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FUNDAMENTALS OF TRANSLATION EDITING

Textbook

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ПЕРЕДМОВА

Редагування як соціально необхідний процес опрацювання тексту дійсно існує вже протягом багатьох тисяч років. Однак редагування як наука розвивається лише останнє століття, і досліджень, присвячених його розвитку, поки що недостатньо.

Сучасне літературне редагування є важливою складовою суспільно-культурної професійної діяльності, яка має на меті аналіз і вдосконалення мовних творів перед їх опублікуванням. Літературне редагування полягає у редагуванні тексту з орієнтацією на мовний ідеал, а також дотримання норм побудови твору, які визначені у практиці різних видів мовлення, наприклад, публіцистичного, ділового, наукового та інших.

Виправлення тексту є важливою складовою літературного редагування, але це не єдина його функція. Літературне редагування включає аналіз твору з метою розуміння задуму автора і цілей написання тексту. Також воно передбачає підготовку твору до публікації, що включає правку тексту.

Правка тексту – це процес, в якому бере участь як редактор, так і автор. Редактор вносить корективи та рекомендації, але кінцеві рішення залежать від автора. Отже, літературне редагування є багатоаспектним завданням, яке вимагає співпраці між редактором і автором для досягнення кінцевого результату – якісного та зрозумілого тексту.

Редактори допомагають авторам втілити їхні ідеї і точно передати задумане у тексті. Редактор має бути проникнутий авторською думкою і враховувати її, тематику, образи, емоції. Головна мета редактора – поліпшити текст, зберігаючи авторські стиль та індивідуальність.

Предметом курсу "Основи редагування перекладу" є редакторська праця, яка включає аналіз і підготовку до друку перекладів різних типів текстів, таких як художні, публіцистичні, наукові, офіційно-ділові та газетно-інформаційні. Цю роботу виконує редактор. Головне завдання майбутнього редактора – вивчити технологію редакторської роботи, розуміти її структуру і освоїти предмет редагування.

Тож, у пропонованому навчальному посібнику розглядаються засади редагування перекладів з урахуванням різних аспектів, таких як жанрово-стилістичні, граматичні, лексичні та прагматичні норми мови перекладу. Редагування виконується з метою досягнення якісного перекладу, і питання редагування розглядаються в контексті перекладацької норми та оцінки якості перекладу.

Навчальний посібник «Основи редагування перекладу = Fundamentals of Translation Editing» розроблено для студентів першого (бакалаврського) рівня вищої освіти за спеціальністю 035 «Філологія (германські мови та літератури (переклад включно), перша – англійська)» галузі знань 03 «Гуманітарні науки». Посібник містить виклад матеріалів лекцій до вивчення дисципліни, які допоможуть студентам полегшити оволодіння курсом, систематизувати отримані знання, підвищити рівень підготовленості до семінарських занять, зорієнтувати у пошуку додаткових матеріалів.

За своєю структурою навчальний посібник складається з передмови (INTRODUCTION), семи лекцій (LECTURE NOTE SKETCHES) та списку рекомендованої літератури (REFERENCES). Тематичний матеріал представлено такими лекціями: Lecture 1. Editing as one of the components of translator's profession; Lecture 2. Work of the editor with the factual and logical basis of the text; Lecture 3. Evaluation of translation quality; Lecture 4. Linguistic principles of editing foreign language texts; Lecture 5. Stylistics of translation editing; Lecture 6. Editor's work on the vocabulary of the translated text; Lecture 7. Grammatical aspect of editing. До кожної лекції включено список рекомендованої літератури для поглибленого вивчення тематичного матеріалу.

Видання має насамперед навчальні цілі, спрямовані на теоретично-практичну підготовку майбутніх філологів. Навчальний посібник спрямовано на підвищення у студентів інтересу до редагування перекладів, у культивуванні в них особистісної потреби в оволодінні знань з цієї навчальної дисципліни, що є певною складовою формування професійної компетенції майбутніх фахівців.

INTRODUCTION

Editing as a socially necessary text processing process has actually existed for many thousands of years. However, editing as a science has only been developing for the last century, and research devoted to its development is still insufficient.

Modern literary editing is an important component of social and cultural professional activity, which aims to analyze and improve language works before their publication. Literary editing consists in editing the text with an orientation to the language ideal, as well as observing the norms of construction of the work, which are defined in the practice of various types of speech, for example, journalistic, business, scientific and others.

Proofreading is an important part of literary editing, but it is not its only function. Literary editing includes the analysis of the work in order to understand the author's intention and the goals of writing the text. It also provides for the preparation of the work for publication, which includes editing the text.

Text editing is a process in which both the editor and the author participate. The editor makes corrections and recommendations, but the final decisions rest with the author. Thus, literary editing is a multifaceted task that requires cooperation between the editor and the author to achieve the final result - a high-quality and understandable text.

Editors help authors realize their ideas and accurately convey what was intended in the text. The editor must be imbued with the author's opinion and take it into account, the subject matter, images, emotions. The editor's main goal is to improve the text while preserving the author's style and individuality.

The subject of the course "Fundamentals of translation editing" is editorial work, which includes the analysis and preparation for printing of translations of various types of texts, such as artistic, journalistic, scientific, official-business and newspaper-informational. This work is done by the editor. The main task of the future editor is to learn the technology of editorial work, understand the structure of editorial activity and master the subject of editing.

Therefore, this tutorial examines the principles of translation editing, taking into account various aspects, such as genre-stylistic, grammatical, lexical and pragmatic norms of the translated language. Editing is done with the goal of achieving a quality translation, and editing issues are considered in the context of translation norms and translation quality assessment.

The textbook «Fundamentals of Translation Editing» is intended for students of educational-qualifying level «Bachelor», specialty 035 «Philology (The German languages and Literatures (translation included), English major)» field of knowledge 03 «Humanities». The purpose of the textbook is to acquaint students with the basic principles and peculiarities of translation editing.

According to its structure, the textbook consists of a preface (INTRODUCTION), eight lectures (LECTURE NOTE SKETCHES) and a list of recommended literature (REFERENCES). Thematic material is presented in the following lectures: Lecture 1. Editing as one of the components of translator's profession; Lecture 2. Work of the editor with the factual and logical basis of the text; Lecture 3. Evaluation of translation quality; Lecture 4. Linguistic principles of editing foreign language texts; Lecture 5. Stylistics of translation editing; Lecture 6. Editor's work on the vocabulary of the translated text; Lecture 7. Grammatical aspect of editing. Each lecture includes a list of recommended literature for in-depth study of the thematic material.

The publication pursues primarily educational goals aimed at solving the problem of theoretical and practical training of future philologists. The textbook is aimed at increasing students' interest in translation editing, cultivating their personal need to master knowledge in this discipline, which is a certain component of the formation of professional competence of future specialists.

LECTURE NOTE SKETCHES

LECTURE 1

EDITING AS ONE OF THE COMPONENTS OF TRANSLATOR'S PROFESSION

1. Object and subject of editing. Multidimensional interpretation of the content, tasks and types of editing.

2. Methods of editing of a translated text.

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1. Object and subject of editing.

Editing, as a socially necessary process of text processing, has been functioning in society for about two and a half thousand years, but editing as a science has only recently emerged – less than a century ago - and there are still few individual studies devoted to its development.

Editing is a kind of literary activity in which the editor always solves creative tasks, but at the same time acts as a researcher. Editing is defined as reviewing (i.e. analysing, checking) and correcting messages. According to most researchers, the

subject of editing is the adaptation of the object of editing to the norms in force at a certain time and in a certain society, as well as its creative optimisation, the purpose of which is to achieve a certain social effect. The process of editing consists in checking information in order to improve or correct its structure, content, relevance, completeness, logical sequence, presentations' methods, etc.

The main object of editing is the author's original. It can contain text, as well as illustrative, audio or video parts, which are equal objects of editing.

There are two types of translation editing. The first is author editing, where the translator acts as the editor of his or her text. The second is the editing of the finished text by another person, the editor. The question arises as to how far it is necessary to involve an external editor in the revision process, when the translator can do the editing him/herself. Unfortunately, author editing alone is not enough to ensure a quality translation. Author editing is no different from looking for new options in the translation process. The problem is that the translator cannot make an adequate, objective assessment of his or her text; it is difficult for the translator to imagine the mechanisms of perception that the recipients will have, simply because he is the author of the text. The editor is always the first recipient of the message and seems to test its perception on himself. The editing of the message by a professional editor is objectively necessary and obligatory. Of course, this does not mean that the possibility of self-editing is categorically denied. Self-editing by the author and editing of the same message by a professional editor should complement each other, since both types of editing aim to improve the quality of the text, to achieve its perfection.

An initial understanding of the nature of editing can be gained by looking at its etymology. The Latin verbs *redigo*, *redactum* literally mean to bring, to order, to arrange, to make credible. The French word *redaction* consists of two words: *red* – again (знову), and *actio* - to act (діяти). So, in a simplified way, the concept can be interpreted as a repeated action with the aim of improvement, of putting things in order after someone else's or one's own action.

Of course, not all researchers of this problem turn to the etymology of the term. And the thesis that the main goal of the complex editing process is to bring the text into a certain order is not disputed by anyone. It is more difficult to interpret the content, tasks and types of editing. Often, by absolutizing one aspect of this phenomenon to the detriment of another, we end up with a completely different argumentation and, consequently, a different content of the definitions. And here one cannot but agree with A. Kapelyushnyi's opinion that "all these definitions are based on different approaches, on different understanding of the content, the subject of editing". [10, p. 147]

Attempts to systematize these various approaches in the scientific space of the former USSR began in the mid-1960s, when, as a result of sharp disputes between numerous practitioners and individual theorists, primarily from the Russian school of editing, the first attempts were made from a scientific point of view to understand the nature of editing, to define its subject, tasks and goals. At that time, a certain amount of generalizations and scientific knowledge on the subject was still being accumulated. After all, "even in the textbooks and training manuals on the theory and practice of editing published before 1968, there was no definition of this concept". [3, p. 12] From a scientific point of view, its interpretations in the encyclopedias and terminological dictionaries available at the time were imprecise and incomplete, one-sided.

At the end of the 1960s, the All-Union Chamber of Books in Moscow initiated a review of research published in the USSR on the subject of "Theory and Practice of Response". This resulted in the publication of a review by R. Abdullin, in which he conditionally outlined two types of approaches by different authors to the interpretation of the key concept of this topic: too narrow and too broad. Let us focus on the analysis of developments and studies that represent the first approach.

Among Ukrainian researchers, R. Ivanchenko was the first to deal with this problem. Having carefully analyzed the course of disputes between practitioners and theoreticians, he conditionally divided the process of theoretical research into three directions:

1. Justification of the necessity of editing in the process of preparing a particular publication for printing, interpreting it as a kind of social activity, restoring authority and respect to the editorial profession in society (L. Chukovska, O. Kundzich, S. Fridman, L. Serpilin).

2. Attempts to creatively apply the rules of philology, especially linguistics, to editorial practice (K. Bylinskyi, D. Rosenthal, D. Grigorash).

3. Explanation of the essence of editing through the prism of the peculiarities of the nature of the creative process, the peculiarities of the creation of one or another type of text (G. Kaplan, Yu. Lichtenstein, V. Maksimov, S. Vavilov). [2, p. 321]

Having identified the third direction as the most promising, the follower of R. Ivanchenko, V. Rizun, in the section "Concepts of literary editing" of the textbook "Literary editing", directs attention to clarifying the "nature of the creative communicative and linguistic process" and studying the "mechanism of text creation", since, according to the scientist, "the specificity of editorial work is hidden in the peculiarities of the creative process of writers, journalists and other masters of words".

In the Ukrainian school of editing, R. Ivanchenko is the brightest exponent of creativity in editing. It was not by chance that the scientist chose the works of fiction as the subject of his analysis, since it is in such texts that the editor can best understand the content of his work. And although we do not find a complete, generalised definition of the essence of editing in R. Ivanchenko's two most important books ("Manuscripts from the Editor", "Literary Editing"), a kind of anatomical "section" of the process of editing and interpretation of its nature is fully and convincingly. R. Ivanchenko schematically divided the creative process of the birth of any author's work into two stages: 1) the process of maturing and realizing the idea; 2) the process of polishing the work. The necessity, at first sight, of the editor's undesirable and unnecessary mediation in the implementation of the writer's creative process is proved here by the author from the point of view that such mediation is determined by the "social needs of society". This scholar considers the "second stage" of editing, this kind of polishing of the presentation, to be in fact an

examination of the text from the point of view of perception. Only from this position he defines editing as "the final processing of the text before it is submitted to the typewriter from the position of perception".

Therefore, our definition of editing and literary editing is as follows. Editing is a type of professional activity which, based on the results of an editorial analysis, involves the sequential performance by a specially trained employee of a series of creative, organizational and technical functions at various stages of the preparation and publication of a specific publishing, journalistic or film product, with the aim of improving the content and form of that product with a view to making it more effective for the user. Literary editing is a type of editing that involves the sequential performance by a specially trained employee of a series of creative functions aimed primarily at improving the language, style, composition and overall structure of a specific publishing, journalistic or film product.

In most countries of the world, there is no scientific discipline called "literary editing". The American "Effective Writing" is a set of specific recommendations, which, strange as it may seem, theoretically does not pay attention to the system of analysis reader - work - author.

In the former Soviet Union, in connection with the peculiarities of its system, separate scientific directions, which do not exist in Western countries, were formed, in particular, "literary editing".

If in the rest of the world the demands on the structure of the text were mostly placed on the author, then in the state, where the rights of the author were limited, the greatest responsibility for the publication rested with the editor. As early as the 1920s, this led to the introduction of two or even three editors: a political (in fact censor), a literary one (responsible for the linguistic normativity of the text) and, in some cases, a scientific one (responsible for adherence to 'scientific norms'). Hence, editing is further classified into political, literary, and scientific categories.

Ukrainian literary editing was formed either unconsciously or consciously, but hidden, as an opposition to the literary editing that had been formed earlier in Russia. In the process of editing, the need to start from the comparison of the reader's

perception of the text and the author's idea and creation of the text determined the choice of independent and non-independent levels of language in the work, as well as the use of concepts of the communication or information situation, ideas of the author's and reader's context.

We find the basis of the methodological guidelines of the Ukrainian theory of literary editing in Aristotle's Rhetoric.

