

«Шерлок»).

The idiom "*in the middle of nowhere*" is used to describe a remote or isolated place. In this context, Sholto uses it to emphasize that his housing is in a secluded location, indicating that others, including John, are unlikely to know about it. Translators use the equivalence solution to convey the meaning of the original in the target language as accurately as possible.

In order to effectively convey idiomatic expressions in Ukrainian, various tactics are used. They ensure the accurate transfer of figurative meaning and cultural connotations of idioms, taking into account cultural and linguistic differences.

The equivalence implies preserving the meaning and finding an appropriate analogue in the target language (Vinay 1995: 342). For example:

"*He's trying to pull the wool over our eyes*" (Sherlock). — «*Він намагається замилити нам очі*» (Серіал «Шерлок»).

When using a tactic such as modulation, the translators change the point of view of the original, but retain its general meaning (Vinay 1995: 342). For example:

"*He was over the moon*" (Sherlock). — «*Він пицав від щастя*» (Серіал «Шерлок»).

Literal translation is a tactic in which the translator conveys the text from the original into the target language as literally as possible, without making changes in the structure (Vinay 1995: 33). For instance:

"*I want to break the ice*" (Sherlock). — «*Я хочу розтопити лід*» (Серіал «Шерлок»).

Thus, idioms are expressions whose meaning cannot be derived from the literal meaning of the individual words that make up their composition, which makes them unique and culturally specific. The use of idiomatic expressions in the dialogues of the Sherlock series adds depth to the speech. Translation idioms into Ukrainian involve the use of various tactics, such as equivalence, modulation, literal translation and others. The translated dialogues effectively convey figurative language and preserve the cultural nuances of the series for Ukrainian viewers.

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TRANSLATION OF INTERTEXTUALITY IN FANTASY LITERATURE (BASED ON THE NOVEL "GOOD OMENS" BY TERRY PRATCHETT AND NEIL GAIMAN)

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Keywords: intertextuality, fantasy, translation solutions

This research explores the various intertextual references present in the novel including references to other literary works, Biblical, folklore, or cultural elements. The present paper applies translation solutions, as defined by Jean-Paul Vinay and Jean Darbelnet, to analyze the translation of the intertextuality present in the novel "Good Omens" by Terry Pratchett and

Neil Gaiman from English to Ukrainian.

Fantasy as a literary genre emerged in the first half of the 20th century as a subtype of science fiction. Fantasy literature is characterized by an "intertextual connection with myth" (Boiko 2019). Intertextuality is created through the "incorporation of other texts, or their fragments, in the form of quotations, allusions, or reminiscences" into the text (Rubtsov 2011). An allusion is referred to as a stylistic device that contains an implication of literary, political, mythological, cultural, or historical facts.

One of the main classifications of translation solutions is the typology proposed by French scholars J. Vinay and J. Darbelnet, which includes solutions such as literal translation, correspondence, and adaptation (Vinay & Darbelnet 1995). In the novel "Good Omens" by Terry Pratchett and Neil Gaiman, there are references to numerous literary works including William Shakespeare's plays. If the work being referenced by the authors has been translated into Ukrainian and the translators successfully identify this intertextual element, they choose correspondence, which is expressed in conveying the original message through different structural and stylistic means:

<i>One of them had written it, hadn't he... "Hell is empty, and all the devils are here."</i>	<i>Недарма ж один із них написав : «Спустило пекло, всі чорти отум».</i>
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In this excerpt, the demon Crowley reflects on how human cruelty sometimes far exceeds demonic cruelty. As proof of his words, he provides a direct quote from William Shakespeare's play "The Tempest" (Act 1, Scene 2): "*Hell is empty, and all the devils are here.*" The translators of the novel employed correspondence and used a line from the Ukrainian translation of this play by Yury Klen: "*Спустило пекло, всі чорти отум*".

The study has revealed that one of the solutions used for the translation of intertextuality in the novel "Good Omens" by Terry Pratchett and Neil Gaiman is correspondence, which indicates that the majority of the original literary sources referenced by the authors have been translated into Ukrainian.

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THE APPLICATION SPECIFICS OF TRANSLATION TRANSFORMATIONS FOR TRANSLATING NOMINATIONS OF A STRONG FEMALE IMAGE

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Keywords: functional equivalence, calque, pragmatic adaptation, transcoding

Translation, in this context, refers to the rendering of a sentence while preserving its structure, syntax and literal meaning in the target language. This approach is typically employed for cultural concepts that lack direct equivalents in the target language.

The study of the nuances of translation transformations for translating the nominations of the image of a strong woman in M. Obama's book «Becoming» demonstrated that the