

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ДЕРЖАВНИЙ ВИЩИЙ НАВЧАЛЬНИЙ ЗАКЛАД
«УЖГОРОДСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ»
ФАКУЛЬТЕТ МІЖНАРОДНИХ ЕКОНОМІЧНИХ ВІДНОСИН
КАФЕДРА ПРИКЛАДНОЇ ЛІНГВІСТИКИ



ТУРЯНИЦЯ СТЕФАНІЯ ІВАНІВНА

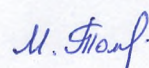
**ЛІНГВІСТИЧНІ ОСОБЛИВОСТІ АНГЛІЙСЬКИХ ПІСЕНЬ ТА ЇХ ПЕРЕКЛАД
УКРАЇНСЬКОЮ МОВОЮ**

035.10 «Філологія (Прикладна лінгвістика)»

Кваліфікаційна робота на здобуття освітнього ступеня магістра

Науковий керівник:

кандидат філологічних наук, доцент

 Томенчук Мар'яна Василівна

Ужгород – 2023

Реєстрація 8

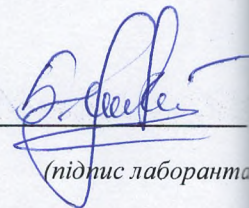
(номер)

« 11 » грудня 2023 р.

кафедри)

Бочкай М.Ю

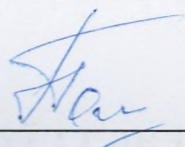
(прізвище, ініціали)



(підпис лаборанта)

Дипломна робота допущена до захисту

Завідувач кафедри



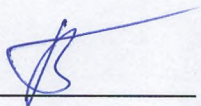
(підпис)

Полюжин М.М.

(ініціали, прізвище)

Протокол №7 « 21 » грудня 2023 р.

Рецензент



(підпис)

Бачко В.І.

(прізвище, ініціали)

к.ф.іл.н., доцент

(науковий ступінь, вчене звання)

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
STATE UNIVERSITY «UZHHOROD NATIONAL UNIVERSITY»
FACULTY OF INTERNATIONAL ECONOMIC RELATIONS
DEPARTMENT OF APPLIED LINGUISTICS

STEFANIIA TURIANYTSIA

**LINGUISTIC PECULIARITIES OF ENGLISH SONGS AND THEIR
TRANSLATION INTO UKRAINIAN**

035.10 «Philology (Applied Linguistics)»

Qualification work for obtaining a master`s degree

Research adviser:
Candidate of Philological Sciences,
Associate Professor
Maryana Tomenchuk

Uzhhorod – 2023

ABSTRACT Turianytsia S. Linguistic peculiarities of English songs and their translation into Ukrainian

This master thesis deals with clarifying the linguistic nuances hidden in English songs and examining the processes used to translate them into Ukrainian.

The master's thesis is relevant because it examines how cultural authenticity is maintained by understanding how linguistic peculiarities in English songs are retained or modified in Ukrainian translations. The study has the potential to expand our knowledge of the complex interrelationships among language, culture, and songs as well as how translation processes handle these relationships, making it both pertinent and topical.

In the result of the study, the linguistic factors influencing the creation of English songs, strategies for their translation into Ukrainian, and the difficulties encountered by translators in the process of song translation were investigated.

The following methods of investigation were used in the study of the research: qualitative method, quantitative method, the analysis of dictionary definitions, component analysis, and conceptual analysis.

The thesis consists of 78 pages, and has 2 chapters and 68 sources in the list of references. The study is based on the comparative analysis of linguistic features in a selected corpus of English songs and their corresponding Ukrainian translations.

Keywords: *song, music, sound, language, analysis, translation.*

АНОТАЦІЯ

Туряниця С. Лінгвістичні особливості англійських пісень та їх переклад українською.

Магістерська робота присвячена уточненню українських перекладів англійських пісень та їх лінгвістичних особливостей.

Мета дослідження – виявити лінгвістичні особливості, приховані у англійських піснях, та вивчити процеси, які використовуються для їх перекладу на українську

Магістерська робота актуальна тим, що у ній досліджено питання про збереження культурної автентичності, враховуючи, як лінгвістичні особливості англійських пісень залишаються незмінними або ж змінюються українськими перекладами. Дослідження має потенціал розширити наше розуміння складних взаємозв'язків між мовою, культурою та музикою, а також вивчити, як процеси перекладу впораються з цими взаємозв'язками, роблячи його актуальним та тематичним.

В результаті дослідження було вивчено лінгвістичні фактори, які впливають на створення англійських пісень, стратегії їх перекладу на українську мову та труднощі, з якими зіштовхуються перекладачі під час процесу перекладу пісень.

У дослідженні використовувалися такі методи: якісний метод, кількісний метод, аналіз словникових дефініцій, компонентний аналіз, концептуальний аналіз.

Магістерська робота викладена на 78 сторінках, має 2 розділи та включає 68 джерел у списку літератури. Дослідження ґрунтується на порівняльному аналізі лінгвістичних особливостей в обраному корпусі англійських пісень та їх відповідних українських перекладів.

Ключові слова: *пісня, музика, звук, мова, аналіз, переклад.*

CONTENTS

INTRODUCTION.....	5
CHAPTER 1 THEORETICAL FRAMEWORK.....	8
1.1. Linguistic peculiarities in song lyrics	9
1.2. The artistic and cultural aspects of the songs	15
1.3. Challenges and strategies in translating lyrics.....	18
1.4. Cultural elements adapted in the translation of song lyrics	28
Conclusions from Chapter 1	31
CHAPTER 2 LINGUISTIC PECULIARITIES OF ENGLISH SONGS AND THEIR TRANSLATION INTO UKRAINIAN	33
2.1. Comparative analysis of English songs and their translation into Ukrainian.....	33
2.2. The challenges of the translating	48
2.3. The use of translation transformations.....	57
Conclusions from the Chapter 2.....	62
GENERAL CONCLUSIONS	64
REFERENCES.....	67

INTRODUCTION

Language serves as a powerful medium of expression, and the world of English songs provides a unique platform where linguistic nuances and artistic creativity converge. This intersection is particularly evident in the realm of song lyrics, where the intricacies of language play a crucial role in conveying emotions, narratives, and cultural nuances.

Song, as a universal language, plays a pivotal role in cross-cultural communication, transcending linguistic barriers and fostering a shared understanding among diverse communities. In this context, the translation of English songs into other languages has gained significance, becoming a means to make the rich tapestry of global musical expression accessible to a broader audience. This master's thesis investigates the linguistic peculiarities of English songs and the intricate process of their translation into Ukrainian. The exploration of this interplay not only sheds light on the nuances of language in musical contexts but also addresses the challenges and strategies associated with the translation of cultural expressions.

This problem has been actively developed by domestic and foreign linguists V. Karaban, Y. D. Apresyan, M. Baker, E. Sapir, G. Spivak, A. Vezhbytska etc [1; 7; 10; 52; 57; 65]. Mona Baker explores various aspects of translation, including the challenges of translating cultural expressions. She discusses strategies for dealing with cultural specificity and the complexities of conveying cultural nuances in translation, the main of which are: cultural equivalents, cultural borrowing, compensation, paraphrasing [10, p. 260]. Vyacheslav Karaban, classifies the main translation transformations [1, p. 212]. Edward Sapir, emphasized how language reflects cultural patterns and shapes thought. Sapir's work laid the groundwork for understanding the intricate interplay between language and cultural expressions. [52, p. 65].

The global prevalence of English-language lyrics and its significant impact on cultural expression necessitate an in-depth examination of the linguistic nuances inherent in English song lyrics. As English songs continue to transcend borders, their

translation into Ukrainian becomes a complex and culturally sensitive task. The existing body of research lacks a comprehensive exploration of the linguistic peculiarities embedded in English songs and the challenges encountered during the translation process into Ukrainian. The main idea of **the problem statement** consists of addressing this gap by systematically analyzing the linguistic features of English song lyrics and investigating the strategies employed in their translation, with a particular focus on maintaining cultural integrity and conveying artistic intent. By doing so, this research seeks to contribute valuable insights to the field of translation studies and foster a deeper understanding of the intricate interplay between language, culture, and artistic expression in the realm of lyrics translation [14, pp. 451-471].

The **topicality** of the study contributes to building bridges between English-speaking and Ukrainian-speaking communities. It fosters mutual understanding and appreciation of linguistic and cultural diversity. In an era of increased cultural exchange and globalization, English-language song serves as a powerful medium for cultural transmission. Understanding how linguistic peculiarities in English songs are preserved or adapted in Ukrainian translations is crucial for maintaining cultural authenticity. The study is timely and relevant due to its potential to deepen our understanding of the intricate relationship between language, culture, and song, and how this relationship is navigated in the process of translation. It has implications for cultural preservation, artistic interpretation, and effective cross-cultural communication.

The aim of this research is to unravel the linguistic intricacies embedded in English songs and to analyze the methods involved in their translation into Ukrainian. By doing so, we aim to contribute to a deeper understanding of the complexities inherent in the cross-cultural translation of lyrical content. During the research, the following **tasks** were pursued:

- to analyze the existing literature on translation studies;
- to define key theories, strategies and findings related to the translation of song lyrics;
- to choose a diverse and representative sample of English lyrics and their

Ukrainian translations;

- to conduct a linguistic analysis of the selected English songs and examine the use of figurative language, cultural features, such as metaphors, wordplay;
- to analyze existing translations of the selected songs into Ukrainian, evaluate the strategies employed to convey the linguistic peculiarities of the original texts;
- to compare linguistic features between the original English songs and their Ukrainian translations and identify instances where linguistic peculiarities are successfully conveyed or where challenges arise;
- to summarize my findings, emphasize the contribution of my research to the field of translation studies, linguistic analysis, and cultural preservation.

The object of this study is the linguistic features embedded in English song lyrics, with a focus on understanding the cultural nuances and artistic expressions encapsulated within the texts. The analysis will extend to explore how these linguistic elements are preserved or transformed during the process of translation into Ukrainian.

The subject of this research encompasses the translation of English songs into Ukrainian, with a keen interest in uncovering the linguistic challenges faced by translators. The study will delve into the decisions made by translators regarding the preservation of cultural and artistic elements, as well as the strategies employed to convey the intended meaning to the target audience.

The methodological foundation of this research draws inspiration from both linguistic and translation studies. The analysis will employ tools from linguistic analysis, discourse analysis, and translation theory to unravel the complexities embedded in song lyrics and their translation. Notably, the works of scholars such as V. Karaban and M. Baker [1; 10], who have contributed significantly to translation studies, will guide the exploration of the translational challenges posed by the linguistic intricacies of songs. Additionally, linguistic analysis methodologies, including corpus linguistics and stylistic analysis, will be utilized to dissect the linguistic features of the source texts. To illustrate the methodological approach, specific examples from renowned English songs and their Ukrainian translations will be scrutinized. This

investigation will provide a comprehensive understanding of how linguistic elements, such as wordplay, rhyme, metaphor, and cultural references, are transposed across languages and cultures.

The research employs a multifaceted approach, combining such **methods** as linguistic analysis, discourse analysis, and translation studies methodologies. Corpus linguistics will be utilized to identify recurrent linguistic patterns, while stylistic analysis will uncover the aesthetic and artistic dimensions of the song lyrics. Furthermore, case studies of specific songs and their translations will provide in-depth insights into the translation strategies employed.

This thesis contributes to **the theoretical significance** of translation studies by applying its principles to the specific context of song lyrics. It sheds light on how linguistic peculiarities, inherent in the creative use of language in songs, pose unique challenges and opportunities for translators. The exploration of these challenges contributes to the broader discourse on the transposition of cultural and artistic elements across linguistic and cultural boundaries.

The practical implications of this research extend to translators, educators, and professionals involved in the cross-cultural transfer of artistic content. By identifying and analyzing specific linguistic challenges and successful strategies in song translation, this study aims to provide practical insights that can inform and enhance the quality of future translations, fostering a deeper appreciation of linguistic and cultural diversity in the realm of lyrics [14, pp. 451-471]. This master's thesis endeavors to unravel the intricate relationship between language, song and translation, offering a comprehensive exploration of the linguistic peculiarities of English songs and their translation into Ukrainian. Through a methodologically rigorous approach, this research seeks to contribute both theoretically and practically to the fields of linguistics and translation studies [33, p. 457].

The **structure** of this master's thesis includes the Abstract, Introduction, two Chapters, Conclusions and the list of 67 References.

CHAPTER 1 THEORETICAL FRAMEWORK

1.1. Linguistic peculiarities in song lyrics

One of the most pressing issues in modern translation studies is the problem of translating English-language songs. It is worth looking at the statistics of any search engine to understand that the translation of song lyrics is viral among both amateur and professional translators. Translation of English-language songs by contemporary artists is a separate field of literary translation. Songs play an important role in human life. There are different kinds of songs: cheerful, sad, making you think or dream. Very often, when you hear a beautiful English-language song, you want to understand what it is about. Therefore, it is worth considering the characteristic features of an Englishlanguage song, as it is the most popular in contemporary music.

A song lyric in English is a combination of melodic and verbal elements, specifically characterized by a recurring rhythmic structure. Each set of three or four verses is interspersed with a chorus, wherein both the melodic and verbal components are typically reiterated. Like lyric poetry, the song focuses on reflecting and conveying the feelings and emotions of the producer to the recipient, usually about the nuances of a love relationship [49, p. 32].

Song discourse, particularly English-language song discourse, consists of a vast corpus of texts in situations where they are presented to the addressee of the messages they convey, either collectively or individually. These texts vary in length, complexity, and artistic skill of their creators.

Even when crafted by a collaborative team, a song lyric remains closely tied to the personality of the vocalist, often referred to as the «front man.» This individual serves as the face of the group and embodies the lyrical hero of the song, sometimes even if they are not the original author of the lyrics.

Language is a rich tapestry woven with words, phrases, and expressions, each contributing to its beauty and complexity. Within this intricate web of communication, idiomatic expressions stand out as vibrant threads that add color, depth, and cultural richness to the linguistic fabric. Idioms are more than just combinations of words; they are windows into the heart of a language and the culture it represents. In this passage,

a closer look at idiomatic expressions will be taken, exploring what they are, why they matter, and how they express the song's mood [20, p. 221].

Because idiomatic terms are employed in practically every aspect of modern life, scientists are always interested in studying this phenomena. They can be found in the original writings of both modern and classic authors, in the media, in business communications, and in ordinary speech.

At their core, idiomatic expressions are groups of words with meanings that cannot be deduced from the meanings of their individual parts [12, p. 12]. In other words, the meaning of an idiom is often unrelated to the literal meanings of the words it contains. For instance, the English idiom «kick the bucket» does not involve any actual kicking or buckets but rather means «to die.» Idioms are peculiar to each language, and their meanings are understood through cultural familiarity and common usage.

