

Media Content Translation is a comprehensive textbook designed for students, professors, and language professionals who want to gain a deeper understanding of translation within the realm of contemporary mass communication. Divided into two sections, the textbook covers a wide range of topics related to media and translation, including theoretical foundations and practical aspects. Each subsection within Section 1 is followed by tasks that help develop analytical skills, broaden understanding, and encourage critical evaluation. Section 2 offers tasks that allow learners to practice translation and interpreting skills for informative, entertaining, and persuasive media content. The textbook also includes two supplementary lists of further reading and English media content sources and three appendices that provide detailed analysis schemes, frameworks for pre-translation analysis and translation quality assessment, and topics for academic essays and presentations. Overall, the textbook provides a valuable resource for learners seeking to develop their knowledge and skills in media content localization and for professors looking to expand their translation studies curriculum.

Media Content Translation // Textbook



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Media Content Translation

Textbook



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**MEDIA CONTENT
TRANSLATION**

TEXTBOOK

Kyiv 2023

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
ІМЕНІ ТАРАСА ШЕВЧЕКА

Олена ПІДГРУШНА

ПЕРЕКЛАД
МЕДІАКОНТЕНТУ

НАВЧАЛЬНИЙ ПОСІБНИК

Київ 2023

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Посібник для студентів магістрантів та старших курсів бакалаврату лінгвістичних та перекладознавчих факультетів вищих навчальних закладів націлений на формування комплексної системи теоретичних знань та практичних навичок перекладу текстів медійного дискурсу.

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INTRODUCTION

The textbook *Media Content Translation* serves as a comprehensive and invaluable resource for students, professors, and language professionals seeking to deepen their understanding of translation within the expansive realm of contemporary mass communication, offering insights and guidance for both learning and teaching in this dynamic field. The textbook consists of introduction, two sections, two supplementary lists and 3 appendices.

Section 1. Discussion outlines a wide range of topics various topics pertaining to the interrelation between media and translation. This includes a thorough exploration of the theoretical foundations of media translation, as well as practical aspects associated with translating media content. Each subsection within this section is complemented with *Follow-up* tasks that are specifically designed to facilitate the development of analytical skills, foster a broader understanding of the covered topics, and encourage critical evaluation of complex theoretical frameworks from a unique and innovative perspective. *Section 2. Practice* suggests broad-spectrum tasks allowing to train translation and interpreting skills of informative, entertaining and persuasive media content. The tasks designed to grant learners liberty of the source materials selection in accordance with the requirements. This flexibility expands and promotes learner-centred approach and ensures the textbook remains aligned with changing nature of the relevant media content. The specific focus of the section is on the English-Ukrainian language pair, although the conceptual

framework of the tasks presented may also have relevance and applicability to other target languages, provided that different materials are taken into consideration.

Supplementary *Further Reading* list serves to provide relevant collections of academic writings that are closely related to the field of media content translation, thereby suggesting additional resources that align with the topical aspects of the subject matter. The list of *English Media Content Sources* encompasses reputable web resources and platforms that offer a diverse range of informative, entertaining, and persuasive materials. These sources are intended for practical utilization in the relevant section, providing a reliable selection of different types and genres of media content. However, neither learners, nor professors, are not limited to the sources set further in the list and are welcome to expand their choice. Both learners and educators are not constrained solely to the sources listed, and are encouraged to broaden their selection beyond the provided list. The list serves as a starting point, but learners and teachers are free to explore additional resources that align with their specific needs and interests.

Appendix A. Media Content Pre-Translation Analysis and *Appendix B. Media Content Translation Quality Assessment* present detailed and comprehensive analysis schemes (translation and comparative), accompanied by thorough descriptions and explanations. These appendices provide comprehensive frameworks for conducting pre-translation analysis of media content, as well as evaluating the quality of translated media content. The suggested schemes are expected to be

adjusted and modified to serve the specific needs and challenges associated with the particular type of media content under analysis. *Appendix C. Topics for Academic Essays and Presentations* s themes for theoretical research that can serve as additional assignments for learners as part of their course of studies. Learners are encouraged to select from these topics or propose their own research ideas, thereby promoting independent and in-depth investigations into relevant areas of inquiry. These topics are intended to foster critical thinking and scholarly exploration of theoretical aspects related to media content translation.

