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GLOBALIZATION OF CULTURE IN THE MODERN WORLD AND FEATURES OF TRANSLATING NATIONAL AND CULTURAL LANGUAGE COMPONENTS

Anastasia Polynnikova

Master Student in Philology,
State Institution “South Ukrainian National Pedagogical
University named after K. D. Ushynsky”,
Odesa, Ukraine
e-mail: Polynnikova.AD@pdu.edu.ua

Daryna Liuta

Master Student in Philology,
State Institution “South Ukrainian National Pedagogical
University named after K. D. Ushynsky”,
Odesa, Ukraine
e-mail: Liuta.EV@pdu.edu.ua

SUMMARY

The article examines culture as an environment for the preservation of national specificity, language as the main component of culture, artistic text as a cultural phenomenon, defines the elements of national-cultural components, compiles their classification, and also analyzes the ways of their rendering in Ukrainian translation.

Linguistic design of each fragment of the translation should be determined by the described situation and the speaker’s communicative intention. This task is complicated by the fact that the description of the same subject/situation in different languages, even if there are complete equivalents in these languages, cannot be mutually unambiguous. Each local culture, therefore, each language has its own specific perception of reality. This specificity is expressed in the national cultural component of the text, which directly reflects the national culture served by the language.

The analysis of modern literature has revealed the fact that ignoring the national cultural component of the artistic text in the translation activity leads not only to the distortion of the semantics, the content of the statements and the violation of the perception of the text both at the level of visual means and at the level of expressiveness, but in some cases — to the distortion of the content of the translated text.

The results of the study have proved that when transferring national and cultural components from English to Ukrainian, various methods are used to achieve the adequacy of the translation and to solve specific pragmatic tasks, to prevent the text from being overloaded with unfamiliar or completely unfamiliar information for the reader. The conclusions obtained can be applied in translation practice when working with artistic texts, as well as in further research.

Key words: artistic text, the English language, the Ukrainian language, translation, classification of national and cultural components.

Introduction. Being the most important tool for the formation of national consciousness, language accumulates linguistic means and elements of the linguistic picture of the world, conveying the uniqueness and originality of the national and cultural self-development of the linguocultural community. The semantic barriers based on the national specificity of the language picture of the world prevent adequate understanding not only in the process of communication, but also in reading foreign cultural literature. That is why the translator faces the most difficult task of translating the mentality of one culture into the terms and images of another.

The theoretical basis of this article was laid by such authors as Vaysherberh Yu. L., Hurevych P. S., Zaliznyak A. A., Markovina I. Yu. Sorokin Yu. A. and others.

The object of the study is presented by the national and cultural components in an artistic text.

The relevance of this study is due to the fact that in the era of globalization, the preservation of nationally specific components of culture during translation, in particular, an artistic text, is an important task for linguists, translators and specialists in intercultural communication. In this regard, the study of means of representation of national and cultural components during the translation of artistic texts is an integral part of intercultural interaction.

The aim and objectives of the study. To identify and analyze the means of representation of national and cultural components in the translation of artistic text.

Achieving the set goal involves solving the following **tasks**: to consider the elements of national and cultural components in the artistic text and

to give them a definition; to classify national and cultural components; to conduct an analysis of selected national and cultural components and ways of transferring them into the target language.

Materials and methods of research. In accordance with the object, subject of the study, aim and defined tasks, the following research methods were used: analytical, for the analysis of scientific and scientific-methodical literature on the topic of research, scientific concepts in modern domestic and foreign research; comparative and analytical, for studying English and Ukrainian lexemes and analyzing the equivalence of selected lexemes; descriptive, for compiling a classification of national and cultural components; quantitative for counting the studied components.

The material of the study was the units of national and cultural components found in the text of K. Stockett's novel "The Help".

Results and discussion. The concept of the phenomenon of culture is extremely broad, as it reflects a complex, multifaceted phenomenon of human history. Currently, scientists have more than five hundred definitions of culture, in each of which the concept is interpreted differently.

According to the philosopher P. Gurevich, "the diversity of the concept of culture lies in the fact that it expresses the depth and immensity of human existence. To the extent that a person is inexhaustible and diverse, culture is also multifaceted and multifaceted.

Each researcher pays attention to one of its aspects. On the other hand, culture is studied not only by culturologists, but also by philosophers, sociologists, historians, and anthropologists. Each of them approaches the study of culture with its own methods (Gurevich, 2010, 145).