High idiomatic usage in the songs itself leads to a variety of metonymical and metaphorical terms. When it comes to translating these elements from one language to another, however, a complex web of challenges and potential losses emerges. [51, p. 48]. Idioms are expressions whose meanings cannot be derived from the individual words that compose them. Instead, their meanings are culturally and linguistically determined. For example, the English idiom «kick the bucket» means to die, but its literal interpretation would not convey this meaning [23, p. 63].

Idioms often carry deep cultural and historical significance in songs. They can be tightly woven into the fabric of a society, reflecting its values, beliefs, and collective experiences [51, p. 72]. Translators must not only find linguistic equivalents but also consider the cultural context. Simply substituting words may overlook the cultural connotations and emotional undertones present in the source language. Emotions are intricately tied to language [31, p. 36.]. Idioms can convey humor, sadness, nostalgia, or irony with precision. Translating these emotional nuances in English lyrics is essential for retaining the impact of the original text.

Language is not just a means of communication; it's a reflection of culture, emotions, and expressions. Idiomatic expressions, in particular, play a significant role in conveying complex emotions and cultural nuances. However, when it comes to translating these idioms into another language, especially one as distinct as Ukrainian, preserving the original emotional impact can be a formidable challenge [39, p. 110].

Idioms are phrases whose meanings cannot be deduced from the individual words that comprise them. They often carry deep emotional connotations and cultural significance. For example, the English idiom «butterflies in my stomach» vividly describes the feeling of nervousness or excitement. Translating such idioms while retaining their emotional punch is akin to walking a linguistic tightrope [40, p. 67].

There are many different kinds of slang and jargon used in modern English lyrics, all having different roots. Take hip-hop, for instance, a very relevant genre in modern songs. Hip-hop culture has taken many cues from jail culture, including attire, etiquette, language, and terminology. Rap is difficult for non-native speakers of other languages to comprehend because it is full with slang that is mostly understood by members of this particular culture. In a similar vein, R&B, or rhythm and blues, is still very much in style today, however it's now frequently seen as Rich and Beautiful. The name of this subculture, which describes the affluent and opulent lives of those who value glitz and money, speaks for itself [21, p. 174.]. As previously noted, not everyone, especially foreigners, is familiar with their slang, but picking up some vocabulary might help you communicate and comprehend the songs' primary content. The same holds true for songs in other musical genres; popular songs, for instance, frequently uses a variety of newly coined terms. Singing along to songs in the language being studied facilitates foreign language comprehension and improves listening abilities. Slang, however, has always existed; it only evolves and updates, so this does not imply that earlier generations could get by without understanding it. Every generation speaks a language unique to them. For example, the hippy generation of the 1970s spoke English fluently, but the eighties generation's foreign language proficiency was not as strong [22, pp. 35-40].

The sources of borrowings were lexical layers close to social groupings: the jargon of musicians, youth slang, criminal jargon. The closest intersection between drug addicts and hippies was found there. Drug slang, which is a rather wide lexical layer, partially interacted with hippie slang, leaving it with several words that make hippy language appear unimaginable without. Terms like «man» (чувак, малий, кореш, братан), «mighty» (дуже), «monkey business» (валяння дурня, безглузда робота), and «dope» (Mary Jane, марихуана) are frequently employed. These days, these words are part of the English language's mainstream vocabulary. They are now widely employed in spoken English and are no longer seen as slang. Nowadays, words that were once regarded as non-standard language are accepted and not forbidden.

Pop songs are confusing since they don't contain anything that can't be explained by the current theories of lyrics. Most pop songs may be thoroughly analyzed by any music student finishing their sophomore year, as it is comparatively simpler than most art music. Nevertheless, generations of people have been moved by this straightforward song. It is believed that pop music's harmony, despite its simplicity, is what gives it its strength. Thus, we shall start by looking into the harmonic idea of western lyrics.

Poetry, narratives, songs, and sonatas are examples of time-based art. In contrast to, say, a picture that the observer can perceive as a whole, they flow through time from the beginning to the finish. Although it may take some time to fully appreciate a sculpture as a work of three-dimensional art, a viewer can still understand the impact of the piece by seeing a sculpture in a non-linear way.

Conversely, if a listener approached a story's or a symphony's history at random, it would ruin its cohesion. While it is true that many authors have played with linearity – starting a story in the middle of the plot, for example – the outcome is still linear, although not in the way that the reader may anticipate.

A song lyric is a complex cultural text that is embodied at the verbal-melodic, behavioral and mental levels. These levels are interconnected, they define and complement each other, which is very important for linguistics. In the process of studying the linguistic component of an English song lyric, we turn to the environment

that forms, explains, and complements the content of the verbal component (lyrical component, extralinguistic factors of mass culture). The role of the song text as the environment in which the addressee is immersed is revealed in the study of the influence of this text on the listeners [24, pp. 505-510].

In contrast to literary and poetic texts, a reciprocal attraction arises in a song lyric through the interaction of lyrics and words. Researchers highlight that the «musical language» excels at expressing thoughts more flawlessly than verbal thinking, precisely because of its liberation from words. Symbolist poets and musicologists consequently view lyrics as transcending words in its content.

Thus, an English-language song text contains an element that can easily transform into the inner world of its addressees, influence their worldview, and at the same time it is often connected with their life experience, i.e., it quickly finds points of contact with real events in the lives of its addressees. Contemporary song lyrics contain semantic elements similar to those found in folklore and lyrical songs, which is why some researchers consider contemporary songs to be a form of realization of the folklore genre.

The modern English-language song was formed in the 1980s and is known for its countercultural tendencies when the lyrics contain social themes: loneliness, protest against war and the emergence of technology, individual self-improvement, and the conflict of generations [2, p. 217]. English-language songs are a powerful means of promoting the English language, English, and American culture with their inherent values and ideals. The lyrics of English-language songs have «cultural stability» because they exist in the space of culture. One of the important reasons for the persistence of these texts is their relevance within the relevant socio-political situation and the wide public resonance of a particular song.

A conventional English-language song typically follows a two-part structure, comprising two or three verses and a chorus. The lyrics commonly convey emotional and sensory content, narrating a story (as in narrative text), depicting a landscape (as

in descriptive text), or expressing the author's thoughts, evaluations, or reasoning (as in argumentative text).

The texts are characterized by a rather loose metric with a variable number of percussive syllables. This heterogeneity is because when performing since the «melodic line» is longer than the poetic line, it is possible to either «stretch» a short line or «compress» a long one by singing it faster. The rhythmic structure of the melodic component is dominant in English-language song texts.

The rhythm of the verbal component is subordinated to it. The most commonly used standard methods of rhyming are paired and cross rhyme [2, p. 135].

In the syntactic aspect, English songs are heterogeneous. They contain features of both high and colloquial, «lowered» styles, and both can coexist in one text. The most notable features of English-language lyrics are parallel constructions combined with various types of repetition, as well as a high number of interrogative sentences, which indicates the presence of dialogic features. Syntactic features encompass various aspects of sentence structure and arrangement in language. These include parallelism, the use of simple sentences, the syntactic possibilities of sentences with both homogeneous and separated elements, word order within a sentence as a tool for linguistic expressiveness, and the deployment of complex syntactic structures across different types of speech [15, p. 251].

When analyzing the phonetic aspect of song lyrics, one should take into account such components as the sound organization of the artistic text, sound harmony, euphony, sound repetition - alliteration, assonance, sound imitation, and sound symbolism [34, pp. 24-37]. In the realm of vocabulary, attention is directed toward stylistically colored words and artistic expressions, which encompass various linguistic phenomena. This involves exploring homonyms, synonyms, antonyms, paronyms, archaisms, historicism, and neologisms [43, p. 68]. Additionally, consideration is given to individual new words and their utilization in artistic speech, as well as the employment of stylistic figures [37, pp. 117-126]. Morphological aspects are also scrutinized, focusing on the role of nominal parts of speech in the text, the stylistic

application of morphological forms of nouns, adjectives, and pronouns, and the expressive potential of verbs and their various forms [30, pp. 631-642].

Presently, musical culture is acquiring a mass character, primarily due to the distinct characteristics of popular songs. In contrast to what is commonly referred to as serious lyrics, which encompasses classical compositions in all their forms, the creators of popular music employ straightforward melodic and rhythmic patterns along with diverse repetitions, making it more accessible and easily understandable. Popular song is one of the channels for spreading the English language in the world, and, interestingly, young people in many countries are often better acquainted with English-speaking (mainly English and American) performers than with domestic ones. In turn, the globalization of the English language influences the development of English-language songs. It is also worth noting the positive role of the Internet in stimulating interest in English-language songs, as you can find the lyrics of almost any English-language artist on the Internet [15, p. 193].

According to H. Krings [38], more than 90% of bands and solo artists of modern songs sing in English, and their native language does not matter. Lyrics in English are a guarantee of attention from the public on a global scale and an important factor in commercial success. H. Krings sees this dominance as a positive aspect of world culture as a whole since the works of such authors as Bob Dylan, Bob Marley, and John Lennon «have become a symbol of freedom, disobedience, and progress for the younger generation» [38, p. 263]. A modern song in general, in particular an English-language song, being a musical phenomenon, also conveys «emotions and, by influencing the emotional and sensual state of a person, ... can awaken associations, memory of the past, experiences, and contribute to a change of mood».

1.2. The artistic and cultural aspects of the songs

There is an opinion that all man-made classifications are linguistic [32, p. 120]. In order to deal with the artistic and cultural aspects and their expression in songs in more detail, we need to solve the problem of their classification.

The artistic aspect of a song refers to the creative and expressive elements that contribute to its aesthetic and emotional impact. This includes various artistic components that shape the overall artistic experience for the listener. Absolutely, emotions are a fundamental and integral part of the artistic aspect of a song. Song, being a powerful medium of expression, has the ability to evoke a wide range of emotions in listeners. Emotions are studied most fully and thoroughly in psychology [60, p. 70]. It is generally accepted that the polar distribution of experiences distinguishes between positive and negative, that is, pleasant and unpleasant emotional experiences. No one doubts the existence of positive and negative emotions, but it can be very difficult to clearly classify emotions as positive or negative. It is legitimate to say that emotions are positive or negative, based on the process of interaction between the subject and the environment, psychological, mental, environmental and other factors [36, p. 96]. Humanity has accumulated a huge emotional experience related to what psychologists say about the universality of emotions. This list reflects the common human experience of understanding mental activity.

The choice of words, metaphors, and poetic devices contributes to the artistic expression of the song. Here are examples of songs where the choice of words, metaphors, and poetic devices contributes to the artistic expression:

Simon & Garfunkel - «The Sound of Silence»: *«Hello darkness, my old friend, I've come to talk with you again.»* The personification of darkness as an «old friend» and the act of «talking» with it adds a poetic and metaphorical layer to the lyrics.

R.E.M. - «Losing My Religion»: *«That's me in the corner, That's me in the spotlight, Losing my religion.»* The phrase «losing my religion» is an idiomatic expression that adds depth and ambiguity to the exploration of personal struggle and doubt.

Taylor Swift - «Love Story»: *«Romeo, take me somewhere we can be alone, I'll be waiting, all that's left to do is run.»* The use of the Romeo and Juliet theme as a metaphor for love adds a timeless and romantic quality to the song.

Several singers on the scene became global icons and established a trend. Among the most important were: The Beatles, Rolling Stones, Beach Boys, BeeGees, Michael Jackson, Madonna, Whitney Houston, Elton John, Robbie Williams, Backstreet Boys, Britney Spears, Adele, Katy Perry, Lady Gaga, Rihanna, and Taylor Swift. It should also be noted that the letters written by each of these singers are in their language [41].

One of the most well-known people in the world was Michael Jackson. His Thriller album, which included songs like «Billie Jean», «Thriller» and «Let's Beat It», had made him a worldwide star. Michael was a star, also known as The King of Pop, his popularity had been attributed in large part to the music videos and dance style he used at concerts. He was in the public eye for around thirty years. [61, p. 11].

Schwartz says that, in his view, Michael Jackson's music is influencing all over the world while Landreth thinks it has been a success in China because he sings about love and makes people feel like dancing. Coetzer explains that in South Africa until 1991 society was divided between white and black people, but Michael Jackson was the only one to be listened to by both groups. Essentially, he's been contributing to the abolition of apartheid. Ohtake president of Sony Music Publishing Japan said that Michael was the biggest entertainment influence on the Japanese people after the Beatles and that he was an unparalleled artist [53].

Cultural aspects in songs are deeply interlinked with emotions, creating a rich and complex tapestry of musical expression. The lyrics often reflect cultural themes, traditions, and experiences. When listeners identify with these cultural references, it can evoke a sense of connection and shared emotion. Needless to say, that cultural nuances embedded in language contribute to emotional expression. Slang, idioms, or expressions specific to a culture can convey subtle emotional nuances that resonate with native speakers.

In several areas, the notion of globalization is a fundamental concept ranging from welfare state retrenchment and neo-liberalization to cultural transformation in songs. One aspect of the new era that will never be forgotten is lyrics, and popular songs have a very important role to play in it. This implies that there is a constant

expansion of cultural exchange between countries, and foreign cultural goods can be enjoyed by popular music lovers around the world [6]. At the moment, modern songs are being interchanged immediately and there are no boundaries or barriers, and popular song is reaching all over the world through the use of technology. Cultural changes have brought lyrics into the spotlight, and popular songs have also been characterized by the flux of fashion [44]. Sociocultural variables related to pop music generally were viewed as less important, but it has been identified that pop lyrics preference has served as an identifying 'badge' for young people with whom they express their self-concept [47, p. 75-92].

1.3. Challenges and strategies in translating lyrics

Translation «from one language into another» is not just about replacing one language with another. In translation, different cultures, personalities, and ways of thinking come into contact. Translating songs as a part of culture implies the inclusion of the translated text in a living literary process, in the cultural tradition of the language in which it is made. This is a literary process that requires a lot of creative effort: it is important not only to convey meaning, but also to preserve the aesthetic function, pragmatics, and poetic organization of the song's text [62, p. 112].

In contemporary times, song translation is increasingly prevalent, with translated versions often emerging just a few days after the release of a new work. These initial translations typically lack rhyme and may not adhere to the original form. Over time, however, poetic translations of songs become available, especially for works by popular artists that enjoy widespread recognition. The task of crafting verse translations carries a significant responsibility for the translator, as a result that deviates from established rules can't be accurately termed a translation; rather, it resembles an interpretation [17, p. 218].

