

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

KYIV NATIONAL LINGUISTIC UNIVERSITY

Department of Theory and Practice of Translation from the English Language

TERM PAPER

in Translation Studies

under the title: Methods of rendering non-equivalent vocabulary  
from English into Ukrainian (based on the material of mass media texts)

Group PA 17-20

Faculty of German

Philology and Translation Educational  
Programme:

English and Second Foreign Language:  
Interpreting and Translation in Business  
Communication

Majoring 035 Philology

**Maryna HAIDEI**

Research supervisor:

**Nataliia HOLIAD**

Candidate of Philology Associate  
Professor

Kyiv – 2024

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
Київський національний лінгвістичний університет  
Факультет германської філології і перекладу  
Кафедра теорії і практики перекладу з  
англійської мови

Представлено на кафедру \_\_\_\_\_  
(дата, підпис секретаря кафедри)

Рецензування \_\_\_\_\_

\_\_\_\_\_ (кількість балів, “до захисту” (“на доопрацювання”),  
дата, підпис керівника курсової роботи)

Захист \_\_\_\_\_

(кількість балів, дата, підпис викладача)

Підсумкова оцінка \_\_\_\_\_

\_\_\_\_\_ (кількість балів, оцінка за 4-х бальною системою, дата,  
підпис викладача)

## **КУРСОВА РОБОТА**

З ПЕРЕКЛАДУ

### **СПОСОБИ ВІДТВОРЕННЯ БЕЗЕКВІВАЛЕНТНОЇ ЛЕКСИКИ З АНГЛІЙСЬКОЇ МОВИ НА УКРАЇНСЬКУ (НА МАТЕРІАЛІ ТЕКСТІВ ЗМІ)**

Гайдей Марина  
студентка групи Па 17-20

Керівник курсової роботи \_\_\_\_\_  
(підпис)

кандидат філологічних наук, доцент  
Наталія ГОЛЛЯД

Київ – 2024

Київський національний  
лінгвістичний університет Кафедра  
теорії і практики перекладу з  
англійської мови

Завідувач кафедри теорії і  
практики перекладу з  
англійської мови

\_\_\_\_\_ (підпис)  
к.ф.н., доц. Мелько Х.Б.  
— \_\_\_\_\_ || вересня 2023р

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

студент \_\_\_\_\_ курсу \_\_\_\_\_ групи, факультету германської  
філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041**  
**Германські мови та літератури (переклад включно)**, перша – англійська, освітня  
програма **Англійська мова і друга іноземна мова: усний і письмовий переклад у**  
**бізнес-комунікації**

Тема роботи Способи відтворення безеквівалентної лексики з англійської мови на українську (на матеріалі текстів ЗМІ)

Науковий керівник \_\_\_\_\_

Дата видачі завдання \_\_\_\_\_ листопад 2023  
року

**Графік виконання курсової роботи з перекладу**

№ п/п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання <b>теоретичної частини</b> курсової роботи ( <b>розділ 1</b> )	1–5 листопада 2023 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання <b>практичної частини</b> курсової роботи ( <b>розділ 2</b> )	7–11 лютого 2024 р.	
3.	Написання <b>вступу і висновків</b> дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2024 р.	
4.	<b>Оцінювання</b> курсових робіт <b>науковими керівниками</b> , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2024 р.	
5.	<b>Захист</b> курсової роботи (за розкладом деканату)	2-13 травня 2024 р.	

Науковий керівник \_\_\_\_\_ (підпис)

Студент \_\_\_\_\_ (підпис)

## РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

студента(ки) \_\_\_\_\_ курсу групи \_\_\_\_\_ факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад у бізнес-комунікації**

(ПІБ студента)

за темою Способи відтворення безеквівалентної лексики з англійської мови на українську (на матеріалі текстів ЗМІ)

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

**Усього набрано балів:**

**Оцінка:**

“До захисту”

\_\_\_\_\_ (42-70 балів)

\_\_\_\_\_ (підпис керівника)

“На доопрацювання”

\_\_\_\_\_ (0-41 балів)

\_\_\_\_\_ (підпис керівника)

“ \_\_\_\_ “ \_\_\_\_\_ 2022 р.

## CONTENTS

INTRODUCTION .....	2
CHAPTER 1	
METHODOLOGICAL AND THEORETICAL FRAMEWORK FOR THE RESEARCH OF NON-EQUIVALENT VOCABULARY AND ITS RENDERING .	6
1.1. The concept of non-equivalent vocabulary and its types in linguistics .....	6
1.2. An overview of the ways of rendering non-equivalent vocabulary .....	12
1.3. Specifics of mass media text analysis .....	18
CHAPTER 2	
METHODS OF RENDERING ENGLISH NON-EQUIVALENT VOCABULARY INTO UKRAINIAN BASED ON THE ONLINE NEWSPAPER “THE GUARDIAN” .....	24
2.1. Types of selected non-equivalent lexical units.....	24
2.2. Application of translation transformations for rendering non-equivalent vocabulary.....	29
CONCLUSIONS .....	52
BIBLIOGRAPHY .....	54
LIST OF DATA SOURCES .....	58
ANNEXES.....	62
PE3IOME .....	73

## INTRODUCTION

In the dynamic landscape of translation studies, the accurate rendition of non-equivalent vocabulary stands as a formidable challenge, particularly when bridging the semantic gaps between languages as distinct as English and Ukrainian. As language serves as a mirror reflecting cultural nuances and societal constructs, the translation of non-equivalent vocabulary transcends mere linguistic transposition, necessitating a profound understanding of both source and target languages, as well as the cultural and contextual underpinnings therein.

The term paper is focused on exploring the methods employed in the translation of non-equivalent vocabulary from English into Ukrainian within the context of mass media texts.

**The theoretical background** of the research on methods of rendering non-equivalent vocabulary from English into Ukrainian, based on mass media texts, draws upon the works of prominent scholars in Translation Studies. Researchers such as A. Voloshyna, N. Hlynka, O. Honchar, L.M. Diachenko, R.P. Zorivchak, M.P. Kocherhan, O. Kundzich, O. Tupytsia, and N.I. Turchaninova have significantly contributed to our understanding of translation theory, particularly in the context of dealing with non-equivalent vocabulary. Their studies explore various aspects of translation, including semantic and stylistic features, cultural specificity, functional-semantic characteristics, and strategies for compensating non-equivalent lexicon. Scholars such as J.F. Aixela, M. Baker, J.C. Catford, R. Leppihalme, L. Venuti, and H.P. Krings have made significant advancements in the field of translation theory. Their works delve into various aspects of translation, including cultural-specific items, translation strategies, linguistic theories of translation, realia and translation process. By synthesizing and building upon their research findings, this study aims to provide insights into effective strategies for translating non-equivalent vocabulary from English into Ukrainian within the framework of mass media texts.

The study of methods for rendering non-equivalent vocabulary from English into Ukrainian within the realm of mass media texts holds **topicality** in the contemporary

landscape of Translation Studies. As globalization continues to foster increased intercultural communication, the demand for accurate and culturally sensitive translations has become paramount, especially within the dynamic domain of mass media. This demand is further accentuated by the proliferation of digital media platforms, which facilitate the rapid dissemination of information across linguistic and cultural boundaries.

Furthermore, the study of translation methods in mass media texts holds topical significance due to the influential role that media plays in shaping public discourse, perceptions, and attitudes. Inaccurate translations or misinterpretations of non-equivalent vocabulary can have far-reaching consequences, potentially distorting the intended meaning or perpetuating cultural stereotypes.

The **aim** of this research is to describe and analyze the methods used in the translation of non-equivalent vocabulary from English into Ukrainian within the context of mass media texts.

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

- 1) to describe the concept of non-equivalent vocabulary and its various types in linguistics.
- 2) to establish an overview of the different methods employed in rendering non-equivalent vocabulary.
- 3) to analyze the specifics of mass media text analysis in the context of translation studies.
- 4) to investigate the application of grammatical transformations for rendering non-equivalent vocabulary from English into Ukrainian.
- 5) to identify and classify the types of selected non-equivalent lexical units found in the online newspaper “The Guardian”.

The **subject** of this research is the methods used in the translation of non-equivalent vocabulary 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 the non-equivalent vocabulary.



The primary **data source** for this research consists of non-equivalent vocabulary extracted from online articles published by “The Guardian”, a prominent English-language newspaper. A total of 50 non-equivalent lexical items were selected using a systematic sampling method from a diverse range of articles spanning various topics and genres.

**The methods used in the research.** The research utilized a systematic sampling method to select 50 non-equivalent lexical items from online articles in “The Guardian”, followed by a descriptive analysis to delve into the linguistic, cultural, and contextual nuances of each item. This was complemented by an analysis of theoretical sources in Translation Studies to provide a theoretical framework. Various translation methods, including grammatical transformations and cultural adaptation, were applied to analyze and interpret the lexical items, while the comparative method facilitated the evaluation of translation strategies. Additionally, a statistical method was employed to analyze the frequency and distribution of non-equivalent vocabulary within the corpus. Together, these methods provided a comprehensive exploration of the translation methods used in rendering non-equivalent vocabulary from English into Ukrainian within the context of mass media texts, based on materials from “The Guardian”.

**The theoretical value** of this research lies in its contribution to the field of Translation Studies by providing a comprehensive analysis of the methods used in translating non-equivalent vocabulary from English into Ukrainian within the context of mass media texts. By synthesizing relevant literature and theoretical frameworks, this study enhances our understanding of the complexities involved in translation tasks, particularly in dealing with linguistic, cultural, and contextual challenges inherent in non-equivalent vocabulary.

**The practical value.** Furthermore, this research offers practical insights for translators, linguists, and practitioners involved in the translation of mass media texts. By analyzing real-world examples sourced from “The Guardian” newspaper, this study identifies common translation challenges and presents a range of strategies for effectively rendering non-equivalent vocabulary into Ukrainian. These practical recommendations aim to improve translation practices, enhance cross-cultural

communication, and ensure the accuracy and cultural appropriateness of translated texts within the realm of mass media.

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

In the introduction, the research aims and objectives are formulated, along with the presentation of the rationale for the study.

The first chapter explores the methodological and theoretical framework for the research of non-equivalent vocabulary and its rendering. This includes an examination of the concept of non-equivalent vocabulary and its types in linguistics, an overview of the ways of rendering non-equivalent vocabulary, and a discussion on the specifics of mass media text analysis.

The second chapter delves into the methods of rendering English non-equivalent vocabulary into Ukrainian based on the online newspaper “The Guardian”. This includes an analysis of the application of grammatical transformations for rendering non-equivalent vocabulary and a classification of the types of selected non-equivalent lexical units.

The conclusions section provides a summary of key findings, discusses the implications and significance of the research, and suggests directions for future research.

Finally, the abstract provides a brief summary of the research paper in both English and Ukrainian.

# CHAPTER 1

## METHODOLOGICAL AND THEORETICAL FRAMEWORK FOR THE RESEARCH OF NON-EQUIVALENT VOCABULARY AND ITS RENDERING

### 1.1. The concept of non-equivalent vocabulary and its types in linguistics

This subsection aims to provide a comprehensive understanding of non-equivalent vocabulary and its various types, elucidating the complexities inherent in translation tasks when linguistic equivalence between source and target languages cannot be directly achieved. By exploring the nuances of non-equivalent vocabulary, this subsection sets the foundation for analyzing the challenges and strategies involved in the translation process within the subsequent chapters of this research paper.

The concept of non-equivalent vocabulary, as discussed by O. Tupytsya and L. Zymakova, contributes significantly to our understanding of the intricate nature of language and its cultural nuances. According to their analysis, non-equivalent vocabulary reflects the unique cultural and national characteristics of a language, illustrating concepts and phenomena specific to a particular culture that may not have direct equivalents in other languages [12: 251]. This highlights the importance of considering the cultural and historical context when translating non-equivalent vocabulary, as it plays a crucial role in preserving the intended meaning and cultural nuances of the source text.

The concept of non-equivalent vocabulary in the context of linguistics and translation studies encompasses various cultural aspects embedded within language and text. Scholars employ a range of terms to describe this cultural phenomenon, such as “culture-specific elements” [19: 4], “cultural lexemes” [30: 119], “cultural communication phenomena” [15: 33], “culture-bound expressions” [20: 21], and others. Alternatively, some scholars refer to non-equivalent vocabulary as “realia”, indicating items unique to a specific culture [17: 4]. These terms highlight diverse approaches to categorizing elements that reflect cultural nuances.

Non-equivalent vocabulary in linguistics refers to words or terms that lack direct counterparts or equivalents in another language due to differences in cultural, social, or conceptual contexts. These differences stem from the unique life experiences and cultural backgrounds of linguistic communities, shaping their linguistic-conceptual codes. Moreover, extralinguistic factors, as highlighted by A. Voloshina, play a significant role in the formation of non-equivalent vocabulary. A. Voloshina suggests that each ethnic group imparts distinctive characteristics to its environment over time, resulting in the emergence of ethno-culturally significant realia captured in the lexicon through specific terms [1: 57]. This understanding of non-equivalent vocabulary underscores the intricate interplay between language, culture, and cognition. It highlights the dynamic nature of language and the inherent challenges faced by translators in accurately conveying meaning across linguistic and cultural boundaries.

The concept of non-equivalent vocabulary, also known as “realia” in Ukrainian translation studies, was introduced by O. Kundzich to highlight elements that defy direct translation due to their cultural or contextual specificity. O. Kundzich emphasized the untranslatability of these elements, drawing attention to their unique cultural significance that may be lost in translation. He used folk songs as an example of realia, illustrating how certain cultural artifacts, such as lyrics in folk songs, are inherently tied to the cultural identity of a particular ethnic group and often remain untranslated to preserve their authenticity and cultural essence [11: 140]. As an illustration, consider the Ukrainian realia “*zонак*”, a traditional folk dance deeply rooted in Ukrainian culture. Attempting a direct translation into English might result in “*hopak*”, but the true essence, cultural significance, and the spirited nature of the dance may be lost in translation.

Non-equivalent vocabulary, according to B. Brasienè, encompasses linguistic elements embedded within a text that are deeply rooted in the culture of another nation. These elements play a pivotal role in conveying the artistic essence and specificity of that culture, comprising terms, concepts, and details that might pose comprehension challenges to readers lacking context or familiarity with the culture in question [17: 62-63].

The concept of non-equivalent vocabulary in linguistics refers to words or expressions that are unique to a particular language or culture and do not have direct equivalents in other languages [24: 238]. These lexical items often encapsulate cultural nuances, specific objects, phenomena, or concepts that are intrinsic to a particular cultural context [25: 139]. For example, terms related to traditional customs, local cuisine, or regional folklore may fall under the category of non-equivalent vocabulary.

R. Zorivchak defines non-equivalent vocabulary as comprising mono- and polysemantic units whose main lexical meaning embodies a complex of ethnocultural information foreign to the language-perceiver's objective reality. She argues that this concept extends beyond the semantic field of “realia”, encompassing lexical-subject non-equivalence and a broader spectrum of linguistic elements. Non-equivalent vocabulary includes not only realities but also proverbs, sayings, and lexemes with rich semantic content shaped by unique cultural perceptions [6: 65]. This highlights the intricacies of translation, where conveying not just lexical meaning but also cultural nuances is essential.

L. Dyachenko emphasizes the importance of non-equivalent vocabulary in linguistics, particularly focusing on terms rich in national-cultural significance, often termed as realia or ethnographicisms. These terms provide valuable insights into the mentality, customs, traditions, and spiritual culture of specific ethnic groups. Non-equivalent vocabulary comprises two main categories according to Dyachenko: basic and background words. Basic words encapsulate ethno-cultural information related to a country's history, economy, lifestyle, and culture, while background words encompass unique national-cultural elements that imbue specific subject-qualitative or functional characteristics to referents. Both groups of nationally marked words depict cultural, domestic, social-political realities, and concepts that are distinct to a particular ethno-culture and mentality [4: 9].