With its comprehensive coverage and practical approach, the textbook is not only a valuable tool for learners seeking to develop their knowledge and skills in media content localization, but also serves as a comprehensive resource for professors looking to expand the horizons of their translation studies curriculum.

O. Pidhrushna

SECTION 1. DISCUSSION

1.1. UNDERSTANDING MEDIA DISCOURSE

Around 1440, when Johan Guttenberg invented his printing press, the face of the world was changed irreversibly. It was the starting point of the truly mass dissemination of information. The sphere of mass communication has been growing exponentially since. The rapid development of technologies has multiplied its magnitude and reach. Humanity has moved from Guttenberg's press to the modern Guardian's website, however, both instances are examples of tools or *media*, that enable serial and relatively quick and cheap circulation of information among the masses.

The word 'media' is a plural of 'medium', it derived from the Greek language and refers to *a mean or a tool for doing something*. The notion 'media' has developed in practical use, and its contemporary understanding denotes *any channel, tool or means of communication that is used to disseminate information, news, or entertainment to a large audience*. The role of translation in media can hardly be underestimated, since translation enables the *dissemination of information across linguistic and cultural barriers, allowing an even larger public to engage with content that would otherwise be inaccessible*. Translation ensures the global reach of media messages expanding the target audience, enhancing cultural exchange, and enabling access to various types of information. Taking into account the variety of modern sources and ways

large audiences access information, news and entertainment, it is understandable that the scope of media discourse is huge, to say the least.

In general, the notion of discourse describes *the use of linguistic and extralinguistic elements of human communication that interact within a specific social context and contributes to the creation and interpretation of senses*. Discourse is a process rather than a product¹. Products of discourse are represented by a body of related texts with their specific intra- and extratextual characteristics. While a text is a form of existence of any discourse, it is important to emphasize that the notion of discourse is much broader and encompasses the larger context in which texts are produced, distributed, and consumed. Discourse is an essential component of sociocultural interaction which includes both objective communicative situations as well as its subjective interpretation by the recipients.² Discourse represents the language practice within a real-life situation, thus it includes the social, cultural, and political forces that shape the content, as well as how audiences engage with and interpret texts. Discourse includes all means of information dissemination, their results, as well as language as a way of conveying this information. Understanding the specific features of discourse, its manifestations, and functioning is an important component of a translator's competencies, as such characteristics enable the perception of texts as coherent wholes and develop an adequate strategy for their reproduction. This is especially relevant for media discourse texts since their creation, dissemination, and

¹ Talbot, M. (2007). Media Discourse: Representation and Interaction. Edinburg University Press.

² Van Dijk, T.A. (2008) Discourse and Content. A Sociocognitive Approach. Cambridge University Press.

functioning in each specific case determine their meanings and significantly rely on discourse characteristics.

Media discourse is a specific type of discourse for several reasons. Usually, it is perceived as a linguistic product of mass communication and can be defined as a *thematically focused, socially conditioned speech act in the media space*³. Conventionally, media discourse was seen through the lenses of traditional (the press, radio, and television) and digital or 'new' (the internet) forms. However, it is important to emphasize, that media discourse is truly shaped by the ever-changing landscape of technology but is not confined and is not defined merely by the channel of communication. Moreover, in the modern era of media *convergence*,⁴ the division between 'traditional' and 'new' is fairly symbolic. Newspapers no longer belong to printed media only, as they are changing into interactive webpages as well as television continues its transformation from scheduled broadcasting to online on-demand service, and the entertainment, as well as promotional industries, increasingly utilize *transmediality*⁵. The key characteristics of the modern media discourse include its interactive and multimodal nature, its ability to reach a global audience, its emphasis on timeliness and relevance, its focus on sensationalism and entertainment, its use of visual

³ Шепель, Ю. (2017). Медійний дискурс як засіб маніпулятивного впливу на читача. Науковий вісник Східноєвропейського національного університету імені Лесі Українки. РОЗДІЛ VII. Дискурсознавство. Текстологія. Літературознавство, 3, 302-307

⁴ *Media convergence* denotes the gradual and inevitable integration of traditional and new media due to technological advancements.