Indeed, one of the major hurdles in song translation lies in dealing with idioms, particularly in ensuring the faithful transmission of cultural and emotional nuances from the source language. Idioms are intricately tied to the culture that gives rise to

them, and transplanting them directly into a different linguistic and cultural context can occasionally lead to a loss of their intended impact. Maintaining the essence and flavor of these idiomatic expressions poses a significant challenge for translators seeking to preserve the richness and cultural resonance of the original lyrics [67, p. 211].

Translators encounter the intricate challenge of not only identifying equivalent idiomatic expressions in the target language but also carefully weighing their emotional weight and cultural resonance. This process often demands a delicate balancing act, requiring the translator to preserve the original sentiment while adapting it to align with the cultural norms and expectations of the target audience. In navigating this complexity, translators play a crucial role in ensuring that the translated song resonates authentically and meaningfully with listeners in the new linguistic and cultural context [36, p. 171].

Languages indeed exhibit significant variations in the idioms they encompass and the range of emotions they can effectively convey. What may be a commonplace idiom expressing joy in one language might lack a direct equivalent in another. This divergence in linguistic capabilities introduces an additional layer of complexity to the translation process. Translators are tasked not only with finding suitable linguistic matches but also with capturing the nuanced emotional and cultural subtleties inherent in these idiomatic expressions, further highlighting the intricate nature of cross-cultural translation [3, pp. 45-48].

Ukrainian, like any language, possesses a unique array of idioms and expressions. While certain idioms may closely align with their English counterparts, others may demand creative adaptation to maintain the intended sentiment. Moreover, the emotional tone inherent in idioms can exhibit considerable variation between cultures, adding a layer of complexity to the task of finding the ideal linguistic equivalent. The process of translating idioms thus requires a nuanced understanding of both languages and their respective cultural contexts to ensure an accurate and emotionally resonant representation in the target language [25, p. 41].

A lyrical text can be translated in various ways, including through literary and poetic translation. Literary translation relies on the linguistic creativity and literary talent of the translator [4, pp. 108-112]. The translator assumes the role of an independent observer, discerning potential challenges in comprehending the text. Given that nearly any text admits multiple translation possibilities, the translator, as the architect of a literary text in another language, must bear in mind that the chosen option must be artistic and inherently encompass all the potential interpretations permitted by the original text. This requires a delicate balance between linguistic fidelity and creative expression to faithfully convey the richness and nuances of the source material. When making a literary translation, it is important to reflect the author's style and aesthetics [50, p. 54].

Poetic translation involves specific features and methods for conveying information during the text translation process. The challenges in translating poetic texts can be categorized into two groups. The first group is associated with the nuances of national and authorial poetic thinking, while the second group pertains to the characteristics of the poetic text's form, which consider the structure of language and depend on the traditions of each nation [42, p. 54].

In poetry, the individuality of the author and their native language is expressed to the fullest extent. When translating English-language poems, for example, the translator must carefully consider all elements with a complex and dynamic interconnection. Their task is to discover in their native language a similarly intricate and dynamic connection that faithfully reflects the original work, striving to evoke an equivalent emotional impact if possible. This requires a deep understanding of the cultural and linguistic nuances inherent in both the source and target languages, highlighting the intricacies of poetic translation.

The translation of songs by contemporary artists across various musical styles and genres constitutes a distinct field of translation. A critical consideration in this process is identifying the target audience for the translation, typically composed of fans or general listeners. For a Ukrainian-speaking audience, an English-language song is

primarily a musical composition with lyrics in English, where the lyrics serve as a secondary element in the perception of the song.

The essence of translating such lyrics lies in providing the recipient with the core meaning, key points, and ideas without sacrificing fidelity to the original. The translation should strive to closely mirror the original text, avoiding excessive stylistic liberties taken by the author. This approach preserves the recipient's ability to analyze the lyrics and draw their own conclusions about the composition. The aim is to maintain a balance that captures the essence of the song while allowing the audience to engage with and interpret the lyrics in a meaningful way [18, p. 89].

When translating a song lyric, a professional translator faces the task of capturing the mood and thoughts of the author while maintaining the formal and semantic components of the original text as faithfully as possible. It is beneficial for a translator not only to be proficient in the language of the source text but also to possess at least minimal musical knowledge. When working on song translations, considerations must include the stylistic features and grammatical structure of the language in which the original text is written [55, p. 38].

Upon taking up the original text, the translator often encounters slang words, distinct phrases, and grammatical structures that influence the length of the text and contribute to the musical form of the song. Notably, English words, on average, tend to be shorter than their Ukrainian counterparts, leading to the observation that the original text is typically shorter than the translation. The paramount goal throughout this process is to preserve the original meaning and communicative intention of the author of the song lyrics. This requires a nuanced understanding of both linguistic and lyrical elements to convey the essence of the song in the target language [59, pp. 122124].

The cultural dimensions embedded in songs, including standards, stereotypes, and the historical background, present formidable hurdles for translators. Additionally, the linguistic characteristics of the source and target languages introduce specific challenges in the poetic translation of songs:

Length of Lexical Units: The disparity in the length of words between English and Ukrainian poses a considerable challenge. English words being shorter may lead to a compressed original text. Translators must navigate this discrepancy, recognizing that a line of English song lyrics often comprises more lexical units than its Ukrainian counterpart, requiring careful consideration during translation.

Pauses in the Melody: The distinctive feature of song lyrics involves text segmentation by pauses influenced by rhythm and melody. However, the alignment of rhythm and melody does not always coincide, potentially resulting in extended gaps in the semantic chain. This can lead to a loss of meaning within the line. Particularly in songs with a slow rhythm causing prolonged pauses, the rhythm and melody dictate the original text's structure. Translators must address these challenges to ensure that the pauses in the translated version align with the intended meaning of the song.

In essence, translating song lyrics involves not only linguistic proficiency but also a deep understanding of cultural nuances, musicality, and the intricate interplay between language and emotion. Translators must navigate these challenges to convey the essence of the song faithfully to a new audience while preserving the cultural and emotional resonance of the original work. However, in the process of translation, circumstances may arise that prevent the conclusion of a semantic segment in the intervals between rhythmic pauses [45, pp. 166-170].

Pragmatic effect: In addition to the most accurate conveyance of meaning and absolute conformity to the form, other criteria can bring the original and the translation closer together or, conversely, completely separate them from each other. It should be borne in mind that the same word can be evaluated differently in a particular language environment, and the same applies to the entire text [58, pp. 279-282].

With correct translation, which is superimposed on the melody of the work, in the culture of the target language, the language used (for example, lexical) may look mundane and pale - «unworthy» of a poetic text. For example, multiple repetitions, which are acceptable in English culture, look unnatural in a Ukrainian translation [46, pp. 669-672].

Types of song translation. Analyzing the works available in various sources, we can distinguish several types of song lyrics translation:

1. A literal or «informative» translation is characterized by the absence of rhyme, and the size is not observed. The main goal is to convey the meaning of the work. Despite its relative simplicity compared to the actual song translation, excessive verbatimness hinders the understanding and memorization of the content of the work.

2. Interpretation consists of following only the original melody, rhythm, size, and accentuation. The original text is not translated, but a new one is written instead, which sometimes only vaguely resembles the original.

3. The actual song translation, following the melody of the musical work, conveys its meaning as accurately as possible. Given the extreme complexity of such a translation, minor deviations from the original text, additions, abbreviations, generalizations, etc. are permissible. The main goal is to create a translation that is as closely in line with the musical range as possible, which is not inferior to the original in style and number of stylistic devices used, and which has a similar pragmatic effect.

When translating English-language songs, as well as any poetic texts, it is necessary to take into account the stylistic features and grammatical structure of the original language. In particular, in the process of translating English songs, slang words, poetic phrases, and grammatical structures are often encountered, which are dictated by the poetic size of the text and the lyrical form of the song. The new text should not only be easy to sing, but it should also retain the transparency and lightness of the original. Some translations are perceived as unsuccessful because of the inconsistency between the melody and the music of the words.

The fact that in the original, the word gives rise to a melody, and in the translated song text, the melody suggests the rhythm and size of the verse, increases the requirements for the word. The need to synchronize the sound forces the translator to use translation techniques, such as rearrangements, substitutions, and transformations of omission and addition. At the same time, rearrangement is accompanied by a

rethinking of the meaning, requiring such a complex transformation as semantic development or modulation.

Conversely, there is potential for a word-for-word translation in song lyrics belonging to specific genres. For instance, meditative and bardic songs often accommodate such literal translations. Notably, the French chanson tradition places a strong emphasis on the lyrical content. In contrast, when it comes to an English-language song, it is defined as «a lyrical composition accompanied by lyrics in English,» indicating that, for non-native speakers, the lyrics are considered a secondary element in the perception of the song.

To a Ukrainian-speaking audience, an English-language song is primarily a musical piece with lyrics in English, where the lyrics hold a secondary role in the perception of the song. The audience seeks the essence of the text without sacrificing meaning, key points, and ideas [35, pp. 179-180]. Therefore, the translation should closely mirror the original, avoiding the author's stylistic liberties. This approach aims to retain the recipient's capacity to analyze the text and formulate their conclusions about the composition.

In the process of translating an English-language song lyric, a professional translator must convey the mood and thoughts of the author, while preserving the formal and semantic components of the original text as much as possible. It is advisable for a translator not only to be proficient in the language of the source text but also to have at least minimal musical knowledge. The main thing is to preserve the original meaning and communicative intention of the author of the song lyrics. The translation of song lyrics can be considered one of the novelties in the field of literary translation, and it is a novelty that is in great demand.

To manage this task, lots of scholars researched such phenomena as «translational strategies». In translation studies, the word «strategy» refers to a pretty broad range of translator activities, from selecting a book for translation to figuring out how to replicate particular linguistic units. Strategies in translation involve the basic tasks of choosing the foreign text to be translated and developing a method to translate

it. In fact, researchers consider phrases like «translation tactics», «translator's strategy», «strategy of the translator's behavior in the translation process», and «translation strategy» to be synonyms when addressing the characteristics of the translation process. The fact that different academics have assigned varied meanings to the term «translation strategy» further complicates the issue of coming up with a clear definition for it. We can define the word «translation strategy» more precisely and recognize the trends in the translation process by examining various viewpoints regarding its meaning. It will provide the framework for the creation of a particular method for researching translation as a type of human endeavor. Translation strategies are the set of guidelines, objectives, and tactics that a translator use during the translation process to distinguish his own unique style from that of other translators and to set his translation apart from others. [64, pp. 240-244]. In the process of translating, the idea of translation techniques is seen to be crucial. Being the primary player in this process, the translator's capacity to understand the source work's content – which must be accurately translated – and to do his tasks on a semantic, syntactic, and pragmatic level will determine how well the translation turns out.

The translator's approach involves three overarching categories of principles that guide the translation process: foundational principles, determining a general approach for specific decision-making, and choosing the type and sequence of actions in the translation process. In «Modern Translation Studies,» V. Komissarov defines strategy as a form of translation thinking that underlies a translator's actions. He emphasizes that the translator's overall approach is based on a concerted effort to fully understand the material being translated and determine the most accurate translation in the target language. Komissarov underscores two critical strategic tenets for translators: maintaining a critical mindset toward their activities and diligently seeking the optimal translation option [28, pp. 599-615].

It should be noted that domestication and foreignization are the two primary translation processes. These expressions, which denote the two primary approaches that the translator is directed by while resolving linguistic and cultural challenges, were

initially used by L. Venuti. [63, pp. 240-244.] Venuti defines domestication as an ethnocentric method in which «the author approaches the reader», the source material is frequently abridged, and the target language's cultural values are highlighted. The idea behind foreignization is that «the reader approaches the author» while stressing the preservation of foreign language and cultural values. Because the foreignization process places more emphasis on the source culture and the text's foreign/source nature, the target culture cannot dominate it. Consequently, this method involves the least interference with the original. Foreignization presupposes the choice of a foreign language text and the application of a translation method that emphasizes the distinctive features of the culture of the original text that are absent in the culture of the target language [63, p. 46].

Prof. Ya.I. Retsker categorized translation transformations in a methodical manner, closely relating them to the theory of regular correspondences that made a distinction between equivalent, variant, and contextual correspondences and adequate substitutions (later dubbed «lexical transformations») [5, pp. 112-116]. According to the author, transformations can be classified as lexical (which includes differentiation, concretizing, generalizing meaning, sense development, antonymic translation, entire phrase modification, compensation for losses), grammatical (full - with complete sentence restructuring and partial with partial restructuring), or stylistic (expressiveemotional concretizing due to the requirement to adhere to the principle of expressivestylistic compatibility and expressive-pragmatic concretizing) [29, p. 344].

Below are given examples of different-level transformations, but for the sake of illustrations we pointed out only those which apply to a particular type:

1. lexico-semantic
2. morphological
3. syntactic
4. borrowing
5. loan translation
6. word-for-word translation

7. transposition
8. modulation
9. equivalence
10. adaptation.

A prominent Ukrainian scholar and translation studies theorist V. Karaban [1, p. 212] has made significant contributions to the field of translation studies and has been actively involved in academic research, writing, and teaching. One of the key aspects of his background is the classification of the translation strategies. At the sentence level, the most common transformations every translator makes are 1) omission, 2) addition, 3) transposition, 4) change of grammatical forms, 5) loss compensation, 6) concretization, 7) generalization 8) antonymic translation, 9) meaning extension, 10) metonymic translation, 11) sentence integration, and 12) sentence fragmentation. These transformations are caused by differences in the grammar and vocabulary of the source language (SL) and target language (TL) [10, p. 312].

Thus, in the process of translating songs:

1. It is necessary to take into account the stylistic features and grammatical structure of the original language. Difficulties that translators have to face when translating English-language songs include the length of lexical units, pauses in the melody, and conveying the pragmatic effect of the song's lyrics.

2. Researchers distinguish several types of translation of song lyrics: literal, or «informative», interpretation, and actual song translation.

In addition, to synchronize the melody and the lyrics, the translator uses several translation techniques: transposition, substitution, deletion, and addition transformations. At the same time, the transposition is accompanied by a rethinking of the meaning, requiring such a complex transformation as semantic development or modulation.

3. Translation transformations that have been categorized by the scholars Ya.I. Retsker (lexico-semantic, morphological, syntactic, borrowing, loan translation, word-for-word translation, transposition, modulation, equivalence, adaptation) and V. Karaban (omission, addition, transposition, change of grammatical forms, loss

compensation, concretization, generalization antonymic translation, meaning extension, metonymic translation, sentence integration, and sentence fragmentation), were researched for the further investigation.

