emphasizes the sudden and drastic change that occurred within a short period.

6. *At a loss for what to do next, Bratu, now our default leader, decided to take us to Dunkirk, almost 50 kilometres away. (33: 32) Ми не знали «як чинити далі, і Брату, тепер наш безумовний ватажок, запропонував поїхати до Дюнкерка, що майже за п'ятдесят кілометрів звідти.» (13: 38)*

Translator used the specific word “ватажок” to make it suitable for ukrainian culture context.

7. *Then I would walk home with my pay in a backpack – ten cartons of cigarettes. (33: 39) Виконавши «все, ішов додому, несучи в наплічнику заробіток — десять пачок цигарок.» (13: 47)*

"Backpack" is translated as "наплічник," which differentiates the specific type of bag being referred to. This translation specifies that the pay is carried in a bag worn over the shoulder.

8. *That dog could have easily killed me but, luckily, he was happy with just a bite before running off down the street. (33: 40)* «Той собака міг завиграшки перегризути мені горло, але, на щастя, задовільнився укусом і вибіг на вулицю.» (13: 47)

9. *The carriage was supplied with one 44-gallon drum of water which was to last all 150 of us through the journey. (33: 42)* «У вагоні стояла 166-літрова бочка води, якої мало вистачити 150 людям на всю подорож.» (13: 50)

This translation provides an exact measurement in the target language.

10. *I opened my hand to see if I still had my number and found that blood was running down my palm, so hard had I been squeezing the paper that the nails had pierced the skin.(33: 44)* «Я розкрив кулак перевірити, чи в мене мій номер, і побачив кров на долоні — я так сильно стискав папірець, що нігті вп'ялися у шкіру.» (13: 53)

This translation emphasizes the action of squeezing the paper with the hand.

11. *Some of us were very religious (33: 47)* «Дехто був дуже побожний» (13: 56)

12. *Kurt was my only link to my old life and a time when I was happy. (33: 49)* «Курт був єдиною ниточкою, що тягнулася з колишнього життя, з того часу, коли я був щасливий. » (13: 58)

13. *When they asked him what his profession was, he said, 'Shoemaker' (33: 49)* «Коли його спитали про професію, він відповів: «Взуттяр». »(13: 58)

14. *It was back-breaking work, very hard, (33: 53)* «Робота була дуже тяжка, непосильна.» (13: 62)

This translation emphasizes the strenuous and exhausting nature of the labor.

15. *One of his punches caught me right on the ear, and my eardrum bled for some time. (33: 53)* «Ще один стусан влучив мені у вухо, і від того якийсь час моя барабанна перетинка кривавила.» (13: 63)

"Punches" is translated as "стусани," which differentiates the specific type of physical blows being referred to. This translation specifies the action of being struck with a fist.

16. *Each morning, a bell would ring and we would be moved from the barracks for a headcount. (33: 69)* «Щоранку за сигналом сирени ми виходили з бараків на переклик.» (13: 83) The translation “сирени” adds a specific feeling of anxiety to the text.

17. *The milk was too rich. (33: 72)* «молоко було надто жирне»(13: 87)

Concretisation :

1. “a nice house”(33:12) is translated as "затишний будинок”(13: 14), which has a more specific meaning so it is a case of concretization.

2. *We had lost the last war and the economy was ruined.(33:13)* «Країна програла попередню війну, й економіка лежала в руїнах.»(13:15) The word “we” was translated as “країна” to concretise the event effected the whole country

3. *There was little contact with home.(33:12)* «Із рідними я спілкувався мало.» (13:18) “Home” was translated “рідними” to refer the people author talked to.

4. *We had taken pride in our dress and our positions in society, enjoying music and literature, and good wine and beer and three square meals a day. (33:24)* «Ми пишалися своїм одягом і місцем у суспільстві, насолоджувалися музикою й літературою, добрим вином і пивом, сніданком, обідом і вечерею.»(13:28) The translation of meals concretises the type of meals.

5. *He paid 50 marks, about a week's wages, for a smuggled razor blade. (33:25)* «Доктор заплатив 50 марок (оплата приблизно тижня роботи) за заборонене в таборі лезо бритви.» (13: 29) The translation “доктор” was used to refer to the person that was talked about.

6. *It never healed right, and for the rest of her life she suffered a sunken cheekbone of angry, puckered flesh which she had to cover with a patch. (33:30)* «Кістка так і не зрослася правильно, тому решту життя мати прикривала запалу вилицю і пошрамовану шкіру.»(13:35) “It” was translated as “кістка” to add specificity to injured part of body.

7. *I said to Kurt, I'm sorry but today, the meal is mashed potato! (33: 50)*

«А коли прийшов до Курта, то сказав: — Вибач, але сьогодні на вечерю буде пюре!»(13: 59) Translation concretises at what time of day they were eating.