⁵ *Transmediality* refers to *transmedia narration*, which is the technique of telling a single story or story experience across multiple platforms and formats using different combinations of media.

and audio elements, its dependence on technology and digital platforms, and its potential to shape public opinion and influence political and social outcomes. Media discourse is an active participant in constructing the social world by producing and circulating meanings about the world, and is a key site of struggle over meanings and values, as well as a platform for negotiation and contestation between different social groups and interests, rather than simply a neutral reflection of reality or a form of conveying information or entertainment⁶.

The abundance of technological solutions as well as easy and unlimited access to information in the modern world expanded and enhanced the very notion of a media discourse beyond imaginable. Media discourse is increasingly created and disseminated through digital technologies and often involves the use of multiple modes of communication, such as text, images, video, and audio. The famous statement '*the medium is the message*'⁷ seems to be especially true in the discussion of the modern media discourse since the form of presentation of information here is not only as much relevant as its content but also contributes to the generation of the explicit and implicit messages⁸. Moreover, nowadays, when generated content can be instantly shared on a global scale, the modern audience can participate and engage with the content through various means, such as comments, likes, shares, and direct messages. Media discourse is no longer a one-way communication,

⁶ Matheson, D. (2005). *Media Discourses Analysing Media Texts*. Open University Press.

⁷ McLuhan, M. (1994). *Understanding Media: The Extensions of Man*. The MIT Press. (Original work published 1964)

⁸ Cotter, C. (2005). Discourse and Media. In D. Schiffrin, D. Tannen & H.E. Hamilton (Eds.), *The Handbook of Discourse Analysis*, 416-436.

but rather a dynamic exchange between the producer and the receiver of the message. The participants of the media discourse include both the senders involved in the production and transmission of content and the recipients – individuals who willingly or unintentionally come across information that enters their field of vision and also contribute to this discourse. In the past, media discourse was geared towards a remote audience without active involvement. However, with the advent of digital technologies, audiences no longer consume media content in isolation and passively, resulting in a novel comprehension of media participation frameworks⁹. The element of interaction allows for a greater level of engagement and feedback, which can influence the direction and content of the discourse. Overall, contemporary media discourse serves as an interactive platform introducing the content to listeners, viewers, or non-present recipients, either in spoken or written form¹⁰.

Also, in media discourse information is constantly being generated and disseminated to keep up with the fast-paced nature of society, thus making it highly relevant at the moment but potentially quickly outdated as new media content emerges. It is important to realise, that media discourse, in most cases, communicates deliberately pre-constructed messages that are planned and designed with a specific purpose in mind. It serves the function of informing and influencing at the same time and combines features of various types of discourses to fulfil the intended

⁹ O’Keeffe, A. (2011) Media and Discourse Analysis. In Gee, J. & Handford M. (Eds), *The Routledge Handbook of Discourse Analysis* (pp. 441-454). Routledge.

¹⁰ Ayoub, M.T., Awan, A.G., & Abbas, G. (2016). Textual Analysis of Print Media Text Discourse. *New Media and Mass Communication*, 50, 15-20.

purpose¹¹. This purpose may include sharing important or educational information, shaping the audience's opinions, promoting a product or service, providing information, educating, entertaining or a combination of the above. Thus, on the one hand, the language practice in media discourse is characterized by its clarity, brevity, and conciseness, since it can effectively convey information to audiences. Likewise, media discourses often reflect the cultural context in which it is produced and consumed. On the other hand, it is characterised by the use of persuasive language to shape public opinion or promote a certain agenda. This can include the use of emotionally charged words, exaggeration, and sensationalism to grab the attention of audiences and create a particular narrative. It has a significant impact on contemporary society by both constructing and sustaining social norms, values, and stereotypes¹². At the same time, contemporary media are incorporating more opportunities for interaction, shifting their communication style towards consumers and giving them the chance to generate content and share their opinions on current issues. As a result, media genres and modes of address are moving even closer to resembling everyday discussions, leading to an increased dependence on vernacular and colloquial language¹³.