Non-equivalent vocabulary, according to M. Baker, comprises lexical units characterized by several important features. Firstly, they express concepts that are entirely unfamiliar in the target culture. Secondly, they lack a precise equivalent in the target language. Thirdly, they reflect specific facts closely related to a particular

culture, its customs, language, or environment [15: 33]. In simpler terms, non-equivalent vocabulary consists of words or phrases that cannot be directly translated into another language due to cultural or conceptual differences. For example, the English word “awkward” doesn't have an exact equivalent in Ukrainian. While “*незручний*” may capture its general meaning, it fails to convey the subtle nuances and social implications associated with being “*awkward*” in English-speaking cultures.

According to J. Aixela, non-equivalent vocabulary refers to words or concepts that don't have direct equivalents in another language or culture. This can happen due to differences in cultural practices, beliefs, or simply because certain objects or ideas don't exist in the same form in other cultures [14: 56].

The concept of non-equivalent vocabulary refers to words or phrases that carry cultural and contextual meanings specific to a particular language or culture, making them challenging to translate without losing some of their original essence. These words or phrases often encapsulate ethnocultural information unique to a specific culture and may not have direct equivalents in other languages. As described by Professor R. Zorivchak, non-equivalent vocabulary becomes activated in the context of linguistic and cultural differences between the source and target languages [5].

Non-equivalent vocabulary, as described by R. Leppihalme, encompasses concepts and cultural elements unique to a specific people, often characterized by names that defy direct translation into other languages. These lexical items carry profound cultural nuances and intricacies that are deeply rooted in the identity and experiences of a particular community. As such, their translation presents a complex challenge, requiring translators to navigate linguistic, cultural, and contextual dimensions to accurately convey their intended meaning [26]. For example, the Ukrainian word “*Запоріжжя*” does not have a direct equivalent in English, as it represents a specific geographic location with historical and cultural significance that may not be easily translatable.

According to M. Kochergan, non-equivalent vocabulary” and “lacuna” are often used interchangeably in scientific literature to refer to words that are absent in a particular language [9: 42]. Reflecting on this perspective, it becomes apparent that the

distinction between “non-equivalent vocabulary” and “lacuna” is subtle yet significant. While both terms highlight the absence of direct equivalents, “non-equivalent vocabulary” seems to encompass a broader range of lexical items that may have partial or indirect equivalents, whereas “lacuna” specifically refers to words completely absent in a language.

The concept of non-equivalent vocabulary and its types in linguistics revolves around the notion that words or expressions in one language may not have direct equivalents in another language due to cultural and contextual differences. In contemporary intercultural communication, non-equivalent and foreign words play a significant role as they reflect the diverse perceptions and understandings of the same notions across different nations. This idea aligns with Humboldt's theory, which suggests that languages not only define objects differently but also offer distinct perceptions of these objects, serving as a reflection of individuals' worldviews [35: 95]

Non-equivalent vocabulary in a text encompasses elements that represent tangible objects, abstract concepts, social constructs, and cultural phenomena. B. Nedergaard-Larsen's classification of non-equivalent vocabulary into four groups provides a structured approach to understanding these elements within literary texts [29: 210-212]:

1) Geographical terms encompass names of specific locations, geographical features, and weather conditions characteristic of a particular region. For example, the term “*Everest*” in English may not have a direct equivalent in Ukrainian, as it refers to a specific geographical location, Mount Everest, which may be rendered as “*Евѳрепест*” in Ukrainian.

2) Historical terms refer to names, events, and landmarks from the past that hold cultural and historical significance. For instance, the term “*World War II*” in English may be translated as “*Друга світова війна*” in Ukrainian, reflecting a historical event that shaped the course of global history.

3) Social terms encompass aspects of societal structure, norms, and values, reflecting the cultural and social fabric of a community. An example of a social term

is “*democracy*”, which may be translated as “*демократія*” in Ukrainian, reflecting a political system based on the participation of citizens in decision-making processes.

4) Cultural terms encompass elements that reflect the customs, traditions, rituals, and language specific to a particular culture. For example, the term “*sushi*” in English refers to a Japanese dish consisting of vinegared rice and various ingredients, which may be transliterated as “*суші*” in Ukrainian to retain its cultural significance.

L. Petrulionis distinguishes various types of non-equivalent vocabulary, which reflect diverse aspects of material and non-material culture, history, religion, and more. He examines objects related to everyday life, work, geography, as well as important aspects of non-material culture such as dances, songs, folk customs, and mythological beliefs. Additionally, historical and religious realities play a significant role in shaping the cultural context [33: 4835]. For example, consider the non-equivalent term “*душа*” in Ukrainian, which translates to “*soul*” in English. While the translation may seem straightforward, the concept of “*душа*” encompasses deeper cultural and religious connotations in Ukrainian culture, reflecting beliefs about the essence of a person beyond the physical body. This highlights the non-equivalence between the two terms and the need for a nuanced translation approach.

The concept of non-equivalent vocabulary in linguistics encompasses various terms and expressions that pose challenges in translation due to differences in cultural and linguistic contexts. In literature, realia, or culturally specific references, play a crucial role in shaping the atmosphere and structure of literary works. Non-equivalent vocabulary serve two primary functions: referential and indicative [22: 56].

The referential function of non-equivalent vocabulary involves their role in constructing the imagined world of the literary work by connecting it with the familiar world of the reader. They serve as bridges between the fictional reality of the work and the reader's real-world surroundings [23: 108]. For example, in Gabriel Garcia Marquez's “*One Hundred Years of Solitude*”, the use of realia such as “*Macondo*” helps establish the setting of a fictional town in Colombia, anchoring the narrative in a recognizable geographical and cultural context.



Throughout this subsection, we have come to understand non-equivalent vocabulary as lexical items or terms that lack direct equivalence between languages due to differences in linguistic structures, cultural contexts, or conceptual nuances. These non-equivalent lexical items pose significant challenges in translation tasks, requiring translators to employ diverse strategies to convey the intended meaning effectively. By elucidating the complexities of non-equivalent vocabulary, this subsection has laid the groundwork for further analysis of translation methods and strategies in subsequent chapters of this research paper.

## **1.2. An overview of the ways of rendering non-equivalent vocabulary**

This subsection aims to explore the diverse strategies and techniques utilized by translators to address the challenges posed by non-equivalent lexical items, which lack direct equivalents in the target language due to linguistic, cultural, or conceptual disparities. Through an in-depth analysis of theoretical frameworks and practical approaches, this subsection endeavors to elucidate the complexities inherent in the translation of non-equivalent vocabulary and to shed light on the methods employed to achieve semantic accuracy and cultural appropriateness in the target text. By synthesizing relevant literature and theoretical perspectives, this subsection sets the stage for a detailed examination of translation methods and strategies in the subsequent chapters of this research paper.

An overview of the ways of rendering non-equivalent vocabulary includes various translation methods aimed at addressing the challenges posed by lexical items lacking direct equivalents in the target language. These methods encompass [10: 112]:

- 1) Transcription or transliteration: Representing the source language's pronunciation or written form in the target language.
- 2) Calquing: Borrowing a source language expression and translating its components individually.
- 3) Approximate translation: Conveying the general meaning without attempting a literal rendering.

4) Elimination of national-cultural specificity: Removing elements tied to a specific culture or nation to enhance universal understanding.

5) Descriptive translation: Providing a detailed description of the non-equivalent term to convey its meaning.

6) Redistribution of meaning: Adapting the meaning of the non-equivalent term to align with the target language's linguistic and cultural context.

These strategies highlight the versatility of translators in navigating linguistic and cultural disparities. Each method addresses non-equivalent vocabulary differently, offering a nuanced approach based on the specific challenges presented by each lexical item.

When considering the rendering of non-equivalent vocabulary, it becomes evident that maintaining semantic equivalence between languages is paramount. Cultural similarity and understanding universal aspects play a crucial role in achieving this equivalence. However, the inherent diversity across cultures presents challenges, as nuances in perception and usage of terms can vary significantly [28: 131]. This complexity underscores the importance of cultural understanding in translation, as accurate and culturally appropriate renditions hinge on the translator's ability to navigate these differences effectively.

In other classification of equivalence in translation, various aspects of conveying meanings and their correspondence in the target text are meticulously examined. This classification serves as a crucial tool for understanding the degree of fidelity in reproducing realia and other linguistic-cultural elements during the translation process [31]:

1) Full equivalence, as described by Bell, entails the complete reproduction of meaning from the original text into the target text. This is essential for preserving the form and content of information accurately.

2) Partial equivalence, on the other hand, reflects the possibility of incomplete reproduction of meanings through additional information or partial disregard for aspects of the original text. This introduces both opportunities and challenges in reproducing the exact meaning in translation.

3) Non-equivalence involves significant changes due to the absence or alteration of meanings of linguistic units, which affects the reproduction of the original content. Consequently, careful and justified selection of linguistic means for translation becomes necessary.

When translating text from one language to another, translators face the challenging task of finding equivalent expressions or concepts, especially when dealing with non-equivalent vocabulary. This involves more than just reproducing words; it requires conveying meaning, cultural nuances, and context accurately. Translators must possess a profound understanding of both languages' linguistic, cultural, and contextual intricacies, as well as a creative approach to effectively communicate the intended message. However, despite their efforts, achieving complete equivalence in translation is often elusive due to the inherent differences between languages and cultures [18: 21].

The diverse range of strategies for rendering non-equivalent vocabulary highlights the complexity of translation and the importance of considering linguistic, cultural, and contextual factors. Translators must carefully navigate these strategies to ensure accurate and culturally sensitive translations that resonate with the target audience.

Rendering non-equivalent vocabulary involves employing various strategies to overcome challenges encountered during the translation process between languages [27: 76]. These strategies come into play when translators face complexities in conveying the meaning of the source text accurately in the target language. If the text presents straightforward content, translation strategies may be applied automatically and subconsciously. However, when confronted with difficulties such as idiomatic expressions, cultural references, or lexical gaps, translators must consciously employ specific strategies to ensure faithful and culturally appropriate translations [21: 268].

When translating non-equivalent vocabulary, translators often employ different strategies to convey cultural contexts effectively. Two prominent strategies are domestication and foreignization [5: 47-48]:

1) Domestication involves adapting the text to the cultural environment of the target audience. This strategy aims to smooth over differences between cultures by making the text more familiar and accessible to the readers. In other words, domestication prioritizes the comfort and understanding of the target audience by incorporating cultural norms and linguistic conventions that are familiar to them.

2) On the other hand, foreignization focuses on preserving culturally specific content, even if it means maintaining some level of distance from the culture of the target audience. This strategy aims to retain the authenticity and uniqueness of the source culture, allowing readers to experience cultural diversity and richness through the translated text.

According to L. Venuti, translations should not be entirely free but intentionally incorporate elements that reflect another culture. This approach emphasizes the importance of maintaining cultural authenticity and preserving the unique linguistic and cultural characteristics of the source text [36: 24].

The diverse methods for rendering non-equivalent vocabulary in the translation of literary works present a considerable challenge due to cultural variations in perceiving and naming reality. Each culture interprets and articulates phenomena differently, leading to a wide array of words and nuances of meaning across languages [24: 139]. For instance, the English word “serendipity” does not have an exact equivalent in many languages, including Ukrainian. This cultural and linguistic gap poses a challenge for translators who strive to convey the essence and subtleties of the original text while ensuring its coherence and resonance in the target language.

Rendering non-equivalent vocabulary involves a spectrum of strategies aimed at effectively conveying the meaning and cultural nuances of the source text. These strategies encompass preservation, literal translation, supplementation, cultural equivalence, generalization, omission, and composition:

1) Preservation involves retaining cultural terms in the original language when direct cultural equivalents are lacking in the target language [15: 47].

2) Borrowing, a subset of preservation, involves incorporating foreign words, either in their pure form or adapted to the target language's morphology, to convey metalanguage terms or unfamiliar concepts [34: 103].

3) Literal translation, also known as calque, involves translating expressions or structures directly from the source text [31].

4) Another example is replacement, when elements of certain source paradigms are replaced by other elements of target paradigms. In the case of non-equivalent vocabulary, we can also talk about replacement at the syntactic level, when the elements of the word combination in the source language, due to the rules of the target language, change their location [7: 44].

5) Paraphrase, on the other hand, entails rephrasing the source text using different linguistic terms in the target text [28: 89].

6) Supplementation involves maintaining the cultural context of the source language while adding information or descriptions in the target language, typically in parentheses or footnotes [16: 47].

7) Cultural equivalence involves transferring realities from the source text to realities in the target text, ensuring cultural accuracy and understanding [32: 6].

8) Generalization involves conveying specific cultural terms from the source text using more general terms in the target text [28: 93].

9) Omission occurs when a cultural reality in the source text is skipped over due to the lack of an equivalent in the target language [16: 47].

10) Composition involves employing a combination of strategies within a single translated word to effectively convey the intended meaning [30: 91].

To effectively translate non-equivalent vocabulary, translators need specialized dictionaries, electronic research skills, cultural knowledge, and access to informants for cultural insights [26: 94]. They must break down these terms multiple times to ensure reader comprehension, examining both surface and deep structures of the original language. The process involves deconstructing the lexical item into familiar components and rephrasing it with empirical knowledge and intuition [23: 110-116].

When deciding on the most suitable translation strategy, a translator should initially take into account several factors, including the genre of the text, the need to maintain fidelity to the author's original words or intentions, and the audience's familiarity with the target language, culture, and historical context. Additionally, when confronted with specific translation challenges, the translator must carefully consider the function and connotations of the elements in question, as well as the audience's level of comprehension [29: 221-223]. This assessment helps determine whether certain elements are crucial to the plot and must be translated faithfully or if they can be modified for clarity without compromising the overall meaning of the text. In cases where vital meanings may be lost in translation, providing additional explanations becomes essential to ensure audience comprehension.

However, the selection of a strategy inevitably involves a certain level of subjectivity, as it constitutes the translator's individual assessment of the most suitable approach for a given element. In other words, translators must rely on their judgment and expertise to determine the most appropriate method for rendering non-equivalent vocabulary, considering factors such as context, audience, and intended message [25: 135]. This subjectivity underscores the complexity of translation as a dynamic and multifaceted process, highlighting the importance of translator's skills and decision-making abilities in achieving accurate and effective translations. In my opinion, while subjectivity may introduce challenges in the translation process, it also reflects the artistic and creative aspects of translation, allowing translators to navigate linguistic and cultural nuances to convey the essence of the original text in the target language. Ultimately, the translator's subjective judgment plays a crucial role in ensuring the success of the translation endeavor.

Through an exploration of preservation, literal translation, supplementation, cultural equivalence, generalization, omission, and composition, this subsection underscores the complexity and multifaceted nature of the translation process when dealing with lexical items lacking direct equivalence between languages. By elucidating these strategies, translators are equipped with a toolkit to navigate the challenges posed by non-equivalent vocabulary, ensuring the accurate conveyance of

meaning and cultural nuances in the target text. Additionally, this overview emphasizes the importance of considering linguistic, cultural, and contextual factors when selecting the most appropriate rendering strategy, ultimately contributing to the fidelity and effectiveness of translated texts.

### **1.3. Specifics of mass media text analysis**

This subsection delves into the unique characteristics of mass media text analysis, focusing specifically on newspaper texts. Newspapers play a pivotal role in shaping public discourse and disseminating information across diverse audiences, making them a rich source for linguistic and cultural analysis. In this subsection, we explore the discourse and stylistic features inherent in newspaper texts, examining their structure, language use, and communicative strategies.

