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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

СПЕЦИФІКА ПЕРЕКЛАДУ ФРАЗЕОЛОГІЗМІВ У МЕДИЙНОМУ ДИСКУРСІ

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INTRODUCTION

The term paper is focused on the specifics of translating English phraseological units in the mass media discourse.

Both domestic scholars, such as Alefirenko M. F., Zorivchak R. P., Baran Y. A., Zymomria M. I., Karaban V. I., Korunets I. V., and foreign researchers, namely Vinogradov V. V., Teun A. van Dijk, Balli S., Seidl J. and others, have devoted their scientific works to the study of phraseology. Despite the considerable number of publications and scientific works, researchers have not reached a consensus regarding the definition of the concept of a phraseological unit, the characteristics of different types of phraseological units, and consequently, their classification. The works of R. P. Zorivchak, whose research interests included the reproduction of the national originality of the original literary text, should be noted separately, and the typology of ways of reproducing realities and nationally marked figurative phraseology proposed by her is the most complete in the Ukrainian translation theory.

The media, from newspapers to digital online platforms, play a key role in shaping public opinion and spreading news around the world. The language used in media texts reflects cultural nuances, societal values, and linguistic conventions, making the translation process challenging but necessary to convey accurate information in different languages.

We will look at the specific challenges that translators face when rendering phraseology in media texts. By examining the different strategies and approaches used in the translation of phraseological units, we aim to shed light on the nuances of linguistic adaptation while maintaining the integrity and effectiveness of the original message.

The rationale for the study. The media, from newspapers to digital online platforms, play a key role in shaping public opinion and spreading news around the world. The language used in media texts reflects cultural nuances, societal values, and linguistic conventions, making the translation process challenging but necessary to convey accurate information in different languages. Phraseologisms play a crucial role

in intercultural communication, shedding light on fundamental aspects of English-speaking society that Ukrainians interact with, including matters of freedom, security, and economic development. Professionals in identifying, interpreting, and translating PUs can better convey the intended messages, emotions, and nuances of the source text to the target audience. Studying phraseological units and ways of their translation in media materials is essential for bridging linguistic and cultural gaps, maintaining authenticity, enhancing communication, aiding interpretation, and preserving the stylistic and tonal aspects of the original text.

The **object** of the study is English phraseological units, while the **subject** is lexical transformations in the translation of English phraseological units into Ukrainian in mass media discourse.

The **aim** of the paper is to describe the peculiarities of reproducing English phraseological units in Ukrainian translations. Achieving this goal involves the following research **objectives**:

- Clarify the essence of the term "phraseological unit", investigate classifications of phraseological units and ways of their rendering into the target language.
- Outline the characteristics of English media texts.
- Perform a translation analysis of a media text.
- Analyse and evaluate the translation of phraseological units in media texts from English into Ukrainian.

The **data sources** are media texts selected from the website of the British Broadcasting Corporation (BBC).

The following **methods** of linguistic research were used in the study:

- Observation method - for obtaining and mastering theoretical information about the concept of phraseological units and ways of their transfer from one language to another.
- Analysis and description of the material.
- Synthesis - for structuring the obtained information about phraseological units within the framework of this study.

- Continuous sampling of phraseological units.
- Comparative analysis - to identify differences between phraseological units in media texts in English and Ukrainian.
- Translation analysis of the text.

The **theoretical** and **practical value** of the study: the obtained results can be applied within the framework of translation practice courses, as well as in the study of subjects involving the exploration of language, cultural traditions, customs, and social phenomena of other countries, such as linguacultural studies and cultural studies, international relations, business communication, or tourism. Its insights can shed light on the importance of preserving cultural nuances and linguistic richness when translating media content, contributing to a deeper understanding of the impact of phraseological choices on the overall communicative intent.

The structure of the term paper consists of an introduction, two main chapters, conclusions, bibliography, list of reference sources and an annex.

CHAPTER 1

PHRASEOLOGICAL UNITS AS A LINGUISTIC PHENOMENON

1.1 Definition and classification of phraseological units

Phraseology is one of the most interesting and, at the same time, most challenging branches of linguistics. It focuses on the investigation and description of the phraseological system of different languages, highlighting their peculiarities. Significant attention is also devoted to comparing the phraseological systems of different languages.

Phraseological units, commonly known as phrases and idioms, captivate linguists with their vibrancy and authentic charm they bring to the language. They also carry a portrayal of the culture and history of the linguistic community that employs them. The unpredictable meanings and connotations of phraseological units make them challenging for language learners and especially for translators. This is because the primary purpose of translation is to convey the original meaning using another language while maintaining consistency in content and style.

Phraseology derives from the Greek phrases "expression, phrase" and logos "word, teaching". Most linguists employ the broad definition of the term "phraseology" and understand it as:

1. A set of phraseological units of a particular language.
2. A branch of linguistics that studies the phraseological structure of a language.

The subject of phraseology is primarily a phraseological unit. Today, there is no single definition of the concept of "phraseological unit" (PU). Linguists use different terms to refer to this concept: phraseological unit, phrase, idiom, stable phrase, stable expression, etc. As a rule, the terms "phraseological unit" and "phraseologism" are used interchangeably. The term "phraseological unit" was introduced by V. Vinogradov and was intended to denote those combinations that are not formed in speech but are reproduced by tradition [3:23].

Both domestic and foreign linguists have dedicated their research to the study of

phraseology, including R. P. Zorivchak, V. I. Karaban, A. Y. Baran, O. O. Biletska, and foreign researchers such as S. I. Vlahov, S. Florin, I. Galperin, Van Dijk, and others.

According to the Great Ukrainian Encyclopedia, a phraseological unit is a combination of words that has a unified meaning and is reproduced in language automatically by tradition [17].

Under the unified meaning of phraseological unit, it is understood not only the literal meaning of the expression, but also the emotional or evaluative layer that reflects the speaker's attitude towards the subject. However, like many other linguistic phenomena, some phraseological units cannot be clearly distinguished from free word combinations. [6:15].

One of the tasks of phraseology as a science is to systematize all the material related to phraseological units and to develop scientific principles for such systematization. Based on certain features of phraseological units, researchers have proposed several types of classifications. The type of classification depends on the principle of grouping phraseological units: semantic, stylistic, structural, grammatical, etc. [1:45]. Let us consider the most typical types of classifications existing in linguistics.

V. V. Vinogradov's **semantic classification** is based on the principle of indecomposability, integrity of the semantics of phraseological units [2:118-196]. While constituting a single whole in terms of meaning, not all phraseological units are the same in terms of the combination of their components, as well as the correlation of the meaning of the whole expression with the semantics of its individual components. On this basis, Vinogradov distinguishes three types of phraseological units: phraseological compounds, phraseological unities, and phraseological combinations.

Phraseological compounds are indivisible, stable phrases, the holistic meaning of which does not follow from the meaning of their individual components, for example: *to rain cats and dogs (to rain very heavily)*, *палуми мосму (to break with someone/something, to make it impossible to return to something)*, *непедаму кymi*

меду (to exceed the norm in something, to exaggerate something), *ні за цанову душу* (in vain, uselessly). The meaning of phraseological compounds has no connection with the meaning of their components. The main characteristic of phraseological compounds is their semantic indivisibility and unity.

Phraseological unities are also stable word combinations that are semantically indivisible and complete. However, in phraseological unities, the holistic meaning may depend on the meanings of the component words, for example: *to throw dust into smb.'s eyes* (to mislead or deceive someone), *to paint the devil blacker than he is* (to exaggerate the criticality of the situation), *нам'яти комусь вуха* (to punish someone for a fault), *розмотати клубок* (to reveal the essence of a complex case, to try to understand something), *тримати язика за зубами* (to keep one's mouth shut, not to disclose anything, to refrain from speaking out).

Phraseological combinations are such speech patterns that are characterized by a certain independence of their components. One word in a phraseological combination is semantically colored and cannot be replaced by another, but at the same time, the words that characterize it can be replaced, for example: *to pay attention to smb.*, *Adam's apple*, *брати участь у чомусь* (to take part in something), *брати на кпини* (to mock, ridicule, make fun of someone), *брати в обопом* (to strongly influence someone, to force them to do something).

This classification has been widely recognized and has revealed the mechanism of phraseological meaning formation, the relation of the semantics of the whole expression to the meanings of the words that make up its components.

M. M. Shansky supplemented Vinogradov's classification with another type of word combinations - phraseological expressions [12:84-85]. Their only feature is reproducibility: they are used as ready-made linguistic units with a constant lexical composition and certain semantics. Phraseological expressions are phrases with a literal meaning of their components. They include proverbs and sayings used literally, without figurative sense: *easier said than done*, nothing is impossible to a willing heart, *що поцієм – те й пожнеєм* (every action has corresponding consequences),

який їхав, таку й виз (dismissive or ironic remarks about people whom fate brings together with people having the same flaws). There are two groups of phraseological expressions:

- Communicative phraseological expressions, that can be equated to a sentence and that express a particular judgment, for example: *хрін за редьку не солодкий* (when spoken in a negative sense about someone or something equivalent to another).
- Nominative phraseological expressions, which are combinations of words, the verbal form of a particular concept. Such expressions, like words, perform a nominative function in language, for example: *вищий навчальний заклад* etc.