¹¹ Шугаєв, А. (2019). Медіа-дискурс крізь призму когнітивної прагматики. *Науковий вісник ХДУ. Серія Германістика та міжкультурна комунікація*, 1, 125-129.

¹² Neary, C., & Ringrow, H. (2018). Media, power and representation. In P. Seargeant, A. Hewings, & S. Pihlaja (Eds.), *The Routledge Handbook of English Language Studies* (pp. 294-309). Routledge.

¹³ McKey, S. (2012). Language and the Media. In R. Mesthrie (Ed.), *The Cambridge Book of Sociolinguistics*. Cambridge University Press.

Media discourse can manifest itself differently, depending on the communication means, medium of distribution, the purpose of communication, its genre, tone, intended audience, and so on. It is possible to come across various grouping, categorisations, and classifications, the most frequently found types include print media, broadcast media, digital media, online media, social media, interactive media, film media, music media, journalistic media, and even performance and art media. Since media discourse reflects every aspect of human existence and the development of society and possesses a complex structure and variety of functional features, it is almost impossible to draw up a complex and detailed taxonomy of mass media discourse¹⁴. However heterogeneous media discourse might seem, all of its manifestations pursue a similar goal – *disseminating information, reaching a wide audience, delivering the message, and getting desired feedback*. In its entirety, media discourse is a sense-making engine that shapes the worldview of the global population. It is a cognitive and pragmatic environment, that actualises its essence via the production and dissemination of constructed messages to the mass audience, which often combines the features of other discourses.

Still, adaptive categorisation of the media discourse varieties can provide a useful framework for understanding the specific linguistic and cultural challenges associated with different types of media content. For

¹⁴ Мірошніченко, І. (2016). Сучасні підходи до типології мас-медійного дискурсу. *Сучасний мас-медійний простір: реалії та перспективи розвитку : матеріали II Всеукраїнської наук.-практ. конф.*

<http://eadnurt.diit.edu.ua/jspui/bitstream/123456789/9998/1/Miroshnychenko.pdf>

translation studies, it seems relevant to consider media discourse from the social and functional point of view, since media discourse is a highly dynamic and complex process that involves various social and cultural factors, as well as specific functions and purposes. As such, a translator needs to understand the social and cultural context of the discourse, the intended audience, and the communicative goals and strategies of the media text to produce an accurate and effective translation. This approach allows to distinguishing following types of media discourse:

- News media discourse refers to the communication of information about current events, either through various news outlets such as print media (newspapers, magazines), broadcast media (television, radio), and online media (websites, social media platforms). News media plays a crucial role in informing the public about current events, issues, and developments in different fields, such as politics, economy, sports, entertainment, and science. News media discourse plays an important role in shaping public opinion and influencing how people perceive and understand current events.

- Educational media discourse refers to the communication of information intended to educate and inform, such as textbooks, online courses, instructional videos, and other educational resources. This type of discourse aims to convey knowledge and skills to learners and typically follows a more formal and structured style of language use compared to other forms of media discourse. Educational media is designed to enhance the learning experience of students and to make learning more engaging and interactive.

- Entertainment media discourse refers to the communication of media content that is primarily intended for entertainment, such as movies, TV shows, music, and video games. The discourse in entertainment media is often creative and imaginative, using storytelling techniques to transport the audience into different worlds and experiences. Entertainment media discourse aims to create an enjoyable and engaging experience for the audience, often by transporting them into a different reality or helping them escape from their daily lives.

- Social media discourse refers to the communication of media content through online platforms such as Facebook, Twitter, and Instagram. Social media discourse has some unique characteristics, for instance, information generation environment (user-generated content); rapid and viral spread of information; online interaction between sender and recipients and among recipients at the same time (through comments, likes, shares, and messages). Social media discourse aims at sharing personal stories and experiences, and information, establishing social connections, social and political activism as well as marketing and promotion.