8. *The food was horrible, but every extra scrap I could get brought me a little closer to survival. (33:60)* «Смак мої каші був огидний, але з кожним ковтком шанси вижити трохи збільшувалися.» (13:72) “Food” translated as “каша” to specify the type of food.

Logical development:

1. Also we can see the use of modulation. Instead of directly translating "my talents were optical and mathematical," the Ukrainian translation logically develops this by stating "виявилось, що в мене був хист до оптики й математики," which implies the discovery of specific talents through testing.

2. *We stayed there almost a year – until 10 May 1940, when Germany invaded Belgium and it became unsafe for the refugees to be there. (33:32)* «Пробули ми там майже рік — до 10 травня 1940 року, коли німецькі війська вдерлися до Бельгії і біженцям стало небезпечно залишатися в країні.» (13:37) Translation “німецькі війська” was used to make it suitable for the context.

3. *Growing up, I had always been a proud German. (33:47)* «Усе життя я пишався тим, що я німець.»(13:56) “Усе життя” is used in translation to add the feeling of pity, that suits the context.

Antonymous translation:

1. *I could not win. (33:31)* «Я програвав і тут, і там.»(13:36)

2. *Many thousands of Allied soldiers were lying dead on the ground, and the air was full of gunfire and explosions (33:33)* «Тисячі солдатів союзних сил лежали на землі мертві, не стихали звуки пострілів і вибухів.» (13:38)

3. *It was too dangerous for me to walk into a station and try to board a train – I would surely be arrested. (33:38)* «Йти на вокзал і пробувати сісти на потяг було надто небезпечно — мене б напевне заарештували.» (13:44)

4. *But it was still very hard. (33:39)* «Проте все одно було непросто.» (13:46)

5. *But I survived because I owed it to my friend Kurt to survive, to live another day so that I might see him again. (33:51)* «Я не загинув тому, що мав жити заради Курта, прожити ще один день, щоб побачити його знову.»

(13:60)

Full rearrangement:

1. *It was incredible!* (33:15) «*Я не повірив своїм очам!*» (13:17)

The colloquial expression "It was incredible!" is rearranged into the idiomatic Ukrainian phrase that conveys disbelief or astonishment.

2. *One step at a time.* (33:20) «*Їдь поволі — заїдеш подалі.*» (13:26)

The original English idiomatic expression is rearranged into a Ukrainian proverbial saying that carries a similar meaning of proceeding cautiously to achieve success.

3. *They slept five to a bunk, pushing the beds together and lying across them like sardines in a can.* (33:24) «*Вони спали по п'ятеро на ліжку — зсували ліжка впритул і тіснилися на них, як оселедці в бочці.*» (13:27)

The original descriptive phrase is rearranged into a Ukrainian simile, comparing the cramped sleeping arrangement to sardines in a can for vivid imagery.

4. *My sister Henni was there too, safe and sound.* (33:38) «*З ними і моя сестра Генні, жива-здорова і в безпеці.*»(13:45)

The original expression is rearranged into a Ukrainian statement that conveys the safety and well-being of the narrator's sister.

5. *It was cramped and sometimes uncomfortable, and I was working my fingers to the bone just to subsist, but we were together.* (33:41) «*Було тісно й подекуди незручно, я працював до сьомого поту, аби тільки вижити, але ми були разом.*» (13:48)

The original statement is rearranged into a Ukrainian description that emphasizes the narrator's efforts to survive and the importance of being together.

6. *When they tattooed the number on my arm, I was sentenced to a slow death, but first, they wanted to kill my spirit.* (33:47) «*Коли мені на руці вибили цей номер, то прирекли на повільну смерть, але насамперед хотіли, щоб я зневірився.*»(13:55)

The original sequence of events is rearranged into a Ukrainian narrative that highlights the psychological aspect of the experience.

7. *A monstrous man.* (33:59) «*Чудовисько, а не людина.*» (13:71)

The original expression is rearranged into a Ukrainian phrase that emphasizes the monstrous nature of the described individual.

8. *Keep this a secret.*(33:72) «*Тримай язика за зубами.*»(13:87)