Since in both classifications the distinction between phraseological compounds and phraseological unities is quite unclear, G. M. Udovichenko proposed to unite these two types of phraseological units into one group and call them idioms or idiomatic expressions [11:21]. According to his classification, phraseologically connected word combinations are divided into three types: idioms, phraseological expressions, and phraseological combinations. Regarding the semantic compatibility of components, most scholars consider phraseological compounds and unities to be one concept – an idiom – since there is no clear distinction between them.

Considering the above, we tend to use the following classification of phraseological units in this work: idiom (instead of the concepts of phraseological compound and phraseological unity); phraseological expression, and phraseological combination.

In the study of phraseological units, **classifications based on grammatical principles** are also used. This approach is based on the correlation of phraseological units with certain parts of speech. For example, the following lexical-grammatical groups of phraseological units are distinguished [2: 56-59]:

- Substantive or nominative phraseological units are those where the main word carrying the semantic load is expressed by a noun.: *Achilles' heel, the Great Wall of China, a big gun* (an important or influential person in a particular field or

context), *a dog in the manger (someone who selfishly prevents others from using or enjoying something that they themselves do not need or want)*, *нуль без палички (a big fat zero)*, *стріляний горобець (an experienced person who is difficult to deceive)*, *мокра курска (indecisive, pitiful-looking person)*.

- Verbal phraseological units are those where the main word that carries the semantic load is expressed by a verb: *теревені правити (to waste time talking about something insignificant, trivial)*, *нам'яти вуха (to punish, to beat someone for wrongdoing)*, *накивати п'ятами (beat feet, make tracks)*, *крутити як циган сонцем (to do something very skillfully)*.
- Adjective phraseological units: *ні риба ні м'ясо (a person who is nothing special, neither harmful nor beneficial)*, *гостра на язик (a person who speaks wittily and cleverly)*, *одним миром мазані (people who are similar to each other: in their occupations, worldview, character, and behavior)*.
- Adverbial phraseological units are those where the main word carrying the semantic load is expressed by an adverb: *tit for tat (responding to an action with a similar action)*, *по зав'язку (fully, abundantly, sufficiently)*, *до лампочки (indifferently)*, *рукою подати (very close, nearby)*.
- Exclamatory phraseological units: *овва (wow)*, *дідька лисого (never, no way)*, *ні сіло ні впало (for no apparent reason)*, *слава богу (thank God)*.

Many linguists have focused on the **stylistic classification of phraseological units**. Thus, stylistic research identifies two significant groups of phraseological units [1: 52]:

- Commonly used folk phraseology, including colloquial and folklore (folk song) phraseology.
- Book phraseology, the nature, and stylistic functions of which vary depending on the style.

Also, phraseological units can be classified **according to the spheres of use** [1: 54-55]:

- Catchphrases of prominent Ukrainian and foreign writers: *Fight and you shall*

conquer (Taras Shevchenko), People, be vigilant (Julius Fučík), to catch smb. red-handed (Walter Scott, "Ivanhoe").

- Expressions originating from ancient sources: *Gordian knot, sword of Damocles, Trojan horse.*
- Expressions of biblical origin: *manna from heaven, Jericho trumpet, cherish as the apple of your eye, prodigal son, wolf in sheep's clothing.*
- Expressions of folk origin, sayings, proverbs: *seven Fridays a week.*
- Expressions of professional and industrial origin, for example, *sewn with white thread.*

Each of the classifications above were criticized by linguists for several reasons – either due to the unclear distinction between types of phraseological units or because a certain type of PU was not included in the classification, or vice versa, free word combinations were included in it. Nevertheless, all these classifications make it possible to identify common and distinctive features of phraseological units distributed according to certain criteria.

1.2 Methods of rendering phraseological units in translation

Phraseological units often present challenges for translators when trying to convey their meaning in the target language. Translating them demands a unique approach and comprehensive understanding from the translator due to their inherent ambiguity and the discordance between their semantics and literal form. It's noteworthy that such expressions are commonly employed in literary works, cinematic and media discourse, and everyday conversation. They enrich texts with hidden meanings embedded by the author to convey allegorical ideas.

Difficulties of translating phraseological units are associated with the following factors [7:321-325]:

- The complexity of their identification (a fixed combination of words may be perceived as free, non-fixed word combinations).

- Ethno-specificity (the translator should not excessively localize the text during translation, i.e., introducing too much cultural elements of the source language, but at the same time, they should somehow convey the ethno-specificity of fixed expressions).
- Emotional richness, which may vary in different languages.
- The presence of several translation equivalents (which makes the translator to search for the most adequate equivalent for a particular context).

It is worth mentioning that most linguists, including V. V. Vinogradov, M. M. Shansky, R. P. Zorivchak use linguistic classifications primarily based on the criteria of the indivisibility of the phraseological unit, the cohesion of its components, determining the place of phraseological units in one of the following sections: phraseological compounds, phraseological unities, phraseological expressions, and phraseological combinations. The division of translation methods into phraseological and non-phraseological remains unchanged, depending on the relationship between the units of the target and source languages.

Phraseological methods of rendering the semantic and stylistic nuances of phraseological units of the source language can be applied only if there are phraseological units in the target language that mirror the same semantic and stylistic functions as those of the original phraseologisms. When it comes to phraseological methods of translation, R. Zorivchak suggests using the terms "**full phraseological equivalent**" and "**partial phraseological equivalent**" [6:47]. For example: *to get out of bed on the wrong side* – *встати не з тієї ноги* (full equivalent), *it is the first step that costs* – *починати завжди важко* (partial equivalent).

If it is impossible to reproduce the semantic-stylistic functions of the original phraseology using phraseological equivalents, the method of **phraseological calquing**, or imitation of the expression forms of the source text, is often applied. The calque method is closely associated with the concept of non-equivalent phraseology. Non-equivalent are those phraseological units of the source text that do not have ready-made, established equivalents at the phraseological level in the target language. This

approach proves particularly effective in preserving the cultural essence of the source text, for example: *писанка – a painted Easter egg, спати, як той заць у капусті – to sleep like a rabbit in a cabbage patch*. "Calque" as a linguistic term was introduced by Ch. Bally in the work "Treatise on French Stylistics" [6:82]. The term "phraseological calque" is used to denote occasional cases of calquing foreign established word combinations at the phraseological level, which have not become part of the receptor language and are not recorded in its lexicographical sources. Overuse or improper application of calquing may lead to "wingless literalism – the worst evil of translation" [6:114].

Descriptive method of original phraseology reproduction is rendering of phraseological units from the source language using free, unestablished word combinations formed at the speech level, which are semantically and sometimes stylistically equivalent to expressions in the target language to some extent. By employing this method, a translator can either: preserve the originality of the text, use imagery different from that of the original, or lose the imagery altogether. For example: *to be like chalk and cheese - бути абсолютно різними (to be different)*. Some researchers refer to this type of reproduction as non-phraseological translation. Descriptive translation is often applied when conveying expressions that are characteristic of a particular culture, reflecting unique linguistic phenomena linked to how a community perceives and articulates their understanding of the world [6:119].

To summarize: there are three main methods for rendering the semantic and stylistic functions of phraseological units from the source language: the method of phraseological equivalents, which involve finding full or partial equivalents for the idiomatic expressions in the target language; the method of phraseological calquing; and descriptive paraphrase.

1.3 Specifics of media discourse texts analysis

Main function of media is to inform, followed by persuading the reader of the

credibility of the information provided. Media resources are engaged in shaping mass consciousness and correcting public opinion if it differs from the official one. Media texts are instruments that highlight a particular event, take into account various opinions, and convey official opinion through a "coded sign system," which is the language of the press, introducing certain values and changing others.

"Media discourse is a cohesive verbal or non-verbal, oral or written text together with socio-cultural, pragmatic, psychological factors expressed through the means of mass communication." The main types of media discourse are television discourse, radio discourse, computer discourse, advertising discourse, PR discourse, and journalistic discourse [13:304-305].

Phraseologisms in mass media arise in accordance with the requirements of the time in the process of socio-political development of a certain country. The late 20th and early 21st centuries marked a period of incredible expansion of political, economic, and cultural ties between Ukraine and English-speaking countries. Television, press, internet media present a significant number of English phraseological units for studying. Phraseologism is one of the most expressive and effective lexical tools, used to emotionally influence the reader and to provide media works with metaphorical, connotative, and expressive elements.

Phraseologisms are actively used in media discourse for various reasons [5:248]:

- Efficiency and memorability. Phraseological units are usually short and expressive, so they are easier to perceive and remember by the audience. They help make a message or headline more attractive and memorable.
- Expressiveness and imagery. Phraseology adds imagery and expressiveness to texts in media sources. They allow journalists and authors to convey complex ideas and concepts quickly and concisely.
- Cultural context. The use of phraseology can indicate knowledge of and respect for own cultural heritage. This creates a common language environment and recognizes publishing houses, journalism, and other media sources as part of the

cultural heritage.

- Specificity and authenticity. The use of Ukrainian phraseology in the media discourse is characterized by its specificity and authenticity. The sense of belonging to the nation and culture is used to create uniqueness.

Phraseologisms or idioms are encountered in various thematic groups (economics, finance, science, television, entertainment, sports, politics, medicine) and accordingly in different genres of media texts. Among the genre diversity of media texts, we can distinguish texts that are typical for both print and online media. These include news (chronicle of events); commentaries; analytical reviews on various topics (politics, economics, public life, social problems, morality, culture, science); interviews; sports reports; advertising materials, etc. All these types of texts can be found in newspapers, magazines, radio, and television programs, and on the Internet. Each of the media has its own peculiarities, so, for example, a news article will always differ from an analytical review or sports reporter.