Aristotle proposed the simplest scheme of a communicative act ("speech"): speaker - speech (in his terminology, "proper speech") - listener. To this he added two extremely important stipulations. First, the listener is the goal of everything, and therefore speech (in Aristotle's understanding, it contains not only "proper speech" but also the listener and the speaker at the same time, which makes it what we call a communicative act) depends on the listener and is almost the first system described in science. In this system, the listener is the determining factor, and the peculiarities - the style of the speech - determine, among other things, his "corruption" - the inability or unwillingness to perceive the speech as he would like to perceive it the speaker. The need to use special techniques in speech, which for Aristotle function as a style, is linked precisely to the "corruption" of the listener, to the peculiarities of his attitude and consciousness.

Another important feature of Aristotle's rhetoric for literary editing is the advice on managing the communication process based on the psychology of perception, overcoming the psychological limitations associated with the perception of the addressee.

We believe that this approach to the problem should help to bring together, rather than separate, the different views of researchers on the subject, content and components of editing.

2. Methods of editing of a translated text.

Editing has its own specific methods of implementation. Editing methods are a sequence of procedures that allow you to find and correct deviations from the norms in individual components of the message. Editing consists of two completely equal

procedures - analysis (checking) and correction (reconstruction) of the text. With regard to these procedures, it can be said that analysis (control) is a procedure for finding, correcting and localizing errors in a message, and correction (reconstruction) is a procedure for removing errors from a message that were found during the control.

There are three aspects of the translation that need to be checked by the editor:

- the degree of formal correspondence of the original text,
- the degree of formal correspondence in the final language,
- the degree of semantic load and acceptability to the target audience.

There are two ways of analyzing the degree of formal correspondence to the original text: either by a careful comparison of the structures that correspond, or by an assessment of the general differences between the translation and the original. The task of the editor is to determine the degree of clarity, meaning and content of the message. These aspects determine the specifics of translation editing, which is closely linked to the use of contrastive linguistic knowledge. The majority of the text is conveyed by extra-linguistic means, creating a cultural background for the story, and this in turn causes difficulties in translation. In practice, translation is based on knowledge of contrastive linguistics and the typology of the two languages. When translating, a translator uses comparative analysis as a method of choosing the form that best conveys both the content and the previously chosen form. Editing, like translation, is therefore related to fields of knowledge such as language and thought, language and culture, psycholinguistics and sociolinguistics. This is the specificity of the translation editor's profession.

Since the editor has several tasks to perform, his work must be organized and systematized.

The process of editing and proofreading can be divided into the following stages:

1) Familiarization with the source and target texts, which involves scanning the text to determine the subject matter (topic), stylistic features, the language proficiency used in the document and ideas for improving the text.

2) Comparison of the translated text with the source text, which is a consistent and thorough check of the correspondence of each word and phrase of the translation with the source text, the consistency of the terminology used, the logic of the presentation and the comparison of the semantic meaning. This stage involves working with dictionaries, reference books, the Internet, consulting colleagues and specialists in a particular field. The editor must have a notebook containing proper names, terminology, errors and corrections, which will help to ensure the consistency of the terminology used.

3) Make semantic and stylistic corrections; check the text for grammatical, spelling, punctuation, syntax and other errors.

It is not enough to correct a mistake, you need to coordinate the whole sentence, check its completeness and the translator's individual style.

4) The final stage is the comparison of the previous text with the new version, the final check of the text.

ASSIGNMENTS FOR SELF-CONTROL

1. Speak on the concept of translation editing, object and subject of editing.
2. Describe the tasks and types of editing.
3. Speak on methods of editing of a translated text.

LECTURE 2

WORK OF THE EDITOR WITH THE FACTUAL AND LOGICAL BASIS OF THE TEXT

1. Basic factual errors and ways of eliminating them.

2. Typology of logical errors and ways of eliminating them.

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1. Basic factual errors and ways of eliminating them.

An error is an anormative, i.e. non-normative, linguistic formation that occurs as a result of an unmotivated violation of a literary norm and is the consequence of incorrect thought processes. It should be noted that there are also non-linguistic errors, i.e. those that are not related to linguistic norms.

Factual errors. Unfortunately, translators are not far behind journalists when it comes to distorting facts. Of course, translation errors, like journalistic errors, can be explained by objective difficulties: in addition to the time factor (translation deadlines are usually limited), the work of the translator is made more difficult by numerous

interlinguistic and intercultural differences, as well as the translator's lack of special knowledge in special fields. Let us start with an example of an error that has occurred frequently in various translations.

Factual errors are misrepresentations of facts. Errors in the place and time of events, inaccurate reproduction of names, dates, numbers.

Шекспір "Юлій Цезар". Брут: Бє годинник".

Кассій :Вони пробили третю.

However, in Caesar's time there were no mechanical clocks, only solar clocks or sandy.

У церкві, куди я ходжу, є люди, які переправляють нелегальних мігрантів до Штатів. Там справжній підземний тунель із залізницею.[12, р. 54]

The translator did not check the realia: *the Underground Railroad* was the name of the secret system of transporting black fugitives from the slave-owning Southern states to the North, which operated in the USA until 1861. "Підпільна залізниця (Underground Railway)" is a conventional name; in fact the system had nothing to do with rail transport: groups of fugitives reached the North by secret routes. As we can see, the translator's carelessness gave the reader unreliable information about historical events.

In the previous lesson we listed the elements of the text in which factual errors are often made. The editor of a translation, like the editor of any other text, is obliged to pay due attention to these elements: to correlate related facts, to check them by referring to the relevant sources, to pay attention to dates and numbers, names, to trace the correctness of citations, etc. But the editor must not forget the units and constructions of the source text, which often cause difficulties. In addition, however, the editor should not forget the units and constructions of the source text, which most often cause difficulties in translation. One of the first places in the list of such difficulties is traditionally occupied by the realias, and this is understandable: after all, a translator cannot know everything about the history, culture and customs of a foreign country, even if he has studied them in the course of his country studies. Yes, he cannot know, but he is obliged to check. And if the translator makes a mistake, the

editor has to check that the facts are correct. For example, the film Tortilla Soup was translated into Ukrainian as '*Черепаховий суп (Turtle Soup)*' - the translator probably had a perfectly understandable association with the turtle Tortilla. In fact, the main character in the film is a specialist in Mexican cuisine, and tortilla is a tortilla, a Mexican pastry made from corn flour (тортилья, мексиканська перепічка з кукурудзяної муки).

In the translation of a serious philosophical book we read:

Величезні гранти виділялися на вивчення текстів Старого Завіту.

However, the translator did not take into account the fact that in the 19th century - namely, this period in the development of theological science is described in the book - scientific grants (that is, targeted financial grants for conducting research) were not yet very common. In the original English sentence *Tremendous scholarship has been invested in the study of the Old Testament text* itself, the ambiguous *scholarship* refers much more to science than to funding ('scientists' or 'scientific opinion'), i.e. it means that the study of the Old Testament text was the directed effort of many scientists.

Another example from a translated novel:

Маючи всього лише один невеликий студентський боржок і деякі заощадження, я вирішила, що цього мені вистачить на кілька місяців.

The situation is not very clear. The reader is informed that the heroine has some savings, which she hopes will last her a few months, and ... a little debt - and that should also last her a few months? Let's go back to the original:

With only a small student debt and a bit saved, I thought I was set for a few months.

If the translator had looked in the dictionary, he would have made sure that the *student debt* was "*кредит на навчання*" and not a mysterious "*боржок*". That is, the heroine has some savings and the student loan is almost paid off, so she decided that she would somehow survive for a few months.

Another example from the translation of the film:

Я хотіла позичити самовар для моєї кузини - вона зібралася мити дитину. In fact, the heroine of the film said: *I just wanted to borrow the samovar for my cousin's baby shower.* But what is a *baby shower* - (a party three or four weeks before the birth of a child, with the presentation of gifts to the future parents (*вечірка за три-чотири тижні до народження дитини з врученням подарунків майбутнім батькам*)) - it is best to check in a dictionary.

Often people make factual mistakes when translating geographical names and proper nouns, which are also realias.

Дружина робочого була моїм улюбленим біблійним персонажем, - says the hero of the film, and we begin to think, what's the point of a worker here ... But it's not. In the original it was *Job's wife was my favorite character in the Bible*, i.e. Job's wife (тобто дружина Іова).

The same goes for geographical names.

Середній Схід - це країни, розташовані навколо Перської затоки. – *The Middle East are the countries around the Persian Gulf.*

Everything is correct, *Middle* - "середній", but *Middle East* - "Близький Схід" in Ukrainian. Even if the translator does not know this name from the school curriculum, it is in all the dictionaries. You can offer an exciting game: guess which geographical name the translator had in mind?

У міністерстві транспорту Китаю зазначають, що будівництво нової залізничної магістралі Бейджін - Шанхай буде здійснюватися ... (Пекін, Beijing)

Therefore, every proper name mentioned in the text, be it a historical character, a literary hero, a toponym, a work of art or a trademark, requires the special attention of the translator and editor. To avoid creating new translation errors, the translation of such entities should be carefully checked against reliable sources, taking into account the diversity of geographical, historical, cultural and linguistic factors.

2. Typology of logical errors and ways of eliminating them.

The study of logic has historically presented a task for writers. In the "Rhetoric" of M. Lomonosov they took the first place recommendations from the field of this science. Nowadays, the practical application of this fundamental science attracts the attention of textual researchers. In the theory of editing, a section devoted to its logical foundations began to be developed at the end of the 1950s. At first, it only included observations of the action in the text of the basic laws of logical thought and the application of rules of logical argument. Now, editing as a scientific and practical discipline has entered the broad concept of "logical culture". This means that the editor must know the main theoretical rules of logic, master the terminology of this science, consciously and purposefully develop the skills of correct thinking, professional skills of perceiving the text and evaluating it from the logical side, possess specific methods of exposition based on logical construction.

Contradiction of statements, violation of the order of presentation, lack of transitions from one part to another, errors in the choice of means of communication between sentences lead to a violation of the logic of the text as a whole. All this prevents the text from fulfilling its communicative function and complicates the communication process.

Logical error, as defined by D.E. Rosenthal, is a failure to distinguish between "concepts that are in some sense close to those being signified. Often the one who writes or speaks does not distinguish between spheres of activity, cause and effect, part and whole, related phenomena, genealogical, species and other relations".

Classical logic derived and formulated four main laws of correct thinking, according to which one can achieve its certainty, consistency, coherence and reasonableness: the law of identity, the law of contradiction, the law of exclusion of the third, the law of sufficient reasons.

The majority of authors who consider logical errors in texts (I.B. Golub, K.M. Nakoryakova, V.I. Maksimov, O.E. Mylchyn, etc.) base their work on these four basic laws of logic.

The law of identity is that every thought of the text, when repeated, must have a definite, stable meaning. This is a fundamental law of thought that operates both at the level of concepts and at the level of judgments. By observing it, we perceive the text as normative, as one that conforms to the laws of communication and does not cause difficulties in understanding. The object of our thought should not change arbitrarily in its course, concepts are exchanged and mixed. This is a prerequisite for certainty of thought. Violation of the first law leads to the substitution of concepts during reflection, can be the cause of inaccuracy in terminology, and makes thoughts vague and imprecise.

For example: *"Ювілейній школі п'ятдесят п'ять років! Кожен рік випускники нашої коли успішно здають ДПА і вступають у вузи республіки і країни. Випускники ювілейної школи П.І. Акімов – міністр аграрної промисловості Автономної Республіки Крим, Р.А. Насиров – мулла мечеті смт. Роздольне, Н.Р. Асанова – соліст ансамблю "Радість". Зараз в школі навчається чемпіонка Роздольненського району з гирьового спорту Голуб Анастасія. Крім навчальної діяльності проводиться дослідницька робота, де також досягнуті серйозні результати: щорічні призові місця на республіканських і районних науково-практичних конференціях учнів"* ("Avangard", 06.10.2007. - p. 3). In this fragment of the article, there is a violation of the law of identity; it is not entirely clear what the author wanted to talk about, there are several topics in two paragraphs, and there is no transition from one topic to another.

The law of contradiction is that two things cannot be true at the same time, opposite judgments about the same subject, taken in the same relation, at the same time. The phrase "in the same respect" means that the subject is characterized from the same point of view. The condition "at the same time" was included in the wording of the law because the situation may change over time and what was true before may become untrue. This law has been known since ancient times Aristotle, who formulated it as follows: it is impossible for contradictory statements to be true

together. The reason for the allowed contradictions can be indiscipline, confusion of thoughts, lack of information, various subjective reasons and intentions of the author.

Незважаючи на те, що комісія не працює, її роботу ніхто не контролює. "В кінці заходу дітям була дана можливість висловити свою думку про акцію. Більшість з них розуміє, що є багато способів весело і корисно провести час, виключивши вживання алкоголю та цигарок. І часто шкідливі звички виникають знічев'я, "за компанію". Але існують різні спортивні клуби, гуртки, молодіжні об'єднання, де можна знайти друзів, для яких не потрібно, щоб їх друг вживав спиртне або палив. На жаль, сучасна молодь цього не розуміє. Тому важливо, щоб волонтерський рух розвивався і набував масового характеру " ("Avangard", 13.10.2007. p.3).

This is a violation of the law of contradiction. Young people understand the first paragraph, but not the second. *Безперечно, погляд приковує нетканий гобелен Оксани Гнатюк. Вона за допомогою ниток зобразила емблеми суспільного об'єднання "Джерельце", а в центрі килима зіткана емблема Роздольненського району. (Oksana Hnatiuk's non-woven tapestry is definitely an eye-catcher. She has used threads to create the emblems of the "Dzhereltse" social association, and the emblem of the Rosdolen district is woven into the centre of the carpet).* A tapestry by definition is "a wall carpet with hand-woven images, a woven picture". And non-woven tapestry is a factual error. "Zitkala ... non-woven". The violation of the second law of logic caused all this confusion.

The law of the excluded third says: of two opposite judgments on the same subject, taken at the same time in the same relation, one is necessarily true. The third is not. Aristotle formulated this law as follows: there can be nothing in the middle between two contradictory judgments. The third law ensures coherence, consistency of thought, serves as a basis for choosing a true judgment.

Хоч невелика, але добра підмога для молододі сім'ї. (Although it is small, it is a good help for a young family).

A necessary condition for the observance of the third law of logic is that comparable propositions must be truly contradictory, i.e. those between which there

is not and cannot be a middle, third, intermediate concept. They must be mutually exclusive. When the author of the essay about the pilot writes: *"Людина на землі може бути і м'якою, і делікатною, а в польоті – зібраною, вольовою. (A person can be both gentle and tender on the ground, and calm and strong-willed in flight),"* he violates this law. The listed traits are not mutually exclusive.