Furthermore, this subsection conducts a discourse and stylistic analysis of a selected excerpt from the investigated discourse. By analyzing a fragment, we aim to uncover the discursive and stylistic elements employed within the examined text. This analysis provides valuable insights into the rhetorical devices, linguistic patterns, and communicative goals embedded within mass media discourse, contributing to a deeper understanding of the language of newspapers and its impact on readership.

Journalistic discourse, according to N. Sharmanova, is a form of institutional discourse aimed at a diverse audience. Characterized by an intellectualized character, it is aimed at interaction with various groups of people, including both an intellectually inclined audience and the general public [13]. This testifies to its versatility and ability to adapt to various environments and requirements of information consumers.

Journalistic discourse, in particular in the media context, is an integral part of modern society, as it is determined by the focus on informing the public and influencing the public consideration of current issues. Journalistic texts, characterized by a variety of target tasks, play the role of shaping public opinion and stimulate active communication in society [8].

For analysis, we chose the article “My experiment in phonelessness was a failure. It also changed my life” (see Annex A), presented in the online newspaper The Guardian.

The discourse parameters of the text reveal a narrative structure that intertwines personal reflection with experiential insights on the impact of smartphone usage. Through the author's introspective journey, the text navigates themes of addiction, mindfulness, and self-awareness in the digital age. The inclusion of two photographs alongside the narrative enriches the discourse by providing visual context to the author's experiences, enhancing reader engagement and understanding. The text offers a compelling discourse on the intersection of technology, mindfulness, and personal growth. By weaving together personal anecdotes, philosophical reflections, and practical insights, the author invites readers to reconsider their relationship with technology and embrace a more mindful approach to digital consumption.

Journalistic discourse is determined by a number of important features that determine its specificity in the information space [13]:

1) The first feature – operational information – indicates the relevance and freshness of media texts, which are focused on providing up-to-date information on important events.

2) Interpretation of events and facts is the second characteristic of journalistic discourse, which emphasizes its analytical nature and ability to give meaning and context to events.

3) The third feature – the expression and formation of public opinion – reveals the important role of mass media in creating discussions and influencing the audience's perception.

4) Actuality, as the fourth feature, determines the need for media texts to be timely and meet the needs of the audience.

5) Practical purposefulness, as the fifth feature, indicates the informative and practical nature of the texts, which may contain instructions, advice and other useful information.



6) The sixth feature – oratorical style – indicates the use of rhetorical techniques for maximum impact on the audience.

The text belongs to the discourse of the mass media, specifically journalistic discourse, as it fulfills the criteria outlined above. It delivers operative information, providing timely updates on relevant events, and offers interpretation, analyzing facts to provide deeper insights. Additionally, it influences public opinion by initiating discussions and shaping perceptions. The text remains relevant by addressing current issues and serves a practical purpose by offering useful information. Furthermore, it employs an oratorical style, utilizing persuasive language to engage the audience effectively. Overall, the text aligns with the conventions of journalistic discourse, fulfilling its role in informing, analyzing, and influencing public opinion within the mass media landscape. It is characterized by its dissemination through a widely accessible platform (online newspaper “The Guardian”) and its purpose of informing and engaging a broad audience. The content of the text is reflective in nature, exploring personal experiences and insights related to smartphone usage and digital detox. It incorporates elements of storytelling, personal reflection, and cultural commentary typical of mass media discourse, aiming to resonate with and provoke thought in its readership. Additionally, the inclusion of photographs alongside the narrative enhances the multimedia aspect of mass media discourse, appealing to both visual and textual senses. Overall, the text aligns with the conventions and objectives of the discourse of the mass media by providing accessible, engaging, and thought-provoking content to a diverse audience.

The text employs a variety of stylistic devices and expressive means to convey the author's reflections on smartphone addiction and its impact on their life. The use of metaphors is evident throughout the text, such as comparing the act of leafing through bags of Thai basil to browsing record store vinyl, which adds vivid imagery and depth to the narrative. Additionally, the author utilizes irony to underscore the absurdity of their smartphone dependency, as seen in phrases like “Do you want to be my girlfriend?” juxtaposed with the casual response from Almond. There are instances of hyperbole, like describing the smartphone as a “thief of my life”, which emphasizes

the detrimental effects of excessive technology use. The text also employs litotes, as seen in the understated description of the author's increased time spent reading and the impact on their productivity.

In addition to the previously mentioned stylistic devices, the text also incorporates the use of simile to enhance the descriptive imagery. For instance, the comparison of constant connectivity to “a new expectation, exhausting to meet” employs a simile to vividly illustrate the draining nature of staying constantly connected.

Moreover, the author employs metonymy by referring to “the smartphone as canary in the coal mine”, using the smartphone as a symbol or indicator of what is most important to them. This metonymic usage adds depth to the portrayal of the smartphone's significance in the author's life.

Furthermore, the text utilizes zeugma when describing the author's increased time spent reading and the impact on their productivity: “my freelance income has risen, and I’m more productive”. This zeugmatic construction effectively links the two related but distinct outcomes of the increased reading activity in a concise and impactful manner.

Lastly, the use of pun is evident in the phrase “Thief of my life? No one gets to steal my life”. Here, the pun on “thief” plays on the dual meaning of stealing one's physical belongings and the metaphorical concept of stealing one's time or life energy, adding a playful yet poignant tone to the author's reflection on smartphone addiction.

Overall, these stylistic devices contribute to the engaging and thought-provoking nature of the text, allowing the author to convey their experiences and insights on smartphone addiction with wit and eloquence.

The use of commonly used vocabulary and simple grammatical constructions in journalistic discourse serves the purpose of comprehensibility and accessibility for a wide audience. This allows you to effectively communicate with readers or viewers, making complex topics more understandable and accessible to all layers of society [2: 6-7].

In addition, journalistic discourse is a form of speech activity, which is distinguished by the use of relevant and accurate vocabulary aimed at conveying the specific content of the message. The main features of this type of discourse are short and expressive formulations that concentrate the meaning of the message as much as possible. A significant aspect is the emphasis on facts, examples and other text elements aimed at achieving the communicative purpose of the text [3].

The text incorporates a range of literary and colloquial vocabularies to convey the author's reflections on smartphone addiction and its consequences. Special literary vocabularies include poetic and highly literary words such as “*detox*”, “*breakthrough*”, and “*nourishing*”, which add a sophisticated tone to the narrative. Additionally, the use of metaphors, as seen in phrases like “*leafing through bags of Thai basil, like record store vinyl*”, contributes to the literary richness of the text.

Colloquial vocabularies are also prevalent throughout the text, enhancing its conversational tone and relatability. Asyndetic combinations of nouns, such as “digital detox cabin”, and subject field terms like “*wifi-less cafe*” and “*mindful screen use*”, create a casual yet informative atmosphere. Quotations, such as “*Do you want to be my girlfriend?*” and “*You could get a landline for emergencies*”, add a direct and conversational element to the narrative.

Furthermore, the text incorporates items of slang, such as “Meta” to refer to virtual reality, and jargon, as seen in phrases like “*Upgrade Your Mind*”, which contribute to the authenticity and specificity of the author's experiences with smartphone addiction. Additionally, the use of textspeak items, such as “OK”, and buzzwords like “*freelance income*”, reflects the contemporary nature of the discourse surrounding technology and productivity.

Overall, the incorporation of special literary and colloquial vocabularies enriches the text, allowing the author to effectively convey their personal experiences and reflections on smartphone addiction in a nuanced and engaging manner.

In conclusion, the analysis of mass media text within this subsection has shed light on its distinct characteristics and intricacies. Through the examination of a selected excerpt, we have observed the dynamic interplay of language and content

within journalistic discourse. The text's ability to convey timely information, offer analytical insights, shape public opinion, and provide practical guidance underscores its multifaceted nature and societal significance. Furthermore, the incorporation of stylistic devices and expressive means has enriched the narrative, enhancing its engagement and effectiveness in conveying complex ideas to a diverse audience. Overall, this exploration of mass media text analysis has deepened our understanding of its unique features and underscored its role as a vital component of contemporary communication and discourse.

## **CHAPTER 2**

### **METHODS OF RENDERING ENGLISH NON-EQUIVALENT VOCABULARY INTO UKRAINIAN BASED ON THE ONLINE NEWSPAPER “THE GUARDIAN”**

#### **2.1. Types of selected non-equivalent lexical units**

In this section, we delve into an exploration of the diverse array of non-equivalent lexical units encountered during the translation process. By categorizing these units based on their distinct types, we aim to provide a comprehensive understanding of the challenges and complexities inherent in rendering non-equivalent vocabulary from the source language to the target language.

In the realm of Fashion/Apparel, the selected non-equivalent lexical units encompass a spectrum of clothing-related terms that carry distinct cultural and stylistic connotations. Chunky trainers refer to a style of athletic shoes characterized by their thick, bulky soles and often oversized appearance, synonymous with streetwear and athleisure. Black tie denotes a formal dress code typically reserved for evening events, symbolizing sophistication and adherence to formal social norms with its ensemble of tuxedos and elegant gowns. Business casual strikes a balance between formal professional attire and casual clothing suitable for the workplace, reflecting a relaxed yet polished appearance through tailored separates and comfortable yet professional attire. Meanwhile, “flex” in fashion and apparel signifies showcasing one's status, style, or fashion sense through clothing or accessories, often associated with flaunting luxury brands or unique personal style in fashion-conscious circles. These terms exemplify the diversity of terminology used to describe clothing styles, dress codes, and fashion trends, each carrying its own distinct meanings and cultural significance within the fashion landscape.

In the realm of Technology, the selected non-equivalent lexical units reflect the rapid evolution and integration of modern innovations into everyday life. “Farmbot” epitomizes the intersection of technology and agriculture, representing an advanced

system that revolutionizes traditional farming practices through automation and precision techniques. This term encapsulates the transformative potential of robotics and data-driven solutions in optimizing crop production and sustainability efforts, illustrating the innovative strides made in agricultural technology to address global food security challenges.

Additionally, terms like “Wifi-less cafe” and “Phone detox” underscore the growing awareness of the impact of digital technology on well-being and the emergence of countermeasures to mitigate its effects. While a wifi-less cafe offers patrons a respite from constant connectivity, encouraging face-to-face interactions and mindfulness, a phone detox represents a deliberate effort to limit screen time and prioritize mental health. These terms reflect societal shifts towards seeking balance and mindfulness in an increasingly digitized world, highlighting the evolving relationship between technology and human behavior.

In the realm of Social, the selected non-equivalent lexical units encompass a diverse array of terms that reflect cultural norms, societal dynamics, and interpersonal relationships. “Whitewashing” denotes the distortion of historical or cultural narratives to favor dominant perspectives, perpetuating stereotypes and marginalizing minority voices. This term highlights the importance of inclusive and accurate representations in media and discourse, emphasizing the need to challenge biases and promote diversity in storytelling and cultural representation.

Furthermore, terms like “Golden Years” and “Remote learning” represent distinct phases of life and educational approaches, each with its own set of opportunities and challenges. “Golden Years” evokes images of retirement and leisure, symbolizing a period of fulfillment and exploration in later life. Meanwhile, “Remote learning” exemplifies the flexibility and accessibility of online education, enabling students to pursue learning opportunities beyond traditional classroom settings. These terms reflect societal attitudes towards aging, education, and the evolving landscape of lifelong learning in the digital age.

In the realm of Legal/Economics, the selected non-equivalent lexical units reflect concepts and institutions pertinent to legal systems and economic activities.

“Subversive” denotes actions or ideas that challenge established norms or authority, often carrying connotations of dissent or rebellion. This term encapsulates the notion of resistance against prevailing power structures, highlighting the role of subversion in social and political change.

“Green light” and “Green card” represent distinct legal and economic concepts, each with specific implications. “Green light” symbolizes permission or approval, often in the context of regulatory processes or project development. On the other hand, “Green card” refers to a document granting legal residency in the United States, with significant economic and social implications for immigrants and their families.

Moreover, “Peer-bonded goods” signifies products or assets backed by a peer-to-peer lending system, reflecting alternative financial models that bypass traditional banking institutions. This term underscores the growing influence of decentralized finance and collaborative economic practices in reshaping traditional financial landscapes.

Within the realm of Art/Culture, the selected non-equivalent lexical units encompass diverse facets of artistic expression, cultural heritage, and institutional frameworks. “Frans Hals exhibition” signifies a curated showcase of works by the renowned Dutch Golden Age painter, offering viewers an immersive experience into the artist's oeuvre and historical context. This term highlights the significance of exhibitions in fostering cultural appreciation and preserving artistic legacies.

Furthermore, institutions like the “National Museum of 21st-Century Art” and the “Galleria Nazionale d’Arte Moderna e Contemporanea” represent prestigious art institutions dedicated to showcasing contemporary artistic trends and preserving cultural heritage. These institutions serve as vital hubs for artistic discourse and creative exploration, contributing to the vibrant tapestry of global artistic expression.

Additionally, sites such as the “Yorkshire Sculpture Park”, “Hepworth Wakefield”, and the “Foundling Museum” serve as dynamic cultural spaces that engage audiences with diverse artistic mediums and narratives. From outdoor sculpture gardens to intimate museum settings, these venues play a crucial role in fostering artistic dialogue and community engagement.

Moreover, exhibitions like “Rebel: 30 Years of London Fashion” celebrate the intersection of fashion, culture, and social movements, offering insights into the evolving landscape of style and identity. Such exhibitions serve as platforms for exploring the cultural significance of fashion and its role in reflecting and shaping societal values.

Lastly, iconic landmarks such as the “Louvre Museum”, “Alhambra Palace”, “The Natural History Museum”, and “Oodi Central Library” represent architectural marvels and cultural institutions that symbolize the richness of human creativity and intellectual inquiry. These sites attract visitors from around the world, serving as beacons of cultural heritage and knowledge dissemination.

In the domain of Culinary, the selected non-equivalent lexical units encompass elements related to gastronomy and culinary appreciation. “Michelin stars” signify a prestigious rating system awarded to restaurants for culinary excellence, serving as a hallmark of quality and distinction within the culinary world. This term highlights the significance of culinary accolades in shaping dining experiences and recognizing culinary mastery.

“Muntjac biryani” represents a specific dish within the realm of Indian cuisine, showcasing the rich tapestry of flavors and ingredients characteristic of traditional biryani preparations. This term underscores the cultural diversity and culinary heritage embedded within regional cuisines, offering a glimpse into the nuanced culinary traditions of Indian gastronomy.

Furthermore, “Full-bodied red” denotes a type of wine characterized by its robust flavor profile and deep color, reflecting the sensory experience and craftsmanship associated with viticulture. This term illustrates the nuanced vocabulary employed in describing oenological attributes, emphasizing the sensory exploration and appreciation inherent in wine culture.

In the realm of Medicine, the selected non-equivalent lexical units pertain to institutions, practices, and initiatives central to healthcare and public health. “Academy of Medical” denotes an educational institution or professional organization focused on medical training and research, contributing to the advancement of medical knowledge



and practice. This term underscores the importance of specialized medical education in preparing healthcare professionals for their roles in patient care and scientific inquiry.

“Contact-tracing” refers to a public health strategy aimed at identifying and monitoring individuals who may have been exposed to infectious diseases, serving as a crucial component of disease control and prevention efforts. This term highlights the role of epidemiological surveillance in mitigating the spread of contagious illnesses and safeguarding public health.

Additionally, institutions like “The Centers for Disease Control and Prevention” (CDC), “The Food and Drug Administration” (FDA), and “The World Health Organization” (WHO) represent key entities in global health governance, overseeing regulatory frameworks, conducting research, and disseminating public health information. These organizations play pivotal roles in disease surveillance, vaccine development, and health policy formulation on national and international scales.

In the realm of Geography/Location, “Palma” signifies a geographical location or urban center, potentially referring to Palma de Mallorca, the capital city of the Balearic Islands in Spain. This term denotes a specific geographic locale with its own cultural, historical, and geographical significance, highlighting the diversity of landscapes and cultural heritage present in global geography.