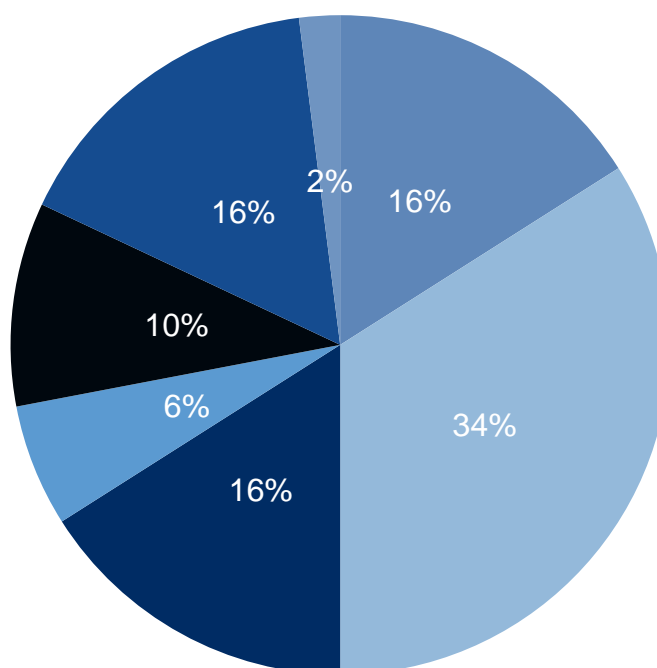
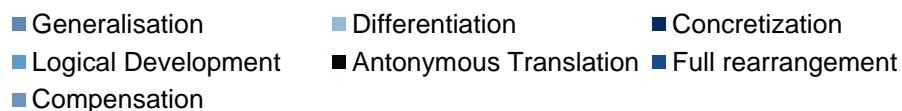
The original directive is rearranged into a Ukrainian idiom that advises someone to keep silent or not reveal information.

Compensation:

1. *All night long, you could hear the guns going off as the Nazis executed us, pop, pop, pop.* (33:69) «*Усю ніч було чути постріли рушниць — нацисти добивали нас: бах-бах-бах.*» (13:83)

The English onomatopoeia "pop, pop, pop" attempts to mimic the sound of gunfire, which is difficult to directly translate into another language due to the unique phonetic qualities of the sound. Therefore, the translator employs compensation by substituting the English onomatopoeia with the Ukrainian equivalent "бах-бах-бах," which also mimics the sound of gunfire.

The analysis of lexical and semantic transformations in the translation of the



memoir reveals a diverse array of strategies employed by the translator. Differentiation emerges as the most prevalent transformation, constituting 34% of all observed transformations. This suggests a conscious effort to provide nuanced distinctions in the target language, perhaps to capture the richness of the original text or to clarify ambiguous concepts. Generalisation and concretisation exhibit comparable frequencies, each comprising 16% of the total transformations. These transformations likely serve to streamline or elaborate upon ideas present in the source text, catering to the linguistic and cultural context of the target audience.

2.2 Grammatical transformations used in translation of the memoir

Transposition:

All given examples of transposition is used to make source text more suitable for the grammatical structure of sentences in target language.

1. *On 2 May 1939, at 7 am, my father picked me up in a hired car.* (33:27) «О сьомій ранку 2 травня 1939 року він забрав мене на орендованій автівці» (13:29)

2. *He opened a factory in Leipzig, married my mother, and soon I was born.* (33:11) «У Ляйпцигу батько відкрив завод, одружився з моєю матір'ю, і незабаром народився я.» (13:12)

3. *Our religion did not seem as important to us as being good citizens of our Leipzig.* (33:11) «Здається, усвідомлення того, що ми гідні городяни нашого Ляйпцига, важило для нас більше, ніж наша релігія.» (13:12)

4. *I'm not sure I can explain what it is like to pretend to be someone you are not from thirteen-and-a-half to eighteen.* (33:16) «Не впевнений, що мені вдасться

пояснити, як це — з тринадцяти з половиною до вісімнадцяти років удавати із себе когось, ким ти не є.» (13:19)

5. *It wasn't just Nazi soldiers and fascist thugs who turned against us. (33:20)* «Проти нас виступили не лише нацистські солдати і фашистські бандити.» (13:23)

6. *We were good citizens, hardworking, regular Germans who had jobs and pets and loved our families and our country (33:24)* «Ми були порядні громадяни, звичайні працюючі німці, ходили на роботу, мали домашніх улюбленців, любили свою родину і свою країну.» (13:28)

7. *You could tell the important political prisoners by the heavy chains they were forced to wear, binding their ankles to their wrists. (33:24)* «Важливих політичних в'язнів можна було впізнати за тим, що їх закували у важкі ланцюги від щиколоток до зап'ястків.» (13:28)

8. *That I could not believe this man, once a friend of mine, a good man, was now a guard for the SS. (33:26)* «Не вірилося, що хороша людина, яка раніше була мені за друга, тепер офіцер СС.» (13:30)

9. *Sure enough, before long the truck came rumbling through the night, making a great deal of noise. (33:29)* «Аж ось у темряві зі страшенним гуркотом стала наближатися вантажівка. » (13:34)

10. *I was very worried, but I had no choice. I had to keep moving(33:30).* «Я страшенно хвилювався, але мусив рухатися далі, бо не мав вибору. » (13:34)

11. *It never healed right, and for the rest of her life she suffered a sunken cheekbone of angry, puckered flesh which she had to cover with a patch. (33:30)* «Кістка так і не зрослася правильно, тому решту життя мати прикривала запалу вилицю і пошрамовану шкіру.» (13:32)

12. *After the fall of the Third Reich, they had planned to return and rebuild the shattered remains of German democracy. (33:32)* «Вони мали намір повернутися після падіння Третього рейху і відбудувати понівечені рештки німецької демократії. » (13:37)