For example: *"Шум навколо роману В. Сорокіна "Тим, що йдуть разом" такий, що письменник, мабуть, автоматично потрапляє у світову скарбницю російської літератури. (The hype around V. Sorokin's novel "Those Who Go Together" is so great that the writer seems to be automatically included in the world treasury of Russian literature")* contains just such contradictory statements: the world treasury is the treasury of Russian literature (*скарбниця світова – скарбниця російської літератури*).

The law of sufficient reason states that any true thought must be supported by other proven opinions. Following this law ensures a logical flow of thoughts in the text. The logic of statements requires justification as a methodological requirement and considers several laws to ensure its fulfillment, such as the law of double negations, tautologies, simplifications, and conjunctions.

In any reflection, thoughts must be internally connected, flow logically, and substantiate each other. Judgments must be supported by reliable evidence to ensure their truthfulness. The fourth law states this requirement in its most general form. The sufficiency of evidence for the truth of judgments in each specific case is a subject for consideration in special sciences. Logical substantiation is a necessary quality of every journalistic performance.

The 'Handbook on Spelling, Pronunciation, Literary Editing', authored by D.E. Rosenthal, E.V. Dzhandzhakova, and N.P. Kabanova, highlights several logical errors, including a) alogism or the juxtaposition of incompatible concepts, b) replacement of concepts, c) unclear distinction between concrete and abstract concepts, and d) inconsistency of reference and consequence.

Logical flaws in text can arise for various reasons, including vagueness of thought, informality of the topic, simple oversights, and failure to consider unwanted extraneous associations and interpretations.

Logicians identify three causes of logical errors: mental disorders, abbreviated deduction, and poor command of language.

The first two causes result in errors in conclusions, while the third leads to errors in speech that violate logic. Bezzubov categorises logical errors into two classes:

- 1) Errors of thinking, errors of content;
- 2) Errors of expression, minor logical errors.

This classification is justified. There are two types of errors in this context: those related to the violation of the four laws of formal logic, and those related to the violation of linguistic and stylistic norms.

O.M. Bezzubov identifies lexical and syntactic speech errors. Lexical errors can occur due to either ignorance of a word's meaning or incorrect word usage, but in any case, they create logical irregularities, which can often appear comical.

Logical speech defects include speech excesses such as pleonasms, which are phrases that contain unnecessary words, such as *'натовп людей (a crowd of people)'*, *'стиснутий кулак (clenched fist)'*, *'йти пішки (walking)'*, and speech deficiency. These phrases have become clichés and should be avoided.

На цьому заняття ми ознайомлювалися з народним фольклором, на наступному будемо ознайомлюватися з етикетом. (In this lesson, we learned about folk folklore, and in the next one, we will learn about etiquette).

Another type of pleonasm is associated with inaccurate knowledge of the meaning of a foreign word. These are already big and rude mistakes: *своя автобіографія (авто і є своя), your own autobiography (auto is your own), пам'ятний сувенір (сувенір – подарунок на пам'ять) a souvenir (a souvenir is a gift to remember), період часу (період – проміжок часу), a time period (a period is a period of time), прейскурант цін (прейскурант – поточна ціна), a price list (a price list is the current price), etc.*

Communication difficulties related to speech. *Його наукова діяльність була пов'язана з хворобами рослин (із вивченням хвороб рослин). Необхідно забезпечити збільшення овець у стаді (поголів'я овець). (Their scientific activity pertains to the treatment of plant diseases. It is necessary to increase the sheep population in the herd).*

One of the most significant errors made by O.M. Bezzubov is the so-called logical leap. For instance: *Складний і оригінальний внутрішній вигляд Катерини знайшов своє відображення в її мові, найяскравішій зі всіх дійових осіб "Грози". In 'The Storm', Kateryna's language reflects her complex and original personality. The author connects concepts from different logical series, resulting in a logical leap.*

However, the use of constructions with prepositions is incorrect.

Together with other phrases such as *'крім, разом з, між іншими* ('among others' and 'and so on'), are examples of filler words that should be avoided. For instance, consider this marriage announcement in a German newspaper (translated): *'I am seeking a husband. I am still young. I am tall with a thin waist. The farm also has a tractor.'* (*Шукаю чоловіка. Ще молода. Зріст високий, талія тонка. У господарстві, крім того, є трактор.*)

Additionally, it is important to note the existence of a logical fallacy known as 'narrative alogism'. Most of the time, subjective evaluations should be excluded unless clearly marked as such. To improve clarity, the sentence could be revised to something like: In this case, the narrator appears to be uncertain about the previous sentence: *'It was quiet in the forest.'* *'At first, the forest seemed quiet, but soon the peaceful silence was broken by the lyrical song of an oriole and the distant call of a cuckoo.'* (*У лісі було тихо. Поряд співала тоненьким голосом ліричну пісню, перелітаючи з дерева на дерево, іволга. Десь далеко кувала невидима зозуля.*) However, the following sentences describe the sounds of an oriole and a cuckoo, indicating that it was not actually quiet. This maintains the original meaning while providing a clearer and more concise description of the scene.

Amphibolism is a logical error that involves duality or ambiguity, allowing for two different interpretations. A classic example of amphibolism is the phrase

"Карати не можна помилувати" ('Punishment cannot be pardoned'), where the meaning changes depending on the placement of the pause.

Another example of amphibolism is the statement *'The photographs of his exhibitions are unique'*, which could be improved by rephrasing to *'The photographs presented at his exhibitions are unique'*. (Фотознімки його виставок унікальні (Фотознімки представлені на його виставках, унікальні)).

Amphibolism can be both a stylistic figure and a speech error. For instance, *Сміттєзбирачі, засмічені мешканцями* (*garbage collectors were littered by residents*).

In his work 'Synopsis of Lectures on Literary Editing', I.B. Golub discusses logical fallacies in detail, particularly in the paragraph titled 'Language Fallacies Caused by Incorrect Word Choice'. Incorrect word usage often leads to logical fallacies, including **alogism** - a juxtaposition of incompatible and incomparable concepts. For example, comparing the syntax of encyclopedic articles to that of other scientific articles results in alogism. To ensure comprehensibility and logical structure, it is important to write clear and concise sentences that avoid sprawling descriptions and complex terminology. The syntax of encyclopedic articles differs from that of other scientific articles. (Синтаксис енциклопедичних статей відрізняється від інших наукових статей. Синтаксис енциклопедичних статей відрізняється від синтаксису інших наукових статей або: Синтаксис енциклопедичних статей має ряд особливостей, невластивих синтаксису інших наукових статей.)

Потрібно порівняти показники третьої таблиці з першою таблицею (з показниками першої). Композиція туркменських казок має багато спільного з казками європейськими (з композицією європейських казок). It is necessary to compare the indicators of the third table with those of the first table. The composition of Turkmen fairy tales shares many similarities with that of European fairy tales.

Sometimes, it is necessary to significantly alter the author's text to eliminate ambiguous statements. For instance, the phrase *'Our knowledge of the riches of the bowels of the earth is only a small part of the hidden, even greater riches'* (Hawaii

знання про багатства надр землі є тільки незначною частиною схованих, ще більших багатств) could be improved by using clearer language. *'Our understanding of the earth's resources is limited, and there may be even greater riches yet to be discovered.'* *Our knowledge of minerals is incomplete, as there are vast deposits of minerals hidden deep within the earth.* (Ми ще так мало знаємо про багаті поклади корисних копалин, тайну яких оберігають надра землі; У надрах землі сховані величезні багатства, про які ми ще так мало знаємо; Наші знання про корисні копалини ще такі неповні! Ми знаємо лише про незначну частину багатств, схованих в надрах землі.) Additionally, precise word choice is crucial in conveying subject-specific vocabulary. The text should also adhere to conventional structure and formatting features, including consistent citation and footnote style. Finally, the text should be grammatically correct and free from errors in spelling and punctuation.

It is important to note that the language used should be clear, objective, and value-neutral. Biased, emotional, figurative, or ornamental language should be avoided. *It is not ideal when all cinemas in the city show the same movie instead of offering a variety of options.* (Погано, коли у всіх кінотеатрах міста демонструється одна й та ж назва фільму. Демонструється фільм, а не його назва. Можна було написати: Погано, коли у всіх кінотеатрах міста демонструється один і той самий фільм.)

This issue can arise from a lack of clear differentiation between concepts. For example, *the theatre staff may eagerly await the premiere day rather than the approach of the premiere itself.* (Наближення дня прем'єри колектив театру чекає з особливим хвилюванням (чекають не наближення прем'єри, а коли відбудеться прем'єра).

When replacing concepts, stylistic correction can vary. Sometimes, simply replacing the incorrectly used word is sufficient. In other cases, lexical replacement is combined with the use of new clarifying words. Occasionally, it is necessary to revise the sentence to accurately convey the author's opinion.

As I.B. Golub notes, illogical speech arises from the unjustified expansion or narrowing of a concept, which occurs as a result of mixing generic and species categories. *If cows are well cared for, they can produce up to 12 liters of milk. It is important to ensure that medical assistance is available to patients at any time of the day. It is important to ensure that medical assistance is available to patients at any time of the day.* (За умови хорошого догляду від кожної тварини можна надаювати по 12 л молока (слід взяти не родове найменування – тварина, а видове – корова); У будь-який час доби медицина повинна прийти на допомогу дитині. Треба було б написати: У будь-який час доби медицина повинна прийти на допомогу хворому (адже в медичній допомозі мають потребу не тільки діти).

Globalization of the economy and politics somewhat resembles the construction of financial pyramids, the instability of which has the ability to grow simultaneously with its size. With its size, that is, with the size of instability? Hardly.

Edited version. *Globalization of the economy and politics resembles a growing financial pyramid: the higher it is, the more unstable it is.* (Глобалізація економіки і політики децю нагадує побудову фінансових пірамід, нестійкість яких має здатність зростати одночасно зі своїми розмірами. Зі своїми розмірами, тобто з розмірами нестійкості? Навряд. Відредаг. варіант. Глобалізація економіки і політики нагадує зростаючу фінансову піраміду: чим вона вища, тим більш нестійка).

Inconsistency between the reference and the consequence can lead to distorted content and absurd statements. For instance, *the speed of pest reproduction depends on the effectiveness and consistency of pest control measures.* (Швидкість розмноження шкідників залежить від того, наскільки вперто і планомерно проводиться з ними боротьба) Writing about pest destruction instead of reproduction would result in a more accurate statement. *The rate of pest destruction depends on the persistence and systematic approach of the pest control measures. Consistent pest control leads to faster eradication. To achieve quick pest destruction, a persistent and systematic approach is necessary.* (Швидкість знищення шкідників

залежить від того, наскільки наполегливо і планомірно проводиться з ними боротьба; Наполеглива боротьба зі шкідниками веде до більш швидкого їх знищення; Щоб швидше знищити шкідників, необхідно вести з ними наполегливу і планомірну боротьбу).

Logical errors in speech not only create ambiguity and distort the content, but also lead to absurdity and comedic effect. In such cases, the informative value of certain statements is diminished by their parodic sound. For example, one ad touting pills for those who want to lose weight claims: *The company guarantees a hundred percent weight loss. (Фірма гарантує зменшення ваги на сто відсотків)*. Logic as a common communicative quality is characteristic of texts of any functional styles. But this quality manifests itself in a very specific way - depending on the specific conditions of communication.

The logical requirements for speech are particularly high in scientific writing. However, even in journalistic writing, which aims to inform and influence, it is essential to adhere strictly to the laws of logic. Failure to do so will prevent the journalist from fulfilling their objectives.

ASSIGNMENTS FOR SELF-CONTROL

1. Describe basic factual errors.
2. Describe basic factual errors and ways of eliminating them.
3. Speak on typology of logical errors.
4. Speak on the ways of eliminating logical errors.

LECTURE 3

EVALUATION OF TRANSLATION QUALITY

1. Criteria for evaluating translation quality.

2. Translation unit.

3. Language interference as a problem of translation editing.

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1. Criteria for evaluating translation quality.

Translation editing is a challenging task that requires a deep understanding of general editing theory, as well as knowledge related to theory and practice of translation.

The six questions presented in the mid-20th century have become standard textbook material. Theodore Savory was an English translation theorist. To ensure objectivity, the translator should ask themselves the following questions before and during the translation process. The editor should also consider these questions and provide convincing answers. These are questions such as:

1. Which is more important in translation: the words or the thoughts of the original work?
2. Should the translation be read as the original or as a translation?
3. What should the translation aim to reproduce: the style of the original or the style of the translator?
4. What type of work should the translator provide: a modern original or a modern translation?
5. Are additions and omissions allowed in the translation?
6. How should poetry be translated: as prose or poetry?

Answering these questions further, the quality of translation editing depends largely on the quality of the translation itself. Answering these questions further, the quality of translation editing depends largely on the quality of the translation itself. Answering these questions further, the quality of translation editing depends largely on the quality of the translation itself. Editing bad translations is extremely difficult and, obviously, pointless. As the famous English translator Vera Rich stated in an interview with *Suchasnist* magazine, 'A translator must have the ability to hide himself in the translation, not to expose his words, his thoughts, etc. Translation is a window through which the light of the original work must shine.' And this window should be made of the purest glass in the world." A natural question may arise: what should the editor do when the translation is good? Perhaps the editor is not needed? The answer is found in the same Vera Rich: "For me, translation is associated with

the words transfer, transmission, transfer. This passage discusses the transmission of light through granulated glass and the amplification of radio wave signals while minimizing noise. The goal is to eliminate noise and amplify signals. The author identifies this goal as an editor . [12, p. 58]

Translation quality is influenced by the extent to which the translation adheres to the translation norm, as well as the nature of any deviations from it.

It is also affected by the semantic similarity between the original text and the translation, the genre and stylistic appropriateness of both texts, and pragmatic factors that may impact the selection of translation options.

Normative requirements for translation quality can only be discussed in relation to specific text types and certain conditions of the translator's activity. Therefore, evaluating the quality of a translation of a tabloid novel versus a highly artistic literary work, or a translation of an opera libretto versus a legal document, requires different criteria.

The equivalence of the translation to the original is the most objective criterion for characterizing a translator's work.

Quality, according to the Project Management Handbook of the American Project Management Institute, is 'the extent to which a product meets specified requirements.' The International Organization for Standardization (ISO) defines quality as 'the comparison of a set of inherent characteristics with a set of requirements.' If these inherent characteristics do not meet the requirements, the quality level may be considered low or poor. Both definitions refer to quality as a scale with different levels and emphasize the importance of having defined rules to establish a reference point on this scale.