Within the domain of Government, the “United Nations Headquarters” symbolizes a central hub for international diplomacy and cooperation, serving as the primary venue for deliberations and decision-making among member states of the United Nations. This term underscores the importance of multilateralism and collaborative governance in addressing global challenges and fostering peace and security on a global scale.

In conclusion, the exploration of selected non-equivalent lexical units across various thematic categories underscores the richness and complexity of language and culture. Through an examination of terms spanning Fashion/Apparel, Technology, Social, Legal/Economics, Art/Culture, Culinary, Medicine, Geography/Location, and Government, it becomes evident that language not only reflects societal norms and

practices but also embodies cultural nuances and contextual intricacies. These non-equivalent lexical units serve as linguistic artifacts that encapsulate diverse domains of human experience, from gastronomic delights and artistic expressions to legal frameworks and governmental structures. By delving into these lexical nuances, we gain deeper insights into the multifaceted nature of language and its pivotal role in shaping and expressing cultural identity and societal dynamics. Furthermore, the identification and analysis of non-equivalent lexical units facilitate cross-cultural understanding and effective communication, highlighting the importance of linguistic proficiency and cultural sensitivity in intercultural interactions and translation endeavors.

## **2.2. Application of translation transformations for rendering non-equivalent vocabulary**

In this subsection, we delve into the intricacies of employing grammatical transformations as a method for translating non-equivalent vocabulary from English into Ukrainian, drawing upon content sourced from the online newspaper “The Guardian”. Grammatical transformations play a pivotal role in the translation process, offering avenues to bridge lexical gaps between languages while maintaining semantic integrity. Through an examination of specific examples extracted from “The Guardian”, we explore how grammatical structures are manipulated to convey nuanced meanings and cultural nuances inherent in non-equivalent terms. This section offers insights into the practical application of grammatical transformations as a strategic tool for rendering non-equivalent vocabulary in the context of English-Ukrainian translation, shedding light on the intricacies of cross-linguistic communication and the artistry of linguistic adaptation.

One such transformation method, known as “replacement”, involves substituting non-equivalent terms or phrases in the source language with linguistically and culturally appropriate equivalents in the target language. This technique is particularly valuable when encountering lexical gaps or cultural disparities between languages,

allowing translators to convey the intended meaning effectively while maintaining linguistic integrity:

1) “*Futuristic **chunky trainers** have been replaced by classic walking boots*”. – “*Модні **кросівки з високою підошвою** майбутнього були замінені класичними пішохідними чоботами*”. (5)

In the example provided, the term “*chunky trainers*” is rendered into Ukrainian as “*кросівки з високою підошвою*”. This translation captures the essence of the original term, emphasizing the characteristic feature of the footwear – the thick or high sole. However, it's important to note that “*chunky*” in English may carry connotations of a bulky or heavy appearance, which may not be fully conveyed in the Ukrainian translation.

The transformation applied here involves descriptive translation. The noun phrase “*з високою підошвою*” describes the physical attribute of the trainers.

2) “*So it's almost more chic, more stylish, more of a **flex***”. – “*Так що це майже більш шикарно, стильно, **підкреслює статус***”. (17)

In this example, the term “*Flex*” is translated into Ukrainian as “*підкреслює статус*”. The original term “*Flex*” is used in English to convey a sense of showing off or flaunting one's status, often in a stylish or fashionable manner. The Ukrainian translation captures this essence by using the phrase “*підкреслює статус*”, which directly translates to “*emphasizes status*”.

The transformation applied here involves descriptionthe noun “*Flex*” with the verb phrase “*підкреслює статус*”, which conveys the same idea of showcasing one's status but in an appropriate way in Ukrainian.

Furthermore, the verb phrase “*підкреслює статус*” effectively communicates the notion of status assertion or display in the context of the original sentence. It captures the underlying meaning of the term “*Flex*” while ensuring clarity and coherence in the translation.

3) “*If you're a **news junkie**, do you want to feel in control?*” – “*Якщо ви **новинозалежний**, ви хочете відчувати себе під контролем?*” (25)

In this example, the term “*News junkie*” is translated into Ukrainian as “*новинозалежний*”. The original term “*News junkie*” is used in English to describe someone who is obsessed with consuming news and staying informed about current events. The Ukrainian translation captures this essence by using the compound noun “*новинозалежний*”, which directly translates to “*news-dependent*” or “*news-addicted*”.

The transformation applied here involves replacing the noun phrase “*News junkie*” with the compound noun “*новинозалежний*”, which effectively conveys the same idea of being heavily dependent on news consumption in Ukrainian. This transformation aligns with the syntactic structure of Ukrainian, where compound nouns are commonly used to describe complex concepts or attributes.

Furthermore, the choice of the compound noun “*новинозалежний*” effectively communicates the idea of news addiction or dependency in the context of the original sentence. It captures the underlying meaning of the term “*News junkie*” while ensuring clarity and coherence in the translation.

4) “*The University of Melbourne team – which includes Dr. Claudia Gonzalez Viejo and Dr. Nir Lipovetzky – are using open-source robotic farming machines called **farmbot**.*”. – “*Команда Університету Мельбурна – до якої входять доктори Клаудія Гонсалес Вьєхо та Нір Ліповецький – використовує відкриті роботизовані фермерські машини під назвою **фермерські роботи**.*”.  
(26)

In this example, the non-equivalent term “*farmbots*” is translated into Ukrainian as “*фермерські роботи*”. The translation maintains the meaning of the original term while using a descriptive phrase that directly reflects the functionality and purpose of the machines. The transformation involves describing noun “*farmbot*” as “*фермерські роботи*”, aligning with the syntactic structure of Ukrainian and accurately conveying the concept of robotic farming machines.

The chosen transformation effectively conveys the essence of the term “*farmbots*” in Ukrainian by utilizing descriptive language that directly communicates the intended meaning. This approach ensures clarity and precision in the translation,

allowing Ukrainian readers to understand the concept of robotic farming machines without ambiguity.

5) “*I am not in any way **whitewashing** what I did*”. – “*Я ніяким чином не **викривляю** те, що я зробив*”. (7)

In this example, the term “*whitewashing*” is translated into Ukrainian as “*викривляю*”, which captures the meaning of concealing or distorting the truth. The chosen translation effectively conveys the negative connotations associated with the term “*whitewashing*” by using a verb that signifies the act of misrepresenting or distorting facts.

6) “*Remember, **black tie** doesn't mean you have to wear black, although a simple dress makes the best canvas for statement jewellery*”. – “*Пам'ятайте, що **костюм** не означає, що ви повинні носити чорний колір, хоча проста сукня є найкращою основою для яскравих прикрас*” (20)

The transformation applied here involves generalization the specific term “*Black tie*” with the more general term “*костюм*” in Ukrainian. This transformation simplifies the expression and provides a broader interpretation that encompasses various formal attire options beyond the traditional black-tie dress code.

7) “*Biden and Trump battle for **blue-collar** votes in auto heartland*” – “*Байден і Трамп борються за голоси **синіх комірців** в автомобільному центрі*” (23)

The grammatical transformation applied here involves changing the singular form “*Blue collar*” into the plural form “*Сині комірці*”, as it is common in Ukrainian to use plural nouns to refer to groups or categories of people. This transformation ensures linguistic accuracy and clarity in conveying the concept of blue-collar workers to Ukrainian-speaking audiences.

8) “*Golden Years review – pensioners-turn-criminals comedy*”. – “*Рецензія “**Золотий вік**” – комедія пенсіонерів-злочинців*” (27)

In this example, the term “*Golden years*” is translated into Ukrainian as “*Золотий вік (пенсійний вік)*”. The original term “*Golden years*” refers to a period of retirement or advanced age when one may enjoy a comfortable and fulfilling life. The

Ukrainian translation accurately reflects this by using the phrase “*Золотий вік*”, which directly translates to “*Golden age*”, and adding the clarification “*(пенсійний вік)*” to specify that it refers to the retirement age.

The grammatical transformation applied here involves changing the singular form “*Golden years*” into the plural form “*Золотий вік*”, as it is common in Ukrainian to use plural nouns to refer to periods of time or stages of life. This transformation ensures linguistic accuracy and clarity in conveying the concept of the “*Golden years*” to Ukrainian-speaking audiences.

9) “***Green light*** for windfarms ...” – “**Дозвіл** для вітряних електростанцій...” (22)

The grammatical transformation applied here involves describing the metaphorical expression “*Green light*” with the literal term “*дозвіл*”, which conveys the same idea of granting permission or approval. This transformation ensures linguistic accuracy and clarity in conveying the concept to Ukrainian-speaking audiences.

Additionally, the use of the noun “*дозвіл*” eliminates any potential ambiguity or misunderstanding that may arise from the metaphorical nature of the original term “*Green light*”. This straightforward translation choice ensures that the intended meaning of the expression is accurately conveyed to the target audience.

10) “*There has still not been an adequate explanation as to why Sunak kept his US green card for six years*” – “Досі немає адекватного пояснення, чому Сунак зберігав свій **дозвіл на проживання в США** протягом шести років” (21)

In this example, the term “*Green card*” is translated into Ukrainian as “*Дозвіл на проживання в США*”. This translation accurately reflects the concept of a legal document granting permission to reside in the United States. The transformation involves describing the proper noun “*Green card*” with the descriptive noun phrase “*дозвіл на проживання в США*”, which succinctly conveys the meaning of the term in Ukrainian.

11) “*But I think it was, and remains, incredibly **subversive***”. – “Але я вважаю, що це було, і залишається, надзвичайно **маніпулятивною**”

*поведінкою*”. (18)

In this example, the term “*subversive*” is translated into Ukrainian as “*маніпулятивною поведінкою*”, which emphasizes the notion of manipulation or undermining authority. The chosen translation accurately conveys the negative connotations associated with the term “*subversive*” by using an adjective and noun phrase that denote behavior aimed at manipulating or destabilizing. The use of “*маніпулятивною поведінкою*” as a translation for “*subversive*” effectively captures the intended meaning of the term within the given context. This choice ensures that Ukrainian readers comprehend the subversive nature of the behavior described in the original text, highlighting the importance of maintaining fidelity to the underlying connotations of the term in the translation process.

The use of “*descriptive translation*” allows for the describing non-equivalent terms with linguistically and culturally appropriate equivalents, ensuring accuracy and clarity in the translation.

Another fundamental technique employed by translators is “*transposition*”, which involves reordering or restructuring elements of a sentence or phrase to ensure linguistic and semantic compatibility in the target language:

12) “...and the **Frans Hals exhibition**, at the National Gallery”. – “...i **виставка Франса Гальса**, в Національній Галереї”. (13)

The grammatical transformation applied here involves transposing the order of the elements in the noun phrase to adhere to the syntactic structure of Ukrainian and transcription (*Франса Гальса*). In English, the genitive construction “*Frans Hals*” precedes the noun “*exhibition*”. However, in Ukrainian, possessive constructions are typically expressed by placing the possessive noun after the possessed noun, resulting in the order “*виставка Франса Гальса*”.

13) “**The Natural History Museum** in London is just as popular with kids”. – “**Музей Природної Історії** в Лондоні є так само популярним серед дітей”. (13)

The grammatical transformation applied here involves transposing the order of the elements in the noun phrase to adhere to the syntactic structure of Ukrainian. In English, the modifier “*Natural History*” precedes the noun “*Museum*”. However, in

Ukrainian, possessive constructions are typically expressed by placing the possessive noun after the possessed noun, resulting in the order “Музей Природної Історії”.

Overall, the application of transposition in this example demonstrates how the original non-equivalent term “*Natural History Museum*” is effectively adapted into Ukrainian by rearranging the elements of the noun phrase to align with the target language's syntactic structure. This ensures linguistic accuracy and clarity in conveying the information to Ukrainian-speaking audiences.

14) “*But Zaha Hadid’s boldly designed Maxxi, the National Museum of 21st-Century Art, is worth a visit for more than the architecture*”. – “Але сміливо спроектований Максі Захи Хадід, **Національний музей мистецтва XXI століття**, вартий відвідування не лише через архітектуру”. (15)

Similar to the previous example, the grammatical transformation applied here involves transposing the order of the elements in the noun phrase to adhere to the syntactic structure of Ukrainian. In English, the modifier “*National*” precedes the noun phrase “*Museum of 21st-Century Art*”. However, in Ukrainian, possessive constructions are typically expressed by placing the possessive noun after the possessed noun, resulting in the order “Національний музей мистецтва XXI століття”. This ensures linguistic accuracy and clarity in conveying the information to Ukrainian-speaking audiences. Transliteration for “*Zaha Hadid*” is also used.

15) “‘*Sublime flavours*’ at **Ledbury** in west London win it three **Michelin stars**” – “Возвеличені смаки’ у **Ледбері** на заході Лондона принесли йому **три зірки Мішлен**”. (14).

The grammatical transformation applied here involves transposing the order of the elements in the noun phrase to adhere to the syntactic structure of Ukrainian. In English, the modifier “*Michelin*” precedes the noun “stars”. However, in Ukrainian, possessive constructions are typically expressed by placing the possessive noun after the possessed noun, resulting in the order “зірки Мішлен”.

Furthermore, the phrase “*at Ledbury in west London*” is translated into Ukrainian as “у Ледбері на заході Лондона”, which accurately conveys the location of the restaurant. This translation maintains the intended meaning of the original sentence



while adapting it to suit the grammatical conventions of Ukrainian. For “*Ledbury*”, a transcription is used to accurately render the name of the establishment.

Overall, the application of transposition in this example demonstrates how the original non-equivalent term “*Michelin stars*” is effectively adapted into Ukrainian by rearranging the elements of the noun phrase to align with the target language's syntactic structure and transcription.

16) “*Strangely, the most impactful tech conversation was in a **wifi-less cafe**, with a Buddhist*”. – “*Дивно, найбільш впливова технологічна розмова відбулася в кафе без **Wi-Fi**, з буддистом*”. (25)

The grammatical transformation applied here involves transposing the order of the elements in the noun phrase to adhere to the syntactic structure of Ukrainian. In English, the modifier “*Wifi-less*” precedes the noun “*cafe*”. However, in Ukrainian, possessive constructions are typically expressed by placing the possessive noun after the possessed noun, resulting in the order “*Кафе без Wi-Fi*”.

17) “*For me, it has to be the bronze dwarves of Wrocław... but then we came across what is possibly the best library ever! There’s the usual books and magazines and computer usage, but at **Oodi Central Library***”. – “*Як на мене, це повинні бути бронзові карлики Вроцлава... але потім ми натрапили на те, що можливо є найкращою бібліотекою! Тут є звичайні книги, журнали та використання комп’ютера, але в **Центральній бібліотеці Ооді***”. (8)

The grammatical transformation applied here involves transposing the order of the elements in the noun phrase to adhere to the syntactic structure of Ukrainian. In English, the modifier “*Oodi Central*” precedes the noun “*Library*”. However, in Ukrainian, possessive constructions are typically expressed by placing the possessive noun after the possessed noun, resulting in the order “*Центральна бібліотека Ооді*”. For “*Oodi*”, transliteration is used to render the library name accurately.

18) “*Two months after Rhik Samadder ended his **phone detox**, he realizes some of its lessons actually stuck with him*”. – “*Через два місяці після того, як Рік Самаддер закінчив своє “очищення від телефону”, він розуміє, що деякі його уроки все-таки залишилися з ним*”. (25)

In this example, the term “*Phone detox*” is translated into Ukrainian as “очищення від телефону”. The original term “*Phone detox*” refers to a period of time during which an individual abstains from using their phone or digital devices as a means of reducing stress or dependency. The Ukrainian translation accurately captures this meaning by using the noun phrase “очищення від телефону”, which directly translates to “*detoxification from the phone*”.