Thus, the existence of many interpretations can be explained by the difference in research approaches and methods.

The classic definition of culture belongs to professor of anthropology E. Tylor, he describes culture as "a complex whole that includes knowledge, faith, art, morals, customs and other features of habits acquired by a person as a member of society" (Tylor, 1989, 228).

Thus, the culture of a particular people is understood as material values that form the features of the national mentality.

National specificity is a set of traditional everyday features of material and spiritual culture formed in the past, it is reflected in the culture of the people. On the other hand, national specificity is preserved not only in cultural monuments, but also in living traditions characteristic of this or that nation.

Yu. Sorokin and I. Markovina note that “language, first of all, contributes to the fact that culture can be both a means of communication and a means of separating people. Language is a sign of belonging to a certain society” (Sorokin, Markovina, 2010, 26). In this article we will consider the language as the main national-specific component of culture.

According to A. Zaliznyak, “language acts as a tool for group stereotyping of behavior, as a system of coding and transmission of cultural and semantic information” (Zaliznyak, 2006). In addition, there is an assumption that the very first function of language was cultural differentiation of society. Thus, “... language turns out to be a tool of self-preservation of the ethnic group, and separation of “own” from “foreigners”” (Min'yar-Byeloruchev, 1999, 27). The language system not only reflects the surrounding world, but also organizes the world's perception by its speakers.

Therefore, reflecting the objective world in the process of activity, a person records the results of his knowledge in words. As a result, a set of ideas about the world is formed in the consciousness of a person or a language group, which is called “language picture of the world” (Zaliznyak, 2006).

L. Weisgerberg was the first who formulated the idea of a linguistic picture of the world and later gave it its characteristics. He proposed a large number of definitions, the following one can be distinguished among the most well-known definitions: “The language picture of the world determines the overall communicative behavior, the understanding of the external world of nature and the internal world of man, and the language system” (Vaysherberh, 2006, 142).

An artistic text is a complex work, the originality of which is determined by the aesthetic function, which implies a special artistic organization of the work. The scientists consider the artistic text in an inextricable connection with culture, presenting it as one of the carriers of cultural information of a certain ethnic group.

The basis of the artistic text is the description, with the help of linguistic means, of the components of culture that carry a national-cultural color, thus, the text acts as a source of national-cultural information, as well as an expression of the national mentality.

The linguistic term “national-cultural component” is a lexical unit that has a national flavor. The complex of national-cultural components includes words related to various spheres of the nation's life, such as culture,

politics, production, everyday life, which, in turn, indicates the nature of the subject content of the national-cultural component.

National-cultural components are objects that are characteristic of one nation and are completely alien to another, they have no equivalent in other languages. Thus, their translation is the part of a large and important issue of transferring of the national identity.

One of the most difficult questions regarding national and cultural components is the issue of their classification. The classification of national and cultural components is necessary in order to define this phenomenon more precisely. The most accurate classification, in our opinion, was presented by G. Tomakhin:

- “1. Household (housing, clothing, food and beverages, etc.);
2. Geographical;
3. Flora (names of plants);
4. Fauna (names of animals, mineral resources, etc.);
5. Social and political components;
6. Components of education, religion and culture” (Tomakhin, 1988).

On the other hand, G. Tomakhin summarizes these components into large groups: “onomastic components (toponyms, anthroponyms); components denoted by appellative vocabulary (geographic terms); components of the aphoristic level (catchphrases, quotations)” (Tomakhin, 1988).

During the analysis of the text, 230 national and cultural components were identified. They were divided into five groups based on semantic characteristics. The “geographic components” group included 11 components, which were divided into subgroups.

Most of the components of this group belong to the “endemic” subgroup. This is explained by the fact that the story of the novel is closely related to everyday life, and in its description the author widely uses the names of animals and plants unfamiliar to the Ukrainian reader. For example, “okra” — “популярний на півдні США овоч”, “ог респан” — “плід горіхового дерева, так само поширеного на Півдні Америки”. As you can see, these phenomena not only reflect the American reality, but, which is no less important, evoke associations with the American South, the setting of the novel. Mentioning “cotton plantation” — “бавовняних плантацій” in the text also sends us to the southern US.

The group of ethnographic national-cultural components includes components related to everyday life, components of art and culture, as well as

events and money. In total, there are 90 lexical items in the “ethnographic components” group.