The accurate conveyance of the intended meaning of the original text is not sufficient to qualify a translation as high-quality. Quality translation entails meeting the specified requirements and intended purpose, and cannot be achieved by merely preserving the meaning.

To know what level of quality is required for a particular project, a translator needs defined requirements (specifications) as they cannot always guess the client's

preferences. For instance, is it necessary to use technical terms such as 'white blood cells' or 'leukocytes' during translation?

Should the translation be concise to fit a predetermined brochure format? Do foreign acronyms need to be explained in footnotes? Should list prices be presented in different currencies? Additionally, translators must understand the context of the translation to ensure it is fit for purpose. Finally, it is important to consider the target audience.

Quality is a multi-level scale that requires both definition and measurement. Various systems exist to measure linguistic quality, such as the Localization Standards Association (LISA) QA model and the Canadian Linguistic Quality Measurement System. A system that is considered good should be able to identify various types of errors such as speech, grammar, omissions, stylistic, and terminological errors. It should also provide appropriate descriptions of the severity levels of these errors and assign weights to different types of errors. While grading the severity of an error can be subjective, proper specifications are necessary to check style and terminology. Such gradations help define what constitutes excellent, good, or bad.

Quality Indicators for Written Translations. A high-quality translation should meet the customer's requirements and accurately reflect the content, meaning, and design of the original text. It is important that the translation is free from grammatical, spelling, and punctuation errors, and uses terminology appropriate to the subject matter. Consistency in terms, names, abbreviations, and symbols is also observed in the translation.

Indicators of oral translation quality include ensuring that the translation accurately reflects the speaker's oral speech in terms of content and meaning, while also being complete and adequate.

2. Translation unit.

The evaluation of translation quality is closely linked to the definition of a translation unit, which is the smallest linguistic unit of the original text that is translated as a single unit. The concept of 'unite de traduction' was initially introduced by Canadian linguists J.-P. Vinay and J. Darbelnet in their book 'Comparative Stylistics of the French and English Languages: Translation Method' (1958). They suggest that language units that correspond to thought units should be regarded as translation units.

Translation units can be functional, semantic, dialectical, or prosodic. They can be a word, word combination, part of a word (morpheme), or phraseological unity. Translation units are distinguished based on the original text's different levels and are translated as a whole.

The term 'translation unit' was first popularized by the German scientist Otto Kade, who introduced the term 'translatemes' into scientific discourse. A translation unit refers to the smallest segment of the source language text that can be matched with an equivalent segment in the target language, while preserving the original content. Translatemes are the elements that translators seek to identify in the source text and work with during the translation process.

It is important to avoid grammatical errors and ensure that the terminology used in the translation corresponds to the original message. Additionally, it is necessary to maintain consistency in terms of terms, names, conditional designations, abbreviations, and symbols.

According to L.S. Barkhudarov, a translation unit is the smallest unit in the source language that corresponds to a unit in the target language. While a translation unit may have a complex structure, its individual parts are considered 'untranslatable' and cannot be directly matched in the translated text. The scientist proposed distinguishing translations at various levels of the language hierarchy, including phonemes, morphemes, words, phrases, sentences, and text. It was suggested that it is better to refer to a 'translation equivalence unit' instead of a 'translation unit', which refers to a unit in the source language that has an equivalent in the translated text.

However, it should be noted that the main drawback of this theory is that translation is typically performed at the level of the text.

The quality of translation and translation editing can be influenced by the selection of units. It is important to consider the larger context and meaning when translating individual elements. Correspondences in translation can be identified at any level of the language system. Translation units can be categorized based on their association with a specific language level. It is recommended that the translation selects correspondences at the level of separate units of the source language, which should be translated as a single unit. Failure to meet this requirement means that the translation is not equivalent.

An equivalent translation is a translation carried out at the level of translation units of the original in the specified content. This means that only those units of the source language, at different levels, whose meanings must be reproduced in the translation as a single whole, are transferred using correspondences. According to this approach, it is assumed that the translator has the ability to differentiate translation units in the source language. In this context, a literal translation is considered to be of lower status in the language hierarchy than a translation unit that corresponds to a specific element in the original text.

If the English phrase 'is a member' in the sentence *'The terrestrial globe is a member of the solar system'* is translated as *'є членом'* in Ukrainian, then such a translation may be considered literal. However, to ensure accurate conveyance of meaning, it is important to carefully select a word or phrase as a unit of translation and find a corresponding match at a higher level. Simultaneously, the second part of this sentence can be translated word-for-word: *'Земна куля входить до сонячної системи.'* Similarly, if the English sentence *'Keep off the grass!'* is translated as *'Тримайтеся геть від трави,'* the translation will be literal because it is done at the word level. However, to accurately convey the content in compliance with Ukrainian norms, a sentence-level translation is required: *'По газонах не ходити.'*

It has been noted that a word-for-word translation can lead to inaccurate information or breaches of the norms of the target language, or both. Such

translations are inherently not equivalent. Although certain aspects of literal translations may be equivalent, as a complete work, they are frequently regarded as translation mistakes.

3. Language interference as a problem of translation editing.

In linguistics, interference is typically discussed in the context of language contact. The term interference refers to a bilingual person's violation of the norms and rules governing the relationship between two languages in contact. This phenomenon is derived from the Latin words 'inter' (between) and 'ferentis' (one who transfers).

Bilingualism or agatolingualism, as well as language contact, are necessary conditions for the appearance of interference. Interference can occur when translating from one language to another, as individuals may attempt to compensate for elements, phenomena, and functions of one language with those of another. This can result in literalism, distortion of content, and various deviations from the original text.

Until the 1950s, interference was commonly interpreted as a negative influence of previously learned skills on the acquisition of new ones in bilingualism. This view is still held by many researchers. It is believed that interference in translation can result in decreased quality, literalism, and insufficient equivalence to the original text. At present, interference is viewed as having both positive and negative effects, particularly in the areas of skills, knowledge, and memory. Since the 1980s, translation experts have proposed a differentiation between literal translations and errors that result from interference between two languages, as well as intentional innovations aimed at accurately conveying the semantics and structural features of the original text. The introduction of innovative translation techniques may contribute to a more accurate reproduction of the original content in the translated language. This phenomenon is commonly referred to as translational transference.

The intentional use of transference in translation may be attributed to the purpose of the translation itself, as well as the stylistic identity and special functions of the original text being translated. This is particularly evident in the translation of not only artistic but also diplomatic, legal, and commercial documents, which

necessitates careful consideration of preserving the language structure of the source text.

Therefore, it is important for the translation editor to take into account several factors that determine the manifestations of transference. These factors include the translation's purpose, specificity, and communicative purpose, as well as the presence of a specific group of receptors for which the translation is intended.

In the following section, we will examine the various types of language interference and their peculiarities in translation.

Linguistic interference can be classified into five levels: phonetic, morphological, syntactic, lexical, and semantic.

It is crucial to distinguish between phonetic and phonological interference. Phonetic interference involves the transfer of articulations that are typical of the native language to another language. For example, a Ukrainian speaker using English may substitute the alveolar [t], [d], [l], [n] with the corresponding dental sounds, as this is typical of their native language. Phonetic interference pertains solely to the pronunciation of sounds and does not involve the semantic aspect of language. In cases of phonological interference, phonemes from another language are not adequately distinguished. For instance, the sounds [s] and [θ] may be used interchangeably by Ukrainians, which can result in confusion between words such as *sink* and *think*, *sick* and *thick*, and so on. It has been observed that interference may arise due to the phonological similarity of certain sounds in the Ukrainian language.

ASSIGNMENTS FOR SELF-CONTROL

1. Describe criteria for evaluating translation quality.
2. What is a translation unit?
3. Speak on Language interference as a problem of translation editing.

LECTURE 4

LINGUISTIC PRINCIPLES OF EDITING FOREIGN LANGUAGE TEXTS

1. The concept of norms in editing. Linguistic norms of editing.

2. Editorial analysis of the language of the original work and the translated text.

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1. The concept of norms in editing. Linguistic norms of editing.

The concept of norms refers to the idea that any message can be conveyed in numerous ways, using various parameters, templates, structures, and provisions. It is generally considered important to adhere to these norms in order to avoid subjective

evaluations and biased language. However, societies often choose to impose conventional restrictions on messages, including language, composition, and style, in order to ensure clear and objective communication. The effectiveness of a message is enhanced when it conforms to one or more specific variants of the norm. It is crucial to maintain a balanced and objective approach when defining norms. This means that the recipient's perception limits the available options for the message, resulting in a minimal number of normative options from an infinite set of possibilities. In optimal messaging, a norm refers to a parameter, list, template, structure or clause used to express the components of its structure.

Structure of Norms. In the past, it was commonly believed that the role of science was to describe what is, rather than what should be. However, with the development of deontic logic and the logic of norms, this perspective has shifted. Norms are now considered equal objects of scientific study.

The structure of editing rules, like any other norm, includes:

- the agent of the norm (the one who established the norm; for example, society, the National Academy of Sciences, the Book Chamber, State Standard, editing researchers, etc.);
- the addressee of the norm (executor of the norm; for example, the author, editor, designer, artist);
- content of the norm (action that should or should not be performed; for example, should or should not correct the text);
- the nature of the norm (the norm obligates, permits, forbids the performance of a certain action; for example, norms oblige to submit original information, allow to place indexes in some editions, prohibit the use of some non-euphonic words);
- norm conditions (circumstances under which a certain action should or should not be performed; for example, the condition for replacing the prepositions in with in is the left-sided and right-sided context
- the presence of vowels or consonants in the words adjacent to the preposition);

- sanctions (possible consequences of non-compliance with a certain norm; for example, due to incorrect definition of the reader address, recipients may either not understand the Message, or it may not be of interest to them).

In addition to norms accepted by society as optimal, the normative base may also include suboptimal individual norms.

To enhance the efficiency of the translation process, it is suggested that the editor and translator collaborate in pre-editing the original text to minimize the need for error correction. Pre-editing involves defining the message genre and style, selecting translation methods, and determining which sections of the original text will be translated. It also involves considering publishing design and polygraphic execution for the future translation. It is important to note that not all sections of the original text will be translated. Pre-editing the translation allows the editor and translator to establish translation principles together, which should be documented in writing.

It is important to achieve the most accurate translation possible for all types of messages and, if this is not possible due to a lack of linguistic resources in the language of translation, to achieve the most appropriate translation.

Linguistic norms are primarily recorded in state-approved spelling and punctuation rules, with additional guidance found in reference books and textbooks on morphology, syntax, and stylistics.

To ensure effective editing, the editor must have a strong grasp of linguistic analysis methods.

If there are any linguistic errors in the original text that were not detected during the proofreading process, the editor must correct them in the translated text, even if the translator left them uncorrected.

In such cases, comments on the correction of such errors may be considered redundant. For instance, an error in the name of a location, such as '*Londn*' instead of '*London*', should be corrected by the editor in the translated text. Modern orthographic dictionaries should be used as the basis for such corrections. The Ukrainian orthographic dictionary, which contains about 174,000 letters, is

recommended. In difficult cases, it is advisable to use the integrated lexicographic database 'Dictionaries of Ukraine' available at www.ulif.org.ua/dictua/.

Inexperienced translators may preserve the word order of the original text, even if it differs significantly from the target language. Therefore, it is crucial to pay attention to these differences and ensure that the translated text follows the correct structure of the target language. This will help to avoid confusion and improve the overall quality of the translation.

An exception to this rule could potentially be considered for works whose translations are stylised according to a certain historical period. A notable example of this is the Ukrainian translation of 'Don Quixote' by M. Lukash.

In cases where there may be challenges in translating realias (realities), idioms, proper names, or addresses, it is important to clearly indicate them as such, sound imitations, exclamations, deviations from the literary language (dialects, colloquialisms, slang, broken language), foreign language inclusions, terms, puns, abbreviations, etc., the editor should suggest the translator to use other translation methods described in the literature on translation studies.

It is clear that in order to search for successful translation options, the editor must use the latest normative linguistic databases - dictionaries (interpretive, synonyms, phraseological units, phraseological synonyms, antonyms, foreign words, names of people, epithets, proverbs and sayings, terms, etc.).

To achieve this, it is suggested to use the integrated lexicographic database of the Ukrainian Language and Information Fund of the National Academy of Sciences of Ukraine (<http://lcorp.ulif.org.ua/dictua/>), specifically the 'Dictionaries of Ukraine online' section, which is regularly updated. It is worth noting that CD-ROM copies of this database, known as 'Dictionaries of Ukraine', may become outdated over time, similar to paper dictionaries.

The 'Frequency Dictionary of Modern Ukrainian Artistic Prose' could prove to be a valuable resource in determining the frequency of lexical units.

In the case of translating poetry to find rhymes, an inverted frequency dictionary of modern Ukrainian literary prose may prove to be an effective tool.

Additionally, the orthoepic dictionary can be used to verify the correctness of stress in poetic works, within the recommended limits for poetry, with exceptions.

If required, other non-normative dictionaries should be used for translation (e.g. dictionaries of slang or even profanity). These dictionaries are frequently employed when translating films or television programs, where it is essential to accurately convey spoken language.

Ukrainian-Latin transliteration must be carried out according to the new tables established by the resolution of the Cabinet of Ministers of Ukraine in 2010.

Translation creativity, which is often based on spoken language (for example: Ukrainian *початківець* (*pocharkivets*); there is no such option in translation dictionaries), should not be overlooked. [12, p. 21]

In case of any difficulties in translating grammatical categories, syntactic constructions (phrases), some tropes, the editor should suggest the translator to use other translation methods described in the literature on translation studies.

A comprehensive understanding of these methods of translating those linguistic units that cause difficulties during translation is important for a translation editor to develop cohesive approaches to translation.

2. Editorial analysis of the language of the original work and the translated text.

Recently, publishers have been discussing the translation crisis, which is primarily related to the unsatisfactory number of book translations available on the market.

Typically, only classics are published - artistic works that already belong to the world cultural heritage and are therefore commercially profitable. The sale of a translated work is often not directly dependent on the fame of the translator. Readers do not typically consider the quality of the translation when purchasing a book. Instead, they hope to understand the philosophical work and appreciate why it has become a cultural treasure. This raises the question of whether a reader can accurately evaluate the work when reading it in translation. The answer is straightforward: if the translation adheres to all rules and requirements and undergoes

professional editorial processing, then it is undoubtedly adequate. However, even a single violation of adequacy can distort the reader's perception of the work of art.