13. *The soldiers were holding the Germans back with small arms fire while they were slowly evacuated, one small ship at a time. (33:33)* «Поки військових повільно евакуювали, надсилаючи по одному кораблю, ті стримували німців автоматними чергами.» (13:38)

14. *I didn't know what was going on until the commander of the camp called me into the office. (33:35)* «Поки командир табору не викликав мене у свій кабінет, я й гадки не мав, що відбувається.» (13:41)

15. *We covered our heads with our hands as the train roared overhead, aware that loose chains on the bottom of the carriages could have caught us and split our skulls like melons. (33:37)* «Поки потяг із ревінням мчав над нами, ми затуляли голови руками, розуміючи, що не прив'язані ланцюги внизу вагонів можуть зачепити нас і розколоти нам черепи, як горіхи.» (13:44)

16. *It was too dangerous for me to walk into a station and try to board a train – I would surely be arrested. (33:38)* «Йти на вокзал і пробувати сісти на потяг було надто небезпечно — мене б напевне заарештували.» (13:44)

17. *There was another Jewish family with three young children hiding in the building next door. (33:40)* «У сусідньому будинку переховувалася ще одна єврейська сім'я з трьома маленькими дітьми.» (13:47)

18. *A terrible circumstance, but it was wonderful to see him again. (33:42) «Я був радий знову його побачити, хоч і за жахливих обставин.» (13:49)*

19. *From his pockets – to this day, I have no idea where he found them – he produced a little collapsible cup and a Swiss army knife. (33:42) «У нього в кишенях знайшлися маленька складана чашка і військовий швейцарський ніж — я дотепер не уявляю, звідки вони взялися.» (13:50)*

20. *The drum fell and started rolling downhill, with me inside it, going around and around like a turbine. (33:61) «Бочка разом зі мною впала й покотилася з пагорба, усе обертаючись і обертаючись, як турбіна.» (13:73)*

21. *One day, when a transport of Hungarian people arrived, they decided to save their rations. (33:65) «Одного дня привезли угорців, і вони вирішили відкласти трохи харчів на потім.» (13: 77)*

22. *Every morning, when the nearby convent rang the bell for prayer at 5 am, Kurt and I would meet in the showers to share our small amounts of soap. (33:65) «Щоранку о п'ятій, коли дзвонили в сусідньому монастирі, ми з Куртом ішли в душ і ділилися шматочком мила.» (13:78)*

23. *We were kept in a huge hangar as the Nazis tried to organise themselves. (33:71) «Поки нацисти намагались організуватися, ми чекали у здоровенному ангарі.» (13:85)*

Grammatical replacement:

1. *“He first left Poland as an apprentice in fine mechanical engineering for typewriter manufacturer Remington.”(33:11) and «Уперше він виїхав із Польщі вчитися точної механіки на виробництві друкарських машинок «Ремінгтон.»(13:12)*

The phrase "as an apprentice" (noun phrase) is replaced with the verb "вчитися" (to study/learn), altering the syntactical construction. This maintains the meaning while changing the grammatical structure.

2. *She lost a son in the First World War, a Jew who sacrificed his life for Germany, as well as her husband, my grandfather, an army chaplain who never returned from the war. (33:11) « Перша світова війна забрала в неї сина — єврея, який поклав життя заради Німеччини, і чоловіка — мого дідуся, військового капелана, що так і не повернувся додому.» (13:11)*

3. *I was in shock, terrified, worried about my family. (33:23) «Я був приголомшений, нажаханий, тривожився за рідних.» (13:26)*

The adjective "shock" is replaced with the Ukrainian participle "приголомшений" (shocked), maintaining the same meaning but in a different grammatical form.

4. *We weren't criminals. (33:24) «Ми ж не порушили закону.» (13:28)*

The noun "criminals" is replaced with the Ukrainian verb phrase "порушили закону" (violated the law), resulting in a different syntactical construction but conveying the same idea.

5. *Who I really was (33:26) «Я насправді був шокований.» (13:30)*

6. *The Nazis needed toolmakers. (33:26) «Інженери нацистам були потрібні.» (13:30)*

The noun "toolmakers" is replaced with the Ukrainian noun "інженери" (engineers), resulting in a different syntactical construction but conveying the same

idea.

7. *He was a very calm and inspiring leader, and even though he was a political exile, he had an inextinguishable hope that he would one day return to Germany and help to restore sanity. (33:32)* «*Брату був дуже стриманий і харизматичний лідер. І хоча він перебував у політичному вигнанні, однак не втрачав надії колись повернутися до Німеччини й допомогти співвітчизникам віднайти здоровий глузд.*» (13:37)

The noun "exile" is replaced with the Ukrainian noun phrase "у політичному вигнанні" (in political exile), maintaining the same meaning but in a different grammatical structure.