In the process of translation, it is very important to determine the genre of the text correctly since the communicative function of the text and its linguistic and stylistic features depend on its genre. A translation of any media text is considered to be of high quality if it conveys not only the facts and informative content of the text, but also its communicative and functional implication.

Considering the linguistic features of texts in contemporary English-language media, it is worth noting that they typically exhibit a journalistic style of speech which consists of a mixture of formal and everyday vocabulary. It is common to use socio-political vocabulary, polysemantic words, and a variety of stylistic devices and techniques – ranging from diverse epithets to humor [8:148].

The use of phraseological units in the media serves pragmatic purposes, particularly when employed in headlines. This method effectively captures the reader's attention, adding expressiveness and emotionality to the statement. Phraseological units have a greater impact on the reader compared to neutrally worded vocabulary. The newspaper headline, whether in print or online, not only attracts attention with its

structure, design, and informativeness but also contains a hidden signaling system that allows the author to prompt the reader to read the material. Journalists often use simplified headline versions, incorporating language clichés, quotes from movies or literature, text excerpts, or main ideas. Through various linguistic and graphical techniques, expressive headlines emerge, utilizing figurative word meanings, specialized vocabulary, wordplay, proverbs, sayings, and phraseological units. For example, the headline of the publication "*Пекло на Сумщині. Як люди тікають з прикордоння*" (ПНС) on BBC News Ukraine online platform was presented as follows "*Russia Ukraine war: Fleeing embattled border villages*" (RUW) in the corresponding material on the English-language. Thus, the translator used "*пекло*" (hell) in the Ukrainian version of the article not only to describe the facts, but also to convey to Ukrainian-speaking readers information about the psychological and emotional state of people in the border villages.

We can conclude that phraseological units are often used in headlines and texts of mass media discourse. They serve to make media texts more concise, and perform informative, expressive, stylistic and other functions. The use of phraseology is also aimed at providing greater imagery in speech, facilitating the reader's perception of the material. Phraseological units are an effective means of evaluating various phenomena and can also contribute to influence and manipulation. This makes them a powerful linguistic instrument in the context of mass media discourse. For a comprehensive translation of phraseologisms used in media texts, it's essential to consider the context and avoid misleading translation equivalents. Correct translation solutions involve a translator's creative approach to solving each specific task [9:189].

TEXT ANALYSIS

<p>'Britain's Schindler': The man who saved 669 children from the Nazis The incredible story of how Nicholas</p>	<p>"Британський Шиндлер". Чоловік, який врятував від нацистів 669 дітей</p>
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<p>Winton – who was later dubbed "Britain's Schindler" – saved hundreds of children from the Holocaust, is being told in a new film. Exclusive BBC clips show the moment when Winton met some of the children he rescued.</p> <p>In February 1988, Vera Gissing sat with tears in her eyes in the BBC TV studio as she was introduced to Nicholas Winton, the man who had saved her life.</p> <p>Overcome with emotion, she clasped his hand and embraced the then nearly 80-year-old man, who had organised her escape from Nazi-occupied Prague just months before the outbreak of World War Two.</p> <p>Forty-nine years earlier, a 10-year-old Vera, born Věra Diamantová, along with her 15-year-old sister, Eva, had been packed onto a train called a "Kindertransport" with hundreds of other Jewish children, to take them to Britain.</p> <p>"I shall never forget the waving goodbye to my parents, and suddenly feeling very afraid because I caught the expression of fear on my parents' tear-stained faces. There were German soldiers all around us," she recalled.</p>	<p>У лютому 1988 року Віра Гіссінг зі сльозами на очах сиділа в телестудії BBC - там її познайомили з Ніколасом Вінтоном, людиною, яка врятувала їй життя.</p> <p>Вона стиснула його руку й обійняла чоловіка, який організував її втечу з окупованої нацистами Праги всього за кілька місяців до початку Другої світової.</p> <p>Сорок дев'ять років тому 10-річну Віру, дівоче прізвище якої було Діамантова, разом із її 15-річною сестрою Євою та сотнями інших єврейських дітей посадили в поїзд під назвою Kindertransport, який відвіз їх до Британії.</p> <p>"Я ніколи не забуду, як помахала на прощання моїм батькам і раптом відчула великий страх, тому що я вловила вираз страху на заплаканих обличчях моїх батьків. Навколо нас були німецькі солдати", - згадувала вона.</p> <p>Віра ніколи більше не побачить жодного з батьків.</p> <p>Майже усі родичі, яких вона залишила в той день, окрім трьох, загинули під</p>
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<p>Vera would never see either of her parents again. Of the relatives she left behind that day, all but three would die in the Holocaust. She was just one of hundreds of children Winton saved from the same fate.</p> <p>The remarkable story of what Winton did is told in the film <i>One Life</i>, starring Anthony Hopkins. The film takes its title from a saying in the Talmud, the book of Jewish law, "whoever saves one life saves the world entire".</p> <p>The wider world might never have known of his extraordinary humanitarian efforts had his wife not discovered a suitcase in the attic of their home in Maidenhead, England. It contained a scrapbook that detailed the names and photographs of the children he had helped escape.</p> <p>Winton was the son of German Jewish parents, who had anglicised their name, and baptised him into the Anglican church in an effort to integrate into British life.</p> <p>Although he was a stockbroker by profession, Winton was also a committed socialist with an interest in international</p>	<p>час Голокосту. Вона стала однією із сотень дітей, яких Вінтон врятував від тієї ж долі.</p> <p>Неймовірну історію Вінтона розповідає новий фільм "Одне життя" з Ентоні Гопкінсом у головній ролі. Назва походить з вислову в Талмуді, книзі єврейських законів - "хто врятує одне життя, врятує увесь світ".</p> <p>Цей світ міг би ніколи не дізнатися про його надзвичайну гуманітарну діяльність, якби його дружина не знайшла валізу на горищі їхнього будинку в Мейденхеді, Англія. У ній був записник з іменами та фотографіями дітей, яким він допоміг утекти.</p> <p>Вінтон був сином німецьких євреїв, які англізували своє ім'я та охрестили його в англіканській церкві, намагаючись інтегруватися в британське життя.</p> <p>Вінтон, який за професією був біржовим маклером, також був відданим соціалістом, який цікавився міжнародними справами. У 1938 році завдяки своїм сімейним контактам він чітко усвідомлював небезпеку, яка</p>
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affairs. And by 1938, through his own family contacts, he was keenly aware of the danger facing Jewish families in Nazi-occupied territories.

At the urging of his friend and fellow socialist Martin Blake, he travelled to Prague to help refugees fleeing persecution in the build-up to World War Two.

When he arrived, he was horrified by what he saw. The city was rapidly filling up with people trying to escape the Nazis, many of them Jewish, from Germany, Austria and the Sudetenland, a part of Czechoslovakia that Hitler had annexed. The refugees were living in squalid conditions in overflowing camps and, with the approach of winter, struggling to survive.

He was particularly distressed by the desperate plight of the many children there and resolved that something had to be done to save them. And so began the rescue operation that became known as the "Czech Kindertransport".

Operating initially out of his room at the Europa hotel in Prague, with his colleagues Martin Blake, Doreen

загрожує єврейським родинам на окупованих нацистами територіях.

За наполяганням свого друга та колеги-соціаліста Мартіна Блейка він вирушив до Праги, щоб допомогти біженцям, які тікали від переслідувань напередодні Другої світової.

Коли він туди приїхав, то був нажаханий побаченням. Місто швидко наповнювалося людьми з Німеччини, Австрії та Судетської області - частини Чехословаччини, яку анексував Гітлер - які намагалися утекти від нацистів. Багато з них були євреями. Біженці жили в жалюгідних умовах у переповнених таборах, до того ж наближалася зима.

Його особливо засмутило жахливе становище багатьох тамтешніх дітей, і Вінтон вирішив, що має щось зробити для їхнього порятунку. Так почалася рятувальна операція, яка отримала назву Czech Kindertransport.

Спочатку він працював у своєму номері в готелі Еуропа в Празі разом зі своїми колегами Мартіном Блейком, Дорін Воррінер і Тревором Чедвіком, і почав записувати імена сімей, з якими

<p>Warriner and Trevor Chadwick, he began to record the names of families he spoke to, who were desperate to get their children to safety.</p> <p>Nicolas wrote letters asking for help to governments and embassies all over the world. Nearly all of them turned him down. Sweden agreed to take in some, as did Britain, providing they could identify families willing to care for the children. Although he was just an ordinary British citizen, he became convinced he could arrange the evacuation of these young refugees by train and find them a safe haven in the UK.</p> <p>After three weeks, he returned to London and threw himself into the quest to find families to host the children and a way to organise their safe passage across Europe and into Britain. His friends Chadwick and Warriner stayed in Prague to coordinate the project from there.</p> <p>He was still working on the stock exchange by day, but from 4pm to late every night he would work doggedly on the London end of his Czech rescue operation, organising permits and travel warrants for the children.</p>	<p>він спілкувався, які відчайдушно прагнули доправити своїх дітей у безпечне місце.</p> <p>Ніколас писав листи з проханням про допомогу до урядів і посольств по всьому світу. Майже всі вони йому відмовили. Деяких дітей погодилися прийняти Швеція, а також Британія - за умови, що вони зможуть знайти сім'ї, які захочуть піклуватися про дітей.</p> <p>Хоча Вінтон був звичайним громадянином Британії, він був упевнений, що зможе організувати евакуацію юних біженців потягом і знайти їм безпечний притулок у Британії. Через три тижні він повернувся до Лондона і зайнявся пошуками сімей, які приймуть дітей, а також організацією їхнього переїзду через Європу до Британії. Його друзі Чедвік і Воррінер залишилися в Празі, щоб звідти координувати проєкт.</p> <p>Удень він продовжував працювати на фондовій біржі, але з 16:00 до пізньої ночі він наполегливо готував рятувальну операцію, організовуючи дозволи та ордери на проїзд для дітей.</p>
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1. Discourse parameters of the text

- The provided text is an article on the website of the British Broadcasting Corporation (BBC). The text is accompanied by highly emotional photographs depicting the meeting of the heroes of the article. The photos are intended to make a stronger impression on the reader and evoke admiration for the protagonist's actions.
- The type of discourse is a media discourse with an informational and historical focus, telling the story of Nicholas Winton and his attempts to save children from the Nazis during World War II.