Such errors include deviations in language that alter the content of the work, such as spelling, punctuation, vocabulary, grammar, and style. Above, we emphasised the need for a careful approach to editing examples of fiction that exist beyond time and space.

The translation discrepancies in M. Levytska's work 'Two Vans' are interesting for our analysis. In a paragraph where the protagonist's thoughts are conveyed, she states '*Я дивилась на фотографію, поки не задрімала, і на очі навернулося кілька патетичних сліз.*' However, the original text reads '*I had been looking at the photo until I fell into a light sleep and a few pathetic tears welled up.*' The term '*pathetical*' in the original text is translated as '*зворушливий*' or '*жалісливий*'. Therefore, it appears that the word '*pathetic*' may have been used incorrectly, as it typically refers to something that is pitiful or sad. [13, p. 32]

Additionally, a translation error related to cross-language paronymy has been identified in another passage, where a farmer was struck by a car and described as '*...качається по землі, скручений в агонії, рот відкритий, ніби для крику...*'. Here is the original English text: '*The car run over the farmer and he is rolling stranded in agony, his mouth opened as if going to scream.*' The word '*agony*' is used to describe the intensity of the pain, but it may also imply a sense of impending death (*сильний біль, страждання, тимчасом, як семантичне навантаження слова «агонія» більш насичене, йдеться про останні прояви життєвих функцій організму перед смертю; передсмертні муки; конання*). This usage of the word could be considered a stylistic error due to its connotation.

It is important to use clear and concise language that is easily comprehensible to the reader. No changes in content have been made. The improved text adheres to the desired characteristics of objectivity, comprehensibility and logical structure, conventional structure, clear and objective language, format, formal register, structure, balanced language, precise word choice, and grammatical correctness. Here is another sentence that requires editorial intervention: '*Yoly is muttering in her sleep*

absorbed in a nocturnal quarrel.' The translator should have translated the word 'nocturnal' to 'нічний', which is more easily understood by the reader. The novel 'The Elegant Hedgehog' contains a language and communication flaw. It would be beneficial to rewrite it in clear and concise language with a logical structure. The sentence *'Якщо вони не захочуть змагатися, якщо мірабель не зможе змусити мене засумніватися в тексті і якщо текст не зможе притлумити якості плоду, тоді я перебуваю в самому ядрі події, яка відбувається, і, скажімо так, у точці очікування, адже існує вкрай мало праць, які б не стали відсуненими на задній план, смішними й непотрібними поряд із соковитими золотими скибочками'* is difficult to understand due to its convoluted structure.

'Mirabel' is a type of plum. It may be helpful to clarify the meaning of foreign words to ensure clarity for the reader. Furthermore, let us analyze the translation: "...засумніватися в тексті і якщо текст не дасть...", "...перебуваю в самому ядрі події... точці очікування", "які б не стали" - the editor carelessly polished the text, the language of the translation is not compressed, screwed up.

In Haruki Murakami's 'Chasing the Sheep', there are some editorial oversights that could be addressed. While the translation is generally adequate, it appears that there has been minimal editorial intervention. For instance, consider the following extract: *'Про її несподівану смерть мені повідомив по телефону товариш, який дізнався про це з ранкової газети; Я кинув фотографію назад на стіл, затягнувся сигаретою і позіхнув (с. 62); Врешиті-решит мені не залишилося нічого іншого, як кінчиком кулькової ручки порахувати лише тих овець, в яких я не сумнівався'*.

The language used in the given text could benefit from more variety and melody. To support this claim, I will highlight another paragraph from the work: *Справді не було б ніяким дивом, якби він по мер тридцять два роки тому, – вів далі секретар. – Або й сорок два роки тому. Цю гематому вперше ви явили американські лікарі, які проводили медичне обстеження воєнних злочинців класу 'А'. Це було восени 1946 року, напередодні Токійського трибуналу. Побачивши рентгенівський знімок з гематомами, лікар зазнав справжнього шоку. Бо життя людини з такою*

велетенською гематомою в мозку – і до того ж набагато активніше, ніж звичайних смертних – не мало прецедентів у медичній практиці.

The following conclusions can be drawn: According to scientists who have studied the process of editing works of art, it is widely considered to be one of the highest levels of creativity. It is believed that any attempts to standardize or 'normalize' an author's handwriting, in order to make it conform to something familiar or established, would be at odds with the content of the artistic work. This perspective was taken into account when investigating the problem at hand. The editor should take into account the artistic translation in terms of communicative correspondence and linguistic equivalence between the original and the text. It is important to keep in mind that a literary work aims to have an aesthetic effect on the reader through carefully selected language and precise artistic details.

The analysis of several literary and artistic publications suggests that editors may sometimes have a negative impact on the quality of the publication. It is possible that the language used in the works can be impoverished and lacking in melody, resulting in a lack of artistic life. This may be due to inadequacies in both the original work and the translation. To fully understand the content of the work, it may be necessary to refer to the original version. The process of translation can be challenging, as translators may encounter various obstacles that can affect the accuracy of the final product. It is crucial for the reader to fully understand the author's intended language and style without being distracted by errors or cultural nuances.

One such obstacle is cross-language homonymy, which can lead to unintended meanings in the translated text.

ASSIGNMENTS FOR SELF-CONTROL

1. Speak on the concept of norms in editing.
2. Describe linguistic norms of editing.
3. Speak on the editorial analysis of the language of the original work and the translated text.

LECTURE 5

STYLISTICS OF TRANSLATION EDITING

1. **Concept of stylistic norm.**
2. **Classic speech errors: experience of stylistic editing.**
3. **Grammatical and stylistic errors.**
4. **Lexical and stylistic errors.**

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1. Concept of stylistic norm.

Stylistic norms are sometimes breached when linguistic features from one functional style are employed in another. For instance, using business jargon in non-business texts or technical terms in non-scientific writing. It is crucial to differentiate

between similar terms, rather than simply distinguishing them in casual writing. It is advisable to avoid using non-literary vocabulary without proper motivation, such as dialects or regional slang.

It is recommended to avoid using overly expressive language that is not necessary for the context, such as the phrase 'the sea is very deep' instead of 'the deep sea' in scientific writing.

Adhering to stylistic norms is crucial as they represent the highest level of speech culture and are in line with general linguistic, literary, and stylistic norms. Stylistic norms are typically linked to linguistic means that carry emotional or expressive connotations and are frequently employed in particular forms of speech, such as styles, substyles, genres, and text types. [14, p. 136] The notion of stylistic norms is further categorized into two subtypes: stylistics of speech and stylistics of text. Stylistic norms of language can be defined as codified collections of linguistic means that are characterized by a certain frequency in relation to different styles and have a potential stylistic meaning corresponding to the functional style. The collection of linguistic means is commonly referred to as the stylistic arsenal of the dictionary. Stylistic norms in speech are the means and methods used to organize language in specific texts to achieve stylistic effects. These norms are determined by the general stylistic meaning and systematicity of the style, and they form the speech system of a particular style, defining its boundaries.

2. Classic speech errors: experience of stylistic editing.

Syntactic errors may arise from a deviation from stylistic norms. Stylistic errors, on the other hand, may occur when there is a violation of the rules governing the use of lexical units in the language, or when there are deficiencies in the construction of syntactic structures, such as incorrect word usage or sentence construction. Presented below are some typical examples of stylistic errors, including the misuse of paronyms.

1. Indistinguishability of paronyms. Paronyms are often misused. The following pairs can be cited as examples: *відносини-відношення, грандіозний-*

одіозний, засвоїти-освоїти, комунікативний/комунікаційний, перекладний-перекладацький.

2. Pleonasm – speech redundancy, inclusion of words unnecessary from a semantic point of view. Pleonasm can be compared with scientism - a way of putting a "scientist" gloss on fundamentally simple things. In colloquialism, "science" is often called something incomprehensible, and "scientific" is called a method of presentation that makes it difficult to understand the material. A pleonastic text, on the contrary, can aim for a more detailed explanation and description of some phenomenon, process, equipment, etc., however, in fact, extensive and abstract considerations only complicate the understanding of the content. However, in certain cases clarifications are still necessary. In the example below, if not from the context, it is clear which examples we are talking about, then clarifications such as *наявні в таблиці* (*those in the table*) are appropriate. The main thing is that descriptive redundancy does not become a habit. Pleonasms are often formulated using "parasite words": some, correct, etc. If you read the phrase without the doubtful word, it becomes obvious that it is superfluous. To avoid pleonasm, it is necessary to eliminate unnecessary words. It is enough to follow simple rules: if a word can be removed from the text without reducing the quality, then it is worth doing. Below are some examples (words that can and should be removed are highlighted in italics):

Приклади, *наявні в таблиці*, показують ...

Після поновлення вже *існуючого* об'єкта ...

Операція – це спосіб, *яким* виконується дія ... (Операція – спосіб виконання дії...);

Метод – *деяка* сукупність операцій... (Методом є сукупність операцій...);

Побудова моделі у відповідності з *відомими* правилами ... (Побудова моделі за правилами..)

Для того, щоб забезпечити ... (Щоб забезпечити..)

3. Tautology is a phenomenon where a definition restates what was previously mentioned in a different form. It can be easily identified when reading aloud.

Generally, there should be a clear reason for using the same word twice in a paragraph. For instance, consider the following example of tautology:

Wrong: *поряд з цими ознаками є і ряд інших ... (in addition to these signs, there are a number of others...)*

Correct: *правильно: поряд з цими ознаками є й інші ... (in addition to these signs, there are others...)*

4. Matching words in a sentence. Errors often occur regarding the agreement of words in a sentence, especially when it comes to verb agreement. Examples are given below:

Wrong: *Цей розділ розповідає про відкриття, роботі та збереженні документа. (This section talks about opening, working with, and saving a document.)*

Correct: *У цьому розділі описано процедури відкриття і збереження документів, а також роботи з ними. (This section describes procedures for opening and saving documents, as well as working with them.)*

Wrong: *Для того щоб залишитися в лідерах, критичним є вибір правильної системи пробного кольорового друку. (Choosing the right color proofing system is critical to staying ahead of the curve.)*

Correct: *Щоб залишитися лідером, важливо правильно обрати систему пробного кольорового друку. (To stay ahead, it's important to choose the right color proofing system.)*

5. Stringing the same shapes. You should avoid stringing together the same case forms, for example with the words:

Wrong: *Для виконання завдання розстановки індексів значень ... (To perform the task of arranging the indexes of values ...)*

Correct: *Щоб розставити індекси значень... (To arrange the value indices...)*

Wrong: *З метою уникнення можливості виникнення небезпеки ... (In order to avoid the possibility of danger ...)*

Correct: *Для уникнення небезпеки ... (To avoid danger...)* [13, p. 248]

During the process of refining the language and style of a literary work, two types of errors may arise: normative and stylistic errors, and purely stylistic errors. Normative and stylistic errors occur when generally accepted literary norms are violated, such as incorrect word choice or phraseology, incorrect agreement or control forms, or erroneous construction of simple and complex sentences. The second type of errors pertains to stylistic flaws. The identification of errors is primarily dependent on the selection of a language unit that is suitable for a particular style, genre, or specific text. It is advisable to avoid excessive use of borrowed or colloquial vocabulary, repetition of words with the same root or syntactic structures in a short text, and mixing styles. In order to rectify mistakes, it is important for the editor to possess a refined literary taste, persuasive argumentation skills, and engage in discussions with the author to resolve any disputed cases. Two techniques outlined in the book 'Text Editing Methodology' by O. Milchyn, which are essential for effective error correction are used in this lecture. One technique for proofreading is to compare each corrected phrase with the previous and subsequent ones. This helps to ensure that the vocabulary and syntax of each phrase is related to the vocabulary and syntax of the preceding and following phrases, thereby avoiding grammatical and stylistic contradictions and inconsistencies. Secondly, it is important to consider that each phrase is a compositional element of the text, closely related to other similar elements. Therefore, it cannot be considered in isolation from their compositional links, as this may potentially alter their intended meaning.

3. Grammatical and stylistic errors.

Methods of identifying grammatical and stylistic errors. Since the syntactic level during text editing is the main one, the method of detecting errors is primarily based on a comprehensive syntactic analysis.

1. First of all, during editing, it is necessary to analyze syntactic relationships: to highlight word combinations in simple sentences, and to establish boundaries between simple sentences in a complex sentence; ask a logical question from the main word in phrases to the dependent, and from the main clause to the dependent.

For example: *Вугілля - це джерело енергії, запаси якого в майбутньому є майже невичерпними.* (*Coal is a source of energy, the reserves of which are almost inexhaustible in the future*). We highlight simple sentences and phrases. The first sentence: 1) *Coal is a source*; 2) *Source of (what?) energy*. The second sentence: 1) *the reserves are*; 2) *Are (what?) inexhaustible*; 3) *the reserves (of what?) which*; 4) *Is (when?) in the future*. (1) *Вугілля - джерело*; 2) *Джерело (чого?) енергії*. Друге речення: 1) *Запаси є*; 2) *Є (якими?) невичерпними*; 3) *Запаси (чого?) якого*; 4) *Є (коли?) в майбутньому*.) Questions from the main clause to the subordinate clause: *Source (which?) - whose reserves (coal) are inexhaustible* (*Джерело (яке?) - запаси якого (вугілля) є невичерпними*).

The reception of schematization of syntactic connections in sentences constitutes a complex syntactic whole, which makes it possible to establish and analyze the correctness of grammatical forms and the entire structure of the sentence.

4. Lexical and stylistic errors.

The most common lexical and stylistic errors. Analysis of lexical and stylistic errors is important when working on works of any style and genre. The most common of them are: 1) verbosity (or the use of "extra words"); 2) cancelariat (chancellery); 3) unjustified use of borrowed vocabulary. Despite the constant comments of academic stylists, specialists in the theory and practice of teaching the Ukrainian language, famous writers and journalists, the phenomena described below gradually lead to a blurring of the criteria for evaluating the literary qualities of a work. The reader gets used to these stylistic flaws, considers them acceptable, uses them in his speech.