1.4. Cultural elements adapted in the translation of song lyrics

Cross-cultural or affective concepts have consistently held significance in the scholarly exploration of feelings and emotions in songs [29, pp. 664-665]. The ethnic characteristics of emotional concepts are shaped by traditions, customs, aspects of daily life, and thinking stereotypes – namely, socio-psychocultural features that have evolved during the historical development of the ethnic community [66, pp. 302-303].

These cultural and historical elements profoundly influence the way emotions are expressed, perceived, and interpreted within the context of songs and lyrics, highlighting the intricate interplay between culture and emotional expression in songs. Of course, emotional concepts are explained by language. A thorough study of the linguistic features of the English requires attention to their national character and mentality [48, pp. 223-228]. Mentality is a special way of perceiving and understanding reality, determined by a set of cognitive stereotypes of consciousness, characteristic of a certain group of people [7, p. 24], and, as already defined above, plays an important role in communicative behavior and in the way individuals express their emotions in English lyrics, is very simple [54, p. 111]. This is due to the fact that it is very resistant to change and, therefore, today is not much different from what was observed several centuries ago. In this case, it is worth considering the qualities of British spirituality and national character that have the greatest influence on British emotions and their expression in musical speech [68, pp. 55-56]. A distinctive feature of the English can be called restraint, coolness, which foreign interlocutors often talk about.

This function directly affects the manifestation of emotions. The ability to suppress and control one's emotions is considered an integral part of the concept of Britishness, which is confirmed lexically [9, p. 162]. Interestingly, the words *emotional*, *effusive*, *demonstrative (unstainable)* and *excitable* have negative

connotations in the English lyrics. – «*the greatest discomfort*», and under the word emotionality is precisely the loss of control over emotions [45, pp 188-189]. Also, to characterize a drunk person in the English language, there is the idiom "tired and emotional", which literally means "tired and emotional", it is evaluated positively [65, p. 545]. This peculiarity of the English language is manifested in the word-forming structure of the lyrics, in particular in the number of suffixes indicating diminutive forms of words: -y (ie), -ling, -ette, -let, -star. In fact, only the first is the most used, but even the frequency of its use does not compare with the frequency of shortened forms of other languages. Attachment options are also very limited: *darling, honey, sweetie, deer, sweetheart, love*. The same thing happens with abbreviated names, which become fewer and fewer, and their abbreviated meanings are erased [27, pp. 515-525].

The use of pronouns in English is primarily driven by convenience, often chosen for ease of pronunciation. In the English language, human language is typically fixed in a singular form, employed in the majority of cases [54, p. 123]. An intriguing aspect is the prevalence of indirect statements in English, exemplified by expressions such as «Your information is not completely accurate!» instead of a more direct «You are lying!» This linguistic feature serves to conceal the true feelings of the speaker or singer, showcasing the subtleties and nuances inherent in English communication [11, pp. 335-357].

The concept of friendship in the English-speaking world, including England, is very different from what we are used to. An Englishman in a relaxed environment uses such words as *hell, hell, hell, bastard, shit, fuck* and their derivatives every second, but not at all to offend someone. Such vocabulary is often used in English lyrics and is the result of emotional reconciliation and reveals itself to the interlocutor. Therefore, their negative connotation is gradually being erased [7, p. 82].

The emotional nuances associated with various polite expressions in the English language have become less pronounced. Formulaic etiquettes that traditionally conveyed the speaker's positive attitude, such as «Nice to meet you» or «How dare you» have evolved into communication strategies for establishing rapport with the

interlocutor. Furthermore, in English, the expression «thank you» extends beyond its conventional use for acknowledging services. It is commonly employed in various communicative situations, like passengers expressing gratitude to the controller when returning registered tickets or a cashier saying «thank you» in response to a currency exchange. This reflects a broader and more versatile use of politeness expressions in contemporary English communication [13, p. 130].

Communication options such as small talk, which loosely translated into Ukrainian means «light social conversation», are important for the English culture of communication. This social conversation is very important to the British as a way of maintaining social contact [26, pp. 187-189]. Such conversations usually take place at the table and have a fairly limited set of topics, but they are very superficial because the British do not like to discuss their problems. The German researcher Chris Schneider found that certain rules of construction apply to English songs. • The second line usually contains a more informative element than a simple agreement («Yes, it's very calm for this time of year»). • Distinctive features are numerous confirmations («I see»), empty phrases and exclamations («Mmm», «True?»), positive evaluations («Good») [8, pp. 251-342].

It is interesting that none of the listed replicas has a pronounced emotional color. As for the large number of compliments in English, this communicative act most often corresponds to one strategy of drawing attention to the interlocutor. In the English culture of communication, compliments to the internal moral qualities of a person take first place [7, pp. 26-57]. Language stereotypes, according to A. Vezhbytska, primarily function to facilitate interpersonal communication and frequently manifest as a form of politeness. In British culture, there is a tendency to avoid sharp and unequivocal judgments. The use of adverbs like «absolutely», «completely», and «terribly» is notably less frequent in English than in similar situations in Ukrainian culture. In Ukrainian, the frequency of employing such adverbs is several hundred times higher in comparable contexts, reflecting differing linguistic and cultural norms regarding the

expression of intensity and emphasis. One of the characteristic features of the English language is its brevity [28, pp. 599-615].

It also helps with emotional expression. Often shorter, more comprehensive and more expressive grammar and idioms of the English language have their own concentrated meanings, in contrast to elaborate, sometimes cumbersome, but at the same time detailed Ukrainian expressions. Obviously, the emotional coloring of the original is more pronounced. The emotional brevity of the English language is also provided, for example, by fictional words that speakers use to compare themselves to characters, which are often the heroes of films and books, but which give the words an evaluative tone. The English language is also characterized by ways of word formation, such as adjectivization of phrases (for example, pot-and-pan speak). Not surprisingly, it also comes with an emotional toll [16, p. 108].

In informal language, one should not forget about phrasal verbs, which not only serve as synonyms of neutral expressions, but also color the language with emotional assessments: overcome, endure, overcome. , can also be an indicator of a person's emotions during a conversation [19, p. 128]. Every year, political correctness expands, requiring euphemisms for many words that public opinion classifies as not politically correct. , partially sighted blind. In recent years, the names of some professions containing the word «man» have been «depersonalized» in order not to show disrespect to the representatives of these professions (Chairman-Chairman, Salesman-Salesman, Craftsman-Craftsman). . However, even when educated people express extreme forms of anger, they rarely think to use euphemisms, so using words that are offensive to some people can be emotionally taxing. However, the already mentioned concept of «privacy» is still relevant, in speech it is most often manifested through the limitation of speech acts, such as remarks, criticism and threats, their minimization [7, p. 83] – Expressions of contempt or insult are rarely found in spoken English.

Conclusions from Chapter 1

Thus, the key points in this passage include

1. The songs' extensive use of idioms results in a wide range of metonymical and metaphorical terminology. In addition to looking for linguistic parallels, translators must take into account the melody's speed, syllable count, and cultural context when translating these.

2. When analyzing the phonetic aspect of song lyrics, one should take into account such components as the sound organization of the literary text, sound harmony, euphony, sound repetition - alliteration, assonance, sound imitation, and sound symbolism.

3. The sources of the borrowings in English lyrics were lexical layers near social groups: music industry jargon, youth slang, and criminal jargon.

4. Many English-speaking artists have influenced the globalization of the English language and the language itself through their songs. A special emphasis can be placed on Michael Jackson, as his influence on the world stage is incomparable to anything else, including his role in overcoming apartheid in South Africa.

5. Researchers distinguish several types of translation of song lyrics: literal, or «informative», interpretation, and actual song translation. In addition, to synchronize the melody and the lyrics, the translator uses several translation techniques: transposition, substitution, deletion, and addition transformations. At the same time, the transposition is accompanied by a rethinking of the meaning, requiring such a complex transformation as semantic development or modulation.

6. Translation transformations that have been categorized by the scholars Ya.I. Retsker (lexico-semantic, morphological, syntactic, borrowing, loan translation, wordfor-word translation, transposition, modulation, equivalence, adaptation) and V. Karaban (omission, addition,transposition, change of grammatical forms, loss compensation, concretization, generalization antonymic translation, meaning extension, metonymic translation, sentence integration, and sentence fragmentation), were researched for the further investigation.

7. Lots of English songs contain diminutive forms of words: -y (ie), -ling, -ette, -let, -star. There is also a high usage of words: *darling*, *honey*, *sweetie*, *deer*,

sweetheart, love. According to A. Vezhbytska, English culture avoids sharp and unconditional judgments, so the frequency of using the adverbs *absolutely, completely, completely and badly, badly, terribly* is much lower than, for example, than in Ukrainian culture

8. The use of swear words is an indicator of how relaxed English people are. At the same time, the use of non-politically correct vocabulary in lyrics most often occurs in situations of expressing anger or frustration.

CHAPTER 2 LINGUISTIC PECULIARITIES OF ENGLISH SONGS AND THEIR TRANSLATION INTO UKRAINIAN

2.1. Comparative analysis of English songs and their translation into Ukrainian

English-language songs were and remain the most popular in the world, in particular in Ukraine. Therefore, it is important that the Ukrainian translation sounds as melodious and harmonious as the original. In the process of analyzing the phonetic characteristics of song texts, one should take into account such components as: sound organization of the artistic text, sound harmony, melodiousness, sound repetitions - alliteration, assonance, onomatopoeia; sound symbolism. As a rule, rhythm and melody determine the structure of the text in original songs, so it is important that the pauses in the text separate logically completed sections of the sentence. However, in the process of translation, certain difficulties may arise that prevent the insertion of a meaningful segment in the intervals between rhythmic pauses (for example, a complex rhythm or, most often, brevity of lines). This phenomenon can be illustrated using the example of the translation of the song «*Believe*» (performed by Elton John) [56]:

<p><i>I believe in love, it's all we got. Love has no boundaries, costs nothing to touch.</i></p> <p><i>War makes money, cancer sleeps</i></p> <p><i>Curled up in my father and</i></p> <p><i>that means something to me.</i></p>	<p><i>Вірую в любов, тільки в неї. Скільки б ти не мав, не купиш її, заробивши гроші на війні.</i></p> <p><i>Рак, що спить в моєму батькові,</i></p> <p><i>Боляче робить мені</i></p>
---	---

In the given passage there is a long pause between cancer sleeps and curled up in my father. In the original, this is the end of the 3rd and the beginning of the 4th line, respectively. Thus, there is a break not only of the sentence, but also of the semantic segment. In the translation, on the contrary, there was a semantic unification (combining the meaning of love ... costs nothing to touch. War makes money, as a result, no matter how much you have, you cannot buy it by earning money in the war) and displacement (the original phrase cancer sleeps curled up in my father is moved to the next two lines) [56].

<i>Without love I would not believe: I could not believe in you And I would not believe in me.</i>	<i>І без любові я б вірити не смів: Повірити в тебе не міг, А в себе б і не хотів</i>
--	---

This passage can be called successful from the point of view of conveying the meaning with full preservation of the form: the sentence structure and semantic segments in the translation correspond to the original, and as for the form, in the translation, as in the original, lines 1 and 3 rhyme in the same way.

As for stylistic phonetic means of song texts, songwriters use alliteration, assonance, and onomatopoeia to create melody. Let's consider them in more detail, as well as ways of reproducing the given phonetic means.

Alliteration is a technique of melodious repetition of one or similar sounds in one utterance, making it melodic. The example of alliteration is the repetition of the «s» sound in the line of the song «*Sound of silence*» by the singer Lady Im [56]:

<i>Now my heart awakes to the <u>s</u>ound of <u>s</u>ilence And it beats to the <u>s</u>ound of <u>s</u>ilence</i>	<i>І зараз моє серце прокидається під <u>ш</u>ум ти<u>ш</u>і, І воно б'ється під <u>ш</u>ум ти<u>ш</u>і</i>
---	---

The soft and hissing sound «s» attracts the attention of listeners and creates the same effect of silence that is sung about in the song. In the Ukrainian language, this

effect is preserved thanks to the sibilant «sh» in the word noise and silence, which is repeated at the end of each line.

In addition to alliteration, it is worth considering assonance, or vocal alliteration. This phonetic device involves the repetition of stressed vowel sounds within a line or phrase, or at the end in the form of an incomplete rhyme. Let's consider some examples from song texts. So, for example, in the lines of Billie Eilish's song «*Lovely*» [56], you can notice the repetition of the sound «ai»:

<i>Even if it takes all <u>n</u>ight or a hundred years</i>	<i>Навіть якщо на це <u>н</u>іде вся <u>н</u>іч або сотні <u>р</u>окі<u>в</u></i>
<i>Need a place to <u>h</u>ide, but I can't <u>f</u>ind one near</i>	<i>Мені <u>п</u>отрібно укриття, але я не можу знайти жодного поруч Хочу в<u>і</u>дчути себе живою, зовні <u>я</u> зможу подолати св<u>і</u>й страх</i>
<i>Wanna feel <u>a</u>live, <u>o</u>utside I can't <u>f</u>ight my fear</i>	

With the help of such assonance, the author of the song creates a certain mood, adds melody and intensity to expressions, emphasizes the intention and desire that the song is about. In the Ukrainian translation, we observe the use of the assonance of the letter «i», which we follow in all the lines of the song passage.

In the song «*You are the only one*» [56], assonance serves to rhyme the song. So, for example, the repetition of the sounds «ai» and «i» accelerate the rhythm of speech, add expressiveness and tension:

<i>Thunder and <u>l</u>ightning <u>i</u>t's gett<u>i</u>ng exc<u>i</u>ting</i>	<i>Грім і блискавка ... Ста<u>є</u> все більш захопл<u>ю</u>юче!</i>
<i><u>L</u>ight up the sky<u>l</u>ine to show where you are</i>	<i>Ліні<u>я</u> горизонту підсвічується, виявл<u>я</u>ючи тебе</i>
<i>Will <u>n</u>ot stop <u>h</u>old <u>o</u>n</i>	<i><u>Я</u> не зупин<u>ю</u>ся, тримай<u>ся</u>!</i>

In addition to slowing down the rhythm, the given assonance helps the author draw the listener's attention to the text, make the utterance more melodic, and emphasize the thought contained in the utterance itself. In the translation, the assonance is not followed, instead we see the accumulation of letters that denote the two sounds «ya, yu, y». To some extent, a certain rhythm is created thanks to these sounds.

The above examples from the songs show how the repetition of the same vowel sounds can give a vivid effect to the language, making it clear how effective it is. The emotional and visual images that are born thanks to this poetic technique create the effect of presence and detail.