2. Stylistic characteristics of the text

The following stylistic devices and expressive means were identified in the text:

Tropes and figures of speech:

- Metaphor: "*Britain's Schindler*" - comparing Nicholas Winton to Oskar Schindler, a German industrialist who saved Jews during the Holocaust.
- Epithet: "*incredible story*" - emphasizing the remarkable nature of Winton's actions.
- Irony: "*Although he was just an ordinary British citizen*" - ironic understatement highlighting the extraordinary nature of Winton's actions despite his humble background.

Special literary and colloquial vocabularies:

- Proper names: *Nicholas Winton, Vera Gissing, Talmud, Martin Blake, Doreen Warriner, Trevor Chadwick.*

Historical and subject field terms: *Holocaust, Nazi-occupied territories, Kindertransport.*

Quotations: "*whoever saves one life saves the world entire*" - a quote from the Talmud.

Poetic and highly literary words: "*remarkable*", "*extraordinary*".

Internationalisms: *Europa hotel, World War Two.*

Diving into the theme of this study we made a deeper investigation of phraseological units, used in the given text. Thus, we identified:

- "*Britain's Schindler*" - "*Британський Шиндлер*". This phrase compares actions of the main hero to those of Oskar Schindler, who was renowned for saving Jews during the Holocaust. It can be classified as a phraseological combination because it combines a proper noun ("Britain") with a reference to another individual's actions ("Schindler"), creating a new meaning. It was rendered into Ukrainian by means of calquing.
- "*Overcome with emotion*". The phrase is often used to describe someone who is deeply affected by their emotions. It can be classified as a phraseological combination because consists of several words that convey a specific meaning when used together. In this phrase, the word "overcome" is semantically colored and cannot be replaced without altering the overall connotation of the expression. It signifies a state of being overwhelmed or deeply affected by emotions, and it contributes significantly to the overall meaning of the phrase. The phrase was omitted in the Ukrainian version of the article. To my opinion the translator failed to convey the highly emotional atmosphere in this text excerpt.
- "*Czech Kindertransport*". The phrase was not translated in Ukrainian variant of the article and remained as it is. This term describes a rescue operation for children from Czechoslovakia. It can be classified as a phraseological combination because it creates a new connotation combining the name of the country ("Czech") with a reference to a specific type of rescue operation ("Kindertransport"), which was a historical event during World War II.
- "*doggedly*" - "*наполегливо*" – doing something persistently or with determination (with loyalty, stubbornness, and perseverance, characteristic of dogs). It can be considered an idiom because its meaning is not deducible from the individual word "doggedly". It was rendered into Ukrainian by means of paraphrase.
- "*turned him down*" - "*йому відмовили*". This phrase can be classified as a phraseological combination. It means to refuse or reject somebody's requests. The linguistic transformation used here is calquing.
- "*safe haven*" - "*безпечний притулок*". This term refers to a place of safety or

refuge. It's a phraseological combination because it combines the adjective "safe" with the noun "haven" to convey a specific concept. The linguistic transformation used here is descriptive paraphrase.

- "*threw himself into the quest*" - "*зайнявся пошуками*". The phrase can be classified as a phraseological combination, because a specific meaning is conveyed by three words with a certain independence between them, but one of which (namely "threw himself") is semantically colored and cannot be replaced without losing the connotation of the whole phrase. The linguistic transformation used here is descriptive paraphrase.

All the stylistic devices mentioned (epithets, metaphors, phraseological units) are aimed at creating vivid images in the readers' minds and eliciting a deep emotional response from them. Overall, the translator successfully conveyed the stylistic potential of the original text and, besides conveying the informational component, encouraged Ukrainian readers to empathize with the events.

Conclusions to chapter 1

In the first chapter, we mentioned the Greek origin of the term "phraseology" and its dual understanding: as a set of phraseological units of a particular language, and as a branch of linguistics that studies the phraseological structure of a language.

We made an overview of the approaches of Ukrainian and foreign linguists regarding the nature and definition of phraseological units as well as their classification. Additionally, we examined the main methods of translating phraseological expressions and outlined the characteristics of English media texts.

Analysis of linguistic works shows that there is no single definition of a phraseological unit. Linguists use various terms when referring to this phenomenon. For example, terms such as "phraseological unit," "phrase," "idiom," "stable phrase," "stable expression," and others are used. According to generally accepted definition a phraseological unit refers to a group of words with a unified meaning and is

reproduced in language automatically by tradition. The unified meaning extends beyond the literal interpretation of the phrase and includes an emotional or evaluative dimension, reflecting the speaker's attitude towards the subject.

Main classifications of phraseological units proposed by Ukrainian and foreign linguists (V. V. Vinogradov, M. M. Shansky, G. M. Udovichenko, O. I. Molotkov) are based on different principles. Some classifications are based on grouping phraseological units according to semantic principles and the degree of stability of word combinations. Such classifications distinguish the following types of phraseological units: *phraseological compounds*, *phraseological unities*, *phraseological combinations*, and *phraseological expressions*. Other classifications examine phraseological units from the perspective of their structural characteristics and the correlation of phraseological units with certain parts of speech. The following groups of phraseological units are distinguished: *substantive or nominative* (where the semantically loaded word is expressed by a noun), *verbal* (where the semantically loaded word is expressed by a verb), *adjective*, *adverbial*, and *exclamatory*. There is also stylistic classification, in terms of which two groups of phraseological units are distinguished: *commonly used folk phraseology* and *book phraseology*.

From the point of view of translation all phraseological units are subdivided into those which have equivalents in the target language and those which don't have them, i.e., culture-specific phraseological units. Equivalent is the primary way for translating phraseological units. Equivalents are subdivided into full and partial. Full equivalents that exist in the Ukrainian language coincide with English phraseological units in their meaning and imagery. Partial equivalents coincide with original phraseological units in meaning but differ in composition of lexical elements or grammatical structures. There are three main methods for reproducing the semantic and stylistic functions of phraseological units from the source language: *method of phraseological equivalents*, which involve finding full or partial equivalents for the idiomatic expressions in the target language; *method of phraseological calquing*; and *descriptive paraphrase*.

Additionally, we explored the significance of media in modern life, outlined the

main functions of the media (to inform and persuade the reader of the credibility of the information provided), provided the main characteristics of media discourse, emphasized the importance of determining the genre of media text to ensure quality translation, and noted the reasons for the widespread use of phraseological units in the media. Among such reasons are the efficiency and memorability of phraseological units, their expressiveness, and authenticity.

We completed the stylistic analysis of historical-informational media discourse text, published on the online platform of BBC website. We came to the following conclusions:

- From the perspective of studying phraseological units and methods of their translation into another language, it was interesting to note that phraseological combinations were predominantly used in the original article. In terms of linguistic transformations, descriptive paraphrase and calque were the most commonly employed methods.
- The stylistic techniques employed in the analyzed article, such as epithets, metaphors, phraseological expressions, etc., were mostly successfully conveyed by the translator in the Ukrainian translation. In addition to its informativeness, the Ukrainian translation reveals the specificity of the described historical period, evokes vivid imagery in the reader's mind, and prompts empathy and emotional engagement.

CHAPTER 2

TRANSLATING PHRASEOLOGICAL UNITS FROM ENGLISH MEDIA TEXTS INTO UKRAINIAN

2.1 Linguistic peculiarities of English media texts

Studying the peculiarities of phraseological units of the English language is one of important issues of modern linguistics. Phraseological units possess significant stylistic potential and unique imagery, that is why they are used in all types of discourse - particularly in media. When creating media texts, their authors aim to make them engaging and distinctive, often employing phraseological expressions for this purpose. However, the uniqueness of these expressions creates difficulties in the process of translating such texts. “Newspaper and magazine columns are a real proving ground where new words, linguistic metaphors, and phraseological units appear and are introduced into everyday use”, admits I. Korunets [9:292].

The concepts of media discourse and media text are the main forms of linguistic existence of media. Media discourse is a type of speech activity aimed at informing the audience about various spheres of social life through mass communication (television, radio, Internet, print media, etc.). It is a specific type of speech and thought activity that is unique to the media. [14:98–112].