The grammatical transformation applied here involves transposing the order of the elements in the noun phrase to adhere to the syntactic structure of Ukrainian. In English, the genitive construction “Phone” precedes the noun “detox”. However, in Ukrainian, possessive constructions are typically expressed by placing the possessive noun after the possessed noun, resulting in the order “очищення від телефону”.

19) “*Britain is now ranked 30th out of the 49 richest OECD countries for infant mortality, with matters getting worse, according to the Academy of Medical Sciences*”. – “Великобританія зараз посідає 30-те місце серед 49 найбагатших країн ОЕСР за дитячою смертністю, згідно з *Медичною академією наук*, ситуація погіршується”. (19)

In this example, the term “*Academy of Medical Sciences*” is translated into Ukrainian as “*Медична академія наук*”. The original term “*Academy of Medical Sciences*” refers to an institution or organization dedicated to medical research and education. The Ukrainian translation effectively conveys this by transposing the terms “*medical*” and “*sciences*” to “*Медична академія наук*”.

The grammatical transformation applied here involves transposing the terms “*medical*” and “*sciences*” in the translation. This transposition is strategic as it aligns more closely with the word order and structure of the Ukrainian language while preserving the meaning of the original term.

The decision to use the transposition transformation in this example is appropriate as it results in a translation that is grammatically correct and natural in Ukrainian. By transposing the terms “*medical*” and “*sciences*”, the translation maintains clarity and readability for Ukrainian-speaking readers, ensuring that the intended meaning is accurately conveyed.

20) “*I’ve always found the exhibitions at the **Foundling Museum** in Brunswick Square*”. – “*Я завжди знаходив виставки в **Музеї Знайденого** на Брансвік Сквер*”. (13)

The grammatical transformation applied here involves transposing the order of the elements in the noun phrase to adhere to the syntactic structure of Ukrainian. Similar to the previous example, the genitive construction “*Foundling*” precedes the noun “*Museum*” in English. However, in Ukrainian, possessive constructions are typically expressed by placing the possessive noun after the possessed noun, resulting in the order “*Музей Знайденого*”.

21) “*When we took my National Art Pass on its inaugural outing to the **Yorkshire Sculpture Park***”. – “*Коли ми взяли мій Національний Художній Пропуск на його відкриття в **Парку Скульптури Йоркшир***”. (13)

The grammatical transformation applied here involves transposing the order of the elements in the noun phrase to adhere to the syntactic structure of Ukrainian. Similar to the previous examples, the genitive construction “*Yorkshire*” precedes the noun “*Sculpture Park*” in English. However, in Ukrainian, possessive constructions are typically expressed by placing the possessive noun after the possessed noun, resulting in the order “*Парк Скульптури Йоркшир*”. A transliteration is used for “*Yorkshire*” to accurately render the name of the park.

22) “***The Notting Hill restaurant** is the sixth in the capital to hold the guide’s most prestigious accolade*” – “***Ресторан у Нотмінг-Гіллі** став шостим у столиці, який отримав найпрестижнішу відзнаку путівника*”. (14)

The original English sentence “*The Notting Hill restaurant is the sixth in the capital to hold the guide’s most prestigious accolade*” features the noun phrase “*Notting Hill restaurant*” with the descriptor “*The*” preceding the proper noun “*Notting Hill restaurant*”.

In the Ukrainian translation, “*Ресторан у Нотмінг-Гіллі*” maintains the proper noun “*Notting Hill*” at the beginning of the noun phrase, followed by the descriptor “*у*” (meaning “*in*”) and then the noun “*Ресторан*” (meaning “*restaurant*”). This rearrangement ensures adherence to the syntactic conventions of Ukrainian, where

location descriptors often precede the noun, they describe. Also, transliteration is used for “*Notting Hill*”.

23) “*Skip forward a year and **The Bucket List** stands revealed as a silly, fraudulent little buddy comedy ...*” – “*Мине рік, і “Список бажань” виявиться дурною, шахрайською комедією про друзів... cancer*”. (3)

The grammatical transformation applied here involves transposing the order of the elements in the noun phrase to adhere to the syntactic structure of Ukrainian. In English, the noun “*Bucket*” precedes the noun “*list*”. However, in Ukrainian, possessive constructions are typically expressed by placing the possessive noun after the possessed noun, resulting in the order “Список бажань”.

24) “***The Centers for Disease Control and Prevention (CDC)** plays a crucial role in monitoring and responding to public health threats*”. – “***Центри контролю та профілактики захворювань (ЦКПЗ)** відіграють важливу роль у моніторингу та реагуванні на загрози громадському здоров'ю*”. (24)

The grammatical transformation applied here involves transposing the elements of the organization's name to adhere to the syntactic structure of Ukrainian. In English, the possessive construction “*Centers for Disease Control and Prevention (CDC)*” precedes the descriptive phrase. However, in Ukrainian, possessive constructions are typically expressed by placing the possessive noun after the possessed noun, resulting in the order “Центри контролю та профілактики захворювань (ЦКПЗ)”.

25) “***NASA's Mars Perseverance Rover** has successfully landed on the surface of Mars*”. – “***Марсіанський ровер витривалості НАСА** успішно приземлився на поверхню Марса*”. (1)

The grammatical transformation applied here involves transposing the elements of the organization's name to convey a specific project or mission associated with NASA. This transposition adds contextual information relevant to the specific topic being discussed, emphasizing the Mars Perseverance Rover mission.

26) “***The Food and Drug Administration (FDA)** regulates the safety and efficacy of food, drugs, and cosmetics in the United States*”. – “***Адміністрація з контролю за продуктами харчування та ліками (FDA)** регулює безпеку та*

*ефективність продуктів харчування, ліків та косметики в Сполучених Штатах*”. (19)

In this example, the term “*Food and Drug Administration (FDA)*” is translated into Ukrainian as “*Адміністрація з контролю за продуктами харчування та ліками (FDA)*”. The original term refers to a specific agency in the United States responsible for regulating the safety and efficacy of food, drugs, and cosmetics.

Similar to the previous example, the grammatical transformation applied here involves transposing the elements of the organization's name to adhere to the syntactic structure of Ukrainian. This transposition ensures grammatical accuracy and clarity in the translation while preserving the integrity of the organization's name.

27) “*The Green Party received a substantial boost in federal election money, allowing them to expand their campaign efforts nationwide*”. – “*Партія Зелених отримала більше коштів на федеральні вибори, що дозволило їй розширити свою передвиборчу кампанію по всій країні*” (23)

In this example, the term “*Green Party*” is translated into Ukrainian as “*Партія зелених*”. The original term refers to a specific political party or movement advocating for environmental protection and sustainability. The grammatical transformation applied here involves transposing the elements of the term “*Green Party*” to adhere to the syntactic structure of Ukrainian. This transposition ensures grammatical accuracy and clarity in the translation while preserving the integrity of the party's name.

“Transposition” involves rearranging elements or components of a term or phrase to adhere to the syntactic structure of the target language. This technique ensures grammatical accuracy and coherence in the translation while preserving the integrity of the original term or expression.

By examining the application of addition in translation, we aim to highlight its importance in bridging linguistic and cultural gaps, enriching the overall quality of translated texts, and facilitating effective communication across languages:

28) “*When we visited the Herworth Wakefield, a large gallery housing many works by its namesake Barbara Herworth*”. – “*Коли ми відвідали галерею Генворта Уейкфілда, велику галерею, де представлено багато робіт її*

іменитого назвища Барбара Гепворт”. (13)

The grammatical transformation applied in this translation is “addition”. The phrase “галерея Гепворта Уейкфілда” includes additional information compared to the original English term “*Hepworth Wakefield*”. While “*Hepworth Wakefield*” consists of the proper names of the artist and the location, the Ukrainian translation expands on this by adding the noun “галерея”, which means “gallery” in English. This addition provides more context for Ukrainian readers, specifying that the term refers to an art gallery. For “*Hepworth*” a transliteration is used to render the name.

29) “*I can highly recommend **Palma**... The city boasts brilliant architecture, cafes in tree-lined boulevards, and a truly spectacular cathedral*”. – “Я відверто рекомендую **Пальму де Майорка**... Місто славиться чудовою архітектурою, кафе на бульварах з деревами та дійсно вражаючою кафедральною церквою”. (8)

The grammatical transformation applied here is “addition”. The Ukrainian translation includes additional information compared to the original English term “Palma” by specifying the location of the city as “*де Майорка*” (*of Majorca*). This addition provides more context for Ukrainian readers who may not be familiar with the geographical location of Palma, enhancing their understanding of the term.

The decision to use the “addition” transformation in this case may have been influenced by the desire to provide clarity and specificity in the translation. By adding “*де Майорка*”, the translation ensures that Ukrainian readers understand that Palma is located on the island of Majorca, providing valuable geographical context.

30) “*If it’s the latter, you’re probably going to be more comfortable with a **full-bodied red** than the creamy whites you might prefer if it’s the former (chenin blanc and unbaked chardonnay, to suggest just two)*”. – “Якщо це останнє, ви, напевно, будете відчувати себе більш комфортно з **червоним вином з насиченим смаком**, ніж з кремовим білим вином, які ви, можливо, б вибрали, якщо це перше (ченін блан і непечений шардоне, якщо вибирати лише два)”. (2)

In this example, the term “*full-bodied red*” is translated into Ukrainian as “*червоним вином з насиченим смаком*”. The original term “*full-bodied red*”

describes a type of wine with a rich and intense flavor profile. The Ukrainian translation accurately conveys this by providing a descriptive explanation of the wine as “*червоним вином з насиченим смаком*”, which directly translates to “*red wine with a rich flavor*”.

The addition of “*з насиченим смаком*” (with a rich flavor) provides additional detail about the characteristics of the wine, enhancing the description and ensuring that the target audience understands the specific attributes associated with a “*full-bodied red*”. This addition transformation enriches the translation by offering a more vivid and detailed description of the wine, catering to readers who may not be familiar with the term “full-bodied red” and providing them with a clearer understanding of its flavor profile.

The decision to apply the addition transformation in this example is strategic as it helps to provide a more comprehensive and descriptive translation of the term “*full-bodied red*”. By incorporating additional information about the flavor profile of the wine, the translation aims to enhance clarity and ensure that the intended meaning is effectively conveyed to the target audience.

31) “...*a parkrun in a snowy forest, heated pavements in the city centre, **Portaloos** with radiators at the Christmas market*”. – “...*бігова подія у засніженому лісі, обігрівані тротуари у центрі міста, **мобільні туалети з обігрівачами** на різдвяному ринку*”. (8)

The grammatical transformation applied here is “addition”. The Ukrainian translation includes additional information compared to the original English term “*Portaloos*” by specifying that the portable toilets have heaters. This addition provides more context for Ukrainian readers, indicating that the toilets are equipped with heating elements for use in cold weather conditions.

The decision to use the “addition” transformation in this case may have been motivated by the desire to provide clarity and specificity in the translation. By adding “*з обігрівачами*”, the translation ensures that Ukrainian readers understand that the portable toilets are equipped with heaters, which may be important information for those attending outdoor events during cold seasons.

32) *“As for the rule that you have to be referred by a **GP** to see a hospital doctor before a cancer scan, it must surely be the cause of Britain’s poor cancer record”*. – *“Щодо правила, що вас має направити **лікар загальної практики**, щоб побачити лікаря у лікарні перед онкоскринінгом, це, безумовно, повинно бути причиною поганого рекорду Великобританії з раку”*. (19)

The grammatical transformation applied in this translation is “addition”. The phrase “*лікар загальної практики*” includes additional information compared to the original English term “*GP (General Practitioner)*”. While “*GP*” is an acronym that stands for “*General Practitioner*”, the Ukrainian translation expands on this by adding the noun “*лікар*”, providing more context and clarity for Ukrainian readers.

The decision to use the “addition” transformation in this case may have been motivated by the need to ensure comprehensibility for Ukrainian-speaking audiences who may not be familiar with the acronym “*GP*”. By adding the word “*лікар*”, the translation makes it clear that the term refers to a medical doctor specializing in general practice, enhancing the accuracy and understanding of the translation for Ukrainian readers.

33) *“Soft skills are in fact increasingly in demand in the workplace”* – *“Навички м’якого спілкування насправді користуються все більшим попитом на робочому місці”* (11)

The addition of “*спілкування*” (communication) provides additional context and specificity to the term “*soft skills*”, clarifying its meaning for the target audience. This addition transformation enriches the translation by offering a more detailed explanation of the concept of “*soft skills*”, catering to readers who may not be familiar with the term and providing them with a clearer understanding of its significance in the workplace.

34) *“Fast food: the new wave of delivery services bringing groceries in minutes”* – *“Їжа швидкого приготування: нова хвиля служб доставки, які доставляють продукти за лічені хвилини”* (4)

The addition transformation is applied here to provide additional context and specificity to the translation. While the term “fast food” conveys the general idea of



food prepared quickly, the addition of “Їжа швидкого приготування” offers a more explicit explanation of the type of food being referenced, emphasizing the aspect of quick preparation.

This transformation enhances the clarity and comprehensibility of the translation for Ukrainian-speaking readers who may not be familiar with the term “*fast food*”. By incorporating additional information, the translation aims to ensure that the intended meaning is effectively communicated, thus facilitating better understanding and engagement with the text.

35) “*Culture shock can knock your confidence in the beginning*”. – “Шок від культурних відмінностей може спочатку підірвати вашу впевненість” (9)

The addition transformation is applied here to provide additional context and specificity to the translation. While the term “*culture shock*” conveys the general idea of feeling disoriented by cultural differences, the addition of “Шок від культурних відмінностей” offers a more explicit explanation of the phenomenon being referenced, emphasizing the aspect of cultural differences. This transformation enhances the clarity and comprehensibility of the translation for Ukrainian-speaking readers who may not be familiar with the term “culture shock”.

36) “*Abloh used **business casual** – which has been in the ether in fashion for the past 12 months – to communicate something wider about teenagers, ...*” – “Абло використовував **невимушений стиль для бізнесу**, який був у моді останні 12 місяців, щоб повідомити щось ширше про підлітків” (6)

The addition transformation is applied here to provide additional context and specificity to the translation. While the term “*business casual*” conveys the general idea of a less formal dress code for the workplace, the addition of “*Невимушений стиль для бізнесу*” offers a more explicit explanation of the type of attire being referenced, emphasizing the aspect of casualness in a business setting.

37) “*These numbers were down on the almost 300,000 who turned out nationwide in November at the start of the **fuel tax protests***” – “Ці цифри були меншими порівняно з майже 300 000, які вийшли по всій країні в листопаді на початку **протестів проти податку на пальне**” (19)

The addition transformation is applied here to provide additional context and specificity to the translation. While the term “*fuel tax protests*” conveys the general idea of protests related to fuel taxes, the addition of “Протести через підвищення податку на паливо” offers a more explicit explanation of the reason behind the protests, emphasizing the aspect of opposition to the tax increase.

38) “*The Heath government’s 1974 centralization of local clinics and health centres wiped out the last shred of local government healthcare*”. – “Централізація місцевих клінік та **центрів охорони здоров'я** уряду Хіта 1974 року знищила останній пристрій місцевої охорони здоров'я”. (19)

The grammatical transformation applied in this translation is “addition”. The phrase “*центрів охорони здоров'я*” includes an additional noun “*охорони*”, which means “*protection*” or “*care*” in English. This addition provides more context and specificity in the Ukrainian translation, specifying that the term refers to centers dedicated to the protection or preservation of health.

39) “*Home schooling is different to remote learning*”. – “Домашнє навчання відрізняється від **дистанційної форми навчання через Інтернет**”. (12)

The grammatical transformation applied here involves adding descriptive elements to the translation to clarify the meaning of the term “*remote learning*” for the target audience. While the term “*remote learning*” is retained in the translation, the addition of “Дистанційна форма навчання через Інтернет” provides a more explicit explanation of the educational format being referenced.