8. *Education is a lifesaver. (33:52)* *Освіта рятує життя. (13:62)*
The noun "lifesaver" is replaced with the Ukrainian verb "рятує" (saves), resulting in a different syntactical construction but conveying the same idea.

Addition:

1. *To climb into the passenger side and drive off to freedom?(33:27)* «*Яке щастя — сісти на пасажирське місце і поїхати назустріч свободі?*» (13:30)

The addition of "Яке щастя" at the beginning of the Ukrainian translation adds emphasis and emotional resonance to the statement, compensating for any potential loss of emotion in the translation.

2. *Because he was travelling on a Polish passport, he was interned by the Germans as an illegal alien. (33:11)* «*Батько подорожував із польським паспортом, тож німці затримали його як іноземця за незаконний перетин кордону.*» (13:11)

The addition of "тож" in the Ukrainian translation adds a logical connection between the traveler's possession of a Polish passport and his internment by the Germans, compensating for any potential loss of clarity in the translation.

3. *Our religion did not seem as important to us as being good citizens of our Leipzig. (33:11)* «*Здається, усвідомлення того, що ми гідні городяни нашого Ляйпцига, важило для нас більше, ніж наша релігія.*» (13:12)
The addition of "Здається" in the Ukrainian translation adds a sense of uncertainty or perspective, compensating for any potential loss of nuance in the translation.

4. *As they loaded me onto a truck to take me away, blood mixing with the tears on my face, I stopped being proud to be German. (33:20)* «*Коли мене посадили у вантажівку, щоб відвезти світ за очі, я, розмазуючи по обличчю кров упереміш зі сльозами, зрозумів: відтепер не пишатимуся тим, що я німець*» (13:24)

The addition of "зрозумів" in the Ukrainian translation adds clarity to the narrator's realization, compensating for any potential loss of explicitness in the translation.

5. *They were in Belgium, but I had no way to contact them without alerting the authorities to their location. (33:31)* «*Хоча вони були в Бельгії, я не міг вийти з ними на контакт, інакше влада дізналася б, де вони живуть.*» (13:36)

The addition of "Хоча" in the Ukrainian translation adds contrast and contextual information, compensating for any potential loss of context in the translation.

6. *I don't know why you are putting me in a camp because I'm German. (33:31)*
«*Не розумію, чому мене тримають у таборі на підставі того, що я німець, — написав я.*» (13:36)

The addition of "— написав я" indicates the mode of communication: writing, used by the narrator to express their confusion about being put in a camp.

7. *He was a very calm and inspiring leader, and even though he was a political exile, he had an inextinguishable hope that he would one day return to Germany and help to restore sanity. (33:32)* «Брату був дуже стриманий і харизматичний лідер. І хоча він перебував у політичному вигнанні, однак не втрачав надії колись повернутися до Німеччини й допомогти співвітчизникам віднайти здоровий глузд.» (13:37)

The addition of the word "співвітчизникам" compensates for the semantic difference between "restore sanity" in English and "віднайти здоровий глузд" in Ukrainian, ensuring that the meaning is accurately conveyed in the target text.

8. *He was too old to get out much and didn't understand it was illegal to harbour Jews in his attic. (33:38)* «Оскільки був старий і нечасто виходив у люди, то не знав, що пускати євреїв під свій дах протизаконно.» (13:45)

The addition of "то" establishes a causal relationship between the man's age and infrequent outings and his lack of awareness about the illegality of harboring Jews.

9. *The water was the real problem. (33:42)* «Брак води становив серйозну проблему.» (13:50)

The addition of "Брак води" compensates for the loss of specificity in the target text, ensuring that the essential meaning of the phrase "The water" is preserved in the translation.

10. *It was a huge shock to me, to be imprisoned with so many strangers from so many different cultures. (33:47)* «Від перебування в ув'язненні разом зі стількома незнайомими людьми зі стількох різних країн у мене був культурний шок.» (13:56)

The addition of "культурний" compensates for the semantic difference between "shock" in English and "культурний шок" in Ukrainian, providing clarity and ensuring that the intended meaning is accurately conveyed in the target text.

Omission:

1. *A man is worth more than his bank account. (33:13)* «Людина цінніша, ніж рахунок у банку.» (13:15)

The possessive pronoun "his" is omitted in the Ukrainian translation since it is understood from the context that the bank account belongs to the man. This omission avoids redundancy and maintains clarity in the target text.

2. *They left me there for two days, unguarded, while I recovered from my injuries under the care of German nurses. (33:23)* «Мене залишили там на два дні без варти, я одужував під наглядом німецьких медсестер.» (13:26)

The conjunction "while" is omitted in the Ukrainian translation as it is not necessary for conveying the main idea of the sentence. This omission streamlines the sentence and avoids unnecessary repetition.

3. *When I was delivered to Buchenwald, I was at first relieved. (33:23)* «Спершу я відчув полегкість.» (13:27)

The phrase "When I was delivered to Buchenwald" is omitted in the Ukrainian translation since the following sentence conveys the same meaning. This omission maintains clarity in the target text.