1. The use of "extra words", weaken the effectiveness of a literary work, make it less accessible to the reader, therefore the task of the editor is to identify and eliminate the so-called "extra words". The word, the use of which is unjustified and without which the text does not lose anything, neither in the content, nor in the shade of the content, nor in the emotional coloring, is called "redundant". Many typical "redundant words" have become so commonplace that authors and editors no longer notice them. In order to be able to detect and eliminate them in the process of editing

the text, below are the main groups of redundant words: 1) adverbs, adjectives, verbs, nouns with the meaning of the presence or appearance of the described object (process). These are, as a rule, the words available, existing, observed, appearing, etc. For example: *Приклади, наявні в книзі, показують;* (*The examples in the book show;*) *Павловські казарми створювалися в процесі перебудови вже існуючої будівлі, що виходила фасадом на Велику Мільйонну вулицю (але не можна перебудувати будівлю, якої немає);* (*The Pavlovsk barracks were created in the process of reconstruction of an already existing building, which had a facade on Velika Milyonnaya Street (but you cannot rebuild a building that does not exist);*) *Україні є ряд бібліотек, які характеризуються високими кількісними і якісними показниками* (в головному реченні йдеться про наявність бібліотек, в підрядному – про їхні якості; достатньо повідомити, що такі-то бібліотеки володіють такими-то якостями); (*There are a number of libraries in the country, which are characterized by high quantitative and qualitative indicators (the main sentence refers to the presence of libraries, the subordinate clause refers to their qualities; it is enough to inform that such and such libraries possess such and such qualities);*) *У разі появи розривів на аркушах їх можна з'єднати смужкою цигаркового паперу. Розриви на аркушах можна з'єднати смужкою цигаркового паперу* (якщо йдеться про усунення розривів – значить вони є: Розриви на аркушах можна з'єднати смужкою цигаркового паперу); (*If tears appear on the sheets, they can be connected with a strip of tissue paper. Tears on the sheets can be connected with a strip of tissue paper (if we are talking about eliminating tears, then they are: Tears on the sheets can be connected with a strip of tissue paper);*) 2) nouns or verbs expressing an action optional for the subject. In the following examples, words are highlighted that cannot act in a different way and cannot relate to other objects in a different way. For example: *Всі ці особливості можна встановити з різним ступенем точності, залежно від мети, з якою здійснюється розрахунок, і способу, яким він здійснюється* (замість залежно від мети і способу розрахунку); (*All these features can be established with varying degrees of accuracy, depending on the purpose for which the calculation is carried*

out and the way in which it is carried out (instead, depending on the purpose and method of calculation); 3) verbs or verbal nouns conveying the action. For example: *успішне здійснення координації (замість успішна координація)*; (successful implementation of coordination (instead of successful coordination)); *проведення монтажних робіт (замість монтаж)*; (carrying out installation work (instead of installation)); *умови, необхідні для того, щоб здійснити термоядерний синтез в лабораторії (замість умови для проведення термоядерного синтезу в лабораторії)*; (conditions necessary to carry out fusion in the laboratory (instead of conditions for fusion in laboratories)). The words *робота, діяльність, заходи* (*work, activity, measures*) in combination with the preposition *with* are redundant: *робота з впровадження (замість впровадження)*, (*implementation work (instead of implementation)*), *діяльність з реалізації (замість реалізація)*, (*implementation activity (instead of implementation)*), *заходи із закупівлі (замість закупівля)*, (*procurement activities (instead of procurement)*); 4) adjectives, verbs, pronouns that do not add anything to the characteristics of the noun they relate to. For example: *Метод – деяка сукупність операцій, що застосовуються для вирішення певного завдання; ... Прийоми побудови моделі відповідно з відомими законами приватних наук; Людина зображена у певний перехідний момент свого емоційного життя; Відтворення внутрішнього світу людської особистості; Від правильно обраного режиму залежить якість зварювання.* (*A method is a set of operations used to solve a specific task; ... Methods of building a model in accordance with the known laws of private sciences; A person is depicted at a certain transitional moment of his emotional life; Reproduction of the inner world of the human personality; The quality of welding depends on the correctly selected mode*).

2. Individual words, word combinations and even whole syntactic constructions of the official business (office) style have recently penetrated into journalistic and scientific styles, and sometimes into artistic language. The majority of academic stylists negatively evaluate this process, rightly believing that the lexical-grammatical features of the clerical style ("cancelariat") worsen the text, lead to vagueness, verbosity. One of the mandatory tasks of the editor is the consistent

elimination of clerical style in works of a journalistic, scientific, scientifically popular nature, in educational and children's literature: 1) replacement of split predicates by forms with a full predicate verb. In most cases, a split predicate complicates and spoils speech, making it monotonous, verbose and difficult. For example: *Необхідно проводити краще оброблення ґрунту (краще обробляти ґрунт). Ми повинні провести запис цих лекцій , тому що у нас немає підручника (записати лекції). Обхват екрану проводиться правою рукою (екран охоплюють правою рукою); (It is necessary to carry out better cultivation of the soil (it is better to cultivate the soil). We have to record these lectures because we don't have a textbook (record lectures). The screen is covered with the right hand (the screen is covered with the right hand)); 2) selection of nouns from verbs and replacing them with equivalent verb forms. A text full of verbal nouns is very difficult to read, therefore, if these nouns are not terms, it is recommended to use relative verb forms. For example: *Необхідно переглянути план посівів пшениці в бік його подальшого збільшення (Необхідно збільшити план посівів пшениці); Перша виробнича практика має своїм завданням отримання студентами більш повного уявлення про свою майбутню спеціальність (Перша виробнича практика дасть змогу студентам глибше ознайомитися зі своєю майбутньою спеціальністю); (It is necessary to revise the wheat sowing plan in the direction of its further increase (It is necessary to increase the wheat sowing plan); The purpose of the first industrial practice is for students to get a more complete idea of their future specialty (the first industrial practice will allow students to get to know their future specialty more deeply)); 3) unjustified use of the words question, problem, moment, task, fact, circumstance. During the use of these words, their original meaning is completely lost, which automatically puts them in the "redundant" category. For example: *Мета конференції розглянути питання про те , як автор реалізує свій задум ...; Необхідність вирішення проблеми відповідності попиту і пропозиції на споживчі товари диктується гостротою питання. (The goal of the conference is to consider the question of how the author realizes his idea ...; The need to solve the problem of matching the supply and demand for consumer goods dictated by the***

urgency of the question). Editing option: *Необхідно врегулювати співвідношення попиту та пропозиції на споживчі товари або (з компенсацією метафори «гострота питання»: Виникла гостра необхідність врегулювати ... (і далі по тексту); Хочу відзначити факт відсутності гласності; Потрібно враховувати ту обставину , що Ірак розробляє ядерну зброю; (It is necessary to regulate the ratio of supply and demand for consumer goods or (with compensation of the "urgency of the issue" metaphor: There was an urgent need to regulate ... (and further in the text); I want to note the fact of the lack of publicity; It is necessary to take into account the fact that Iraq is developing nuclear weapons); 4) use of stationery stamps. Their excessive use often leads to an unexpected ironic effect, which the author does not count on. The elimination of office stamps contributes to greater accessibility and clarity of the text. For example: *Хто виховував дітей шляхом бабусь і дідусів, тим легше (Легше тим, кому допомагають виховувати дітей бабусі й дідусі); Автобус під керуванням водія Васильєва скоїв зіткнення (Автобус, за кермом якого перебував водій Васильєв, зіткнувся з автомашиною); Слід порушити на належну висоту питання про рівень викладання деяких дисциплін в нашому інституті. (Потрібно поліпшити викладання деяких дисциплін в нашому інституті); Підвищення пильності в потрібний момент пов'язано насамперед з наявністю побоювання зриву виконання завдання через підвищення ціни помилки (У певний момент співробітник повинен проявити особливу пильність під час виконання завдання, оскільки добре уявляє собі підвищення "ціни помилки" у разі зриву у своїй роботі). (It is easier for those who raised their children the way their grandparents did (It is easier for those who are helped to raise their children by their grandparents); The bus, driven by the driver Vasiliev, collided (the bus, driven by the driver Vasiliev, collided with a car); The issue of the level of teaching of some disciplines at our institute should be raised to the appropriate level. (It is necessary to improve the teaching of some disciplines in our institute); Increasing vigilance at the right moment is primarily due to the fear of disruption of the task due to an increase in the price of an error (At a certain moment, the employee must show**

special vigilance under the time of the task, because he can easily imagine the increase of the "error price" in the event of a disruption in his work)). The last of the examples clearly shows that oversaturation with office phrases and stamps not only spoils the text stylistically, but also makes it almost impossible to understand.

3. A significant drawback is also the unjustified use of borrowed words, which is due to two reasons:

1) untranslated use of foreign language borrowing. The source of the spread of this error is primarily incorrectly translated texts. For example: *Проблеми безпеки Індії зумовлені трьома основними факторами: географічним і геостратегічним становищем; дисонансом між Індією і її країнами, що її оточують; зростаючою гонкою озброєння. Всі ці фактори є атрибутами стратегічних доктрин, які переважають зараз у світі. (India's security problems are caused by three main factors: geographical and geostrategic position; dissonance between India and its surrounding countries; growing arms race. All these factors are attributes of the strategic doctrines that prevail in the world now).* These words are presented in this text without translation, although the nature of the erroneous usage in each of the three cases is different. So, the word problem here is either "redundant" (*Безпека Індії зумовлена трьома чинниками (India's security is due to three factors)*), or the word caused should be replaced by another predicate, with further restructuring of the entire sentence (*проблеми безпеки Індії повинні вирішуватися з урахуванням трьох факторів (India's security problems should be solved taking into account three factors)*). It is desirable to replace the word *дисонанс* (dissonance) with a more understandable word - *суперечність* or *розбіжність* (contradiction or disagreement). It is easy to avoid the use of the word attributes by replacing it with the construction of essential features. Another version of the edit is also possible: All these factors determine the strategic doctrines that prevail in the world now;

2) ignoring the stylistic coloring of the borrowed word. The natural process of the transition of words from one language to another is sometimes accompanied by a change in their "original" stylistic color. A neutral word in the source language can

acquire additional stylistic characteristics and shades. This is especially noticeable when the word has not yet been sufficiently mastered in the Ukrainian language. In such cases, caution is required in its use, especially if the stylistic coloring of the word can affect the perception of the entire text. For example: *У Палаці спорту було проведено шоу: "На допомогу дітям Чорнобиля"* (*In the Palace of Sports, a show was held: "To help the children of Chernobyl."*) Here the word *шоу* (show), the meaning of which includes the semantic shade "яскравий, святковий (*bright, festive*)", in combination with the name of the event *"На допомогу дітям Чорнобиля (To help the children of Chernobyl)"* is clearly inappropriate. Preferred replacement for *a charity concert (благодійний концерт)*. Another example: *Перша леді кондитерської фабрики (про конкурс краси на кондитерській фабриці "Червоний Жовтень")* (*The first lady of the confectionery factory (about the beauty contest at the confectionery factory "Chervonny Zhovten")*). The inconsistency of the "high" coloring of the word *lady* and the described reality causes a comic effect. [17, p. 69]

Therefore, the violation of stylistic norms causes lexical, grammatical, and syntactic errors.

ASSIGNMENTS FOR SELF-CONTROL

1. Speak on the concept of stylistic norm.
2. Describe classic speech errors: experience of stylistic editing.
3. Speak on grammatical and stylistic errors.
4. Describe lexical and stylistic errors.

LECTURE 6

EDITOR'S WORK ON THE VOCABULARY OF THE TRANSLATED TEXT

1. General principles of word choice. Content errors.
2. Difficulties and problems of reproducing phraseological units.
3. Internationalisms and "false friends" of the translator in the reproduced text.

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1. General principles of word choice. Content errors.

The most important condition for the normativity of speech is the correct choice of words. The choice of a word depends primarily on its meaning, since the meaning reflects the relationship between the signified (reality) and the signified (word). Knowing the meaning of a word is a necessary condition for its correct use. For example, the words *spectator*, *visitor*, *listener* coincide in the meaning of *audience*, but differ in the purpose for which the public gathers: the audience - for spectacular performances; visitor - to the exhibition and to public places (library); listener - to a concert, lecture (слова *глядач*, *відвідувач*, *слухач* збігаються у значенні *публіка*, але розрізняються метою, заради якої публіка збирається: *глядач* – на видовищні вистави ; *відвідувач* – на виставку і в громадські місця (бібліотека); *слухач* – на концерт, лекцію). The meaning of the words is given in explanatory dictionaries. Dictionaries of synonyms, homonyms, antonyms, and paronyms are also used to distinguish between words and their meanings.

To choose a word, all three of its components must be taken into account: 1) what the word denotes (its meaning); 2) for which communicative situation it is intended (its style); 3) does it convey an attitude towards what is expressed and what is this attitude (its expressiveness, evaluability). Ignoring at least one of these components leads to errors in the choice of words. Linguistic errors are associated with the indistinguishability of marked words that are in certain semantic relations. These are mainly synonyms and paronyms: 1) the lack of distinction between synonyms, words that are close or similar in meaning, leads to errors in usage: a) the words *role* and *function* in the sense of "work, sphere of activity" are synonymous, but genetically they are associated with different designations: *role* - with the field of theater and cinema, and the *function* - with logic. Hence the lexical conjugation was established: the *role* is played (they play), and the *function* is performed (they perform); in the meaning of the measure of influence, the degree of participation, the word *role* is synonymous with the word *meaning* in the sense of importance. But their compatibility is different: it plays a role, but it has meaning (слова *роль* і *функція* в значенні "робота, сфера діяльності" синонімічні, але генетично вони пов'язані з

різними позначеннями: роль - зі сферою театру і кіно, а функція - з логікою. Звідси і встановилася лексична сполучуваність: роль грає (грають), а функція виконується (виконують); у значенні міра впливу, ступінь участі слово роль синонімічне слову значення в смислі важливість. Але сполучуваність у них різна: грає роль, але має значення); [17, p. 43] b) the words *хоробрий* and *сміливий* are synonyms, but *хоробрий* is associated with the external manifestation of the named quality, and *сміливий* - with both external and internal, therefore а у *думка, рішення, ідея* can only be *сміливими*, but not *хоробрими*; c) coincide in the sense of "physical evidence of any success" the words *трофей* (trophy) and *приз* (prize), but have different lexical combinations: *трофей захоплюють, приз отримують, завойовують*; (trophy is captured, prize is received, conquered); in the example: *У змаганні за почесний трофей взяло участь десять команд* it is necessary to correct: *за почесний приз*; (*Ten teams took part in the competition for the honorary trophy*, it is necessary to correct: *for the honorary prize*); d) the words *хмарочос* (skyscraper) and *висотка* (*висотна будівля*) (high-rise (high-rise building)) are synonymous, but a skyscraper is associated with the USA, and a high-rise is associated with our country; the phrase *high-rise buildings of New York* (*висотні будівлі Нью- Йорка*) is a linguistic error; 2) pleonasm (semantic redundancy) occurs when the meaning of a word is duplicated by words with which it is combined. Such inaccurate combinations as *хронометраж часу* (instead of: *хронометраж*), *вільна вакансія* (instead of: *вакансія*), *пам'ятний сувенір* (instead of: *сувенір*), *повний анилаг* (instead of: *анилаг*), *опорний плацдарм* (instead of: *плацдарм*), *апробування і схвалення методу* (instead of: *апробування методу*), *вперше дебютував* (instead of: *дебютував* or *вперше виступив*), *в травні місяці* (instead of: *у травні*), *п'ять гривень грошей* (instead of: *п'ять гривень*), *берегти кожную хвилину часу* (instead of: *кожную хвилину*); 3) tautology, in contrast to pleonasm, where meanings are repeated instead of words, is a repetition within a sentence of the same word, related words, homonyms. If pleonasm can be considered a form of redundancy that is not immediately apparent, tautology can be seen as a more obvious example of the same phenomenon. The sentence needs to be corrected:

Поряд з досягненнями був відзначений ряд недоліків (instead of: ... були відзначені і недоліки).