The subgroup “household components” includes words describing food and beverages, clothing, transportation, housing, furniture, dishes, etc. Considering the content of the novel, it is not surprising that the author often mentions the names of dishes and drinks popular and traditional for the southern states of the United States, such as “*mint julep*” — “алкогольний напій, що складається з бурбона, води, льоду та свіжої м’яти”. This helps to paint a vivid picture of life in the South through everyday details. In general, national-cultural components related to food are found in the text very often. This is due to the fact that the main characters, on whose behalf the story is told, work as servants, spending a significant part of their lives in the kitchen, between the stove and the refrigerator.

The use of components that describe traditional cuisine helps the author to achieve the believability of the story. National-cultural components belonging to the semantic group “clothes” also add to the credibility of the story and reproduce the spirit of the times. For example, the author mentions shoe brands that were popular in those years «*Delman flats*».

Since the plot of the novel develops around the writing of a book, and one of the main characters is a young educated girl, the text often contains references to literary works of American classics. At the same time, the novel often contains the names of popular in the 1960s TV shows, films, and series, which allows the reader to immerse himself in a special, unknown to him from personal experience, atmosphere of the everyday life of Americans of that time. The heroines of the novel often turn on the TV or radio, watch series such as “*The Guiding Light*” or listen to popular music artists of that time.

The next large section, which is called “social and political components”, includes 35 lexical units. Most of them belong to the “social and political life” subgroup. The role of these components in the text is obvious — they also help to recreate the American reality of the 60s.

The text has national-cultural components that reflect the position occupied by African Americans in American society at that time: «*colored bathroom*», «*negro neighborhood*».

The presence of social and political components in the text is also explained by the fact that one of the main characters, Miss Skeeter, and her friends lead an active social life, and their communication includes people who are involved in politics. The reader is faced with many names of differ-

ent public organizations: «*Junior League*», «*Jackson League*» etc. A lot of national and cultural components related to the American education system are found in the text. Including the names of educational institutions: «*elementary*», «*junior high*» etc.

Onomastic components are also represented by a large section, which includes 89 national and cultural components. Most of them are anthroponyms. The names of various institutions belonging to the household sphere and educational institutions are often found.

When the story is told on behalf of the help, all kinds of products associated with company names appear in the text, for example, “*Crisco*” — the name of the company — is associated with a specific product — canned fat, which was popular in America, etc. There are also the names of department stores, such as “*Colored Piggly Wiggly*” — a supermarket chain common in the southern states of America or “*Ben Franklin store*” — a chain of stores selling discounted goods.

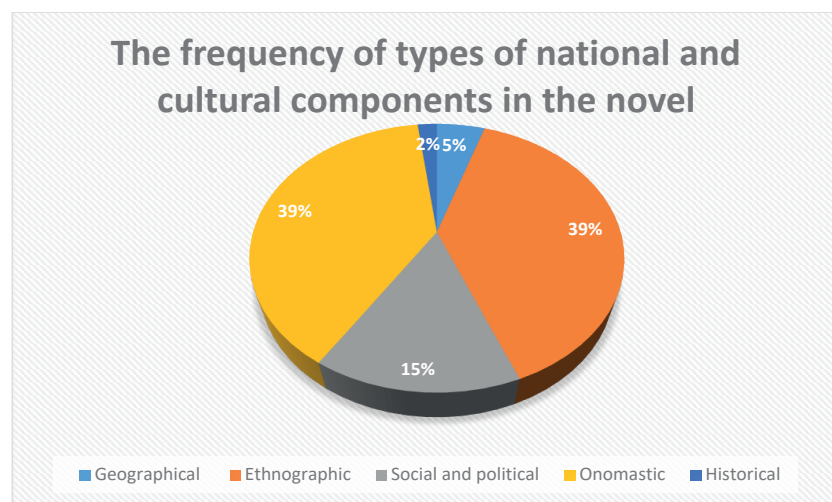
The last large section is devoted to historical national and cultural components. It is presented in the text with only four examples. They either send us to the past of the United States (contain a memory of the Great Depression), or describe events that take place parallel to the events of the novel (the assassination of President Kennedy). The graph shows the percentage ratio of the components found in the text, combined according to the semantic principle.

In the course of the classification, it was established that ethnographic and onomastic national-cultural components prevail in Catherine Stockett’s novel «*The Help*» (39 % each). This is explained by the fact that the heroes of the novel are members of average American families and their servants, and the author uses ethnographic components mainly to reproduce the life of these people.