4. *I even made friends with some of my fellow prisoners. My best friend there was Kurt Hirschfeld, a young German Jew from Berlin who had been arrested on Kristallnacht. (33:23)* «З деякими полоненими я навіть подружився, особливо з Куртом Гіршфельдом, молодим німецьким євреєм з Берліна, якого арештували у Kristallnacht.» (13:27)

The phrase "My best friend" is omitted in the Ukrainian translation since it is implied from the context that Kurt Hirschfeld is the narrator's best friend.

5. *I made an application to the Belgium government, pleading my case. (33:31)* «Я подав клопотання до бельгійського уряду.» (13:36)

The phrase "pleading my case" is omitted in the Ukrainian translation since it is understood from the context that the narrator made an application to the government to present their case.

6. *Among the prisoners were a number of political refugees who had been high-ranking German politicians opposing the rise to power of the Nazi party. (33:32)* «Серед в'язнів було декілька політичних біженців — колишніх німецьких високопосадовців, що не підтримували приходу нацистської партії до влади.» (13:37)

The phrase "who had been" is omitted in the Ukrainian translation since it is not necessary for conveying the main idea of the sentence.

7. *They knew they were risking their lives helping me, and still they did it. (33:34)* «Вони знали, що ризикують, допомагаючи мені, і все ж допомагали.» (13:39)

The phrase "their lives" is omitted in the Ukrainian translation since it is implied from the context that they were risking something valuable by helping the narrator.

8. *I limped back up the mountain to where I knew the latest shift of workers would be returning from their shift at the Farben factory. (33:61)* «Я закульгав назад нагору — там незабаром мала проходити остання зміна робітників із заводу «Фарбен».» (13:74)

The phrase "to where I knew" is omitted in the Ukrainian translation since it is not necessary for conveying the main idea of the sentence.

9. *And sure enough, from that day on, whenever I came to work, I would find extra food hidden in the machine. (33:72)* «І справді, з того дня завжди, коли я приходив на роботу, у пристрої на мене чекала їжа.» (13:87)

By omitting the word "extra," the translator avoids redundant information since the phrase "extra food" is implied by the context of the text. The translation effectively conveys the intended meaning without including unnecessary details, ensuring clarity and conciseness in the target text.

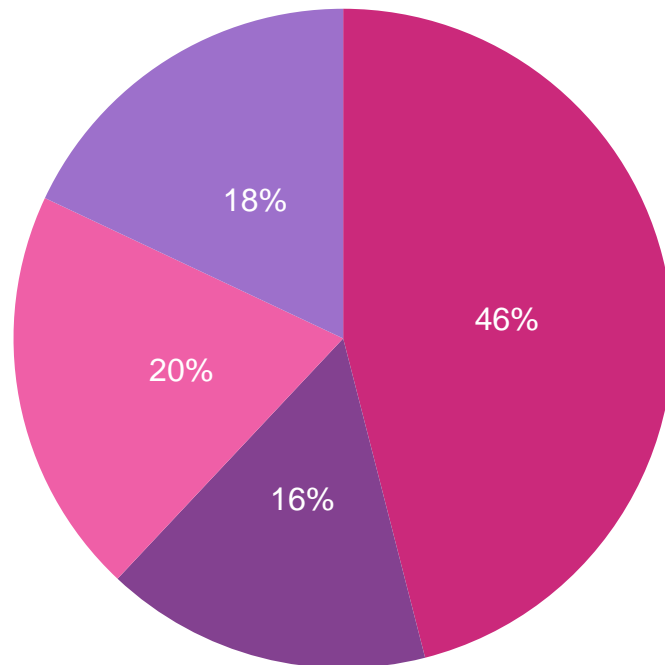
In the realm of grammatical transformations, transposition emerges as the dominant strategy, comprising 46% of all observed transformations. This indicates a significant reliance on syntactic reordering to maintain coherence and readability in the target language. Grammatical replacement follows, constituting 16% of the total transformations, suggesting a deliberate effort to adapt linguistic structures while preserving semantic integrity. Addition and omission exhibit comparable frequencies, each comprising 20% and 18% of the total transformations, respectively. These transformations likely serve to adjust sentence length, clarify meaning, or

accommodate linguistic differences between the source and target languages.

CONCLUSIONS

The discourse surrounding memoir literature has long been an area of interest and inquiry, yet its complexities and nuances continue to captivate scholars and

■ Transposition ■ Grammatical replacement ■ Addition ■ Omission



readers alike.

One of the key findings of the research is the evolution of memoirs from being considered mere autobiographical accounts to recognized literary works in their own right. The recognition of memoirs as distinct from autobiographies underscores their subjective nature and their role in providing insights into individual experiences and social values.

The study of lexical and semantic transformations reveals how translators carefully convey meaning in the target language. While differentiation appears most often, other transformations show the translator's flexibility in handling linguistic and cultural differences.