Let's consider another stylistic phonetic device - onomatopoeia. This is onomatopoeia, which arose on the basis of phonetic assimilation of non-language sound complexes. Onomatopoeia, as a means of expression, is more common in fiction, although in the sample of the studied material we found the example described below. The example of onomatopoeia can be found in the song «*Color of your life*» by Michal Spa [56]:

<p><i>When loneliness is knocking on your door Everything you loved just disappears</i></p>	<p><i>Коли самотність стукає у двері, Все, що ти любив, просто зникає</i></p>
--	--

In the given example, the word knocking is an example of a phonetic device of onomatopoeia, because it conveys the sound of knocking on a door. In the translation, it is reproduced with the help of tracing knocks, which preserves the phonetic phenomenon and the semantic load of what is said.

So, in the process of analyzing the phonetic characteristics of song texts, one should take into account such components as: sound organization of the artistic text, sound harmony, melodiousness, sound repetitions - alliteration, assonance, onomatopoeia; sound symbolism. The most frequent phonetic means are alliteration, assonance, onomatopoeia is less often used. All these linguistic phenomena are used to create a certain mood of the song, add melody and intensity to expressions, and in some

cases even help to slow down or speed up the rhythm. In translation, phonetic means, namely alliteration and assonance, are not always reproduced due to the peculiarities of the language structure; onomatopoeia is usually conveyed by tracing.

Consider the stylistic aspect of Alanis Morissette's English song «*Ironic*» [56]. The text of the given composition is saturated with semantic and stylistic techniques, including: irony, comparison, antonomasia and hyperbole. The author of the translation approached the translation process very carefully, preserved all the subtleties of the text, and selected the appropriate equivalent for each stylistic technique. The translator made a literal translation, the characteristic features of which are the absence of rhyme and preservation of all subtleties of the translated text.

<i>It's like rain on your wedding day It's a</i>	<i>Це як дощ в день твого весілля</i>
<i>free ride when you've already paid</i>	<i>Це як безкоштовна поїздка, за яку ти вже заплатив</i>
<i>It's the good advice that you just did not take</i>	<i>Це як гарна порада, яку ти просто не послухав,</i>
<i>Who would've thought ... It figures</i>	<i>Хто б міг подумати ... Але це логічно</i>

The most used stylistic device we found in this song is simile. Its main function is a direct comparison and description of the emotional coloring of the entire song. This song describes the «irony of fate», the author compares it to rain on a wedding day, to a free ticket that has already been paid for, to good advice that is too late to use. By applying these comparisons, the author did not mean anything positive. In the Ukrainian-language version of the passage, the author of the translation also preserves this stylistic device with the help of tracing, namely: the comparison like rain in the Ukrainian language is preserved with the help of the corresponding comparison in the target language: like rain, while in the following example: the good advice the comparison is absent in the translated language, but it appears in the target language: as a good tip. With the help of such a stylistic device, the author of the translation conveys all the thoughts of the performer, which evoke sadness and sadness with such comparisons. In addition to the comparison, this song contains an antonymy:

<i>Mr. Play It Safe was afraid to fly</i>	<i>Містер</i> боявся <i>«Веди-Себе-Обережно»</i> <i>літати</i>
---	--

[56]. Antonomasia (antonomasia) – replacing a common name with a proper one (or vice versa), designating a person with a word that names a certain property of the given person. The given example of antonomasia Mr. Play It Safe does not lose its stylistic color even after translation into Ukrainian due to semantic development, «Mr. Vedy-Sebe-Oberezhno» means that a person is afraid of dangerous and risky things. And the last stylistic device we found in this song is hyperbole:

<i>It's like ten thousand spoons when all you need is a knife</i>	<i>Це як десять тисяч ложок, коли тобі потрібен ніж</i>
--	--

Hyperbole is a clear exaggeration that increases the expressiveness and emphatic nature of the statement. «Ten thousand spoons» - in this example, a clear and deliberate exaggeration is used in order to strengthen and increase the expression of the indicated opinion. In the translation, the hyperbole is preserved by tracing. The example shows a situation where you can have everything you want instead of what you really need.

The next song we'll look at is Beyonce's «Halo» [56]:

<i>Remember those walls I built</i>	<i>Пам'ятаєш ті стіни,</i>
<i>Well baby they're tumbling down</i>	<i>я що спорудила?</i>
<i>And they didn't even put up a fight</i>	<i>Милій, вони завалилися,</i>
<i>They didn't even make a sound</i>	<i>І вони навіть не намагалися чинити опір,</i>
	<i>Навіть не було чути ні звуку</i>

The first stylistic device found in the given composition is personification. Personification is a stylistic device, which consists in the fact that animals, inanimate objects, natural phenomena are endowed with human abilities and properties: the gift of speech, feelings and thinking. This song is about finding true love after hard and bitter trials of fate. Personification in this passage is used to show how much the heroine of the song has fused with the walls she has built around herself so that no one else can hurt her or hurt her. In the translation, the personification is reproduced in the second and third lines (*walls ... tumbling down – завалилися, didn't even put up a fight – не намагалися чинити опір* [56]) with the help of modulation:

<i>Hit me like a ray of sun</i>	<i>Увірвався, як промінь світла,</i>
<i>Burning through my darkest night</i>	<i>Освятив мою саму темну ніч ...</i>
<i>You're the only one that I want</i>	<i>Ти єдиний, хто мені потрібен,</i>
<i>Think I'm addicted to your light</i>	<i>Думаю, мене тягне до твого світла</i>

Comparison is also used in this composition. This stylistic device has an associative function, because the rays of the sun are associated with happiness and joy. So in this case, the heroine compares a person with a ray of the sun like a ray of sun, which appeared in her life, which brought a particle of light into her life. The author of the translation resorts to generalization, reproducing the lexeme a ray of sun as a ray of light.

<i>You know you're my saving grace</i>	<i>Знаєш, ти моє спасення</i>
<i>You're everything I need and more</i>	<i>благовоління</i>
	<i>Ти все, що мені потрібно, і навіть більше</i>

These lines of the song use two stylistic techniques: hyperbole and metaphor. The use of these stylistic devices in the context of the song is due to the fact that the performer wants to give as much emotionality and significance as possible to the description of the person who melted the ice in her heart, in this person the heroine found her salvation. The metaphor of my saving grace is reproduced in the translation while preserving the metaphorical image of the saving blessing, and the hyperbole everything I need and more is translated using tracing. In general, the translation is successful, it conveys all stylistic devices, the rhythmicity and melody are preserved.

Consider the translation of the song «*Ocean Drive*» by Duke Dumont [56]:

<i>With half the tank and empty heart</i>	З напівзаправленим баком і пустим серцем
---	---

Practically from the first lines of the song, stylistic devices appear - epithet and zeugma. The epithet empty heart is used to denote indifference and lack of feelings for each other. Since the entire song is devoted to the theme of «love is not eternal», its author compares driving along the boulevard with the rapid development of relationships. Zeugma is a stylistic device in which one word or phrase is combined in content with several parts of a sentence. This is usually achieved in the presence of homogeneous members of the sentence, and the semantic relations of the given word with a number of homogeneous members are not the same. Zeugma is used for the expressiveness of the text and with the aim of preserving the rhyme and omitting an unnecessary repetitive structure that would make the text harder for the listener to understand. The author of the translation reproduced the epithet with the help of tracing empty heart, preserving the original text's author's idea, and while reproducing the zeugma, he used the addition with half the tank – with a half-filled tank, thereby leveling it.

Another stylistic device that we found in this composition is a metaphor:

<i>As the silence filled the lonely air</i>	<i>Тиша наповнила повітря</i>
---	-------------------------------

Silence in the literal sense cannot «fill the air», with this metaphor the author wants to say that the silence around them, between them, they no longer have anything to talk about.

Having preserved the metaphorical nature of the expression in the Ukrainian version of the song, the author of the translation conveyed all the stylistic subtleties of the lyrics.

<i>Do not say a word while we danced with the devil</i>	<i>Не говори ні слова, коли ми так сильно ризикуємо</i>
---	---

In the lines of the chorus, the author uses an idiomatic expression to enhance the pragmatic effect on the listeners. Due to the fact that the idiom cannot be translated literally, translation and understanding difficulties often arise. The idiom dance with the devil (lit. «dance with the devil») has the meaning of taking a lot of risks, or sacrificing one's soul in order to achieve goals and fulfill desires. The author of the translation recreated the idiom with the help of a holistic transformation, thereby conveying the meaning of the song to Ukrainian-speaking listeners.

Next, we highlighted the allegory:

<i>We're running all the red lights down</i>	<i>Ми проносимося на червоне світло</i>
--	---

Allegory is a method of two-dimensional artistic representation of a phenomenon through a specific image; personification of human properties or qualities. In the English language, allegory is not a separate stylistic device, but is part of a large group of metaphors. Allegory in these lines is used to emphasize how quickly, rapidly the relationship comes to an end. They seem to run through every red light on their way to the end of their relationship. The given allegory has an aesthetic function and enriches

the vocabulary of this song, giving it a deep meaning. The author of the translation did not reveal the meaning of the expression, but, using tracing, running all the red lights down- we rush to the red light, preserved the allegory.

The last stylistic device that we discovered in the song is a periphrasis.

<i>Before we crossed the line, no now, baby</i>	<i>Поки ми не перетнули цю межу</i>
--	--

A paraphrase is an indirect expression of one concept with the help of another one or its description. The expression «crossed the line» in the given context means to break up, to end the relationship. The author recreated the periphrasis by tracing to cross this border, as this expression also exists in the Ukrainian language, which gives the same semantic load. In general, the presence of such a variety of stylistic means makes the song very saturated, imaginative, unusual, and in order to reveal the meaning of this composition, the listener needs to feel every word. In most cases, the translator used tracing during the translation process, he preserved all the stylistic techniques present in the original composition, thereby not violating the specifics of the song.

Consider the stylistic devices used in the song «*Umbrella*» by Rihanna [56]:

<p><i>You have my heart</i></p> <p><i>And we'll never be worlds apart</i></p> <p><i>Maybe in magazines</i></p> <p><i>But you'll still be my star</i></p> <p><i>Baby cause in the dark</i></p> <p><i>You can't see shiny cars</i></p> <p><i>And that's when you need me there</i></p>	<p><i>Моє серце належить тобі,</i></p> <p><i>Тому ми ніколи не будемо далеко</i> <i>один від одного.</i></p> <p><i>Може, я зможу бачити тебе</i> <i>тільки на фото в журналах,</i></p> <p><i>Але ти все одно будеш моєю зіркою,</i> <i>малий.</i></p> <p><i>У темряві</i></p> <p><i>Навіть блискучих машин не видно</i></p> <p><i>Тоді я і буду тобі потрібна.</i></p>
<p><i>With you I'll always share</i></p> <p><i>Because</i></p>	<p><i>Для тебе мені нічого не шкода,</i></p> <p><i>Тому що</i></p>

In the above example, we find the use of metaphors, metonymy and epithet. Metonymy, that is, a word that replaces another, related concept. We meet such a technique in the process of translating the first line of «You have my heart», the singer means herself, her personality by heart. The metonymy is preserved in the translation, because the translator resorted to tracing «My heart belongs to you». Next, we meet several metaphors in a row in the lyrics of the song. «...we'll never be worlds apart», one of the types of metaphor is used here - personification, where the singer personifies herself and her lover in the image of the world. In the translation, personification is leveled, because the translator used a holistic transformation and thereby did not preserve the stylistic device we will never be far from each other. The next example of personification can be found in the line «you'll still be my star», where the singer

identifies her lover with a star. In the translation, such a tool is accurately reproduced with the help of tracing and, accordingly, the style of you will be my star is preserved. The epithet was used when describing the car shiny cars in order to add brightness to it. In the translation, the epithet is preserved, because the tracing of a shiny car was used.

Consider the chorus of the same song [56]:

<p><i>When the sun shine</i></p> <p><i>We'll shine together</i></p> <p>Told you <i>I'll be here forever</i></p> <p><i>Said I'll always be your friend</i></p> <p><i>Took an oath I'ma stick it out till the end</i></p>	<p><i>Коли світить сонце,</i></p> <p><i>Ми вдвох світимося від щастя. Я</i></p> <p><i>вже говорила тобі, що завжди буду</i></p> <p><i>поряд з тобою,</i></p> <p><i>Казала, що завжди буду твоїм</i></p> <p><i>другом.</i></p> <p><i>Я присягнулася, що так буде до</i></p> <p><i>кінця.</i></p>
<p><i>Now that it's raining more than ever</i></p> <p><i>Know that we'll still have each other</i></p> <p><i>You can stand under my umbrella</i></p> <p><i>You can stand under my umbrella</i></p>	<p><i>Зараз йде дощ, сильний, як ніколи,</i></p> <p><i>Але я знаю, що ми як і раніше разом,</i></p> <p><i>Іди до мене під парасольку.</i></p> <p><i>Іди до мене під парасольку</i></p>

In the above example, again, a number of stylistic devices are used. The first thing we encounter is the metaphor the sun shine – «We'll shine together», that is, this means is used to depict that this couple will shine like the sun, that is, the properties of the sun are transferred to people. The translation uses stylistic simile and modulation, with the help of which the translator shows the reason for the couple's «shine» – when the sun shines, we both shine with happiness. Next, we observe an example of hyperbole: «I'll be here forever», which in the translation is reproduced by tracing »I will always be next to you». Immediately, the singer uses another hyperbole, raining more than ever, claiming that it will rain more than ever. In the translation, the device is reproduced by adding the lexeme strong, but this strengthens the stylistic load of

what is said: it is raining, stronger than ever. And at the end of the chorus, we observe a syntactic feature of the text, namely the repetition of the phrase «You can stand under my umbrella», which is reproduced by a stylistic simile.

Therefore, semantic and stylistic means are often found in song discourse, as they help the author to endow the subject or action with a vivid characteristic. In the analyzed English-language songs, we highlighted the following stylistic techniques: irony, comparison, hyperbole, epithet, personification, metaphor, idiom, allegory, paraphrase. The presence of such a variety of stylistic means makes the song very saturated, imaginative, unusual and in order to reveal the content of this composition. In the translation, such means were reproduced with the help of tracing (41%), modulation (35%), generalization (18%), less often complete transformation (6%). In general, all semantic and stylistic techniques present in the original compositions were preserved, thereby not violating the specifics of the song.

To strengthen the expressive function of the language, special syntactic constructions are used - the so-called stylistic devices. The most common stylistic devices at the syntactic level include inversion - a special syntactic device in English stylistics, which involves the reverse application of word order in the language. It is a well-known fact that in English the order of words is quite structured and clear: first, there is a subject, then a predicate, followed by an adverb. Inversion in modern Englishlanguage songs is most often used for emphatic purposes, to give the language more expressiveness.