The names of various products, appliances, and the names of household establishments prevail among the onomastic components. Since the plot is based on the struggle against racial segregation, which reached an unprecedented intensity at the time described in the novel, in the text the reader inevitably encounters the components of social and political life, which reflects this page of the history of the United States.

Geographical components are represented by only 11 lexical units, among which endemics prevail. Historical components are rarest in the novel (only 2 %).

Graph 1



When analyzing the translation of the novel, the following methods of transferring national and cultural components were found:

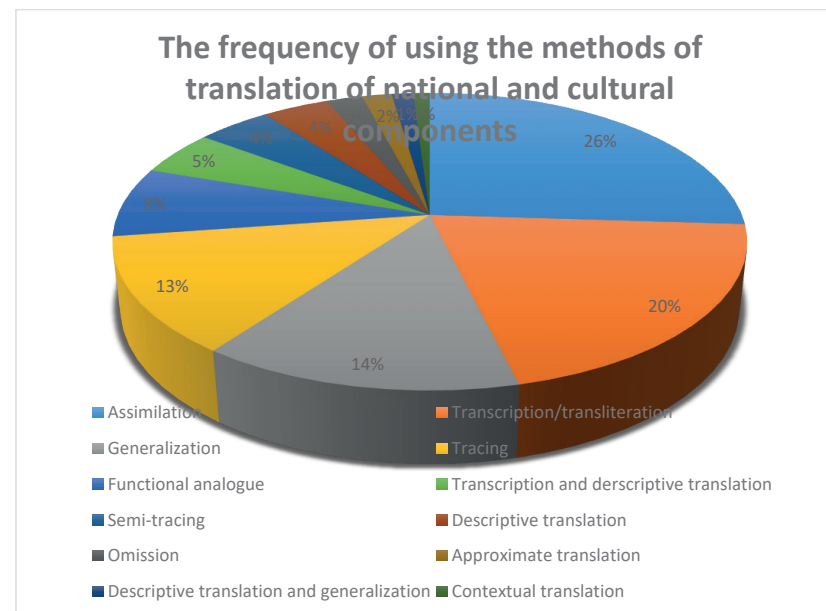
- transcription/transliteration;
- tracing/semi-tracing;
- assimilation;
- generalization;
- replacement with a functional analogue;
- approximate translation;
- descriptive translation.

Several cases of combining techniques during the transfer of the national-cultural component were also noted: transcription and descriptive translation; descriptive translation and generalization. We also encountered cases of contextual translation and omission.

Conclusions. The most important tool for the formation of national consciousness is language, it accumulates linguistic means and elements of the linguistic picture of the world. The linguistic picture of the world is a process of conceptualization by a person of the surrounding reality; various elements of the surrounding world are reflected in human consciousness in the form of images. The peculiarity of the culture and mentality of a certain

language community is most accurately reflected in the language picture of the world of the representatives of this society. Thus, the language accumulates lexical units with pronounced national cultural semantics. Nationally specific elements characterizing culture are also reflected in the language

Graph 2



One of the so-called guides of culture is an artistic text. The life of the people is reflected in fiction. This is due to the fact that when writing an artistic text, the author is a representative of a certain culture and thereby becomes a carrier and exponent of the features and characteristics of this culture. That is why the foreign artistic text is an important material for the study of national and cultural components.

For the analysis of the national and cultural components in this work, the creation of a classification based on the semantic principle turned out to be the most productive. Ethnographic and onomastic components are most fully presented in K. Stockett’s novel “The Help”. Names of products and household goods are most often used as onomastic components. Also, the

names of musicians, writers, TV presenters and politicians are often found in the text of the novel. This is related to the novel's genre and plot features.

When transferring national and cultural components from English to Ukrainian, various methods were used, which made it possible to achieve the adequacy of the translation and solve specific pragmatic tasks (preserving the national flavor, immersing the reader in the atmosphere of complex relations), which made it possible to prevent overload the text with little-known or completely unfamiliar information for the reader.