The issue of defining the types of media discourse is still relevant. There is a common typology of mass media discourse by types of media, i.e., by channels of information transmission:

- Press discourse (or print media discourse).
- Radio discourse.
- Television discourse.
- Internet discourse (this discourse includes all electronic forms of mass media communication).

All these types of media discourse have their own stylistic, structural, compositional and representational schemes, due to various factors inherent in each transmission

channel.

The main forms of media discourse are news texts, advertising texts, podcasts, sports reports, interviews, and other types of media texts. Since the concept of media discourse is very broad, let's focus on the main and most widespread type of media texts, namely – news texts of the British Broadcasting Corporation (BBC).

News discourse "...is a type of media discourse that, in its broadest sense, represents a set of processes and products of speech activity in the field of mass communication in all the richness and complexity of their interaction... the discrete unit of news discourse is a news text, which reflects the process and result of speech activity"[3:167].

The main feature of news texts is their ability to convince the reader of the accuracy of the information provided. News texts are characterized by clear presentation of facts, precise language, and conciseness in expression.

The linguistic characteristics of news texts involve the author's impartiality and the objective portrayal of facts, the standardization of language, and the lack of direct engagement with the reader. Headlines play a crucial role, often based on familiar quotes or idiomatic expressions (phraseological units). Additionally, news texts refrain from making evaluative assertions and avoid using non-standard or slang terms.

The vocabulary of news texts is quite diverse. English-language news topics primarily include politics, government and parliamentary activities, elections, party events, and statements by political leaders. The language used in news texts is chosen based on a neutral, linguistically unbiased approach, targeting a mass audience.

In the English-language news texts, proper names are frequently used, including the names of political figures, geographical names, names of holidays, institutions, etc. (*Bronny James, the son of NBA legend LeBron, has announced he will enter the 2024 draft; A new film, called Scoop, is an account of Prince Andrew's downfall on a special Saturday evening edition of the BBC's Newsnight programme in 2019).*

Another specific feature of English-language news texts is the use of various abbreviations. When a term is widely recognized and used by most readers, it's often

shortened or abbreviated. This practice is particularly common with names of organizations, companies, programs, and so forth (*I've made the decision to enter the NBA Draft while maintaining my college eligibility and will also be entering the NCAA transfer portal*).

It is also worth noting that news texts are largely composed of complex sentences (*Specifically, it's the story of the producer Sam McAlister, who wrote the book and now, played by Billie Piper and appearing with the celebs at the glitzy premieres, has made the leap to being Sam Mc A-lister*).

To summarize, here is a classification of linguistic features of media texts that should be taken into account when translating, proposed by Y. Voloshchuk and N. Zhmaieva [3:168-169]:

- presentation of objective facts and the aim for comprehensive delivery of new information,
- high level of lexical standardization when covering political, social, scientific, economic, and financial topics,
- use of well-known realia of socio-political, socio-economic, and cultural life;
- significant functional role of the headline, constructed with familiar quotes, idiomatic expressions, wordplay, etc.
- absence of direct address to the reader and vivid evaluative language (the media text conveys societal or political opinions and evaluations of certain phenomena and facts, but this evaluation should not be imposed on the reader),
- absence of informal, slang, or overly colloquial language (the presence of such words in media texts usually indicates low credibility of the publications, which can be attributed to the so-called "yellow press"),
- balance between flexibility and conservatism in linguistic expression

When it comes to translating texts of political, social news, news from the fields of science, culture, economics, finance, their translation should be maximally functionally accurate, without significant deviations from the ideas of the original text and at the same time clear and easy to understand from a stylistic point of view.

2.2 Analysis of lexical transformations in translation of phraseological units in English media texts

In the first section of this paper, we reviewed various methods of rendering phraseological units. The presence of defined approaches indicates the complexity of the task of translating idioms in the context of media. When studying the linguistic features of media texts, it is important to consider that modern media serve not only an informative role but also an influential one. They not only report on events and satisfy entertainment needs, but also shape world perceptions and cultural stereotypes. Additionally, the media is a powerful advertising tool that disseminates various values and beliefs. Currently, there is an increase in traffic to the websites of American and English news and entertainment online resources.

Therefore, in the practical part of our study we analyzed media materials of the well-known British broadcasting corporation BBC. We examined 18 pertinent articles from the BBC's website: 9 in English and 9 translated into Ukrainian. The following resonating topics were covered: news, war with Russia, society, travel and history. Throughout our analysis, we categorized the types of phraseological units present in these articles and assessed their frequency. Additionally, we scrutinized the lexical transformations employed by translators to render phraseological units from the source language into the target language. The following examples of lexical transformations of phraseological units were found:

- calquing,
- full phraseological equivalent,
- partial phraseological equivalent,
- description.

Macron switches from dove to hawk on Russia's invasion of Ukraine (FH).	З голубів у яструби. Чому Макрон раптом став таким жорстким щодо війни Росії в Україні? (ГЯ).
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The first example of lexical transformation used was calquing. The translator

copied the phrase "*from doves to hawks*" from English into Ukrainian. However, given the context, the translator added a description "...*Чому Макрон рантом став таким жорстким щодо...*", which revealed the essence of the idiom - a shift in attitude or policy from being peaceful and conciliatory (doves symbolize peace) to being aggressive or warlike (hawks symbolize aggression). According to the classification of phraseologisms, this expression can be classified as an *idiom*.

<p>Is his recent refusal to rule out sending troops to Ukraine just another of his surprises - testimony to his insatiable need to cut a diplomatic dash (FH)?</p>	<p>Чи його нещодавня відмова не виключати варіант відправки військ в Україну є одним із сюрпризів, який свідчить про його переконання в тому, що варто припинити дипломатичні спроби (ГЯ)?</p>
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The expression "*to cut a dash*" means to have an attractively stylish appearance or a rather bold manner, to make a positive impression. In the context of this example, it is about President Macron's desire to be seen as an attractive, courageous diplomat. However, the translator did not identify the idiom "*to cut a dash*," was misled by one of the meanings of the word "*dash*" - "*ривок*", interpreted it as "*спроба*" and made a literal translation "*припинити дипломатичні спроби*". According to the classification of phraseologisms, the expression "*to cut a dash*" can be classified as an idiom.

<p>Only after all efforts to reach out to an adversary have been exhausted, he argued, is it possible to say conclusively that that adversary is beyond the pale (FH).</p>	<p>На його думку, тільки після того, як усі зусилля зі встановлення контакту з противником не принесли результату, можна з впевненістю сказати, що цей противник перейшов усі межі (ГЯ).</p>
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The translation of the phrase "*to be beyond the pale*" includes the following variants: *бути неприйнятним, неприпустимим, бути поза межами прийняттого, вийти за рамки прийнятного*. To render it into Ukrainian the translator used phraseological equivalent "*перейшов усі межі*". The phrase "*to be*

beyond the pale" can be classified as a phraseological combination.

In deliberately Churchillian tones, he believes that in order to keep the peace , Europe needs to be ready for war (FH).	Висловлюючись у навмисно черчиллівських тонах, Макрон вважає, що для збереження миру Європа має бути готова до війни (ГЯ).
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The variants of translation of the phrase "*to keep the peace*" are: "*зберігати мир*", "*забезпечувати мир*", "*підтримувати мир*". It was rendered into Ukrainian by means of phraseological equivalent and can be classified as a phraseological combination.

The first time he saw the elephant, Will says he was " speechless " (EQ).	Коли Вілл вперше побачив слониху, то йому, як він каже, " відібрало мову " (КС).
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The phrase "*to be speechless*" has the following variants of translation: "*оніміти*", "*втратити дар мови*", "*бути безмовним*". The translator used a phraseological equivalent "*відібрало мову*". The phrase can be classified as a phraseological expression.

In the Middle East, humans have found ways to survive and even thrive in these harsh environments for millennia, and perhaps nowhere is this ingenuity more evident than in one of the Arabian Peninsula's most significant cultural cradles : AlUla (sometimes written "al-Ula") (AU).	На Близькому Сході люди знаходили способи не лише виживати, але й процвітати у цих суворих умовах протягом тисячоліть, і, мабуть, ніде ця винахідливість не проявляється так очевидно, як в одній із найважливіших культурних колисок Аравійського півострова - Аль-Улі" (АУ).
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The expression "*cultural cradle*" means a place where a culture or civilization originated and developed, that is the birthplace of cultural traditions and ideas. The translator rendered this phrase through a phraseological equivalent "*культурна колиска*". According to the classification of phraseological units "*cultural cradle*" is a phraseological combination.

<p>Today, echoes of AlUla's long and mysterious past are everywhere, and as archaeologists slowly begin to uncover the many burial mounds, tombs and rock inscriptions scattered throughout AlUla's numerous sites, this ancient oasis is finally starting to reveal its secrets (AU).</p>	<p>Сьогодні відлуння таємничого минулого Аль-Ули видно всюди, і мірою того, як археологи повільно починають розкривати кургани, гробниці та написи на скелях, розкидані по численних місцях Аль-Ули, ця оаза нарешті починає розкривати таємниці (АУ).</p>
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The phrase "*echoes of past*" was rendered into Ukrainian language by means of phraseological equivalent "*відлуння минулого*" and can be classified as a phraseological expression.