- Public relations media discourse refers to the communication of messages intended to promote a positive image or reputation for an individual, organization, or product, through various formats such as press releases and media kits. PR media discourse is used to shape public opinion, build trust and credibility, and influence the attitudes and behaviours of stakeholders, including customers, investors, employees, and the general public. The purposes of PR media discourse can vary widely, from promoting a new product or service to responding to a crisis

or managing a reputational issue. Some common objectives of PR media discourse include raising brand awareness, increasing sales, building customer loyalty, establishing thought leadership, and managing issues or crises.

- Advertising media discourse refers to the communication of messages intended to promote or sell a product or service, through various formats such as TV commercials, billboards, and online ads. The key characteristics of advertising media discourse include the emphasis on the benefits and unique selling points of the product or service, the creation of emotional appeal, the use of visual and audio elements, and the targeting of a specific audience based on demographics, psychographics, or behaviour. It aims to persuade and influence the audience to take a specific action, such as buying a product or service, changing a behaviour, or adopting a particular belief.

This classification acknowledges that media discourse serves various functions in society and caters to different audiences. The proposed classification of media discourses is fairly fluid as one type can easily penetrate and blend with other types. For example, a news article may also contain elements of entertainment or advertising, and social media can serve as a platform for both news and advertising. The boundaries between these types of discourses can be blurry and may shift depending on the context and purpose of the communication. Each type of media discourse has its unique characteristics, language use, and rhetorical strategies, and requires specific translation techniques and considerations.

Characteristics of a contemporary media discourse suggest that a translator needs to possess a wide range of diverse skills and abilities to translate media texts effectively. Apart from linguistic proficiency and cultural awareness, a translator must have a basic understanding of the technical aspects of media discourse and be able to work with translation software and be knowledgeable of technological solutions for efficient translation of various text formats. A translator should be able to adapt to the varying styles and tones of media discourse, whether it be in news, advertising, or entertainment. Time management is another highly valuable skill – media discourse is often time-sensitive, so a translator needs to be able to work efficiently and quickly to meet deadlines. A translator must be detail-oriented, paying attention to the subtleties and nuances of the source text, as media discourse is known to rely not merely on direct verbal meanings, but rather on underlying messages. Last, but not least are critical thinking and creativity. These abilities ensure that a translator can give an analytical assessment of a source text, determine the appropriate translation strategy, taking into consideration the target audience and purpose of the text as well as come up with ingenious and inventive means to overcome linguistic and cultural barriers while maintaining the integrity of the source text.

Follow-Up

1. Discuss the following issues:

- a.** What is the origin of the word 'media' and how has its meaning evolved?

- b.* How has technology changed the nature of media discourse since the invention of the printing press?
 - c.* Why is translation important in media discourse, and what benefits does it offer?
 - d.* What is the relationship between discourse and text, and why is it important for translators to understand this relationship?
 - e.* What is media discourse and why is it important for translators to understand it?
 - f.* How does the interactive and multimodal nature of media discourse influence translation processes?
 - g.* How is media discourse classified, and what are some of the most common types?
 - h.* What is the purpose of news media discourse, and how does it influence public opinion?
 - i.* What are some of the unique characteristics of social media discourse, and what are its main objectives?
 - j.* What is the difference between advertising and public relations media discourse, and what are their main objectives?
 - k.* What skills and abilities are necessary for translators to translate media content effectively?
- 2. Define** a *media discourse* from the translation studies perspective.
 - 3. Formulate** the main functions, goals, purposes, and factors of the media discourse that are relevant to the translation process. Substantiate your ideas.

4. Consider varieties of types and forms of media discourse. Come up with effectively categorisation of media content from the translation studies perspective. Substantiate your ideas.

5. Research a case of a successful transmedia narration in the mass communication sphere. Which types of media were used? What purposes did each type fulfil? Discuss the role of translation in international audience engagement within the chosen case.