40) “*The government has been forced to abandon a centralised coronavirus **contact-tracing** app after spending three months...*” – “Уряд був змушений відмовитися від централізованого додатка для **відстеження контактів з коронавірусом** після трьох місяців...” (24)

In this example, the term “*contact tracing*” is translated into Ukrainian as “Відстеження контактів захворювання”. The original term “*contact tracing*” refers to the process of identifying and monitoring individuals who may have come into contact with an infected person, typically to prevent the spread of a contagious disease.

The Ukrainian translation accurately reflects this by providing a descriptive explanation of the term as “*Відстеження контактів захворювання*”, which directly translates to “tracking of disease contacts”.

The grammatical transformation applied here involves adding descriptive elements to the translation to clarify the meaning of the term “*contact tracing*” for the target audience. While the term “*contact tracing*” is retained in the translation, the addition of “*Відстеження контактів захворювання*” provides a more explicit explanation of the process being referenced.

41) “*Instead of bright colours for **hi-vis**, quiet outdoor leans into soft tones for a calm, easy-going mood*”. – “*Замість яскравих кольорів для **високого рівня видимості**, спокійне зовнішнє середовище використовує ніжні тони для спокійного, легкого настрою*”. (5)

In this example, the term “*hi-vis*” is translated into Ukrainian as “*Високий рівень видимості*”. The original term “*hi-vis*” is an abbreviation for “*high-visibility*”, often used to describe clothing or gear designed to be easily visible, especially in low-light conditions or hazardous environments. The Ukrainian translation accurately reflects this by providing a descriptive explanation of the term as “*Високий рівень видимості*”, which directly translates to “*high level of visibility*”.

The grammatical transformation applied here involves adding descriptive elements to the translation to clarify the meaning of the term “*hi-vis*” for the target audience. While the term “*hi-vis*” is retained in the translation, the addition of “*Високий рівень видимості*” provides a more explicit explanation of the concept being referenced.

42) “*On an Interrailing trip with my boyfriend, we made our third stop at Ljubljana. We stayed in the **Fuzzy Log Hostel** for three nights*”. – “*На поїзді по Європі разом з моїм хлопцем, ми зробили третю зупинку у Любляні. Ми зупинилися в гостьовому будинку **Fuzzy Log** протягом трьох ночей*”. (8)

In this example, the term “*Fuzzy Log Hostel*” is translated into Ukrainian as “*Гостьовий будинок Fuzzy Log*”. The original term “*Fuzzy Log Hostel*” refers to a specific accommodation facility, likely named “*Fuzzy Log*”, which provides hostel-

style accommodations for travelers. The Ukrainian translation effectively conveys this by adding the descriptor “*гостьовий будинок*” (guest house) to specify the type of accommodation.

The grammatical transformation applied here involves adding descriptive elements to the translation to provide additional context and specificity. While the term “*Fuzzy Log*” is retained in the translation, the addition of “*гостьовий будинок*” clarifies the type of establishment being referenced, ensuring that the target audience understands that it is a guest house.

43) “*The World Health Organization (WHO) provides leadership on global health matters, shaping the health research agenda, and setting norms and standards*”. – “*Всесвітня організація охорони здоров'я (ВОЗ) надає керівництво у глобальних питаннях охорони здоров'я, формує порядок денний здорових досліджень та встановлює норми та стандарти*”. (24)

The grammatical transformation applied here involves adding descriptive elements to the translation to provide additional context and specificity. While the term “*World Health Organization*” is retained in the translation, the addition of “*охорони здоров'я*” provides a more explicit explanation of the organization's purpose and scope of work.

44) “*The discussion took place at the United Nations Headquarters in New York*”. – “*Дискусія відбулася в Головному офісі Організації Об'єднаних Націй у Нью-Йорку*”. (21)

In this example, the term “*United Nations Headquarters*” is translated into Ukrainian as “*Головний офіс Організації Об'єднаних Націй*”. The original term “*United Nations Headquarters*” refers to the main administrative center of the United Nations in New York City. The Ukrainian translation accurately reflects this by adding “*головний офіс*” to the term, which translates to “*main office*”.

The grammatical transformation applied here involves adding descriptive elements to the translation to provide additional context and specificity. While the term “*United Nations Headquarters*” is retained in the translation, the addition of “*головний*

*ofic*” provides a more explicit explanation of the location's function and purpose within the United Nations organization.

45) “*During my first week with my National Art Pass, I also enjoyed solo visits in London to **Rebel: 30 Years of London Fashion***”. – “*Під час свого першого тижня з моїм Національним Художнім Пропуском, я також насолоджувався одиночними візитами до **виставки Ребел: 30 Років Лондонської Моду***”. (13)

The grammatical transformation applied here involves adding the term “*виставка*” (*exhibition*) to the translation. This addition is strategic as it provides clarity and context to the Ukrainian translation. The term “*виставка*” specifies that the text refers to an exhibition, ensuring that Ukrainian-speaking readers understand the nature of the event being discussed.

The decision to use the addition transformation in this example is appropriate as it results in a more informative and precise translation. By adding the term “*виставка*”, the translation effectively conveys the intended meaning and ensures that readers understand that “*Rebel: 30 Years of London Fashion*” refers to an exhibition.

Another vital technique in translation is “omission”, which entails leaving out certain elements or information from the source text to ensure conciseness, clarity, and cultural appropriateness in the target language:

46) “*But Rome being Rome, the **Galleria Nazionale d’Arte Moderna e Contemporanea** doesn’t draw huge crowds, despite having a breathtaking array of works*”. – “*Але Рим залишається Римом, і **Національна галерея сучасного мистецтва** не збирає величезні толпи, хоча має захоплюючий асортимент робіт*”. (15)

The grammatical transformation applied in this translation is “omission”. The phrase “*Національна галерея сучасного мистецтва*” omits the specific reference to “*Arte Moderna e Contemporanea*”, which means “*Modern and Contemporary Art*” in English. This omission simplifies the translation by focusing solely on the essential component of the gallery's name, which is its role as a national gallery of contemporary art.

The decision to use the “*omission*” transformation in this case may have been motivated by the desire to streamline the translation and maintain clarity for Ukrainian readers. Including the full name “*Galleria Nazionale d’Arte Moderna e Contemporanea*” in the translation could have resulted in a lengthy and cumbersome phrase that might distract from the main message of the sentence.

47) “*While strolling through Paris, I admired the Eiffel Tower and visited the Notre-Dame Cathedral, but regrettably overlooked the **Louvre Museum**, home to the famous Mona Lisa and countless other masterpieces*”. – “Прогулюючись Парижем, я захоплювався вежею Ейфеля та відвідав собор Паризької Богоматері, але, на жаль, пропустив **Лувр**, домівку знаменитої Мони Лізи та безлічі інших шедеврів”. (13)

In this example, the term “*The Louvre Museum*” is translated into Ukrainian as “*Лувр*”. The original term “*The Louvre Museum*” refers to the famous art museum located in Paris, France, known for housing iconic artworks such as the Mona Lisa. The Ukrainian translation simplifies the term to “*Лувр*”, omitting the word “*музей*” (museum) for brevity.

The grammatical transformation applied here involves omitting the word “*музей*” (museum) from the translation, which is not necessary for conveying the location's identity in Ukrainian. The term “*Лувр*” is widely recognized as referring to the museum, making the addition of “*музей*” redundant.

48) **Silver screen**: *the film festival putting older people at the heart of the plot.* – **Полотно**: *кінофестиваль, у центрі сюжету якого літні люди.* (10)

In this example, the term “*silver screen*” is translated into Ukrainian as “*полотно (кіно)*”. The original term “*silver screen*” is a metaphorical expression referring to the film industry or the experience of watching movies in a cinema.

49) “*While touring Spain, I explored the vibrant streets of Barcelona and admired the Sagrada Familia, but unfortunately overlooked the **Alhambra Palace**, a stunning example of Moorish architecture in Granada*”. – “Подорожуючи Іспанією, я досліджував живі вулиці Барселони і захоплювався Саграда Фамілія, але, на жаль, пропустив **Альгамбру**, вражаючий приклад маврської архітектури в

*Гранаді*". (13)

In this example, the term “*Alhambra Palace*” is translated into Ukrainian as “*Альгамбру*”. The original term “*Alhambra Palace*” refers to a historic palace and fortress complex in Granada, Spain, renowned for its stunning Moorish architecture. The Ukrainian translation simplifies the term to “*Альгамбру*”, omitting the word “*палац*” (palace) for brevity and using transliteration.

The grammatical transformation applied here involves omitting the word “*палац*” (palace) from the translation, which is not necessary for conveying the location's identity in Ukrainian. The term “*Альгамбру*” is widely recognized as referring to the palace complex, making the addition of “*палац*” redundant.

50) “*known for its muntjac biryani, lamb chops and salmon tikka*” – “*відомий своїм б'їріяні, котлетами з ягняти та лососевим тікка*”. (14)

The grammatical transformation applied in this translation is “omission”. The phrase “*б'їріяні*” omits the specific reference to “*Muntjac*”, which is a type of deer, in the original term “*Muntjac biryani*”. Transliteration is also used for “*biryani*”. This omission simplifies the translation by focusing solely on the essential component of the dish, which is its classification as a type of biryani.

In conclusion, the analysis of the application of translation transformations for rendering non-equivalent vocabulary reveals that while various techniques are utilized, the most prevalent ones are addition and transposition, constituting 30% and 27% of the cases, respectively. Replacement accounts for 13%, whereas omission is the least frequently employed, representing only 8% of instances. Also, transcription (7%), transliteration (7%) and descriptive translation (8%) were used (see Fig.2.1).

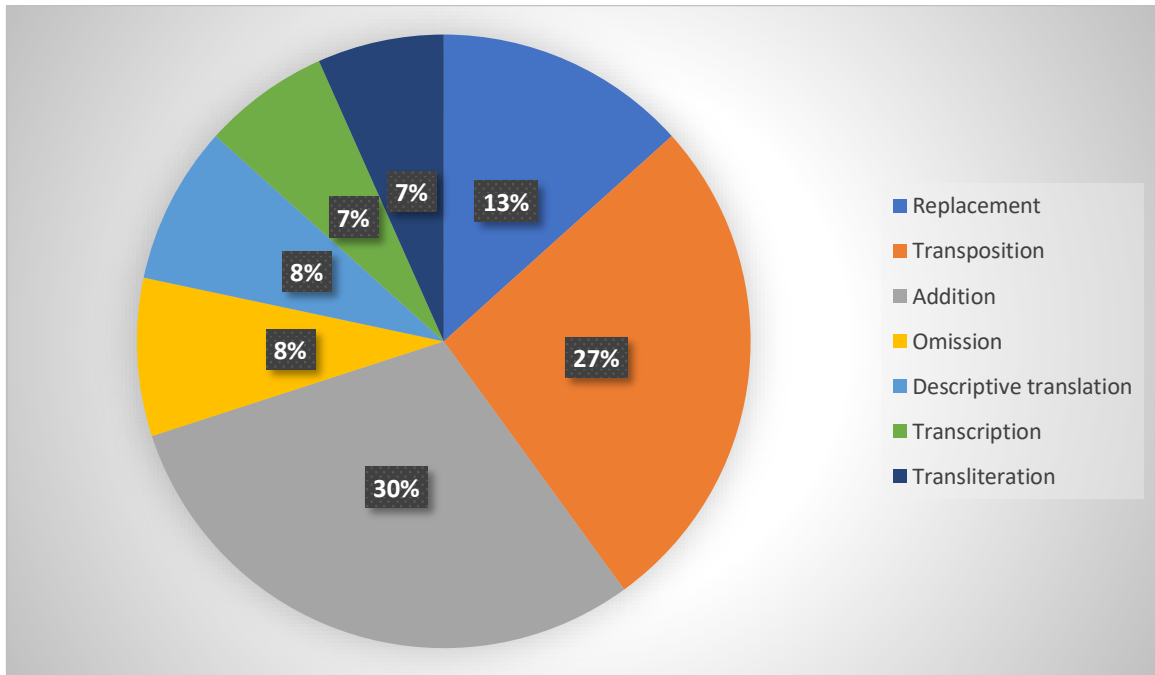


Figure 2.1. Translation transformations in rendering non-equivalent vocabulary

These findings underscore the importance of employing a diverse range of strategies to ensure accurate and contextually appropriate translations, tailored to the linguistic nuances of the target language.



## CONCLUSIONS

The investigation into the methods of rendering non-equivalent vocabulary from English into Ukrainian, with a focus on mass media texts, has provided valuable insights into the challenges and strategies involved in cross-cultural translation. The diverse range of non-equivalent lexical units examined across various thematic categories underscores the intricate nature of language and culture, necessitating thoughtful approaches for effective communication. The concept of non-equivalent vocabulary and its different types in linguistics is characterized. Non-equivalent vocabulary refers to words or phrases in one language that lack a direct equivalent in another language due to differences in cultural, linguistic, or contextual factors. This study has elucidated the concept of non-equivalent vocabulary and its various types in linguistics, including cultural-specific items, idiomatic expressions, and technical terms, among others. By recognizing and categorizing these types, translators can better navigate the challenges posed by non-equivalent vocabulary during the translation process.

This research has provided an overview of the different methods employed in rendering non-equivalent vocabulary, such as borrowing, calque, adaptation, paraphrasing, and cultural substitution. Each method offers unique advantages and challenges, and the selection of the most appropriate method depends on factors such as the context, target audience, and communicative purpose of the translation.

The specifics of mass media text analysis in the context of translation studies are analyzed. The analysis of mass media texts in the context of translation studies requires a nuanced understanding of linguistic features, discourse structures, and stylistic conventions prevalent in media discourse. This study has highlighted the importance of considering factors such as audience reception, media genre, and cultural context when analyzing mass media texts for translation purposes.

The investigation into the application of translation transformations for rendering non-equivalent vocabulary from English into Ukrainian has revealed the efficacy of strategies such as replacement, transposition, addition, descriptive

translation, and omission. These transformations enable translators to convey the intended meaning of non-equivalent vocabulary while ensuring grammatical accuracy and stylistic coherence in the target language.

Replacement emerges as a substantial strategy, allowing for the substitution of terms without direct equivalents, enhancing cultural resonance. Transposition, with its prominence, showcases its flexibility in reordering elements to maintain semantic integrity, proving especially valuable when direct lexical equivalents are elusive.

The prevalence of addition as a translation strategy highlights its crucial role in enriching target language renditions with supplementary information or cultural nuances present in the source text. This strategy enhances overall communicative effectiveness by ensuring comprehensive understanding among the target audience. While omission is less frequently employed, its strategic use in selectively excluding non-essential or culturally inappropriate elements streamlines translations, maintaining conciseness and clarity. In essence, the distribution of these translation transformations underscores the intricate balance translators strike to convey meaning faithfully across languages and cultures.

Through an analysis of selected non-equivalent lexical units found in the online newspaper “The Guardian”, this study has identified and classified lexical items across various thematic categories, including Fashion/Apparel, Technology, Social, Legal/Economics, Art/Culture, Culinary, Medicine, Geography/Location, and Government. By categorizing these lexical units, translators gain insights into the diverse domains of human experience and the linguistic challenges inherent in translating non-equivalent vocabulary across different contexts.

In summary, this research contributes to the field of translation studies by providing a comprehensive understanding of the methods, challenges, and strategies involved in rendering non-equivalent vocabulary from English into Ukrainian, with a specific focus on mass media texts. By addressing the outlined objectives, this study offers valuable insights for translators, linguists, and researchers interested in cross-cultural communication and language translation.