<p>Alongside human remains, textile and leather were excavated, giving archaeologists a better glimpse into Nabataean life (AU).</p>	<p>Поруч із людськими останками знайшли тканини та шкіру, що дало археологам змогу краще уявити життя набатейців (АУ).</p>
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The translation "*дало змогу краще уявити*" for "*to give a glimpse*" is an example of translation transformation through descriptive paraphrasing. Instead of directly translating the phrase word-for-word, the translator opted to convey the meaning of the original idiom in Ukrainian using different words and structure. This approach aims to capture the essence of the expression in the target language while ensuring clarity and naturalness in translation.

<p>Yet in an attempt to shed light on the many civilizations that once thrived here, a team of researchers began conducting the first in-depth archaeological survey of the area in 2019 (AU).</p>	<p>Проте, намагаючись пролити світло на численні цивілізації, які колись тут процвітали, команда дослідників почала проводити перше поглиблене археологічне дослідження цього району в 2019 році (АУ).</p>
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The phrase "*to shed light*" means to provide clarification or understanding on a particular topic or issue. The transformation used to render it into Ukrainian language

was a phraseological equivalent "*пролити світло*". In this case, the Ukrainian phrase captures the essence of providing clarification or understanding, which is the same as "*to shed light*" in English. This phrase can be classified as a phraseological expression.

We are getting a rich picture that the towns and cities of the AlUla Valley were dynamic, with people living in multiple places at any given time (AU).	Ми отримуємо повне уявлення про те, що міста долини Аль-Ула були динамічними, а люди жили в різних місцях в один і той самий час (AU).
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In this case, using "*в один і той самий час*" for "*at any given time*" the translator may have misinterpreted the phrase or opted for a different expression that conveyed a similar idea, but it did not accurately capture the original meaning. So we doubt the chosen method of translation transformation - it is neither a descriptive paraphrase nor a literal translation. The phrase can be considered a phraseological expression.

In the Ashar Valley (pictured here), giant ochre sandstone formations are the setting for AlUla's new hospitality scene , with several hotels, restaurants and even a concert hall hiding among the rocks (AU).	У долині Ашар (на фото) гігантські утворення охристого пісковика стали місцем розвитку туризму - серед скель тут ховаються кілька готелів, ресторанів і навіть концертний зал (AU).
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The transformation method of the phrase "*hospitality scene*" involves descriptive paraphrasing. The phrase can be classified as a phraseological combination.

In Hegra, the Face Rock bids farewell to the setting sun while Sharaan Nature Reserve is home to the Dancing Rocks , two tower-like sandstone structures that seem to move in unison to an inaudible tune (AU).	У Хегрі Скеля з обличчям прощається із сонцем, що заходить, а природний заповідник Шараан є домом для Танцюючих скель , двох баштових споруд з пісковика, які, здається, рухаються в унісон із
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	нечутою мелодією (АУ).
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In the given context, "*the Face Rock*" and "*the Dancing Rocks*" can be classified as phraseological expressions because they refer to specific landmarks or geological formations with culturally significant names. The translation transformations used to render these phrases into Ukrainian involve literal translation and calquing.

Alongside this prehistoric rock art, contemporary artists make their mark (AU).	Поряд із цим доісторичним наскельним мистецтвом, свій слід залишають також і сучасні художники (АУ).
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The phrase "*to make the mark*" can be classified as a phraseological expression in this context. It conveys a figurative meaning that is not directly deducible from the individual words "*make*" and "*mark*" when used together in this specific way. The method of translation used here is descriptive paraphrase. Instead of translating the phrase literally (зробити свою позначку), it was rephrased as "*залишають свій слід*" to convey the same meaning in Ukrainian, which captures the idea of making an impact or leaving a lasting impression.

Throughout AIUla, giant installations (like the one pictured) merge into the landscape, turning AIUla into a living museum of human expression through the ages (AU).	По всій Аль-Улі гігантські інсталяції зливаються з ландшафтом, перетворюючи її на живий музей людського самовираження протягом століть (АУ).
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The phrase "*a living museum*" can be classified as a phraseological combination. It conveys a specific meaning beyond the literal interpretation of its individual words and refers to a place where elements of history, culture, or art are preserved and shown in a dynamic and engaging way. In this case, "*a living museum*" is translated as "*живий музей*" which closely mirrors the structure of the original phrase. Therefore, it can be considered more of a calque.

Part art project, part gathering space for	Це одночасно і мистецький проєкт, і
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<p>cultural events and concerts and part ultramodern conference centre, Maraya is the symbol for what AlUla always has been and aspires to remain: a destination at a crossroads attracting different people and ideas in the midst of an ancient land (AU).</p>	<p>простір для культурних заходів та концертів, і ультрасучасний конференц-центр. Марая є символом того, чим Аль-Ула завжди була і прагне залишатися: зупинкою на роздоріжжі, що приваблює різних людей та ідеї посеред стародавніх земель (АУ).</p>
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The phrase "*a destination at a crossroads*" can be classified as a phraseological combination because it consists of multiple words that together form a specific meaning beyond the literal interpretation of each individual word. In this context, "*a destination at a crossroads*" metaphorically refers to a place that serves as a meeting point or junction for different people and ideas, rather than simply describing a physical location where multiple roads intersect. The method of translation used here appears to be descriptive paraphrasing. While the direct translation of "зупинка на роздоріжжі" is "*stop at a crossroads*," it captures the metaphorical meaning of the original phrase, which refers to a place where different paths converge or intersect.

<p>In the 1910s she created clothes with simple lines in comfortable jersey fabric, freeing women from their corsets, and later gave the world the little black dress and the classic perfume Chanel No 5 (CC).</p>	<p>У 1910-х вона створила одяг із простими лініями зі зручного трикотажу, звільнивши жінок від корсетів, а пізніше подарувала світу легендарні "маленьку чорну сукню" і парфуми Chanel No 5 (КШ).</p>
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"Little black dress" can be classified as a phraseological expression. In this specific example, "*little black dress*" was translated into Ukrainian as "*маленька чорна сукня*" using a literal translation approach, where each word corresponds directly to its counterpart in the target language.

<p>She was a master of self-invention, too.</p>	<p>Вона також була майстром</p>
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<p>She refused to acknowledge her impoverished childhood, which saw her raised by nuns after her mother died and her father abandoned the family (CC).</p>	<p>самореалізації та відмовилась від впливу бідного дитинства. Матір померла, а батько залишив її, тож дівчина потрапила на виховання до монахинь (КШ).</p>
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"*Impoverished childhood*" can be classified as a phraseological combination. This combination of words forms a unit of meaning that is commonly understood as referring to a childhood characterized by poverty or deprivation. In this case the literal translation "*бідне дитинство*" was used. In the meanwhile, we believe a descriptive paraphrase "*злиденне дитинство*" should have been used to convey the atmosphere of sadness in which the girl grew up.

<p>After her success, she paid her two brothers, who would have embarrassed her with their lowly status, to keep quiet about her (CC).</p>	<p>Після здобуття успіху, щоб уникнути незручностей, вона навіть заплатила своїм двом братам за мовчання про її походження (КШ).</p>
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The phrase "*lowly status*" can be classified as a phraseological expression. Literally it can be translated as "*низький, простий статус*". In this case, the translator chose to convey this phraseological expression by means of a lengthy descriptive paraphrase.

<p>A survivor and a pragmatist, she was prone to telling tall tales about her life, but this fact about her is irrefutable: she definitely collaborated with the Nazis (CC).</p>	<p>Прагматична людина, якій довелося боротися за виживання, вона звикла розповідати про себе казки. Але один факт з її життя є неспростовним, – вона співпрацювала з нацистами (КШ).</p>
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The meaning of the phraseological combination "*to tell tall tales*" – is to tell exaggerated or particularly imaginative stories. In this case, "*розповідати про себе казки*" is a paraphrase of the original English expression.

She may also have helped the French Resistance (CC).	А також могла допомагати французькому руху Опору (КШ).
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The phrase "*French Resistance*" can be classified as a phraseological combination. In this case, the translation "*французький рух Опору*" could be considered a descriptive paraphrase to convey the meaning more accurately in the target language.

John Tinniswood, who is 111 years and 223 days old, puts his longevity down to a fish and chips on a Friday and having hiked regularly when he was young (GG).	Прадідусь, якому 5 квітня було 111 років і 223 дні, пояснює своє довголіття тим, що щоп'ятниці їсть традиційну британську страву "фіш-енд-чипс" - рибу зі смаженою картоплею - та регулярно ходив у походи в юності (ПД).
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The phrase "*Fish and chips*" is a phraseological combination, describing a dish of battered and deep-fried fish served with deep-fried potatoes. This term is widely recognized in English-speaking countries, particularly in the UK, where it originated. Combination of calque and description were used to render this phrase into Ukrainian. The translator directly borrowed the English phrase "fish and chips" and calqued it into Ukrainian using phonetically similar words ("фіш-енд-чипс") while providing a literal translation of its components ("риба зі смаженою картоплею") and a descriptive explanation ("традиційна британська страв"). This method aims to ensure comprehension for Ukrainian speakers.

Mr Tinniswood, who now lives in a care home in Southport, advises " exercising the mind " and "moderation" (GG).	Зараз Тинісвуд живе в будинку для людей літнього віку в місті Саутпорт. Він радить " тренувати розум " та виявляти "помірність" у всьому (ПД).
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Both phrases in this example – "*care home*" and "*exercising the mind*" – can be classified as phraseological combinations. In the first phrase the word "care" is semantically colored and in combination with the word "home" a specific meaning is

conveyed, referring to a facility where people receive residential care and support, especially elderly or disabled individuals who require assistance with daily activities. In the phrase "to exercise the mind," the word "to exercise" carries the semantic meaning of engaging in an activity to improve or maintain physical or mental health. When paired with "mind," it indicates intentional mental activities. The lexical transformation used to translate both phraseological units is a descriptive paraphrase.