We find the inversion in Donny Montell's song »*I've been waiting for this night*» [56]:

<p><i>For a thousand years, through a million tears</i></p> <p><i>With a hungry heart, every day apart</i></p> <p><i>I've been waiting for this night'</i></p>	<p><i>Крізь тисячу років і мільйони сліз</i></p> <p><i>Зі спраглим серцем, кожен день в розлуці,</i></p> <p><i>Я чекав цієї ночі</i></p>
--	--

We see that in the given example, additions are brought to the fore to attract the attention of the listener and to strengthen the emotion For a thousand years, through a

million tears. The author wanted to emphasize how long the main character had been waiting for this moment, bringing the circumstances of the place and time to the fore.

The author of the translation resorts to syntactic assimilation and also calculates an inversion in the translation «Through a thousand years and millions of tears».

The next common stylistic device in English songs is repetition. In some cases, repetition as a stylistic technique must be preserved in the translation, but due to different conjugation and different semantic structures of a polysemous word or a word in a broad sense in English and Ukrainian, it is necessary to resort to replacement and compensation. Here's an example of the Imagine Dragons song «*Believer*» [56]:

<i>Second thing</i>	<i>Друга річ</i>
<i>Second, don't you tell me what you think that I can be</i>	<i>По-друге, не говори мені, ким я, потвоєму, можу бути</i>
<i>I'm the one at the sail, I'm the master of my sea, oh ooh The master of my sea,</i>	<i>Я в самотньому плаванні, господар мого моря</i>
	<i>Господар мого моря</i>

The word *second* and the phrase *the master of my sea* repeated at the beginning of each line in the given example receive a significant emotional load, strengthen the parallelism of the structure of the passage and its expressiveness. In the translation, the given syntactic structure is reproduced with the help of the syntactic simile *Lord of my sea*, while preserving the stylistic device. The use of repetitions in song discourse is determined by the author's desire to draw the listener's attention to a specific object, add expressiveness, as well as melody and rhyming.

The reception of repetition often intersects with another characteristic feature of song discourse – parallel constructions, as they are often part of each other.

Also, one of the characteristic features of song discourse is ellipsis – the intentional omission of words that are not important for the meaning of the expression. A similar phenomenon is possible only if the word is obvious from the context, and most often it is connected with the fact that the authors of modern English-language songs avoid long sentences for a better perception of the text by ear.

Consider an example taken from Billie Eilish's song «*Lovely*» [56]:

<i>Heart made of glass, my mind of stone</i>	<i>Серце – скло, а розум – креміль Ти</i>
<i>Tear me to pieces, skin to bone</i>	<i>розриваєш мене на частини, до</i>
<i>Hello, welcome home</i>	<i>самої плоти</i>
	<i>Привіт, ласкаво просимо додому</i>

In this example, we observe the ellipsis of the first person singular and plural pronouns. Such a technique as ellipsis is used in the texts of song discourse to assimilate the style of spoken language, and the main goals are the economy of linguistic means, sentence simplification, rhythm and rhyming of the text. The translator, in turn, compensates for the missing subject you and adds it, because complete sentences are characteristic of the Ukrainian language.

So, basically, all stylistic techniques at the syntactic level are aimed at rhythmizing the text, at its simplification, and are also used for greater emotionality and expressiveness of speech. Having analyzed the syntactic features of Englishlanguage songs, we can conclude that such phenomena as parallel constructions, repetitions, aposiopesis and ellipsis are most often used. In the translation, such constructions are reproduced with the help of syntactic assimilation, compensation of losses or removal, which is due to the peculiarity of the structure of the Ukrainian language.

Let's have a look at Bruno Mars with his song «*That's what I like*» [56]:

<i>Baby girl, what's hatnin</i>	<i>Дівчинка, що таке?</i>
<i>So gon' and get to clappin'</i>	<i>Тож йдіть і починайте плескати</i>
<i>Wake up with no jammies</i>	<i>Прокидайтеся без піжам</i>
<i>Julio serve that scampi</i>	<i>Хуліо подає шампі</i>
<i>You can be my freaka</i>	<i>Ти можеш бути моїм диваком</i>

From the sentence «*Baby girl, what's **hatnin**'?*», *Hatnin*' is a slang and it is the verb in present participle. *Hatnin*' (HAT-nin) is a word used as a Sub for Happening that is mean what's up, happening, or going on. From the phrase «*So **gon**'* », *gon*' means going to. *Gon*' is a word for people who are too lazy to say «going to». *Gon*' origin in early 19th century (as *ganna*): representing a regional or colloquial pronunciation. From the phrase «*get to **clappin**'*», *Clappin* is mean clapping that use when someone starts Poppin off shots and killing people. From the sentence «*Wake up with no **jammies***», *jammies* is mean pajamas. *Jammies* origin in early 20th century: alteration of pajamas. From the sentence «***Julio** serve that scampi*», *Julio* is mean one who is exceptionally acceptable; satisfactory. An almost godly cool-figure taken from geek mythology. Originated from the original *Julio Alva*; circa 1979. From the sentence «*You can be my **freaka***», *freaka* is mean big brother who is the best brother in the world.

2.2. The challenges of the translating

Translating song lyrics often involves various challenges, as the translator needs to capture not only the literal meaning but also the emotional and cultural nuances of the original text. Below the challenges ,translators might have faced during the translation were explored and the final result was evaluated.

The song «*Believe*» by Elton John [56]:

<p><i>I believe in love, it's all we got. Love has no boundaries, costs nothing to touch.</i></p> <p><i>War makes money, cancer sleeps</i></p> <p><i>Curled up in my father and</i></p> <p><i>that means something to me.</i></p>	<p><i>Вірую в любов, тільки в неї.</i></p> <p><i>Скільки б ти не мав, не купиш її, заробивши гроші на війні. Рак, що спить в моєму батькові,</i></p> <p><i>Боляче робить мені</i></p>
---	---

Maintaining the rhyme and rhythm of the original lyrics while translating into another language is quite challenging. It's crucial to find words and expressions that not only convey the meaning but also fit the musical structure. In this case, the translator managed to save the rhyme, but the rhythm doesn't fit.

An interesting way of translating was observed in the first two lines: «*I believe in love, it's all we got. Love has no boundaries, costs nothing to touch*» – «*Вірю в любов, тільки в неї. Скільки б ти не мав, не купиш її*». Here the translator decided to use paraphrasing instead of word-to-word translation, to maintain the same number of syllables, but at the same time, he saved the general mood of the song.

The phrase «*War makes money*» has cultural and political connotations that need to be carefully considered. The translator managed to convey the intended meaning.

The English phrase «*curled up in my father*» is idiomatic and doesn't have a direct equivalent in other languages.

The song «*Sound of silence*» by Lady Im [56]:

<p><i>Now my heart awakes</i> <i>to the <u>s</u>ound of <u>s</u>ilence</i></p> <p><i>And it <u>b</u>eats to the <u>s</u>ound of <u>s</u>ilence</i></p>	<p><i>І зараз моє серце прокидається під <u>ш</u>ум <u>т</u>и<u>ш</u>и, І воно б'ється під <u>ш</u>ум <u>т</u>и<u>ш</u>и</i></p>
--	--

To begin with, it is needless to say, that the phrase «sound of silence» is inherently paradoxical and symbolic. Translating it while preserving the ambiguity and depth of meaning was challenging and the translator chose appropriate equivalent «*Шум тиши*». The lines follow a parallel structure («*Now my heart awakes / And it beats*»). Preserving this parallelism in translation contributes to the overall artistic coherence. The translator also managed to save the repetition of sounds, but in original the assonance was used, while in translation we observe the alliteration. In general we consider the translation to be successful.

The song «*Lovely*» by Billie Eilish [56]:

<i>Even if it takes all <u>n</u>ight or a hundred years</i>	<i>Навіть якщо на це <u>н</u>іде вся <u>н</u>іч або сотні <u>р</u>оків</i>
<i>Need a place to <u>h</u>ide, but I can't <u>f</u>ind one near</i>	<i>Мені <u>п</u>отрібно укриття, але я не можу знайти жодного поруч Хочу в<u>і</u>дчути себе живою, зовні <u>я</u> зможу подолати <u>с</u>вій страх</i>
<i>Wanna feel <u>a</u>live, <u>o</u>uts<u>i</u>de I can't <u>f</u>ight my fear</i>	

In the contrast to the previous song, the translator managed to save assonance, by the repetition of «e» sounds, as it was in original. The original lines have a rhyme scheme, particularly in the pairs «years/near» and «fear/near.» Maintaining a similar rhyme scheme in the translation is important for musicality, but here we do not see this. The lines follow a parallel structure («Even if...», «Need a place...», «Wanna feel...»). Preserving this parallelism contributes to the overall coherence of the lyrics. The expression «*outside I can't fight my fear*» had both literal and metaphorical interpretations. Striking a balance between the two in translation is important, so the translator expressed it with the words «*зовні я зможу подолати свій страх*».

The song «*You are the only one*» by Billie Eilish [56]:

<i>Thunder and <u>l</u>ightning <u>i</u>t's get<u>t</u>ing exc<u>i</u>ting</i>	<i>Грім і блискавка ... Ста<u>є</u> все більш захопл<u>ю</u>юче!</i>
<i><u>L</u>ight up the sky<u>l</u>ine to show where you are</i>	<i>Лі<u>н</u>ія горизонту підсвічується, виявл<u>я</u>ючи тебе</i>
<i>Will <u>n</u>ot <u>s</u>top <u>h</u>old <u>o</u>n</i>	<i><u>Я</u> не зупин<u>ю</u>ся, тримай<u>ся</u>!</i>

As was previously indicated, the translation does not follow the assonance; instead, the two sounds «-я, -ю, -й» are represented by an accumulation of letters. These sounds help to generate a certain beat and rhyme to some extent. The original passage contains idiomatic expressions like «Light up the skyline» and «Hold on.» Finding

equivalent idioms in the target language that convey the same meaning and emotion might be challenging, but the translator succeed. Capturing the emotional tone of the original lyrics was crucial. The translator conveyed the excitement and determination expressed in the original passage without losing its emotional impact.

The song «*Color of your life*» by Michal Spak [56]:

<i>When loneliness is knocking on your door Everything you loved just disappears</i>	<i>Коли самотність стукає у двері, Все, що ти любив, просто зникає</i>
---	---

The provided translation of the passage seems accurate and captures the essence of the original English lyrics. It maintains the meaning and emotion of the lines while preserving the structure and rhyme. The challenge in translating these lines lies in conveying the emotional impact of loneliness and the sense of loss, which the presented translation successfully accomplished.

The song «*Ironic*» by Alanis Morissette [56]:

<i>It's like rain on your wedding day It's a free ride when you've already paid</i>	<i>Це як дощ в день твого весілля Це як безкоштовна поїздка, за яку ти вже заплатив</i>
<i>It's the good advice that you just did not take</i>	<i>Це як гарна порада, яку ти просто не послухав,</i>
<i>Who would've thought ... It figures</i>	<i>Хто б міг подумати ... Але це логічно</i>

The phrase «It's like rain on your wedding day» is an idiomatic expression in English, and translating it while preserving the cultural connotations might have been challenging. The phrase «Who would've thought ... It figures» involves a play on words. In general, the translation effectively captures the meaning and tone of the original English lyrics. It maintains the humorous and ironic nature of the lines, which

is essential for conveying the intended message. The challenge in translating these lines lies in preserving the play on words and the unexpected twists presented in the lyrics. The translation successfully retains these elements, and the last line, «Але це логічно» (But it's logical), effectively conveys the ironic conclusion.

Beyonce's «Halo» [56]:

<i>Remember those walls I built</i>	<i>Пам'ятаєш ті стіни,</i>
<i>Well baby they're tumbling down</i>	<i>я що спорудила?</i>
<i>And they didn't even put up a fight</i>	<i>Милий, вони завалилися,</i>
<i>They didn't even make a sound</i>	<i>І вони навіть не намагалися чинити опір, Навіть не було чути ні звуку</i>

The lyrics use metaphorical language to describe emotional barriers or defenses represented by «walls.» Translating this metaphor into another language while preserving the intended meaning and emotional impact was not so challenging, as this phrase is frequently used in Ukrainian, capturing the same indirect meaning.

The choice of words, such as «завалилися» (*tumbled down*) and «не намагалися чинити опір» (*didn't even try to resist*), helps maintain the sentiment expressed in the English lines. Additionally, the use of «навіть не було чути ні звуку» effectively communicates the idea that there was no sound. Overall, the translation successfully captures the essence of the original lyrics.

The song «Ocean Drive» by Duke Dumont [56]:

<i>With half the tank and empty heart</i>	<i>З напівзаправленим баком і пустим</i>
<i>Do not say a word while we danced with the devil</i>	<i>серцем</i>
	<i>Не говори ні слова, коли ми так</i>
	<i>сильно ризикуємо</i>
<i>We're running all the red lights down</i>	<i>Ми проносимося на червоне світло</i>
<i>Before we crossed the line, no now, baby</i>	<i>Поки ми не перетнули цю межу</i>

Translating the phrase «*With half the tank and empty heart*» involves a straightforward translation that captures the literal meaning of the original English expression. The translated Ukrainian phrase, «*З напівзаправленим баком і пустим серцем,*» accurately conveys the idea that the tank is partially filled while the heart is empty, suggesting a sense of emotional emptiness or exhaustion. Additionally, the phrase «*коли ми так сильно ризикуємо*» effectively communicates the idea of dancing with the devil and taking significant risks.

The translation maintains the imagery of running red lights and crossing the line, staying true to the original lyrics. The use of «*поки ми не перетнули цю межу*» (before we crossed this line) effectively conveys the notion of pushing boundaries.

The song «Umbrella» by Rihanna [56]:

<i>You have my heart</i>	<i>Моє серце належить тобі,</i>
	<i>Тому ми ніколи не будемо далеко</i>
	<i>один від одного.</i>

<p><i>And we'll never be worlds apart</i></p> <p><i>Maybe in magazines</i></p> <p><i>But you'll still be my star</i></p> <p><i>Baby cause in the dark</i></p> <p><i>You can't see shiny cars</i></p> <p><i>And that's when you need me there</i></p> <p><i>With you I'll always share</i></p>	<p><i>Може, я зможу бачити тебе</i> <i>тільки на фото в журналах,</i> <i>Але ти все одно будеш моєю зіркою,</i> <i>малий.</i></p> <p><i>У темряві</i> <i>Навіть блискучих машин не видно</i> <i>Тоді я і буду тобі потрібна.</i> <i>Для тебе мені нічого не шкода,</i></p>
---	--

Maintaining the rhyme scheme and rhythm of the original lyrics in translation is often challenging. Finding words that not only convey the meaning but also fit the musical structure is demanding.