Likewise, in grammatical transformations, transposition stands out as the main strategy. This indicates deliberate adjustments to syntax while staying true to the original text. Grammatical replacement, addition, and omission also contribute significantly, showcasing the translator's thorough approach to creating a faithful rendition of the memoir.

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ANNEX

<i>For centuries, Jews had been part of the very fabric of Leipzig society.”</i>	«Століттями євреї були невіддільною частиною ляйпцизької спільноти.»
<i>I bought myself a ticket and made the nine-hour train trip to the city where I was born</i>	Купив квиток і дев'ять годин їхав потягом до рідного міста.
<i>I left Buchenwald, six months after I'd arrived.</i>	Я виїхав із Бухенвальда, пробувши там пів року.
<i>For the SS, the concentration camps were not only to break our spirit but to destroy us utterly.</i>	СС розглядали концентраційні табори як спосіб не лише деморалізації, а й фізичного винищення.
<i>Because he was travelling on a Polish passport, he was interned by the Germans as an illegal alien.</i>	Батько подорожував із польським паспортом, тож німці затримали його як іноземця за незаконний перетин кордону.
<i>I treasure every piece of knowledge those years gave me</i>	Я ціную кожну крихту знань, що здобув у ті роки
<i>It wasn't just Nazi soldiers and fascist thugs who turned against us</i>	Проти нас виступили не лише нацистські солдати і фашистські бандити
<i>One day we were friends, neighbours, colleagues, and the next we were told we were sworn enemies.</i>	Учора ми були друзями, сусідами, колегами, а сьогодні нас проголосили запеклими ворогами.
<i>At a loss for what to do next, Bratu, now our default leader, decided to take us to Dunkirk, almost 50 kilometres away.</i>	Ми не знали «як чинити далі, і Брату, тепер наш безумовний ватажок, запропонував поїхати до Дюнкерка, що майже за п'ятдесят кілометрів звідти.
<i>Then I would walk home with my pay in a backpack – ten cartons of cigarettes.</i>	Виконавши «все, ішов додому, несучи в наплічнику заробіток — десять пачок цигарок.
<i>That dog could have easily killed me but, luckily, he was happy with just a bite before running off down the street.</i>	Той собака міг завиграшки перегризти мені горло, але, на щастя, задовільнився укусом і вибіг на вулицю.

<i>I opened my hand to see if I still had my number and found that blood was running down my palm, so hard had I been squeezing the paper that the nails had pierced the skin.</i>	<i>Я розкрив кулак перевірити, чи в мене мій номер, і побачив кров на долоні — я так сильно стискав папірець, що нігті вп'ялися у шкіру.</i>
<i>Some of us were very religious</i>	<i>Дехто був дуже побожний</i>
<i>When they asked him what his profession was, he said, 'Shoemaker'</i>	<i>Коли його спитали про професію, він відповів: «Взуттяр»</i>
<i>It was back-breaking work, very hard</i>	<i>Робота була дуже тяжка, непосильна.</i>
<i>Each morning, a bell would ring and we would be moved from the barracks for a headcount.</i>	<i>Щоранку за сигналом сирени ми виходили з бараків на переклик.</i>
<i>The milk was too rich.</i>	<i>молоко було надто жирне</i>
<i>We had lost the last war and the economy was ruined.</i>	<i>Країна програла попередню війну, й економіка лежала в руїнах.</i>
<i>There was little contact with home.</i>	<i>Із рідними я спілкувався мало.</i>
<i>He paid 50 marks, about a week's wages, for a smuggled razor blade.</i>	<i>Доктор заплатив 50 марок (оплата приблизно тижня роботи) за заборонене в таборі лезо бритви.</i>
<i>I said to Kurt, 'I'm sorry but today, the meal is mashed potato!'</i>	<i>А коли прийшов до Курта, то сказав: — Вибач, але сьогодні на вечерю буде пюре!</i>
<i>We stayed there almost a year – until 10 May 1940, when Germany invaded Belgium and it became unsafe for the refugees to be there.</i>	<i>Пробули ми там майже рік — до 10 травня 1940 року, коли німецькі війська вдерлися до Бельгії і біженцям стало небезпечно залишатися в країні.</i>
<i>Growing up, I had always been a proud German.</i>	<i>Усе життя я пишався тим, що я німець.</i>
<i>It was incredible!</i>	<i>Я не повірив своїм очам!</i>
<i>One step at a time.</i>	<i>Їдь поволі — заїдеш подалі.</i>
<i>They slept five to a bunk, pushing the beds together and lying across them like sardines in a can</i>	<i>Вони спали по п'ятеро на ліжку — зсували ліжка впритул і тіснилися на них, як оселедці в бочці</i>