2. Difficulties and problems of reproducing phraseological units.

Among the difficulties of reproducing phraseological units is the search and finding of the best and the most accurate matches. This requires a deep knowledge of the colloquial language, numerous proverbs and sayings, catchphrases, biblical quotations and images, ancient antiquity, that is, a large array of sources for the accumulation of phraseological units. Dictionaries can provide an invaluable service here. It would be useful for the translator and editor to know that a large number of Shakespeare's sayings from "Hamlet" have won the right to autonomous functioning, are used as folk proverbs, catchphrases. It is this highly skilled, classical aphorism that creates both significant difficulties and imposes a special responsibility on the translator. After all, the reproduction of Shakespeare's phraseology requires the preservation of content and the integrity and compactness of the form. Problems and difficulties for the translator can mainly be idioms of the so-called pure form, which should include the category of phrases that have the character of a reversal, inherent only in a certain language, and cannot be exactly reproduced in another language. During the translation, they need a counterpart who would record the same in the Ukrainian text a stylistic emphasis is necessary, a peculiar shade of accuracy and aptness of expression. This can be illustrated by the example of individual idioms: *кінь на чотирьох та й то спотикається, про вовка помовка, а він і тут, де наше не пропадало*. Even this small group of phraseological units shows that they have a clearly defined national language feature, as they entered the literary language from popular, mostly everyday usage.

Today, we have different approaches to the theory, history, and practice of translation: the theory by V.N. Komisarov, cultural theory of interpretation of artistic translation by G.V. Chernov, theory of total translation by P.P. Torop, theory of polysystem by P. Turi and I. Iven-Zohar, theory and history of translation by R. Zorivchak and others. Does the editor need to know all this? For a high-class editor, a

professional, such a question is rhetorical. And how to achieve for a novice editor peaks of knowledge? There is only one answer - you need to have a great desire to be a master, and then the secrets of editorial mastery will gradually be revealed. Here's how about one specific moment of working on the translation A.P. Chekhov was said by the unforgettable B. Antonenko-Davydovych: "In order to translate such a writer as Chekhov, preserving in the Ukrainian text his gentle humor, wistful smile, subtle irony and deep subtext, it is necessary to use all the richness of the Ukrainian language, and for this, obviously, it is necessary to be first of all, well-acquainted with him.

Translation editing is a delicate process that requires creativity, while ensuring that the original text is conveyed to the reader in the best possible way, while preserving its semantic information. The editor works closely with the translator and sometimes the author to achieve this goal.

To ensure the highest level of precision when translating idiomatic expressions, it is necessary to employ various translation techniques.

These include:

1. Equivalent translation, which involves using an idiomatic expression in the translated language that accurately conveys the same content and figurative meaning as the original expression.

2. Analogue translation, which involves using a fixed expression that accurately conveys the meaning of the original expression in the translated language, but may differ from it in terms of its figurative basis, either partially or completely.

3. Descriptive translation is often employed when there are no equivalents or analogues in the target language.

4. Antonymous translation, on the other hand, involves transferring a negative meaning using an affirmative construction or vice versa.

5. Calque translation is used to highlight the figurative basis of phraseology or when the German phrase cannot be translated using other types of translation.

6. Combined translation is often used when the meaning of the original phraseology cannot be fully conveyed in the translated language, or when it has a

different specific flavor of place and time. This process involves providing calque translation, followed by a descriptive translation, and an equivalent in the language of the translation for comparison.

Phraseological units are frequently employed in literature of all genres. It is imperative that a skilled translator ensures the precise translation of such units. A thorough understanding of phraseology is necessary to evaluate the brightness and expressiveness of a language, to understand a joke, a play on words, and sometimes simply to grasp the meaning of an entire statement. [16, p. 36]

The editor may frequently encounter situations where the translator has responded hastily. This practice may lead to semantic inaccuracy and have a significant impact on the development of the action, resulting in either a slow or accelerated pace of the plot.

3. Internationalisms and "false friends" of the translator in the reproduced text.

In recent times, it has become increasingly common for people from different backgrounds to connect culturally, socially, and professionally due to the internationalisation of science and economy. Consequently, many European languages have incorporated international terms into their vocabulary. These words are primarily related to politics, science, and culture (such as forum and class). However, it is important to note that the similarity of these words can be misleading and lead to errors if the speaker is unaware of the changes that occurred when the word was adopted into the Ukrainian language, such as a narrowing or expansion of meaning or a change in stylistic tone.

Under the influence of individuals familiar with the source language, borrowed words can take on meanings or stylistic nuances that may not accurately translate into the target language. For instance, the word '*агресивний*' in Ukrainian means '*загарбницький*', or '*ворожий*', but is often mistakenly used in a positive sense by commentators (e.g. '*молодий, талановитий, агресивний футболіст* (young, talented, aggressive footballer')). In this context, it would be more appropriate to use the adjectives '*активний* (active)' or '*ініціативний* (proactive)'. In the Ukrainian

language, errors may arise due to the influence of English. This is known as a 'false friend of the translator'. For example, the word 'aggressive' in English means '*persistent*' or '*assertive*' (*наполегливий, напористий*), but it should not be translated as such in Ukrainian. Similarly, the word '*амбітний* (*ambitious*)' in the phrase '*амбітні плани* (*ambitious plans*)' in Ukrainian means '*надмірно честолюбний* (*excessively ambitious*)' and should not be used to mean '*грандіозний* (*grandiose*)', as it does in English.

The use of words from other languages in a given language is an objective reality. This phenomenon is constantly increasing due to the introduction of new words and the expansion of the scope of old ones, which were previously used in a narrow, often terminological sense. Unfortunately, many mistakes are made when using borrowed words, including spelling, orthographic, grammatical, and lexical errors. This is due to the unique position of foreign language words, which often lack strong ties to the language they are being used in. As a result, their roots may be incomprehensible to most native speakers, and their meaning unclear. However, they are often seen as fashionable and modern compared to familiar Ukrainian or long-learned borrowed words. Therefore, there is a temptation to use non-Ukrainian words. [18, p. 147]

However, the unconsidered rendering of someone else's words into Ukrainian text often results in inaccuracies and errors. Let's illustrate this with the following examples: we often come across *politicians* (*політиканів*) where the term is not colored by the author's disapproval and simply means *a political figure* (*політик, політичний діяч*) ('*The crowd respectfully parted in front of a group of politicians and officials*' – *Натовп шанобливо розступилася перед групою політиканів і чиновників*).

The Polish author's story includes English words. The cruiser is named '*Брейв* (Brave)' (should be translated as '*Відважний* or *Хоробрий*').

In the science fiction writer's laboratory, there is a large *tank* with a glass lid, rubber tubes and wires (*бак, резервуар*). Although it is mentioned repeatedly, its purpose is unclear. It is important to note that the term '*tank*' is used in Ukraine in a

different, military sense. The translator should have clarified this to avoid confusion for the reader. Finally, it is important to avoid introducing new content or changing the original meaning of the text.

Additionally, the text should be free from grammatical errors, spelling mistakes, and punctuation errors. It is crucial to maintain accuracy in technical terminology to prevent misunderstandings. The phrase 'direct deception' has been changed to 'clearly inaccurate'. The word 'sterile' has been replaced with 'lifeless' to better convey the intended meaning. The original text contains language that may be interpreted as subjective and lacks clarity. Additionally, grammatical errors have been corrected and the overall structure and flow of the text has been improved.

The sentence 'It sounds strange in a serious philosophical work: our friendship is impotent (*дружба наша імпотентна*)' has been rephrased to 'The use of 'impotent' in a serious philosophical work to describe a friendship is inappropriate and has been changed to 'ineffective' (*імпотенте означає – безплідна, марна, безсила, жодному з "друзів" нічого не дає*). In order to improve it, the following changes have been made: However, it should be noted that both the translator and the editor of the magazine where the translation was printed may have overlooked the potential distortion of the author's opinion caused by the carelessly borrowed word. It is worth mentioning that the word in question has a different meaning in the Ukrainian language, and its usage in our country is narrower and more limited compared to French or English.

In a story about the First World War, an officer 'searched the pockets of his tunic.' May I ask for clarification on the types of pockets that were present in antique tunics and the characteristics of tunics in 1914? Additionally, it appears that the translator may have used a familiar word without fully considering its meaning when transferring it to the Ukrainian text. Perhaps consulting a dictionary would have been beneficial in clarifying that a tunic is a type of uniform. (*У розповіді про Першу світову війну офіцер "обмацав кишені своєї туніки". Які вже там у античних тунік кишені і які туніки в 1914 році! Просто перекладач побачив знайоме*

слово та так і переніс його в український текст - і не вдумався в те, що вийшло, не заглянув в словник, де написано, що tunic - просто мундир!)

Translating a word directly from the original language may not always accurately convey the foreign author's intended meaning, and can cause confusion for the reader.

It is important to be aware of 'false friends of the translator' to avoid errors that could lead to communication difficulties and misunderstandings. In Ukrainian culture, assertiveness and drive are generally viewed with caution and are often discouraged. Using the words 'aggressive' and 'ambitious' in positive or neutral contexts can lead to a mistaken perception that these qualities are desirable. Using the words 'aggressive' and 'ambitious' in positive or neutral contexts can lead to a mistaken perception that these qualities are desirable.

Using the words 'aggressive' and 'ambitious' in positive or neutral contexts can lead to a mistaken perception that these qualities are desirable.

Therefore, it is important to avoid such linguistic errors to prevent unwanted moral and conceptual reinterpretations.

ASSIGNMENTS FOR SELF-CONTROL

1. Describe general principles of word choice, content errors.
2. Describe difficulties and problems of reproducing phraseological units.
3. Speak on internationalisms and "false friends" of the translator in the reproduced text.

LECTURE 7

GRAMMATICAL ASPECT OF EDITING

1. Typical errors in the use of morphological means of speech

2. Violation of syntactic rules as a problem of editing.

2. 1. Coordination of predicate and simple subject.

2. 2. Coordination of predicate and compound subject.

2. 3. Coordination of the predicate and homogeneous subjects.

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1. Typical errors in the use of morphological means of speech

Grammatical correctness is a defining feature of written and oral communication culture. It refers to the adherence to standardized rules for word usage, creation, phrase and sentence construction.

Grammatical norms are typically divided into morphological norms, which regulate the selection of variants of a word's morphological form and its combination with other words, and syntactic norms, which regulate the selection of variants for constructing simple and complex sentences.

Typical errors in the use of morphological means of language:

1. Stylistically unjustified formation of the singular form from nouns that have only the plural form: *Отож, лік від хамства праця, культура й доброта; Але якщо ж ви все-таки наважились купити імпортовану неякісну консерву то переконаєтесь у цьому, коли її відкриєте: вона містить якусь незрозумілу масу з меленої шкіри свині.* (*So, the cure for rudeness is work, culture and kindness; But if you still decided to buy an imported low-quality canned food, you will see for yourself when you open it: it contains some incomprehensible mass of ground pig skin*).

2. Stylistically unmotivated use in the plural form of nouns that have only the singular form: *"Футу-роскоп" – місто майбутнього, яке складається з величезних, як багатопверховий будинок, чудернацьких споруд-кінотеатрів - дзеркальних кристалів, сфер, пірамід.* (*"Futuroscope" – the city of the future, which consists of huge, like a multi-story building, strange buildings-cinemas - mirror crystals, spheres, pyramids*).

3. The use of feminine nouns to designate women's professions, positions with the suffixes *-u(a), ux(a) (-sh(a), ih(a))*, which are not characteristic of the Ukrainian language, as well as the use of nouns with the suffix *-к(a) (-k(a))*, etc. in the event that there may be ambiguity or expressive coloring undesirable for book speech: *Засідання мало проходити в Золочівському Районному Суді.* (*The hearing was to be held in the Zolochiv District Court*).

4. Incorrect definition of the gender of indeclinable nouns of foreign origin: *Наступного дня Президента України приймав гостинний Баку (The next day, the President of Ukraine was received by a hospitable Baku).*

5. Incorrect determination of the gender of monosyllabic nouns that have a gender mismatch in the Ukrainian language: *Вона терпляче чекала мого повернення із роботи, щоби вилити усю свою біль. (She patiently waited for my return from work in order to pour out all her pain).*

6. Incorrect definition of the type of abbreviations: *Принаймні ми б знали, що МЗС вийшов з такою ініціативою в уряд (At least we would know that the Ministry of Foreign Affairs came to the government with such an initiative).*

7. Confusion of accusative and genitive forms in cases of using the direct object with predicates expressed by transitive verbs: *Дозиметри фахівців показали, що радіаційний фон шпал не перевищує припустимі норми, проте, залишаються деякі запитання; Занурюючись у такі глобальні проблеми, Ви не втрачаєте контроль за сьогоднішнім? (Specialist dosimeters showed that the radiation background of sleepers does not exceed acceptable standards, however, some questions remain; Immersing in such global problems, do you not lose control over the present?).*

8. Declension of indeclinable and non-declension of declinable nouns - proper names: *Перше тисячоліття народилося з "Тайною вечерею" Леонарда да Вінчі. (The first millennium was born with "The Last Supper" by Leonardo da Vinci).*

9. Using only the dative form of nouns ending in -у(ю) (-у(у)): *26 січня чи не найушлавленішому львівському футболісту-захиснику Ростиславу Поточняку ви-повнюється 50 років. (On January 26, perhaps the most celebrated Lviv football player-defender, Rostyslav Potochnyak, turns 50 years old).*

10. Ignoring the peculiarities of the declension of hard and soft nouns: *Королями рауту оголошено було Ігора Маркова та Діану Стасюк. (Ihor Markov and Diana Stasiuk were announced as the kings of the rout).*

11. Confusion of endings (-а and -у) of masculine nouns of the II declension: *Це робилося привселюдно, з піснями і танцями, за допомогою спеціально*

загостреного каменю. (*This was done publicly, with songs and dances, with the help of a specially sharpened stone*).