The previous title-holder , Juan Vicente Pérez Mora of Venezuela, died aged 114 on Tuesday (GG).	Попередній володар звання найстарішого чоловіка на Землі Хуан Вісенте Перес Мора з Венесуели помер у вівторок у віці 114 років (ПД).
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The phrase "*title-holder*" is a compound noun that functions as a phraseological combination. It refers to a person who currently holds a specific title or position, in this case, the title of the oldest living man. Descriptive paraphrase was used to translate this phraseological unit.

Mr Tinniswood, a Liverpool FC fan , was born in the city on 26 August 1912, and can recall standing on the terraces watching Billy Liddell and Everton's Dixie Dean.	Тинісвуд, уболівальник футбольного клубу "Ліверпуль" , народився в Саутпорті 26 серпня 1912 року.
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The phrase "*Liverpool FC fan*" can be classified as a phraseological combination as it consists of the proper name of a football club ("Liverpool FC") with the term "fan" to refer to a supporter of the club. The lexical transformation used here is a calque. In Ukrainian, the phrase "*Liverpool FC fan*" was translated by borrowing the concept and structure directly from English, resulting in "*уболівальник футбольного клубу "Ліверпуль"*", which corresponds to "*Liverpool FC*".

He met his wife, Blodwen, during World War Two , and they married in 1942.	Він зустрів свою дружину Блодвен під час Другої світової війни , вони одружилися у 1942 році.
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"*Liverpool FC fan*" is a phraseological combination. Calque is the lexical

transformation used here.

He also recommended to " never over-tax your system " for a healthy life, and to get along with people.	Як рецепт довголіття він рекомендує " ніколи не перевантажувати організм ", щоб зберегти здоров'я, а також ладнати з людьми.
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"*Never over-tax your system*" is a phraseological combination. In this phrase the word "over-tax" is semantically colored. It carries the specific meaning of putting excessive strain or burden on something, in this case, the "system" which likely refers to one's physical or mental health. If we were to replace "over-tax" with another verb, such as "strain" or "burden," the specific connotation of excessive stress or pressure would be lost, altering the meaning of the phraseological unit. Descriptive paraphrase is used here to convey the meaning of the phraseological unit.

"We are all different people," he said. "It is up to us to make that difference work, otherwise everything fails ".	"Люди дуже різні, – каже Тинісвуд. - Ми маємо змусити цю різницю працювати на нас, інакше знаємо невдачі ".
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The phraseological unit from this example can be classified as a phraseological combination, and it was translated by means of descriptive paraphrase.

Within the practical part of the work, 9 English and 9 Ukrainian publications from the web platform of the British Broadcasting Corporation (BBC) were selected and analyzed. Summarizing the results of the study on the specificity of lexical transformations of phraseological units in media texts, the processed materials revealed the following correlation of PU:

- idioms – 10%
- phraseological combinations – 59%
- phraseological expressions – 31%.

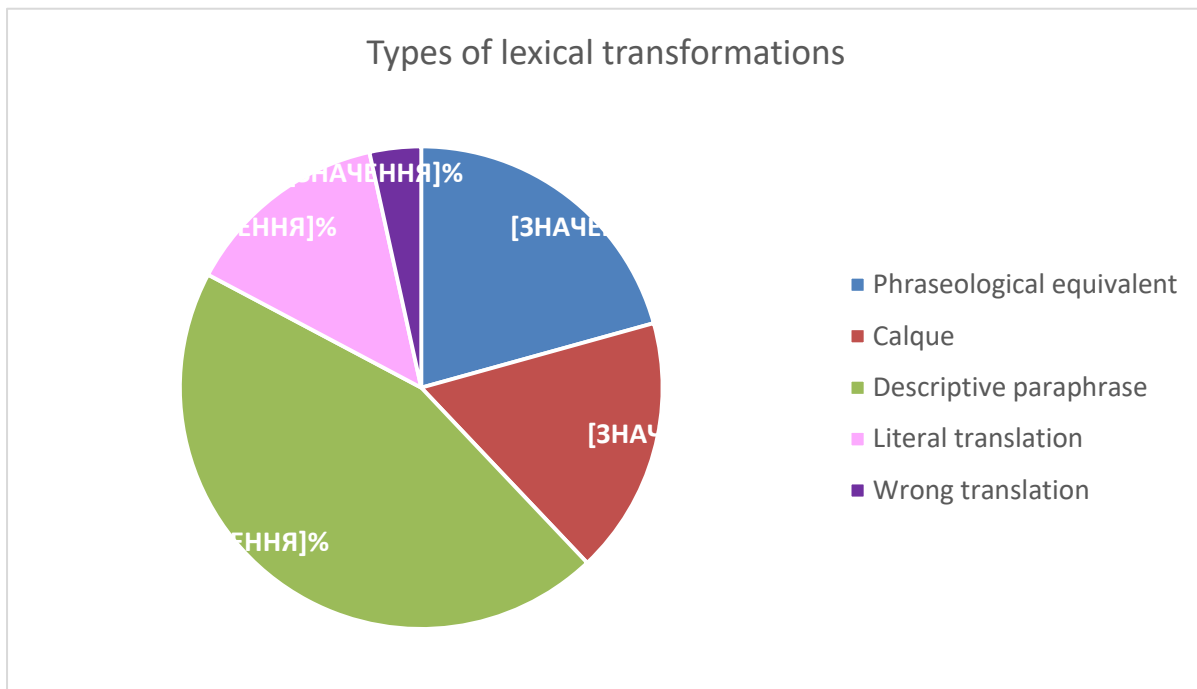
To render phraseological units into Ukrainian, translators applied the following translation transformations:

- phraseological equivalents – 21%

- calquing – 17%
- descriptive paraphrase – 45%
- literal translation – 14%

Additionally, one case (3%) of incorrect translation was identified, where the translator either did not identify the phraseological unit in the text and provided a deliberately incorrect translation.

Based on the analyzed examples of lexical transformations used in the translation of phraseological units in mass media discourse texts, we have developed a diagram showing the frequency of different types of lexical transformations used.



CONCLUSIONS

The research conducted for this term paper focused on examining various methods of rendering phraseological units. After analyzing selected articles, the following examples of translation transformations were identified: calquing, full phraseological equivalent, partial phraseological equivalent, and description. Practical analysis involved the study of 9 English and 9 Ukrainian relevant publications (comprising 29 phraseological units) from the online platform of the British Broadcasting Corporation (BBC).

The analysis revealed that in the processed media materials, the most prevalent types of phraseological units used were phraseological combinations (59%) and phraseological expressions (31%), with idioms accounting for 10%.

Translators employed the following translation transformations: phraseological equivalents (21%), descriptive paraphrase (45%), and calquing (17%) being the most common methods.

Despite efforts to accurately translate phraseological units, three cases (17%) of literal or incorrect translation were identified. These errors included failure to identify the phraseological unit and providing an incorrect translation, as well as the use of literal translation instead of descriptive paraphrase when appropriate.

We believe that future research could explore the effectiveness of different translation methods in conveying the nuances and cultural connotations of phraseological units.

Investigating the impact of translation transformations on the overall readability and effectiveness of media texts could provide valuable insights into optimizing translation strategies for conveying meaning accurately.

Exploring the role of context and audience expectations in determining the most appropriate translation approach for different types of phraseological units could enhance understanding of effective translation practices in media communication.

Overall, it can be concluded that phraseology represents a complex and intricate discipline, the study of which requires specific methods and the utilization of knowledge from other scientific fields including lexicology, grammar, stylistics, phonetics, historical linguistics, history, philosophy, logic, and cultural studies.

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16. "Щоп'ятниці їм фіш-енд-чипс". Найстарший чоловік у світі розповів, як дожив до 111 років. URL: <https://www.bbc.com/ukrainian/articles/ckd8devk4dno>, (ПД).