<i>My sister Henni was there too, safe and sound.</i>	<i>З ними і моя сестра Генні, жива-здорова і в безпеці.</i>
<i>Keep this a secret.</i>	<i>Тримай язика за зубами.</i>
<i>All night long, you could hear the guns going off as the Nazis executed us, pop, pop, pop.</i>	<i>Усю ніч було чути постріли рушниць — нацисти добивали нас: бах-бах-бах.</i>
<i>On 2 May 1939, at 7 am, my father picked me up in a hired car.</i>	<i>О сьомій ранку 2 травня 1939 року він забрав мене на орендованій автівіці</i>
<i>He opened a factory in Leipzig, married my mother, and soon I was born.</i>	<i>У Ляйпцигу батько відкрив завод, одружився з моєю матір'ю, і незабаром народився я.</i>
<i>I'm not sure I can explain what it is like to pretend to be someone you are not from thirteen-and-a-half to eighteen.</i>	<i>Не впевнений, що мені вдасться пояснити, як це — з тринадцяти з половиною до вісімнадцяти років удавати із себе когось, ким ти не є.</i>
<i>That I could not believe this man, once a friend of mine, a good man, was now a guard for the SS.</i>	<i>Не вірилося, що хороша людина, яка раніше була мені за друга, тепер офіцер СС.</i>
<i>I was very worried, but I had no choice. I had to keep moving</i>	<i>Я страшенно хвилювався, але мусив рухатися далі, бо не мав вибору.</i>
<i>After the fall of the Third Reich, they had planned to return and rebuild the shattered remains of German democracy.</i>	<i>Вони мали намір повернутися після падіння Третього рейху і відбудувати понівечені рештки німецької демократії.</i>
<i>I didn't know what was going on until the commander of the camp called me into the office.</i>	<i>Поки командир табору не викликав мене у свій кабінет, я й гадки не мав, що відбувається.</i>
<i>It was too dangerous for me to walk into a station and try to board a train – I would surely be arrested.</i>	<i>Іти на вокзал і пробувати сісти на потяг було надто небезпечно — мене б напевне заарештували.</i>
<i>We were kept in a huge hangar as the Nazis tried to organise themselves.</i>	<i>Поки нацисти намагались організуватися, ми чекали у здоровенному ангарі.</i>
<i>I was in shock, terrified, worried about my family.</i>	<i>Я був приголомшений, нажаханий, тривожився за рідних</i>

<i>The Nazis needed toolmakers.</i>	<i>Інженери нацистам були потрібні.</i>
<i>Education is a lifesaver.</i>	<i>Освіта рятує життя.</i>
<i>To climb into the passenger side and drive off to freedom?</i>	<i>Яке щастя — сісти на пасажирське місце і поїхати назустріч свободі?</i>
<i>Our religion did not seem as important to us as being good citizens of our Leipzig.</i>	<i>Здається, усвідомлення того, що ми гідні городяни нашого Ляйпцига, важило для нас більше, ніж наша релігія</i>
<i>I don't know why you are putting me in a camp because I'm German.</i>	<i>Не розумію, чому мене тримають у таборі на підставі того, що я німець, — написав я.</i>
<i>He was too old to get out much and didn't understand it was illegal to harbour Jews in his attic.</i>	<i>Оскільки був старий і нечасто виходив у люди, то не знав, що пускати євреїв під свій дах протизаконно.</i>
<i>The water was the real problem.</i>	<i>Брак води становив серйозну проблему.</i>
<i>When I was delivered to Buchenwald, I was at first relieved.</i>	<i>Спершу я відчув полегкість.</i>
<i>I even made friends with some of my fellow prisoners. My best friend there was Kurt Hirschfeld, a young German Jew from Berlin who had been arrested on Kristallnacht.</i>	<i>З деякими полоненими я навіть подружився, особливо з Куртом Гіришфельдом, молодим німецьким євреєм з Берліна, якого арештували у Kristallnacht.</i>
<i>They knew they were risking their lives helping me, and still they did it.</i>	<i>Вони знали, що ризикують, допомагаючи мені, і все ж допомагали.</i>
<i>And sure enough, from that day on, whenever I came to work, I would find extra food hidden in the machine.</i>	<i>І справді, з того дня завжди, коли я приходив на роботу, у пристрої на мене чекала їжа.</i>

RESUME

Робота присвячена вивченню особливостей перекладу мемуарного дискурсу. Проведено аналіз впливу культурних, мовних та особистісних складнощів на процес перекладу мемуарів. Важливість культурного контексту як ключового елемента у відтворенні стилю та особистості автора виокремлюється. Аналізуються граматичні та лексично-семантичні трансформації, що виникають під час перекладу, та їх вплив на збереження значення та автентичності тексту. Дослідження свідчить про складні виклики, з якими стикаються перекладачі мемуарів, і необхідність глибокого розуміння культурних та історичних контекстів для успішного виконання завдання.

Ключові слова: мемуар, мемуарний дискурс, автобіографія, особливості перекладу, трансформації, культурний контекст.