## BIBLIOGRAPHY

1. Волошина, А. (2000). Безеквівалентна лексика близькоспоріднених мов: проблема семантичної структури. *Наукові записки*, 56–64.
2. Глінка, Н. В. (2014). Семантико-стилістичні особливості англомовних текстів публіцистичного стилю. *Advanced Education*, 1, 6–12.
3. Гончар, О. С. (2013). Публіцистичний дискурс та його функції. Відновлено з <http://lib.chdu.edu.ua/pdf/novitfilolog/21/7/pdf>
4. Дяченко, Л.М. (1997). *Функціонально-семантична характеристика безеквівалентної та фонові лексики сучасної української літературної мови* (Автореферат докторської дисертації). Київ.
5. Зорівчак, Р. П. (1994). Реалія в художньому мовленні: перекладознавчий аспект. Львів: Іноземна філологія.
6. Зорівчак, Р.П. (1989). Реалія і переклад (на матеріалі англомовних перекладів української прози). Львів.
7. Киричук, Л. М., Ковальчук, Л. В., & Літкович, Ю. В. (2022). *Fundamentals of translation*. Вежа-Друк.
8. Коновець, О. (2009). Сучасна періодика в системі наукової комунікації. *Вісник української академії друкарства*, 16, 9–15.
9. Кочерган, М. П. (1999). До питання про безеквівалентну лексику і лакуни та способи їх компенсації. *Проблеми зіставної семантики*. Збірник статей за доповідями Міжнародної наукової конференції з проблем зіставної семантики 23-25 вересня, 1999. (с. 42–45). Київ.
10. Крук, М. (2021). Лінгво-прагматичні аспекти відтворення у перекладі безеквівалентної лексики. *Магістерський науковий вісник*, (36), 111–113.
11. Кундзіч, О. (1955). Перекладацька мисль і перекладацький недомисел. *Вітчизна*, 1, 138–164.
12. Тупиця, О., & Зімакова, Л. (2012). Безеквівалентна лексика: проблеми визначення. Рідне слово в етнокультурному вимірі, 251–258.

13. Шарманова, Н. М. (2015). Дискурс Новітніх Медіа: Інституційність І Стереотипність. *Сталий розвиток промисловості та суспільства*, 80.
14. Aixela, J. F. (1996). Culture-specific items in translation. In *Translation, power, subversion* (pp. 52–76).
15. Baker, M. (1996). *In other Words: a coursebook on translation*. New York: Routledge.
16. Blažytė, D., & Liubinienė, V. (2016). Culture-specific items (CSI) and their translation strategies in Martin Lindstrom's Brand sense. *Research journal studies about language*, 29(2824), 42–57.
17. Brasienė, B. (2013). *Literary translation of culture-specific items in Lithuanian translation of Orwell's Down and Out in Paris and London*. Lithuania: Vytautas Magnus University.
18. Catford, J. C. (1965). *A linguistic theory of translation*. London: Oxford University Press.
19. Davies, W. D. (2013). *A grammar of madurese*. New York: Walter de Gruyter GmbH & Co. KG.
20. Espindola E. B., & Vasconcellos M. L. (2006). Two facets in the subtitling process: foreignisation and / or domestication procedures in unequal cultural encounters.
21. Krings H. P. (1986). Translation problems and translation strategies of advanced German learners of French (L2). In J. House & S. Blum-Kulka (Eds.), *Interlingual and intercultural communication discourse and cognition in translation and second language acquisition studies* (pp. 263–276). Tübingen: Gunter Narr Verlag.
22. Kujamäki P. (2000). The German translations of the seven brothers and the German reception of the novel – two different worlds? In O. Paloposki & H. Makkonen-Craig (Eds.), *Translation literature and its criticism* (pp. 199–227). Helsinki: Yliopistopaino.

23. Kutz W. (2013). On the resolution of the zero equivalence of Russian-language real names in German. *Translation-scientific contributions Problems of the translation-scientific text comparison*, 17–19.
24. Leech G. (1974). *Semantics*. Aylesbury : Hazell Watson & Vinay.
25. Leppihalme R. (2001). *Translation strategies for realia*. In *Mission, vision, strategies and values a celebration of translator training and translation studies in Kouvola* (pp. 139–148). Helsinki: Helsinki University Press.
26. Leppihalme R. (2016). *Realia*. *Handbook of Translation Studies Online*. Retrieved from <https://doi-org.libproxy.tuni.fi/10.1075/hts.2016.real1>.
27. Lörscher W. (1991). *Translation performances, translation process, and translation strategies: a psycholinguistic investigation*. Tübingen: Gunter Narr Verlag.
28. Munday J. (2016). *Introducing translation studies: theories and applications* (4th ed.). London and New York: Routledge.
29. Nedergaard-Larsen B. (1993). Cultural factors in subtitling. *Perspectives: Studies in Translatology*, 2, 207–242.
30. Newmark P. (1988). *A textbook of translation*. New York: Prentice Hall.
31. Oittinen R. (2004). *A picture book in the translator's hand*. Helsinki: Children's Center. Retrieved from [https://www.researchgate.net/publication/254334122\\_On\\_translating\\_picture\\_books](https://www.researchgate.net/publication/254334122_On_translating_picture_books).
32. Pedersen J. (2005). *How is culture rendered in subtitles?* In *Challenges of Multidimensional Translation: Conference Proceedings* (pp. 1–18).
33. Petrulionė L. (2016). Translation of Culture-Specific Items from English into Lithuanian: the Case of Joanne Harris's Novels. *European academic research*, 21, 4832–4845. Retrieved from <https://euacademic.org/UploadArticle/2725.pdf>.
34. Sumarni, L. (2016). *Translation: from theory to practice*. Yogyakarta : SanataDharma University Press.
35. Turchaninova, N. I. (2022). The Use of Non-Equivalent Vocabulary in the Novels “For Whom the Bells Tolls” by E. Hemingway and “Spanish Diary” by M. Koltsov: A Contrastive Aspect. *Scientific Journal of National Pedagogical Dragomanov University*, 94–102.

36. Venuti L. (2008). *The Translator's Invisibility A History of Translation*. London: Routledge.

## LIST OF DATA SOURCES

1. 20 photographs of the week. (2021). the Guardian. <https://www.theguardian.com/artanddesign/gallery/2021/feb/26/20-photographs-of-the-week>
2. Beckett, F. (2024). *What to drink if you're new to wine* | Fiona Beckett on drink. the Guardian. <https://www.theguardian.com/food/2024/feb/02/what-to-drink-if-you-are-new-to-wine-fiona-beckett>
3. Brooks, X. (2008). *The Bucket List*. the Guardian. <https://www.theguardian.com/film/2008/feb/15/comedy.drama>
4. Butler, S. (2021). *Fast food: the new wave of delivery services bringing groceries in minutes*. the Guardian. <https://www.theguardian.com/business/2021/may/22/fast-food-the-new-wave-of-delivery-services-bringing-groceries-in-minutes>
5. Cartner-Morley, J. (2024). *Think Shiv Roy on a coastal path and you'll get the 'quiet outdoor' look* | Jess Cartner-Morley on fashion. the Guardian. <https://www.theguardian.com/fashion/2024/feb/02/think-shiv-roy-on-a-coastal-path-and-youll-get-the-quiet-outdoor-look>
6. Ferrier, M. (2018). *Off-White keeps it business casual at Paris fashion week*. the Guardian. <https://www.theguardian.com/fashion/2018/jan/17/off-white-business-casual-paris-fashion-week-menswear-virgil-abloh>
7. Gilbey, R. (2024). *'It's black and white. I did it': Desperate Housewives star Felicity Huffman on her comeback after jail*. the Guardian. <https://www.theguardian.com/stage/2024/feb/05/desperate-housewives-felicity-huffman-comeback-jail-hir>
8. Guardian readers. (2024). *From surfing in Porto to Ljubljana's fairytale architecture: readers' favourite European city breaks*. the Guardian. <https://www.theguardian.com/travel/2024/feb/02/readers-favourite-european-city-breaks>

9. Guardian staff reporter. (2016). *I wasn't prepared for the culture shock of being an international student.* the Guardian. <https://www.theguardian.com/education/2016/mar/30/i-wasnt-prepared-for-the-culture-shock-of-being-an-international-student>
10. Guardian staff reporter. (2017). *Silver screen: the film festival putting older people at the heart of the plot.* the Guardian. <https://www.theguardian.com/cities/2017/nov/14/european-film-festival-of-generations-older-people-frankfurt-stuttgart>
11. Guardian staff reporter. (2018). *Future graduates will need creativity and empathy, not just technical skills* / Natalie Brett. the Guardian. <https://www.theguardian.com/education/2018/dec/20/future-graduates-will-need-creativity-and-empathy-not-just-technical-skills>
12. Guardian staff reporter. (2023). *'A much more creative approach': remote learning may be over, but home schooling in Australia is on the rise.* the Guardian. <https://www.theguardian.com/australia-news/2023/feb/04/a-much-more-creative-approach-remote-learning-may-be-over-but-home-schooling-in-australia-is-on-the-rise>
13. Guardian staff reporter. (2023). *'Art has been my solace': a mother's week with the National Art Pass.* the Guardian. <https://www.theguardian.com/me-and-my-national-art-pass/2023/nov/17/art-has-been-my-solace-a-mothers-week-with-the-national-art-pass>
14. Guardian staff reporter. (2024). *'Sublime flavours' at Ledbury in west London win it three Michelin stars.* the Guardian. <https://www.theguardian.com/food/2024/feb/05/sublime-flavours-at-ledbury-in-west-london-win-it-three-michelin-stars>
15. Guardian staff reporter. (2024). *Rome isn't all ruins – check out its breathtaking contemporary art and design, too.* the Guardian. <https://www.theguardian.com/travel/2024/feb/05/rome-isnt-all-ruins-check-out-its-breathtaking-contemporary-art-and-design-too>



16. Guardian staff reporter. (2024). *She wanted to make a chicken sandwich with fewer chemicals for schoolkids. How hard could it be?* the Guardian. <https://www.theguardian.com/us-news/2024/feb/05/school-food-chemicals-healthy-options>
17. Guardian staff reporter. (2024). *Tight and proud: how counting the pennies was rebranded as 'loud budgeting'.* the Guardian. <https://www.theguardian.com/lifeandstyle/2024/jan/23/tight-proud-counting-pennies-loud-budgeting>
18. Jeffries, S. (2024). *'Statues are of dead blokes. This is a living woman kicking arse': how we made the fourth plinth's Alison Lapper Pregnant.* the Guardian. <https://www.theguardian.com/culture/2024/feb/05/statues-are-of-dead-blokes-this-is-a-living-woman-kicking-arse-how-we-made-the-fourth-plinths-alison-lapper-pregnant>
19. Jenkins, S. (2024). *How to fix Britain's crumbling NHS? Whatever you do, don't ask a doctor | Simon Jenkins.* the Guardian. <https://www.theguardian.com/commentisfree/2024/feb/05/fix-crumbling-nhs-doctors-reform-wes-streeting>
20. Laverne, L. (2013). *Lauren Laverne on style: black-tie events (for women, too).* the Guardian. <https://www.theguardian.com/fashion/2013/jul/28/black-tie-events-formal-wear>
21. Mason, R. (2022). *From non-dom to green card: questions still facing Rishi Sunak.* the Guardian. <https://www.theguardian.com/politics/2022/apr/10/from-non-dom-to-green-card-questions-still-facing-rishi-sunak>
22. Omer, N. (2023). *Wednesday briefing: Green light for windfarms as Tories ease their de facto ban.* the Guardian. <https://www.theguardian.com/world/2023/sep/06/first-edition-windfarms-green-policy-conservative-party>
23. Perkins, T. (2023). *Voter drive: Biden and Trump battle for blue-collar votes in auto heartland.* the Guardian. <https://www.theguardian.com/us->

[news/2023/sep/30/voter-drive-biden-and-trump-battle-for-blue-collar-votes-in-auto-heartland](https://www.theguardian.com/news/2023/sep/30/voter-drive-biden-and-trump-battle-for-blue-collar-votes-in-auto-heartland)

24. Sabbagh, D., & Hern, A. (2020). *UK abandons contact-tracing app for Apple and Google model.* the Guardian. <https://www.theguardian.com/world/2020/jun/18/uk-poised-to-abandon-coronavirus-app-in-favour-of-apple-and-google-models>

25. Samadder, R. (2024). *My experiment in phonelessness was a failure. It also changed my life.* the Guardian. <https://www.theguardian.com/lifeandstyle/2024/feb/05/phone-screentime-detox-reflection>

26. Shackell, J. (2024). *Farmbots, flavour pills and zero-gravity beer: inside the mission to grow food in space.* the Guardian. <https://www.theguardian.com/food/2024/jan/28/farmbots-flavour-pills-and-zero-gravity-beer-inside-the-mission-to-grow-food-in-space>

27. Shoard, C. (2016). *Golden Years review – pensioners-turn-criminals comedy.* the Guardian. <https://www.theguardian.com/film/2016/apr/28/golden-years-review-nick-knowles-crime-comedy>

## ANNEXES

## ANNEX A

**My experiment in phonelessness was a failure. It also changed my life**

Two months after Rhik Samadder ended his phone detox, he realises some of its lessons actually stuck with him

*In the final update in Rhik's journey to break his phone addiction, he manages a breakthrough. And a big one.*

“Do you want to be my girlfriend?” I ask Almond one day.

She is leafing through bags of Thai basil, like record store vinyl. “I already am. That’s what this is”, she says patiently, giving my hand a squeeze. Oh, right, I say. OK. Yes, good.

Two months after my last diary entry, something weird has occurred. Having written the experiment off as a waste of time, it seems to be bearing perverse fruit. I’m currently on my phone for 90 minutes a day. Five of those are spent on Instagram. I no longer feel addicted. My diminished online life is partly due to no longer having to scan the savannah for a mate. But that can’t be the whole story.

All the experts I spoke to gave reassuringly similar advice. Strangely, the most impactful tech conversation was in a wifi-less cafe, with a Buddhist. Sthiramanas is a meditation teacher from the London Buddhist Centre, where he runs Upgrade Your Mind, a six-week course on mindful screen use.

“It’s a fundamental human weakness to look outside for satisfaction”, he says. Sthiramanas doesn’t just mean endless scrolling. Running to a silent retreat – or a digital detox cabin in the woods – is also an escape from day-to-day life. Their lessons often don’t survive the journey home. “If we want our lives to be happier and more creative, we have to experience them as they are, and change things from there.

“What’s the desire *underneath* the desire to check your phone?” he continued. “If you’re addicted to dating apps, is it the desire to feel attractive? If you’re a news

junkie, do you want to feel in control? Or in contact with something bigger than yourself? If you're constantly texting friends, do you just want to be loved?"

Ouch. When did these Buddhists choose violence?

Since that chat, I see friendship as a mostly offline activity. Something we do with our bodies. My gang are good for this – arranging day trips to the seaside, dancing, cooking for each other. Laughing in the same space is nourishing. Sounds Waltons-esque, but it's better than Meta. I do still often text friends through the day, but when not, I enjoy missing them. Maybe I've gone weird.

Constant connectivity is a new expectation, exhausting to meet. My worst fear about turning my phone off has been missing a call from my mother, should she have a fall. But underneath my reluctance, I realize, is an anxiety of control. And one day we must all relinquish that. "You could get a landline for emergencies, and only give the number to loved ones", suggests Sthiramanas. It's a good idea.

Another slow burn has been the increase in time spent reading. I think it's also the reason I no longer lose whole days on Instagram. Opening any social media apps now, they strike me as ... *silly*. Maybe concentration really is a muscle – that hungers to lift heavier things as you build it. Of course, plenty of people enjoy both. This isn't to say all social media content is shallow and pointless! (Even though I do think that!)

Can I enjoy being in my actual, "boring" life, without the fantasy of escape? This has been the crucial question for me.