1.2. CHARACTERISTICS OF A MEDIA TEXT

The notion of 'media text' has developed in line with the advances in computer technologies and the rapid growth of mass communication in the late XX century. A *media text* is an essential part of *media discourse*, a form of its existence, that involves the strategies of creation, distribution, and consumption of information, news, and entertainment through various channels and platforms. It is considered a cultural product that is shaped by social and economic forces and that, in turn, shapes social and cultural attitudes and practices. With the further development of forms, types and scope of mass communication, the media text has become a research object of various disciplines, such as media studies, sociolinguistics, media linguistics, sociology, etc., each bringing its perspective and tools for analysis. Translation studies have a particular interest in media texts examining since adequate translation here requires specialised skills in visual and audio communication and software proficiency for effective communication of publicly valuable information across linguistic and cultural boundaries.

The notion of a media text is a distinctive concept within the scope of media discourse, as it enables the organisation of the media stream in contemporary society. The media text as a discrete unit of media discourse is a type of text designed for a mass audience, characterised by a combination of verbal and media elements and a pragmatic direction¹⁵.

¹⁵ Черемхівка, Г.Є. (2015). *Тропи і фігури у медіатекстах початку XXI ст.* [Кандидатська дисертація, ДВНЗ «Криворізький національний університет»]. https://www.dnu.dp.ua/docs/ndc/dissertations/K08.051.05/dissertation_5637c8bacd553.pdf

Depending on the context, media communicates information to the general audience aiming to educate and inform, entertain and provide an outlet for the imagination, serve as a public forum for sharing experiences and discussion of important issues, shape public opinion, promote and advertise.¹⁶ In the realm of media discourse, there exists a plethora of media texts, each with its unique characteristics, since different sub-discourses produce a wide range of media text genres and types. Each sub-discourse has its specific purpose, audience, and mode of communication, which in turn influences the type of media text produced. For example, news media aims to provide factual information to a broad audience, which typically results in the production of media texts such as news articles, reports, and opinions. Entertainment media, on the other hand, aims to engage and entertain its audience, resulting in media texts such as films, television shows, and video games. Educational media aims to teach and inform its audience, resulting in media texts such as infographics, educational videos, and online courses. The genre and type of media text produced also depend on various factors such as the intended audience, the intended purpose, the cultural and social context, and the medium used to convey the message. For instance, news media texts may vary in genre and type depending on the target audience and the nature of the story, while entertainment media texts may vary depending on the genre of the production, such as comedy, drama, or horror. Overall, the diversity of media sub-discourses and their specific goals contribute to the wide range of media text genres and types that

¹⁶ Lule, J. (2022) Understanding Media and Culture in the 2020s v3.0. FlatWorld.

exist in contemporary media. However, it is important to note that despite the diversity of media texts, they share a common set of universal features, including both linguistic and extralinguistic elements.

Overall, the concept of a media text is often perceived as an umbrella term encompassing all types of information that is created for, spread among and intended for the mass audience. If search for a definition of a media text, it is possible to come across plenty of statements like '*media text is any text that could be studied in media*'¹⁷. While it is hard to argue with the logic of these definitions, yet, obviously, they cannot fully satisfy the demand for a translation studies perspective on the concept. In the discussion of a media text, it is important to recognize, that its meaning has moved far away from the traditional view of a text as words printed in ink on pieces of paper to take on a far broader definition to include speech, music and sound effect, image, graphics, and typography, and so on¹⁸. The recognition among linguists that language is not the sole or primary sign system, but rather exists alongside other systems, which were previously marginalized due to linguocentrism – the tendency of Western culture to prioritize language while ignoring other sign types – has emerged as a new understanding of the text¹⁹. When a traditional text is adapted to the realm of mass media, it undergoes a process of semantic transformation and media supplementation. This results in an expanded interpretation of the text, which surpasses the limitations of the

¹⁷ Bennett, C. (2019) *Analysing a Media Text*. Opening Class. <https://openingclass.com/2019/03/06/analysing-a-media-text/>

¹⁸ Bell, A., Garret, P. (1998). *Approaches to Media Discourse*. Wiley-Blackwell.