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ГЛОБАЛІЗАЦІЯ КУЛЬТУРИ В СУЧАСНОМУ СВІТІ ТА ОСОБЛИВОСТІ ПЕРЕКЛАДУ НАЦІОНАЛЬНО- КУЛЬТУРНИХ КОМПОНЕНТІВ МОВИ

Анастасія Полініківа

здобувачка вищої освіти другого (магістерського) рівня
Державного закладу «Південноукраїнський національний педагогічний університет
імені К. Д. Ушинського»,
Одеса, Україна
e-mail: Polynnikova.AD@pdpu.edu.ua

Дарина Люта

здобувачка вищої освіти другого (магістерського) рівня
Державного закладу «Південноукраїнський національний педагогічний університет
імені К. Д. Ушинського»,
Одеса, Україна
e-mail: Liuta.EV@pdpu.edu.ua

АНОТАЦІЯ

У статті розглядається культура у якості середовища збереження національної специфіки, аналізується мова, як основний національно специфічний компонент культури, розглядається художній текст як феномен культури у перекладацькому аспекті, надається визначення елементів національно-культурних компонентів, складається їх класифікація, а також проводиться аналіз національно-культурних компонентів та способів їх передачі українською, на матеріалі роману К. Стокетт «Прислуга».

Мовне оформлення кожного фрагмента перекладу має визначатися описуваною ситуацією і комунікативним задумом промовця. Досягнення цієї якості ускладнене тим, що опис одного й того предмета/ситуації різними мовами, навіть за наявності у цих мовах повних еквівалентів, не може бути взаємно однозначним. У кожній локальній культурі, отже, й у кожній мові відбито свою специфіку сприйняття дійсності. Ця специфіка знаходить вираження в національному культурному компоненті тексту, який прямо і безпосередньо відображає національну культуру, що обслуговується мовою.

Аналіз сучасної літератури показав, що в перекладацькій діяльності ігнорування національного культурного компонента художнього тексту призводить не тільки до спотворення семантики, змісту висловлювань і порушення сприйняття тексту як на рівні образотворчих засобів, так і на рівні виразності, але в деяких випадках — до спотворення змісту тексту перекладу.

Результати дослідження показали, що при передачі національно-культурних компонентів з англійської на українську мову використовуються

різноманітні прийоми, що дозволяють досягти адекватності перекладу та вирішити конкретні прагматичні завдання, запобігти перевантаженості тексту малознайомими чи зовсім незнайомими для читача відомостями. Отримані висновки можуть бути застосовані в перекладацькій практиці при роботі з художніми текстами, а також в подальших дослідженнях.

Ключові слова: художній текст, англійська мова, українська мова, переклад, класифікація національно-культурних компонентів.

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ЮРИДИЧНА ТЕРМІНОЛОГІЯ В ПАРАДИГМІ СУЧАСНИХ ПЕРЕКЛАДОЗНАВЧИХ АСПЕКТІВ

Олександра Попова

доктор педагогічних наук, професор, декан факультету іноземних мов
Державного закладу «Південноукраїнський національний педагогічний університет
імені К. Д. Ушинського»,
Одеса, Україна
e-mail: alex-popova@ukr.net
ORCID ID: <https://orcid.org/0000-0002-6244-5473>

Валерія Краснюк

здобувачка вищої освіти за другим (магістерським) рівнем зі спеціальності
035 Філологія Державного закладу «Південноукраїнський національний
педагогічний університет імені К. Д. Ушинського»,
Одеса, Україна
e-mail: kenerim2@gmail.com
ORCID ID: <https://orcid.org/0000-0003-1896-074X>

АНОТАЦІЯ

Стаття має оглядовий характер і присвячена сучасним дослідженням у сфері юридичного перекладу. Розглядаються основні завдання перекладача та проблеми, які виникають під час перекладу текстів з юриспруденції. Аналіз матеріалу дає підстави припустити, що юридичні переклади в основному виконуються професіоналами з юридичною освітою. Тексти вихідною та цільовою мовами розглядаються в абсолютно різних правових системах, що зумовлює використання різних формулювань для кожної мови. Встановлено, що водночас ці посилання повинні бути зрозумілими для обох сторін і мати однакове значення. У статті акцентується необхідність володіння перекладачем знаннями законів не тільки своєї країни, а й країни вихідної мови. Виявлено фактори, які разом визначають специфіку юридичного перекладу та свідчать про те, що юридична сфера вимагає від перекладачів особливої акуратності та глибоких знань і є однією з найскладніших для них.

Під час аналізу визначено, що найпоширенішими проблемами, з якими зіштовхуються фахівці в галузі юридичного перекладу, є відсутність