I tidy my flat more, because I'm *seeing* it more. I've kept up my 10,000 steps. I still like filling up those fitness tracking circles, but am less obsessive. I can feel the effect in my body. I sometimes leave my phone at home. It's a mental reset to feel the air, to not be somewhere else. And I'm much happier than I was.

For any capitalism fans, I must note that my freelance income has risen, and I'm more productive. I don't find it helpful to vilify tech companies so much, and no longer personify my phone. The shiny, infinite-content machine is not a muse, cold lover or nemesis. It's a tool. More than anything else, it's a barometer of my discontent.

When I notice that weight in my hand, the pull toward distraction and escape, I try to diagnose what's really going on with me. Am I worried about something? Am I

lonely? What would be a better way to meet my needs? If I'm simply bored, I'm learning to trust there's a creativity hidden in that place.

Who could have foreseen this? The smartphone as canary in the coal mine, signposting what is most important to me: to not sleepwalk through these days. Thief of my life? No one gets to steal my life.

Unfortunately, I am now addicted to sugar.

## ANNEX B

<b>Sentence number</b>	<b>Example</b>	<b>Translation</b>
1.	<i>Futuristic <b>chunky trainers</b> have been replaced by classic walking boots.</i>	<i>Модні <b>кросівки</b> з <b>високою підошвою</b> майбутнього були замінені класичними пішохідними чоботами.</i>
2.	<i>So it's almost more chic, more stylish, more of a <b>flex</b>.</i>	<i>Так що це майже більш шикарно, стильно, <b>підкреслює статус</b>.</i>
3.	<i>If you're a <b>news junkie</b>, do you want to feel in control?</i>	<i>Якщо ви <b>новинозалежний</b>, ви хочете відчувати себе під контролем?</i>
4.	<i>The University of Melbourne team – which includes Dr. Claudia Gonzalez Viejo and Dr. Nir Lipovetzky – are using open-source robotic farming machines called <b>farmbot</b>...</i>	<i>Команда Університету Мельбурна – до якої входять доктори Клаудія Гонсалес Вьехо та Нір Ліповецький – використовує відкриті роботизовані фермерські машини під назвою <b>фермерські роботи</b>...</i>
5.	<i>I am not in any way <b>whitewashing</b> what I did...</i>	<i>Я ніяким чином не <b>викривляю</b> те, що я зробив...</i>
6.	<i>Remember, <b>black tie</b> doesn't mean you have to wear black, although a simple dress makes the best canvas for statement jewellery.</i>	<i>Пам'ятайте, що <b>костюм</b> не означає, що ви повинні носити чорний колір, хоча проста сукня є найкращою основою для яскравих прикрас</i>
7.	<i>Biden and Trump battle for <b>blue-collar</b> votes in auto heartland</i>	<i>Байден і Трамп борються за голоси <b>синіх комірців</b> в автомобільному центрі</i>

8.	<i>Golden Years review – pensioners-turn-criminals comedy.</i>	<i>Рецензія Золотий вік – комедія пенсіонерів-злочинців</i>
9.	<i>Green light for windfarms ...</i>	<i>Дозвіл для вітряних електростанцій...</i>
10.	<i>There has still not been an adequate explanation as to why Sunak kept his US green card for six years</i>	<i>Досі немає адекватного пояснення, чому Сунак зберігав свій дозвіл на проживання в США протягом шести років</i>
11.	<i>But I think it was, and remains, incredibly subversive.</i>	<i>Але я вважаю, що це було, і залишається, надзвичайно маніпулятивною поведінкою.</i>
12.	<i>...and the Frans Hals exhibition, at the National Gallery...</i>	<i>...і виставка Франса Гальса, в Національній Галереї...</i>
13.	<i>The Natural History Museum in London is just as popular with kids...</i>	<i>Музей Природної Історії в Лондоні є так само популярним серед дітей...</i>
14.	<i>But Zaha Hadid's boldly designed Maxxi, the National Museum of 21st-Century Art, is worth a visit for more than the architecture.</i>	<i>Але сміливо спроектований Максї Захи Хадід, Національний музей мистецтва XXI століття, вартий відвідування не лише через архітектуру.</i>
15.	<i>'Sublime flavours' at Ledbury in west London win it three Michelin stars</i>	<i>'Возвеличені смаки' у Ледбері на заході Лондона принесли йому три зірки Мішлен.</i>
16.	<i>Strangely, the most impactful tech conversation was in a wifi-less cafe, with a Buddhist.</i>	<i>Дивно, найбільш впливова технологічна розмова відбулася в кафе без Wi-Fi, з буддистом.</i>
17.	<i>For me, it has to be the bronze dwarves of Wrocław... but then</i>	<i>Як на мене, це повинні бути бронзові карлики Вроцлава... але</i>

	<i>we came across what is possibly the best library ever! There's the usual books and magazines and computer usage, but at <b>Oodi Central Library...</b></i>	<i>потім ми натрапили на те, що можливо є найкращою бібліотекою! Тут є звичайні книги, журнали та використання комп'ютера, але в <b>Центральній бібліотеці Ооді...</b></i>
18.	<i>Two months after Rhik Samadder ended his <b>phone detox</b>, he realizes some of its lessons actually stuck with him.</i>	<i>Через два місяці після того, як Рік Самаддер закінчив своє <b>очищення від телефону</b>, він розуміє, що деякі його уроки все-таки залишилися з ним.</i>
19.	<i>Britain is now ranked 30th out of the 49 richest OECD countries for infant mortality, with matters getting worse, according to the <b>Academy of Medical Sciences.</b></i>	<i>Великобританія зараз посідає 30-те місце серед 49 найбагатших країн ОЕСР за дитячою смертністю, згідно з <b>Медичною академією наук</b>, ситуація погіршується.</i>
20.	<i>I've always found the exhibitions at the <b>Foundling Museum</b> in Brunswick Square...</i>	<i>Я завжди знаходив виставки в <b>Музеї Знайденого</b> на Брансвік Сквер...</i>
21.	<i>When we took my National Art Pass on its inaugural outing to the <b>Yorkshire Sculpture Park...</b></i>	<i>Коли ми взяли мій Національний Художній Пропуск на його відкриття в <b>Парку Скульптури Йоркшир...</b></i>
22.	<i><b>The Notting Hill restaurant</b> is the sixth in the capital to hold the guide's most prestigious accolade</i>	<i><b>Ресторан у Ноттінг-Гіллі</b> став шостим у столиці, який отримав найпрестижнішу відзнаку путівника.</i>



23.	<i>Skip forward a year and <b>The Bucket List</b> stands revealed as a silly, fraudulent little buddy comedy ...)</i>	<i>Мине рік, і <b>Список бажань</b> виявиться дурною, шахрайською комедією про друзів... cancer.</i>
24.	<i><b>The Centers for Disease Control and Prevention</b> (CDC) plays a crucial role in monitoring and responding to public health threats.</i>	<i><b>Центри контролю та профілактики захворювань</b> (ЦКПЗ) відіграють важливу роль у моніторингу та реагуванні на загрози громадському здоров'ю.</i>
25.	<i><b>NASA's Mars Perseverance Rover</b> has successfully landed on the surface of Mars.</i>	<i><b>Марсіанський ровер витривалості НАСА</b> успішно приземлився на поверхню Марса.</i>
26.	<i><b>The Food and Drug Administration</b> (FDA) regulates the safety and efficacy of food, drugs, and cosmetics in the United States.</i>	<i><b>Адміністрація з контролю за продуктами харчування та ліками</b> (FDA) регулює безпеку та ефективність продуктів харчування, ліків та косметики в Сполучених Штатах.</i>
27.	<i><b>The Green Party</b> received a substantial boost in federal election money, allowing them to expand their campaign efforts nationwide.</i>	<i>– <b>Партія Зелених</b> отримала більше коштів на федеральні вибори, що дозволило їй розширити свою передвиборчу кампанію по всій країні</i>
28.	<i>When we visited the <b>Hepworth Wakefield</b>, a large gallery housing many works by its namesake Barbara Hepworth...</i>	<i>Коли ми відвідали <b>галерею Генворта Уейкфілда</b>, велику галерею, де представлено багато робіт її іменитого назвища <b>Барбара Генворт</b>...</i>

29.	<p><i>I can highly recommend <b>Palma...</b></i></p> <p><i>The city boasts brilliant architecture, cafes in tree-lined boulevards, and a truly spectacular cathedral.</i></p>	<p><i>Я відверто рекомендую <b>Пальму де Майорка...</b> Місто славиться чудовою архітектурою, кафе на бульварах з деревами та дійсно вражаючою кафедральною церквою.</i></p>
30.	<p><i>If it's the latter, you're probably going to be more comfortable with a <b>full-bodied red</b> than the creamy whites you might prefer if it's the former (chenin blanc and unbaked chardonnay, to suggest just two).</i></p>	<p><i>Якщо це останнє, ви, напевно, будете відчувати себе більш комфортно з <b>червоним вином з насиченим смаком</b>, ніж з кремовим білим вином, які ви, можливо, б вибрали, якщо це перше (ченін блан і непечений шардоне, якщо вибирати лише два).</i></p>
31.	<p><i>...a parkrun in a snowy forest, heated pavements in the city centre, <b>Portaloos</b> with radiators at the Christmas market...</i></p>	<p><i>...бігова подія у засніженому лісі, обігрівані тротуари у центрі міста, <b>мобільні туалети з обігрівачами</b> на різдвяному ринку...</i></p>
32.	<p><i>As for the rule that you have to be referred by a <b>GP</b> to see a hospital doctor before a cancer scan, it must surely be the cause of Britain's poor cancer record.</i></p>	<p><i>Щодо правила, що вас має направити <b>лікар загальної практики</b>, щоб побачити лікаря у лікарні перед онкоскринінгом, це, безумовно, повинно бути причиною поганого рекорду Великобританії з раку.</i></p>
33.	<p><i><b>Soft skills</b> are in fact increasingly in demand in the workplace</i></p>	<p><i><b>Навички м'якого спілкування</b> насправді користуються все</i></p>

		більшим попитом на робочому місці
34.	<i>Fast food: the new wave of delivery services bringing groceries in minutes</i>	<b>Їжа швидкого приготування:</b> нова хвиля служб доставки, які доставляють продукти за лічені хвилини
35.	<i>Culture shock can knock your confidence in the beginning.</i>	<b>Шок від культурних відмінностей</b> може спочатку підірвати вашу впевненість
36.	<i>Abloh used <b>business casual</b> – which has been in the ether in fashion for the past 12 months – to communicate something wider about teenagers, ...</i>	Абло використовував <b>невимушений стиль для бізнесу</b> , який був у моді останні 12 місяців, щоб повідомити щось ширше про підлітків
37.	<i>These numbers were down on the almost 300,000 who turned out nationwide in November at the start of the <b>fuel tax protests</b></i>	Ці цифри були меншими порівняно з майже 300 000, які вийшли по всій країні в листопаді на початку <b>протестів проти податку на пальне</b>
38.	<i>The <b>Heath government's</b> 1974 centralization of local clinics and health centres wiped out the last shred of local government healthcare.</i>	Централізація місцевих клінік та <b>центрів охорони здоров'я</b> уряду Хіта 1974 року знищила останній пристрій місцевої охорони здоров'я.
39.	<i>Home schooling is different to <b>remote learning</b>.</i>	Домашнє навчання відрізняється від <b>дистанційної форми навчання через Інтернет</b> .
40.	<i>The government has been forced to abandon a centralised</i>	Уряд був змушений відмовитися від централізованого додатка для

	<i>coronavirus <b>contact-tracing</b> app after spending three months...</i>	<b>відстеження контактів з коронавірусом</b> після трьох місяців...
41.	<i>Instead of bright colours for <b>hivis</b>, quiet outdoor leans into soft tones for a calm, easy-going mood.</i>	Замість яскравих кольорів для <b>високого рівня видимості</b> , спокійне зовнішнє середовище використовує ніжні тони для спокійного, легкого настрою.
42.	<i>On an Interrailing trip with my boyfriend, we made our third stop at Ljubljana. We stayed in the <b>Fuzzy Log Hostel</b> for three nights...</i>	На поїздиці по Європі разом з моїм хлопцем, ми зробили третю зупинку у Люблянї. Ми зупинилися в гостьовому будинку <b>Fuzzy Log</b> протягом трьох ночей...
43.	<i><b>The World Health Organization (WHO)</b> provides leadership on global health matters, shaping the health research agenda, and setting norms and standards.</i>	<b>Всесвітня організація охорони здоров'я (ВОЗ)</b> надає керівництво у глобальних питаннях охорони здоров'я, формує порядок денний здорових досліджень та встановлює норми та стандарти.
44.	<i>The discussion took place at the <b>United Nations Headquarters</b> in New York.</i>	Дискусія відбулася в <b>Головному офісі Організації Об'єднаних Націй</b> у Нью-Йорку.
45.	<i>During my first week with my National Art Pass, I also enjoyed solo visits in London to <b>Rebel: 30 Years of London Fashion</b>...</i>	Під час свого першого тижня з моїм Національним Художнім Пропуском, я також насолоджувався одиночними візитами до виставки <b>Ребел: 30 Років Лондонської Моді</b> ...

46.	<i>but Rome being Rome, the <b>Galleria Nazionale d'Arte Moderna e Contemporanea</b> doesn't draw huge crowds, despite having a breathtaking array of works.</i>	<i>Але Рим залишається Римом, і <b>Національна галерея сучасного мистецтва</b> не збирає величезні толпи, хоча має захоплюючий асортимент робіт.</i>
47.	<i>While strolling through Paris, I admired the Eiffel Tower and visited the Notre-Dame Cathedral, but regrettably overlooked the <b>Louvre Museum</b>, home to the famous Mona Lisa and countless other masterpieces.</i>	<i>Проголюючись Парижем, я захоплювався вежею Ейфеля та відвідав собор Паризької Богоматері, але, на жаль, пропустив <b>Лувр</b>, домівку знаменитої Мони Лізи та безлічі інших шедеврів.</i>
48.	<i><b>Silver screen:</b> the film festival putting older people at the heart of the plot.</i>	<i><b>Полотно:</b> кінофестиваль, у центрі сюжету якого літні люди.</i>
49.	<i>While touring Spain, I explored the vibrant streets of Barcelona and admired the Sagrada Familia, but unfortunately overlooked the <b>Alhambra Palace</b>, a stunning example of Moorish architecture in Granada.</i>	<i>Подорожуючи Іспанією, я досліджував живі вулиці Барселони і захоплювався Саграда Фамілія, але, на жаль, пропустив <b>Альгамбру</b>, вражаючий приклад маврської архітектури в Гранаді.</i>
50.	<i>known for its <b>munjās biryani</b>, lamb chops and salmon tikka</i>	<i>відомий своїм <b>бір'яні</b>, котлетами з ягняти та лососевим тікка.</i>

## РЕЗЮМЕ

Курсову роботу присвячено дослідженню методів відтворення безеквівалентної лексики з англійської мови на українську. Основна ідея роботи полягає в ретельному аналізі та систематизації граматичних трансформацій, таких як заміна, транспозиція, додавання та вилучення, які використовуються при відтворенні невідповідної лексики на основі матеріалу мас-медіа текстів. Практичне значення дослідження полягає в розкритті ефективних стратегій переклададу для подолання лінгвокультурних відмінностей. В роботі виявляються та аналізуються специфічні особливості кожного типу граматичної трансформації, запропоновані у перекладі 50 одиниць безеквівалентної лексики. Дослідження розкриває, які методи дозволяють ефективно та точно передавати семантичні нюанси та культурні аспекти мови оригіналу в перекладі.

Ключові слова: переклад, перекладацький аналіз, безеквівалентна лексика, граматичні трансформації, мас-медіа текст, дискурс ЗМІ, медіадискурс.