12. Confusion of genitive plural forms in Ukrainian language: *Ялинки для туркмен*. (*Christmas trees for Turkmen*).

13. Stylistically unmotivated use of the construction "noun + noun" instead of the construction "adjective + noun" or vice versa: *Це був не довготривалий процес, а рішення однієї секунди*. (*This was not a long-term process, but a one-second decision*).

14. Erroneous formation of forms of degrees of comparison from complex adjectives, as well as from those adjectives and adverbs that have prefixes and suffixes that indicate a high degree of manifestation of quality: *Південно-східніше від них (Бангладеш) сильно похолодало; Більш ультрачутливою стала нова модифікація пристрою*. (*South-east of them (Bangladesh) it got very cold; A new modification of the device has become more ultrasensitive*).

15. Omission of the prepositions "from", "for", the conjunction "than" ("*від*", "*за*", "*ніж*") or others, which must be used with adjectives (adverbs) in the form of the higher degree of comparison: *Хто на світі всіх млішій* (*Who is the sweetest of all in the world*).

16. Use together with the form of the adjective of the highest degree of comparison of the prepositions "for", "from", the conjunction "than", ("*за*", "*від*", "*ніж*") etc.: *Найкращий за всі шампуні* (*The best of all shampoos*).

17. Incorrect form of the first component of the ordinal numeral: *До тисячу дев'ятсот дев'яносто дев'ятого року* (*To the year one thousand nine hundred and ninety-nine*).

18. Errors related to ignorance of the specifics of declension of quantitative numerals, with incorrect definition of the case of numerals in the text: *Тільки в січні семеро пацієнтів скерувала на операцію* (*Only in January, seven patients were referred for surgery*).

19. Incorrect combination of nouns and fractional numerals: *Комісія дійшла висновку що внаслідок зловживань в армії країні завдано збитків на суму, яка у*

два з половиною рази перевищує видаткову частину держбюджету. Отже, через 3,5 місяці Україна буде мати якісно новий парламент. (According to the commission's findings, the country has incurred significant losses, which are estimated to be two and a half times the expenditure of the state budget, due to abuses in the army. It is worth noting that in just 3.5 months, Ukraine is scheduled to hold a new parliamentary election).

20. Confusion of the words "нівтора" and "нівтори": *Зате тепер можемо прийти, заплатити близько півтора гривні, взяти квиток на будь-який ряд* (But now we can come, pay about one and a half hryvnias, take a ticket for any row.)

21. Non-normative combination of nouns with the word "пара (couple)": *Тішуся, коли щастить хоч пару днів походити без косметики; До того ж, тих кілька зайвих кілограмів я скинула так само за пару тижнів, як і набрала.* (I keep quiet when I'm lucky enough to go without makeup for a couple of days; In addition, I lost those few extra kilograms in a couple of weeks, just as I gained them).

22. Combination with collective numerals of feminine nouns denoting female persons and neuter nouns of the II declension: *У співачки є двоє доньок* (The singer has two daughters).

23. Irregular combination of nouns with the numerals "two", "three", "four" ("два", "три", "чотири"): *Два листа я надіслав у Пентагон.* (I sent two letters to the Pentagon).

24. Abuse in the meaning of the imperative form with the particle "let's go (давай)": *Давайте згадаємо, як відбувалося ваше сходження, кар'єра; Тепер давай поговоримо на більш особисті теми.* (Let's remember how your ascent, career took place; Now let's talk about more personal topics).

25. The use of "passive constructions" mainly with verbs that have the participle - ся (-sya): *За сто шістнадцять років двічі робилося капітальну ре-бальзамацію, при якій тіло лежало в розчині цілих 9 місяців; Назва альбому взята з учення східної філософії і пояснюється солістом групи Андрієм Голяком так.* (In one hundred and sixteen years, capital re-embalming was done twice, during which the body lay in a solution for 9 months; The name of the album is

taken from the teachings of Eastern philosophy and is explained by the group's soloist Andrii Golyak as follows).

26. Use of the imperfect form of the verb instead of the perfect form of the verb: *Але усе побачене, почуте аж ніяк не дозволяє робити однозначний висновок, що медики безпідставно змушують постраждалих платити за обслуговування. (But everything seen and heard does not allow us to make an unequivocal conclusion that doctors force the victims to pay for services without any reason).*[7, p. 35]

2. Violation of syntactic rules as a problem of editing.

2. 1. Coordination of predicate and simple subject.

In terms of simple subjects, the predicate should be coordinated based on grammatical features such as number, tense, and family. It is important to use clear and concise language with a logical flow of information, avoiding complex terminology and sprawling descriptions. Technical terms should be used consistently and explained when first used. The text should also adhere to style guides and maintain a formal register, avoiding contractions, colloquial words, and unnecessary jargon. Finally, the text should be grammatically correct and free from spelling and punctuation errors. When the subject is singular but has multiple meanings indicating different objects, the predicate should take a plural form to match the content. For example, *Українська й білоруська мова були найбільш занедбані серед слов'янських мов. (Ukrainian and Belarusian were the most neglected among the Slavic languages).* Additionally, the language should be objective, value-neutral, and free from biased or emotional language. When the subject is a collective noun or is thought of as something unified, the predicate should be singular. For example, *Українське й польське студентство зустрілося на форумі. ('Ukrainian and Polish students met at the forum).'*

On the other hand, when the subject is expressed by a common noun, the form of the predicate depends on the gender of the person. For instance, *Зануда втретє розповідав той самий анекдот. Зануда не могла піти додому, не зрозумівши,*

що їй сказали дві години тому. *Zanuda (The bore) told the same anecdote for the third time. Zanuda (The bore) couldn't go home without understanding what she'd been told two hours ago'* When using masculine nouns to denote professions or positions of women, the predicate should be coordinated by grammatical features rather than content. For example, in the sentence *Касир перерахував гроші ('The cashier listed the money')*, the predicate is coordinated by the grammatical gender of the noun 'cashier'. To avoid ambiguity, it is recommended to use the first and last name of the person performing the action as the subject, followed by a predicate coordinated by content. For instance, *Касир Галина Гонюшина перерахувала гроші. ('Galina Gonyshina, the cashier, listed the money.')*

If a common noun has a geographical or conventional name, then the predicate is coordinated with the subject - the general name. For example, *Газета "Поступ" надрукувала виступ депутата. Місто Львів ніби помолоділо. (The speech of a deputy was printed in the 'Postup' newspaper. It seems that the city of Lviv has become younger).*

When the subject is expressed by words such as person, figure, or collective nouns, the predicate is coordinated according to grammatical signs. For instance, *Особа чоловіка встановлена. Волосся переливалося сріблом. (The man has been identified. The hair shimmered with silver).*

When expressing subjects with indeclinable nouns or abbreviations, it is important to ensure that the predicate agrees with the gender and number of the noun. This applies to masculine, feminine, and neuter forms. For example, *Усі зраділи, а хто й не зрадів, то не показав цього. Що це там таке показалося з-за рогу?(Everyone was happy, and if they weren't, they didn't show it. What was that thing that came around the corner?)* Similarly, it is important to ensure that the predicate agrees with pronouns of other categories, including indefinite and negative pronouns such as who and what. For instance, *Дехто вирішив не приходити на збори. Ніщо мене не привабило. (It should be noted that some people decided not to attend the meeting. Additionally, it is worth noting that nothing appealed to me).*

However, it is worth noting that there are instances of reverse coordination, also known as reverse agreement, in sentences with nominal predicates. In such cases, the form of the linking verb in the predicate is determined not by the form of the subject, but rather by the form of the nominal part of the predicate. For instance, consider the question *Хто були ці люди?* ('Who were these people?') If the functions of the subject are performed by demonstrative pronouns such as 'that', the predicate coordination is also reversed. Another example is the sentence *Це була видатна постать у нашій культурі.* ('He was a prominent figure in our culture.')

When a quantitative numeral is used as the subject in the past tense with a third person singular predicate, it should be in the form of the neuter gender. For example, *Семеро дійшло до фінішу. Сім дійшло до фінішу. Кілька дійшло до фінішу.* ('Seven reached the finish line.'). It is important to maintain a clear and logical structure in the sentence. However, the plural form of the predicate is also acceptable and emphasizes the material composition rather than the quantity. [9, p. 85]

Substantive adjectives and verbs used as the subject should coordinate with the predicate in the same way as nouns. If a word that cannot be altered is used as a noun, then the verb will take the form of the third person singular. In the past tense, it will take the form of the neuter: *Це "Ура!" линуло звідусіль.* ('Ura!' flowed from everywhere).

In a sentence with a simple subject, the verb form is not affected by any separated object or other separations: *Ніхто, крім них, цього не знав.* ('Only they knew it').

2. 2. Coordination of predicate and compound subject.

A subject like "brother and sister" coordinates the singular and plural predicates. The singular predicate indicates one active subject of the action (in reality, only he is the grammatical subject, and another noun or pronoun serves as the complement). The plural predicate indicates the equality of the two subjects of the action, their equal participation in the performance of the action: '*Brother and sister went to the theatre.*' (*Брат із сестрою пішов у театр. Брат із сестрою пішли в*

театр.) When writing about subjects such as oneself or others, it is important to note that the personal pronouns 'I', 'you', and 'he' require a singular predicate. For example, *'I went to the theatre with Stepan' and 'You went to the theatre with Oksana'.* (*Я зі Степаном пішла в театр. Ти з Оксаною пішов у театр.*)

When the subject consists of a numeral and a noun, the predicate should agree with the noun in both singular and plural forms. However, it is worth noting that this rule does not apply to numerals that end in one. For instance, *П'ятдесят один чоловік працював у полі. П'ятдесят одна особа працювала в полі.* (*'Fifty-one men worked in the field' and 'Fifty-one persons worked in the field'*). The choice between a singular or plural predicate can emphasize either the number of objects or the actions being described.

A singular predicate is typically used when the numeral in the subject indicates an approximate number (e.g. more, less, close, over, etc.). For example, *Близько тридцяти студентів склали іспит на "відмінно".* (*It could be said that 'About thirty students passed the exam with excellence.'*)

The numerical aspect of the subject can be expressed by a noun with a numerical value, such as 'majority', 'minority', or 'crowd'. In such cases, the predicate should also be in the singular form. For example, *Більшість студентів склали іспит на "відмінно"* (*'Most of the students passed the exam with excellence'*):

1. the second part of the subject is multi-element (*Більшість студентів, аспірантів, викладачів прийшли на мітинг* (*Most students, graduate students, teachers came to the meeting*);

2. the predicate is distant from the subject (*Більшість студентів, які прийшли на мітинг, проголосували за текст ухвали* (*Most of the students who came to the rally voted for the text of the resolution*);

3. predicates are homogeneous (*Більшість шахтарів не підтримали проспілкових лідерів і не розпочали страйку* (*Most miners did not support the pro-union leaders and did not start a strike*).

A compound subject can be expressed by a phrase. If the predicate is not coordinated with a noun in the form of N.c., then it is in the third person singular and

in the past tense, neuter. For example, *'Ой не ходи, Грицю, та й на вечорниці' йде (йшло) на сцені вже другий сезон.* To ensure coordination with the following sentence, it is recommended to add a word with a generic meaning if a phrase contains two nouns in the same case. *Роман "Війна і мир" екранізований декілька разів.* (*'War and Peace' has been adapted multiple times*). When using subject phrases such as *один одного, один за одним* ('each other' or 'one after another'), the predicate can have both singular and plural forms. For example, *Один одного вчить. Один одного вчать.* (*'One teaches the other' or 'they teach each other'*).

2. 3. Coordination of the predicate and homogeneous subjects.

When using a generalizing word, it is important to coordinate the predicate accordingly. For homogeneous subjects expressed in the singular form without conjunctions, the predicate can be either singular or plural (in the direct order of the words, use plural). When the subjects are names of people, use a plural predicate in the direct order of words (e.g. *Іван і Петро пішли додому.* (*Ivan and Peter went home*)). [11, p. 62]

For subjects that are non-person nouns, it is recommended to coordinate the predicate by content or with the closest subject. *Сатира, гумор виявляються (-ється) в тексті.* *The text presents elements of satire and humor,* which are subjective evaluations and may not be appropriate for objective writing. The text should also adhere to conventional academic structure and formatting, with factual and unambiguous titles. Finally, the text should be grammatically correct and free from spelling and punctuation errors. In terms of sentence structure, when homogeneous subjects are preceded by a pronoun, the predicate should be in the singular form. Additionally, the language should be formal and free from contractions, colloquial words, and unnecessary jargon. In terms of sentence structure, when homogeneous subjects are preceded by a pronoun, the predicate should be in the singular form. For example, *Кожний студент, аспірант має пам'ятати про це.* (*'Every student and graduate student should remember this.'*)

Similarly, when using disjunctive conjunctions, the predicate should also be in the singular form. For instance, *Іван чи Петро пішов додому раніше.* ('Ivan or Peter went home earlier.') It is important to use clear and concise language, avoiding complex terminology and ornamental language. In cases where subjects are expressed by nouns of different genders or numbers, it is recommended that the predicate takes a plural form. For example, *Іван чи Галя пішли додому раніше.* ('Ivan or Galya went home earlier.')

When using opposing conjunctions, it is advisable to coordinate the predicate in number and gender with the nearest subject. For instance, *Долинув спів, а згодом звуки фортепіано'* ('Singing went down, and later the sounds of the piano.') If the subject has a negative particle 'no', it is important to coordinate the predicate with the real subject, whose action is asserted. For example, *Вірш, а не поема став предметом аналізу.* ('Poem, not the epic, became the subject of analysis.')

ASSIGNMENTS FOR SELF-CONTROL

1. Speak on typical errors in the use of morphological means of speech.
2. Describe violation of syntactic rules as a problem of editing.
3. Speak on coordination of predicate and simple subject.
4. Speak on coordination of predicate and compound subject.
5. Speak on coordination of the predicate and homogeneous subjects.

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