ANNEX

№	Sentence in English	Sentence in Ukrainian
Calque		
1.	<i>Macron switches from dove to hawk on Russia's invasion of Ukraine.</i>	<i>З голубів у яструби. Чому Макрон раптом став таким жорстким</i>

		щодо війни Росії в Україні?
2.	<i>In Hegra, <u>the Face Rock</u> bids farewell to the setting sun while Sharaan Nature Reserve is home to <u>the Dancing Rocks</u>, two tower-like sandstone structures that seem to move in unison to an inaudible tune.</i>	<i>У Хегрі <u>Скеля з обличчям</u> прощається із сонцем, що заходить, а природний заповідник Шараан є домом для <u>Танцюючих скель</u>, двох баштових споруд з пісковика, які, здається, рухаються в унісон із нечутною мелодією.</i>
3.	<i>Throughout AlUla, giant installations (like the one pictured) merge into the landscape, turning AlUla into <u>a living museum</u> of human expression through the ages.</i>	<i>По всій Аль-Улі гігантські інсталяції зливаються з ландшафтом, перетворюючи її на <u>живий музей</u> людського самовираження протягом століть.</i>
4.	<i>In the 1910s she created clothes with simple lines in comfortable jersey fabric, freeing women from their corsets, and later gave the world the <u>little black dress</u> and the classic perfume Chanel No 5.</i>	<i>У 1910-х вона створила одяг із простими лініями зі зручного трикотажу, звільнивши жінок від корсетів, а пізніше подарувала світу легендарну "<u>маленьку чорну сукню</u>" і парфуми Chanel No 5.</i>
5.	<i>John Tinniswood, who is 111 years and 223 days old, puts his longevity down to <u>a fish and chips</u> on a Friday and having hiked regularly when he was young.</i>	<i>Прадідусь, якому 5 квітня було 111 років і 223 дні, пояснює своє довголіття тим, що щоп'ятниці їсть традиційну британську страву "<u>фіш-енд-чипс</u>" - рибу зі смаженою картоплею - та регулярно ходив у походи в юності.</i>
6.	<i>Mr Tinniswood, a <u>Liverpool FC fan</u>, was born in the city on 26 August</i>	<i>Тинісвуд, уболівальник футбольного клубу "<u>Ліверпуль</u>", народився в</i>

	<i>1912, and can recall standing on the terraces watching Billy Liddell and Everton's Dixie Dean.</i>	<i>Саутпорті 26 серпня 1912 року.</i>
7.	<i>He met his wife, Blodwen, during <u>World War Two</u>, and they married in 1942.</i>	<i>Він зустрів свою дружину Блодвен під час <u>Другої світової війни</u>, вони одружилися у 1942 році.</i>
Descriptive translation (paraphrase)		
1.	<i>Part art project, part gathering space for cultural events and concerts and part ultramodern conference centre, Maraya is the symbol for what AIUla always has been and aspires to remain: <u>a destination at a crossroads</u> attracting different people and ideas in the midst of an ancient land.</i>	<i>Це одночасно і мистецький проєкт, і простір для культурних заходів та концертів, і ультрасучасний конференц-центр. Марая є символом того, чим Аль-Ула завжди була і прагне залишатися: <u>зупинкою на роздоріжжі</u>, що приваблює різних людей та ідеї посеред стародавніх земель.</i>
2.	<i>Alongside human remains, textile and leather were excavated, <u>giving archaeologists a better glimpse into Nabataean life.</u></i>	<i>Поруч із людськими останками знайшли тканини та шкіру, <u>що дало археологам змогу краще уявити життя набатейців.</u></i>
3.	<i>In the Ashar Valley (pictured here), giant ochre sandstone formations are the setting for AIUla's new <u>hospitality scene</u>, with several hotels, restaurants and even a concert hall hiding among the rocks.</i>	<i>У долині Ашар (на фото) гігантські утворення охристого пісковика стали <u>місцем розвитку туризму</u> - серед скель тут ховаються кілька готелів, ресторанів і навіть концертний зал.</i>
4.	<i>Alongside this prehistoric rock art, contemporary artists <u>make their</u></i>	<i>Поряд із цим доісторичним наскельним мистецтвом, <u>свій слід</u></i>

	<i>mark.</i>	<i>залишають також і сучасні художники.</i>
5.	<i>After her success, she paid her two brothers, who would have embarrassed her with their <u>lowly status</u>, to keep quiet about her.</i>	<i>Після здобуття успіху, <u>щоб уникнути незручностей</u>, вона навіть заплатила своїм двом братам за мовчання <u>про її походження</u>.</i>
6.	<i>A survivor and a pragmatist, she was prone to <u>telling tall tales</u> about her life, but this fact about her is irrefutable: she definitely collaborated with the Nazis.</i>	<i>Прагматична людина, якій довелося боротися за виживання, вона звикла <u>розповідати про себе казки</u>. Але один факт з її життя є неспростовним, – вона співпрацювала з нацистами.</i>
7.	<i>She may also have helped the <u>French Resistance</u>.</i>	<i>А також могла допомагати <u>французькому руху Опору</u>.</i>
8.	<i>Mr Tinniswood, who now lives in a <u>care home</u> in Southport, advises "<u>exercising the mind</u>" and "<u>moderation</u>".</i>	<i>Зараз Тинісвуд живе в <u>будинку для людей літнього віку</u> в місті Саутпорт. Він радить "<u>тренувати розум</u>" та виявляти "<u>помірність</u>" у всьому.</i>
9.	<i>The previous <u>title-holder</u>, Juan Vicente Pérez Mora of Venezuela, died aged 114 on Tuesday.</i>	<i>Попередній <u>володар звання найстарішого чоловіка на Землі</u> Хуан Вісенте Перес Мора з Венесуели помер у вівторок у віці 114 років.</i>
10.	<i>He also recommended to "<u>never over-tax your system</u>" for a healthy life, and to get along with people.</i>	<i>Як рецепт довголіття він рекомендує "<u>ніколи не перевантажувати організм</u>", щоб зберегти здоров'я, а також ладнати</i>

		з людьми.
11.	<i>"We are all different people," he said. "It is up to us to make that difference work, otherwise <u>everything fails</u>".</i>	<i>"Люди дуже різні, – каже Тунісвуд. - Ми маємо змусити цю різницю працювати на нас, інакше <u>зазнаємо невдачі</u>".</i>
Equivalent		
1.	<i>Only after all efforts to reach out to an adversary have been exhausted, he argued, is it possible to say conclusively that that adversary is <u>beyond the pale</u>.</i>	<i>На його думку, тільки після того, як усі зусилля зі встановлення контакту з противником не принесли результату, можна з впевненістю сказати, що цей противник <u>перейшов усі межі</u>.</i>
2.	<i>In deliberately Churchillian tones, he believes that in order <u>to keep the peace</u>, Europe needs to be ready for war.</i>	<i>Висловлюючись у навмисно черчиллівських тонах, Макрон вважає, що <u>для збереження миру Європа має бути готова до війни</u>.</i>
3.	<i>The first time he saw the elephant, Will says <u>he was "speechless"</u>.</i>	<i>Коли Вілл вперше побачив слониху, то <u>йому</u>, як він каже, "<u>відібрало мову</u>".</i>
4.	<i>In the Middle East, humans have found ways to survive and even thrive in these harsh environments for millennia, and perhaps nowhere is this ingenuity more evident than in one of the Arabian Peninsula's most significant <u>cultural cradles</u>: AlUla (sometimes written "al-Ula").</i>	<i>На Близькому Сході люди знаходили способи не лише виживати, але й процвітати у цих суворих умовах протягом тисячоліть, і, мабуть, ніде ця винахідливість не проявляється так очевидно, як в одній із найважливіших <u>культурних колисок</u> Аравійського півострова - Аль-Улі".</i>

5.	<i>Today, <u>echoes of AlUla's long and mysterious past</u> are everywhere, and as archaeologists slowly begin to uncover the many burial mounds, tombs and rock inscriptions scattered throughout AlUla's numerous sites, this ancient oasis is finally starting to reveal its secrets.</i>	<i>Сьогодні <u>відлуння</u> таємничого <u>минулого</u> Аль-Ули видно всюди, і мірюю того, як археологи повільно починають розкривати кургани, гробниці та написи на скелях, розкидані по численних місцях Аль-Ули, ця оаза нарешті починає розкривати таємниці .</i>
6.	<i>Yet in an attempt to <u>shed light</u> on the many civilizations that once thrived here, a team of researchers began conducting the first in-depth archaeological survey of the area in 2019.</i>	<i>Проте, намагаючись <u>пролити світло</u> на численні цивілізації, які колись тут процвітали, команда дослідників почала проводити перше поглиблене археологічне дослідження цього району в 2019 році.</i>
Literal translation (with 1 case of wrong translation)		
1.	<i>Is his recent refusal to rule out sending troops to Ukraine just another of his surprises - testimony to his insatiable need <u>to cut a diplomatic dash</u>?</i>	<i>Чи його нещодавня відмова не виключати варіант відправки військ в Україну є одним із сюрпризів, який свідчить про його переконання в тому, що варто <u>припинити дипломатичні спроби</u>?</i>
2.	<i>She was a master of self-invention, too. She refused to acknowledge her <u>impoverished childhood</u>, which saw her raised by nuns after her mother died and her father abandoned the family.</i>	<i>Вона також була майстром самореалізації та відмовилась від впливу <u>бідного дитинства</u>. Матір померла, а батько залишив її, тож дівчина потрапила на виховання до монахинь.</i>

3.	<i>We are getting a rich picture that the towns and cities of the AlUla Valley were dynamic, with people living in multiple places <u>at any given time</u>.</i>	<i>Ми отримуємо повне уявлення про те, що міста долини Аль-Ула були динамічними, а люди жили в різних місцях <u>в один і той самий час</u>.</i>
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РЕЗЮМЕ

Курсову роботу присвячено дослідженню специфіки перекладу фразеологічних одиниць медіа дискурсу. У ході роботи висвітлено основні наукові здобутки в галузі фразеології, описано існуючі способи перекладу фразеологічних одиниць у медіа дискурсі, виконано стилістичний аналіз зразка тексту медіа дискурсу і здійснено перекладацький аналіз фактичного матеріалу дослідження (фразеологізмів медіа дискурсу, усього 29 одиниць). Крім того, у курсовій роботі складено таблицю, що містить можливі способи перекладу фразеологічних одиниць.

Ключові слова: переклад, перекладацькі трансформації, фразеологія, фразеологізм, фразеологічні одиниці, медіа дискурс.