Anyway, the translation effectively captures the meaning and sentiment of the original English lyrics. It conveys the idea of closeness, commitment, and the enduring nature of the relationship. The use of phrases like «Моє серце належить тобі» (My heart belongs to you) and «ми ніколи не будемо далеко один від одного» (we'll never be far from each other) reflects the theme of unity and closeness.

The translation also successfully maintains the reference to magazines and the metaphor of «you'll still be my star.» The phrase «У темряві навіть блискучих машин не видно» (In the dark, you can't see shiny cars) effectively conveys the idea that material wealth is insignificant in the presence of true connection.

The closing lines, «Тоді я і буду тобі потрібна. Для тебе мені нічого не шкода» (That's when you'll need me. I'm not afraid of anything for you), effectively communicate the commitment to being there for each other.

<i>Took an oath I'ma stick it out till the end</i>	<i>Я присягнулася, що так буде до кінця.</i>
<i>Now that it's raining more than ever</i>	<i>Зараз йде дощ, сильний, як ніколи,</i>
<i>Know that we'll still have each other</i>	<i>Але я знаю, що ми як і раніше разом,</i>
<i>You can stand under my umbrella</i>	<i>Іди до мене під парасольку.</i>
<i>You can stand under my umbrella</i>	<i>Іди до мене під парасольку</i>

The original lyrics include idiomatic expressions like «stick it out till the end.» Translating it involves conveying the informal and colloquial nature of the expression in the target language. Translating this idiom while preserving the intended meaning is tricky for translators. The original lyrics play with words and create a visual image with phrases like «raining more than ever.» Translating this wordplay while maintaining clarity and impact was challenging.

The song «*I've been waiting for this night*» by Donny Montell [56]:

<i>For a thousand years, through a million tears</i>	<i>Крізь тисячу років і мільйони сліз</i>
<i>With a hungry heart, every day apart</i>	<i>Зі спраглим серцем, кожен день в розлуці,</i>
<i>I've been waiting for this night'</i>	<i>Я чекав цієї ночі</i>

Translating idioms like «with a hungry heart» poses challenges as direct translation may not capture the intended meaning. In presented passage the translator needed to find an equivalent expression that carries the emotional and metaphorical weight, and he managed to do this by the phrase «*зі спраглим серцем*». The translation also preserves the anticipation and longing expressed in «*Я чекав цієї ночі*» (I've been waiting for this night). The use of «*чекав*» (have been waiting) effectively communicates the ongoing nature of the waiting.

The song «*Believer*» by Imagine Dragons [56]:

<i>Second thing</i>	<i>Друга річ</i>
<i>Second, don't you tell me what you think that I can be</i>	<i>По-друге, не говори мені, ким я, потвоєму, можу бути</i>
<i>I'm the one at the sail, I'm the master of my sea, oh ooh The master of my sea,</i>	<i>Я в самотньому плаванні, господар мого моря</i>
	<i>Господар мого моря</i>

The translation maintains the assertive tone and the idea of self-determination. However, the repetition of word «second» in original song is challenging to convey in translation. The translator decided to save it saying : «Друга річ, По-друге...» which doesn't sound melodic and grammatically correct. The phrase «I'm the one at the sail» contains a nautical metaphor. Ensuring that the metaphor resonates culturally in Ukrainian required careful consideration. The English expression «I'm the master of my sea» is idiomatic and metaphorical. Translating this idiom while preserving the intended meaning might have been challenging.

The song «*That's what I like*» by Bruno Mars [56]:

<i>Baby girl, what's hatnin</i>	<i>Дівчинка, що take?</i>
<i>So gon' and get to clappin'</i>	<i>Тож йдіть і починайте плескати</i>
<i>Wake up with no jammies</i>	<i>Прокидайтеся без піжам</i>
<i>Julio serve that scampi</i>	<i>Хуліо подає шампі</i>
<i>You can be my freaka</i>	<i>Ти можеш бути моїм диваком</i>

The original passage includes informal language and slang like «hatnin», «gon'», and «jammies» and a playful use of language. Preserving the rhyme and wordplay in the target language adds complexity to the translation. Looking at the translation, it is

obvious that the main goal for the translator wasn't to convey the real meaning of the song to the Ukrainian listeners but to translate it word to word with no additional information.

2.3. The use of translation transformations

While analyzing the translated variants of works, various translation transformations were used. As mentioned earlier, translation transformations have been explored by many scholars. In this particular study, we were guided by the classification proposed by V. Karaban [1].

The song «*Believe*» by Elton John [56]:

<p><i>I believe in love, it's all we got. Love has no boundaries, costs nothing to touch.</i></p> <p><i>War makes money, cancer sleeps</i></p> <p><i>Curled up in my father and</i></p> <p><i>that means something to me.</i></p>	<p><i>Вірую в любов, тільки в неї.</i></p> <p><i>Скільки б ти не мав, не купиш її, заробивши гроші на війні. Рак, що спить в моєму батькові, Боляче робить мені</i></p>
---	---

In this particular passage the omission is observed in the following line: «*I believe in love - Вірую в любов.*» The pronoun «I» is omitted. With the help of meaning extension the translator managed to convey the meaning of the phrase «*Love has no boundaries, costs nothing to touch*» in Ukrainian «*Скільки б ти не мав, не купиш її*». The same we can see in the line «*...cancer sleeps, Curled up in my father and that means something to me. - Рак, що спить в моєму батькові, Боляче робить мені*».

The song «*Sound of silence*» by Lady Im [56]:

<p><i>Now my heart awakes</i></p> <p><i>to the <u>s</u>ound of <u>s</u>ilence</i></p> <p><i>And it <u>b</u>eats to the <u>s</u>ound of <u>s</u>ilence</i></p>	<p><i>І зараз моє серце прокидається під <u>ш</u>ум <u>т</u>и<u>ш</u>і,</i></p> <p><i>І воно б'ється під <u>ш</u>ум <u>т</u>и<u>ш</u>і</i></p>
---	--

From the first line the addition is noticeable: «*Now my heart awakes - I зараз моє серце*». We also observed concretization of the word «sound» translated as «шум», with the help of which the translator successfully expressed the exact mood of these words.

The song «*Lovely*» by Billie Eilish [56]:

<i>Even if it takes all <u>n</u>ight or a hundred years</i>	<i>Навіть якщо на це <u>п</u>іде вся <u>н</u>іч або сотні <u>р</u>оків</i>
<i>Need a place to <u>h</u>ide, but I can't <u>f</u>ind one near</i>	<i>Мені <u>п</u>отрібно укриття, але я не можу знайти жодного поруч Хочу <u>в</u>ідчути себе живою, зовні я зможу подолати свій страх</i>
<i>Wanna feel <u>a</u>live, <u>o</u>utside I can't <u>f</u>ight my fear</i>	

In this case, the translator used several transformations to make a good translation. One of them is concretization: «*Need a place to hide - Мені потрібно укриття*». There is also an antonymic translation: «*Outside I can't fight my fear - зовні я зможу подолати свій страх*»

The song «*You are the only one*» by Billie Eilish [56]:

<i>Thunder and lightning it's getting exciting</i>	<i>Грім і блискавка ... Стає все більш захоплююче!</i>
<i>Light up the skyline to show where you are</i>	<i>Лінія горизонту підсвічується, виявляючи тебе</i>
<i>Will not stop hold on</i>	<i>Я не зупинюся, тримайся!</i>

In this specific part, the translator expressed the meaning of the phrase «*it's getting exciting*» using the addition – «*Стає все більш захоплююче!*». With the help of a change of grammatical forms, the line «*Light up the skyline to show where you are*» is translated as «*Лінія горизонту підсвічується, виявляючи тебе*». Active

Voice was changed into passive. The addition was also used in the last sentence «*Will not stop*» – «*Я не зупинюся*».

The song «*Ironic*» by Alanis Morissette [56]:

<i>It's like rain on your wedding day</i>	<i>Це як дощ в день твого весілля</i>
<i>It's a free ride when you've already paid</i>	<i>Це як безкоштовна поїздка, за яку ти вже заплатив</i>
<i>It's the good advice that you just did not take</i>	<i>Це як гарна порада, яку ти просто не послухав,</i>
<i>Who would've thought ... It figures</i>	<i>Хто б міг подумати ... Але це логічно</i>

Within this particular text we can notice some cases with the addition, mainly «*It's a free ride*» – «*Це як безкоштовна поїздка*», «*It's the good advice*» – «*Це як гарна порада*», «*It figures*» – «*Але це логічно*». By using the meaning extension the translator conveyed the meaning of the phrase «*It figures*» as «*Але це логічно*».

Beyonce's «*Halo*» [56]:

<i>Remember those walls I built</i>	<i>Пам'ятаєш ті стіни,</i>
<i>Well baby they're tumbling down</i>	<i>я що спорудила?</i>
<i>And they didn't even put up a fight</i>	<i>Милий, вони завалилися,</i>
<i>They didn't even make a sound</i>	<i>І вони навіть не намагалися чинити опір,</i>
	<i>Навіть не було чути ні звуку</i>

In this concrete passage several transformations are used, mainly omission: «*Well baby*» – «*Милий*»; addition: «*didn't even put up a fight*» – «*навіть не намагалися чинити опір*»; concretization: «*I built*» - «*я спорудила*», «*tumbling down*» - «*завалилися*»; change of grammatical forms: «*they're tumbling down*» –

«вони завалилися», «*And they didn't even put up a fight*» – «І вони навіть не намагалися чинити опір», «*They didn't even make a sound*» – «Навіть не було чути ні звуку».

The song «*Ocean Drive*» by Duke Dumont [56]:

<p><i>With half the tank and empty heart Do not say a word while we dance with the devil</i></p> <p><i>We're running all the red lights down Before we crossed the line, no now, baby</i></p>	<p><i>З напівзаправленим баком і пустим серцем</i></p> <p><i>Не говори ні слова, коли ми так сильно ризикуємо</i></p> <p><i>Ми проносимося на червоне світло</i></p> <p><i>Поки ми не перетнули цю межу</i></p>
---	---

The very first line in this passage was translated with the help of concretization: «*With half the tank*» – «*З напівзаправленим баком*». The phrase «*while we dance with the devil*» is quite interesting and to some extent challenging because of its metaphorical meaning. The translator used the meaning extension «*коли ми так сильно ризикуємо*» effectively communicate the idea of dancing with the devil and taking significant risks.

«*Before we crossed the line*» is translated as «*Поки ми не перетнули цю межу*» with the help of antonymic translation and the addition of the word «*цю*».

The song «*Umbrella*» by Rihanna [56]:

<p><i>You have my heart</i></p> <p><i>And we'll never be worlds apart</i></p> <p><i>Maybe in magazines</i></p> <p><i>But you'll still be my star</i></p> <p><i>Baby cause in the dark</i></p>	<p><i>Моє серце належить тобі,</i> <i>Тому ми ніколи не будемо далеко</i> <i>один від одного.</i></p> <p><i>Може, я зможу бачити тебе</i> <i>тільки на фото в журналах, Але</i> <i>ти все одно будеш моєю зіркою,</i> <i>малий. У темряві</i></p> <p><i>Навіть блискучих машин не видно</i> <i>Тоді я і буду тобі потрібна.</i></p>
<p><i>You can't see shiny cars</i></p> <p><i>And that's when you need me there</i></p> <p><i>With you I'll always share</i></p>	<p><i>Для тебе мені нічого не шкода,</i></p>

The various cases of concretization, change of grammatical forms, addition, omission and meaning extension are observed in this part. The concretization was used in the following lines: «*we'll never be worlds apart*» – «*ми ніколи не будемо далеко один від одного*», «*in the dark*» – «*У темряві*». The change of grammatical forms helped to convey the next lines: «*You have my heart*» – «*Моє серце належить тобі*», «*You can't see shiny cars*»- «*навіть блискучих машин не видно*», «*And that's when you need me there*» – «*Тоді я і буду тобі потрібна*». The translator was guided by the meaning extension in the following phrases: «*Maybe in magazines*» – «*Може, я зможу бачити тебе тільки на фото в журналах*», «*With you I'll always share*» – «*Для тебе мені нічого не шкода*».

<i>Took an oath I'ma stick it out till the end</i>	<i>Я присягнулася, що так буде до кінця.</i>
<i>Now that it's raining more than ever</i>	
<i>Know that we'll still have each other</i>	<i>Зараз йде дощ, сильний, як ніколи,</i>
<i>You can stand under my umbrella</i>	<i>Але я знаю, що ми як і раніше разом,</i>
<i>You can stand under my umbrella</i>	<i>Іди до мене під парасольку.</i>
	<i>Іди до мене під парасольку</i>

«*Took an oath I'ma stick it out till the end*» was translated by the change of grammatical forms and addition – «*Я присягнулася, що так буде до кінця*». Grammatical forms were also changed in the next line «*You can stand under my umbrella*» – «*Іди до мене під парасольку*». Addition and concretization were used to translate the phrase «*Know that we'll still have each other*» – «*Але я знаю, що ми як і раніше разом*».

The song «*Believer*» by Imagine Dragons [56]:

<i>Second thing</i>	<i>Друга річ</i>
<i>Second, don't you tell me what you think that I can be</i>	<i>По-друге, не говори мені, ким я, потвоєму, можу бути</i>
<i>I'm the one at the sail, I'm the master of my sea, oh ooh The master of my sea,</i>	<i>Я в самотньому плаванні, господар мого моря</i>
	<i>Господар мого моря</i>

The omission in the lines «*don't you tell me*» – «*не говори мені*», «*I'm the master of my sea*»- «*господар мого моря*» was used to avoid tautology in the Ukrainian language. The meaning extension helped to translate «*I'm the one at the sail*» as «*Я в самотньому плаванні*».

Conclusions from the Chapter 2

Thus, the main point in this chapter were studied:

1. The biggest part of English lyrics is based on the technique of melodious repetition of one or similar sounds in one utterance, making it melodic. In 80% of songs, which were based on alliteration or assonance, it was difficult to reproduce this phenomena in translation, so the translators pay attention to the reproduction of the general meaning and preservation of the rhythm.

2. Jargons and slangs take the next position of lyrics creation. Nearly 70% of English modern songs use these kinds of words to express different moods, vibes and themes. Needless to say, the idioms play a crucial part in creating the effective lyrics and express the certain vibe to the audience. Around 55% of English lyrics include this linguistic peculiarity.

3. Translating lyrics into a different language while keeping the original rhyme and rhythm is one of the biggest challenges and in 70% of translated songs the translators didn't manage these tasks.

4. Song lyrics frequently include idiomatic expressions that might not have direct equivalents in the target language. Translators mostly replace idioms with equivalent expressions in the target language while ensuring that the new phrases maintain the intended meaning and emotional impact.

5. To deal with all mentioned challenges, the translators use the translation transformations in order to convey the intended meanings of the songs. In accordance with the survey, the translation of English songs into Ukrainian predominantly involves transformation through addition in 90% of cases, concretization and grammatical form changes in 70% of instances, omission and meaning extension in 50%, and generalization and antonymic translation in 45%.

GENERAL CONCLUSIONS

The master's thesis contains the research study of linguistic peculiarities of English songs and their translation into Ukrainian. During the investigation the current body of literature in the field of translation studies was examined and the theories of scholars M. Baker, V. Karaban and A. Vezhbytska were used for the research.

The song's lyrics commonly include narrative, descriptive, or argumentative content. When analyzing the phonetic aspect of song lyrics, it is important to consider components such as the sound organization of the artistic text, sound harmony, euphony, sound repetitions – alliteration, assonance, onomatopoeia, and sound symbolism. In the lexical analysis, attention is directed towards stylistically marked words, devices of artistic imagery, including homonyms, synonyms, antonyms, paronyms, archaisms, historical terms, neologisms, and individual neologisms.

In the process of translating songs, it is essential to consider the linguistic features and grammatical structure of the original text. Translators often face challenges related to the length of lexical units, pauses in the melody, and conveying the pragmatic effect of the song's lyrics. This research was grounded in several translational transformations classified by V.Karaban employed for the translation of song lyrics, specifically focusing on omission, addition, transposition, change of grammatical forms, loss compensation, concretization, generalization antonymic

translation, meaning extension, metonymic translation, sentence integration, and sentence fragmentation.

Translation with the help of a metaphorical word, or tracing, is the simplest version of the translation of lyrics, which, in addition, allows you to preserve imagery. However, often the requirements of the Ukrainian song's text turn out to be more strict than those of the English one, as a result of which the translator is forced to resort to descriptive translation or translation using non-metaphorical words.

On the one hand, translation serves to highlight a series of divergences at each level between the original language and the translated language, embodying specific characteristics unique to each language. On the other hand, many of these divergences acquire additional semantic nuances in song lyrics, posing a challenge for translation. The translation of English-language songs is examined within the paradigm of poetic translation, as song texts share a structure similar to poetic compositions. In the theory of poetic translation, as in any linguistic description, a multi-level approach proves effective, thus the translation of English-language songs has been analyzed at the phonetic, lexical, and syntactic levels.

The research was conducted by the use of the following generally accepted scientific methods of research:

- o inductive methods were used to analyze individual examples and means of expression to further understand the sentimentality of individual cultures in general. In this way, we were able to make a general picture and draw certain conclusions about the lyrics of the English songs;
- o using this research method, discrepancies between the original and translated texts were identified, recorded and processed using certain quantitative parameters;
- o using the method of comparative analysis, the characteristics of English lyrics and their Ukrainian translations were compared. Comparative analysis of translations also helped to analyze the form and content of the translated texts in comparison with the form and content of the original texts. This method allowed us to see how the typical

translation difficulties associated with each language specification were overcome and what elements of the original text were left unreported in the translation.

In the process of analyzing the phonetic characteristics of song lyrics, it is essential to consider components such as the sound organization of the artistic text, sound harmony, euphony, and sound repetitions – alliteration, assonance, onomatopoeia; as well as sound symbolism. The most frequently employed phonetic devices in the study are alliteration and assonance, with onomatopoeia used less frequently. All mentioned linguistic phenomena are utilized to create a specific mood in the song, adding melodiousness and intensity to expressions, and in some cases, even contributing to the slowing down or speeding up of rhythm. In translation, phonetic devices, specifically alliteration and assonance, are not always reproduced due to the structural peculiarities of the target language; onomatopoeia is typically conveyed through calquing.

The following list of the songs was analyzed: «Believe» by Elton John, «Sound of silence» by Lady Im, «Lovely» by Billie Eilish, «You are the only one» by Billie Eilish, «Color of your life» by Michal Spak, «Ironic» by Alanis Morissette, «Halo» by Beyonce, «Ocean Drive» by Duke Dumont, «Umbrella» by Rihanna, «I've been waiting for this night» by Donny Montell, «Believer» by Imagine Dragons, «That's what I like» by Bruno Mars.

According to the investigation, 90% of translated English songs into Ukrainian are formed by the translation transformation – addition, 70% of translated songs include concretization and the change of grammatical forms, 50% - omission and the meaning extension, 45% - generalization and antonymic translation.

REFERENCES

1. Карабан В. І. Переклад англійської наукової і технічної літератури. Вінниця: Нова Книга, 2001. 577 с.
2. Коломієць Л. В. Концептуально-методологічні засади сучасного українського поетичного перекладу (на матеріалі перекладів з англійської, ірландської та американської поезії): монографія. Київ: КНУ, 2004. 522 с.
3. Коптілов В. Теорія і практика перекладу. Київ: Юніверс, 2003. 280с.
4. Корунець І. В. Вступ до перекладознавства. Вінниця: Нова Книга, 2008. 512 с.
5. Рецкер, Я. І. Теорія перекладу і перекладацька практика. Очерки лінгвістичної теорії перекладу. Київ: Р.Валент, 2004. 240 с.
6. Achterberg P., Heilbron, J., Houtman D., Aupers S. A Cultural Globalization of Popular Music? American, Dutch, French, and German Popular Music Charts(1965 to 2006). American Behavioral Scientist. URL: <https://doi.org/10.1177/0002764211398081> (last accessed 02.12.2023)
7. Apresyan V. Y. Language strategies for expressing emotions in English. Kyiv: KNU, 2010. 68 p.
8. Awasthi A, Mandal M. K. Understanding Facial Expressions in Communication: Cross-cultural and Multidisciplinary Perspectives. Germany: Springer India, 2014. 386 p.
9. Babenko L. G. Lexical means of marking emotions in the English language. L. G. Babenko, 1989. 162 p.
10. Baker M. In Other Words: A Coursebook on Translation. London: Routledge, 2018. 390 p.
11. Benson J. Emotion and expression. The Philosophical Review. Durham, NC: Duke University Press, 1967. 383 p.
12. Cacciari C., Tabossi P. Idioms: Processing, Structure, and Interpretation. London: Psychology Press, 2014. 360 p.

13. Cattell R. B., Scheier I. H. Meaning and measurement of neurosis and anxiety. New York, NY: Ronald Press, 1961. 535 p.
14. Cohen D. Cultural Variation: Considerations and Implications. Waterloo, ON: University of Waterloo, 2001. 554 p.
15. Goleman D. Emotional intelligence. London: Bantam Books, 1995. 352 p.
16. Condon J. C. Good Neighbors: Communicating with Mexicans. Yarmouth, ME: Intercultural Press, 1987. 292 p.
17. D'Andrade R. G. Cultural Models in Language and Thought Cambridge, UK: Cambridge University Press, 1992. 218 p.
18. Daines F. Cognition and affect in discourse interaction: a preliminary survey of the field. Berlin: XIV International Linguistic Conference, 1987. 89 p.
19. Dodonov B. I. Classification of emotions in the study of the emotional orientation of the personality. Kyiv: KNU, 1975. 88 p.
20. Duffy E. Emotion: an example of the need for reorientation in psychology. London: Taylor & Francis, 1924. 321 p.
21. Ekman P. Cross-cultural studies of facial expressions. New York, NY: Academic Press, 1973. 270 p.
22. Ekman P. Emotion Revealed: Face and Emotion Recognition to Improve Communication and Emotional Life. London: Weidenfeld and Nicolson, 2003. 250 p.
23. Ekman P. The expression and nature of emotions. Mahwah: Lawrence Erlbaum Associates: Publishers, 1984. 228 p.
24. Elliott A., Chirkov V., Kim Y., Sheldon K. Handbook of Approach and Avoidance Motivation. London: Taylor & Francis, 2013. 600 p.
25. Filimonova O. E. Emotional theory of text. Analysis of emotional manifestations of the English language. Oman: Book House LLC, 2007. 448 p.
26. Golub I. B. Modern Ukrainian stylistics: Educational assistance of universities. Kyiv: INKOS, 1986. 223 p.

27. Higgins E., Shah J., Friedman R.J. Emotional reactions to goal achievement: The power of regulatory focus as a moderator. Columbia, IN: Journal of personality and social psychology, 1997. 590 p.
28. Heine S. J., Kitayama S., Lehmann D. R., Takata T., Ide E., Leung K., Matsumoto D. Motivation for self-improvement and the adaptive self. Columbia, IN: Journal of Personality and Social Psychology, 2001. 650 p.
29. Irin E. P. Feelings and feelings. Berlin: Springer Science & Business Media, 2007. 783 p.
30. Izard C. E. The Organizational and Motivational Functions of Discrete Emotions. London: Guildford Press, 1993. 720 p.
31. Izard K. Psychology of emotions. Berlin: Springer Science & Business Media, 1999. 439 p.
32. Johnson-Laird P. N. Cognition and Emotions. Cambridge, UK: Cambridge University, 2007. 221p.
33. Kamitov N. Correspondence. Encyclopedia of Philosophy. Kyiv: Grigory Skovoroda Institute of Philosophy of the National Academy of Sciences: Abris, 2002. 742 p.
34. Karita A. A. Phonetic means of actualizing the meaning of emotional expressions of the English language. Kyiv: KDLU, 2001. 68 p.
35. Kalimullina L.A. Semantic field of emotion in the Ukrainian language: diachronic aspect (based on Slavic materials): Monograph / L. A. Kalimullina, 2006. 344 p.
36. Kondratyeva O., Shakhnovska I. Reproduction of emotional and syntactic means in Ukrainian translations of English-language plays. Professional-artistic 75 Translation: theory, methodology, practice: a collection of scientific works. Kyiv: Agrar Media Group, 2014. 242 p.
37. Kozhina M. N. About language and phonetic expressions and their extralinguistic foundations: Monograph / Kozhina M. N., 1987. 123 p.

38. Krings H. P. Translation Problems and Translation Strategies of Advanced German Learners of French. Interlingual and Intercultural Communication. Tübingen: Gunter Narr, 1986. 423 p.
39. Kuzenko G. M. Emotional expression as an object of scientific research. State and prospects of development of modern scientific and educational computer technology: materials of scientific and practical conferences. Mykolaiv: Vidvo MDSU named after Petra Mogiri, 2003. 143 p.
40. Kövecses Z. Metaphor and Emotion. New York; Cambridge: Cambridge University Press, 2000. 242 p.
41. Schwartz R., Landreth J., Coetzer D. Michael Jackson's music had an impact around the globe. URL: <https://www.reuters.com/article/us-jackson-globalsb/michael-jacksons-music-had-impact-around-the-globeidUSTRE5624OT20090704/> (last accessed: 01.12.2023)
42. Leontiev A. A., Sorokin A. Yu., Tarasov E. F. National and cultural peculiarities of speech behavior. Kyiv: Nauka, 1977. 352 p.
43. Lutz K. Unnatural Emotions: Everyday Feelings on a Micronesian Atoll and Their Challenge to Western Theory. Chicago, IL: University of Chicago Press, 1988. 412 p.
44. Mauch M., MacCallum R. M., Levy M., Leroi, A. M. The evolution of popular music: USA 1960-2010. Royal Society Open Science. URL: <https://doi.org/10.1098/rsos.150081> (last accessed: 01.12.2023)
45. Mats I. I. Different emotions and methods of their verbalization (to the English material). New York, NY: Harcourt Brace, 2014. 212 p.
46. Matsumoto D. Psychology and culture. Belmont, CA: Wadsworth Publishing, 2007. 720 p.
47. North A. C., Hargreaves D. J. Music and Adolescent Identity. Music Education Research. URL: <https://doi.org/10.1080/1461380990010107> (last accessed: 29.10.2023)

48. Nuttall T. Contributing to new musicological theories with computational methods: the case of centonization in Arab Andalusian music. 20th Conference of the International Society for Music Information Retrieval, 2019. 412 p.
49. Ortoni A., Clore G., Collins A. *The Cognitive Structure of Emotion*. Cambridge, UK: Cambridge University Press, 1988. 142 p.
50. Pavlovska A.V. *For the features of the national character, or what the English are waiting for*. Ivano-Frankivsk: Around the World, 2003. 307 p.
51. Petrilli S., Anesa P. *Translating Idioms and Cultural References: A Case Study*. Rome: Babel, 2006. 124 p.
52. Sapir E. *Language: An Introduction to the Study of Speech*. New York, NY: Harcourt Brace, 1921. 125 p.
53. Schwartz R., Landreth J., Coetzer D. Michael Jackson's music had an impact around the globe. URL: <https://www.reuters.com/article/us-jackson-globalsb/michael-jacksons-music-had-impact-around-the-globeidUSTRE5624OT20090704/> (last accessed: 01.12.2023)
54. Shakhovsky V. I. *About the role of emotions in things: Monograph / Shakhovskyi V. I.*, 1991. 144 p.
55. Shakhovsky V. I. *Classification of emotions in the lexical semantics of language: Monograph / Shakhovskyi V. I.*, 1987. 192 p.
56. *Song Lyrics from A to Z*. URL: <https://www.azlyrics.com/> (last accessed: 05.12.2023)
57. Spivak G. C. *Can the Subaltern Speak?* New York, NY: Columbia University Press, 1988. 143 p.
58. Sternin I. A. *About the concept of communicative behavior*. Halle: Hale Pb., 1989. 358 p.
59. Sternin I. A., Laryna T. V., Sternina M. A. *Overview of English communicative behavior*. Kyiv: Agrar Media Group, 2003. 145 p.
60. Sukharev V. A., Sukharev M. V. *Psychology of nations and nations* Dnipro: Stalker, 1997. 400 p.

61. Taraborrelli J. R. Michael Jackson: The Magic, The Madness, The Whole Story. New York, NY: Grand Central Publishing, 2010, 832 p.
62. Taylor J.R. Linguistic Categorization, Prototypes in Linguistic Theory. Oxford: Clarendon Press, 1989. 307 p.
63. Ter-Mynasova S. G. Language and intercultural communication. Kyiv: Slovo, 2003. 146 p.
64. Venuti L. Strategies of Translation. In M. Baker (ed.), Routledge Encyclopedia of Translation Studies. London; New York: Routledge, 2001. 282 p.
65. Vezhbytska A. Semantic universals and language description. Warsaw, Book on Demand Ltd, 2018. 792 p.
66. Vynoslavska O. V. Psychology: study guide. Kyiv: INKOS, 2005. 352 p.
67. Wierzbicka A. Emotions across languages and cultures: diversity and universality. Cambridge, UK: Cambridge University Press, 1999. 349 p.
68. Yordanskyi V. I. Ethnicity and nation. World economy and international relations: No. 3, 1992. 88 p.