¹⁹ Siefkes, M. (2015). How Semiotic Modes Work Together in Multimodal Texts: Defining and representing intermodal relations. *10plus1: Living Linguistics*, 1, 113–131.

language's sign system and approaches a semiotic understanding of the text²⁰. Indeed, to provide a comprehensive definition of a media text, it is crucial to consider not only its discursive characteristics but also adopt a more dynamic perspective on the notion of 'text'.

Contemporary media texts are characterized by their innovativeness, which is facilitated by the use of advanced information technologies. Media content creators rely heavily on these technologies to effectively communicate their messages to audiences. It is safe to say, that the development and advancement of technology is a necessary prerequisite for the generation and dissemination of media texts. The use of innovative technologies has become a universal feature of the media industry, allowing for the so-called *fluidity* or *platform independence* of media texts – the ability to adapt media content to be consumed via different traditional and digital platforms²¹. The integration of new tools and techniques has enabled media creators to explore new ways of presenting their content and to blur traditional boundaries between different media formats. This trend is expected to continue in the future, as technology continues to evolve and influence the media landscape. These technologies provide a framework for constructing and conveying various meanings and messages through media texts.

Creation, functioning, consumption, and perception of media content heavily depend on the interaction of various representational

²⁰ Антонова, Л. (2011). Медіатекст: поняття, його обсяг і межі. Блог групи "Медіатексти". http://tuhtarova43.blogspot.com/2015/10/blog-post_75.html

²¹ Bolin, G. (2007). Media Technologies, Transmedia Storytelling and Commodification. In T. Storsul & D. Stuedahl (Eds.), *Ambivalence Towards Convergence: Digitalization and Media Change*, Nordicom, Göteborg University (pp. 237-248)

modes and channels of communication, and their integration into a coherent text. Thus, media texts are characterized by their multimodality, which refers to the use of multiple perceptual modes, such as aural and visual with verbal and nonverbal channels of communication combined in a single medium to create effective and engaging content. This approach not only enhances aesthetic appeal but also provides functional benefits, conveying different types of information to audiences. Media producers are increasingly conscious of the importance of multimodality and utilize various forms of media to convey their messages in innovative ways. For example, news media may use video, photographs, and text to provide comprehensive coverage of events, while social media platforms allow users to share multimedia content to communicate ideas and emotions. Even an academic textbook can be considered multimodal due to the use of different fonts, illustrations, graphs, tables, and specific layout features such as headings and subheadings. These elements work together to communicate information to the reader in a way that goes beyond just the written text. Moreover, the innovative nature of media texts has resulted in an advanced form of multimodality – hypermediality²², which ‘involves not only the juxtaposition of different modes, such as image, text, and sound but also the intentional design of numerous interconnections between them, whether explicit or potential’.²³ Hypermediality allows integration of multiple media

²² *Multimodality* focuses on the use of multiple modes of communication within a single medium, while *hypermediality* involves the integration of multiple interconnected media forms to create an immersive and interactive user experience.

²³ Lemke, J. L. (2002). Travels in hypermodality. *Visual Communication*, 1(3), 299–325. <https://doi.org/10.1177/147035720200100303>

platforms and creation of interactive, nonlinear content that can be navigated by the audience in a non-linear manner. For example, a news article or e-textbook with hyperlinks, or a film accompanied by a website or social media campaign. It allows for a more immersive and engaging experience for the audience and can provide multiple entry points for accessing the information.

Intertextuality is a significant aspect of media texts, referring to the relationship between a text and other texts that it references, imitates, or alludes to. Indeed, media texts are reliant on intertextual relationships with various other genres, both diachronically and synchronically²⁴. These texts engage with other texts through quotations or indirect references, thereby introducing specific meanings or altering the context and re-contextualizing meanings. Intertextuality is particularly prevalent in media genres such as television shows, films, and advertisements. For instance, a television show may make references to other popular shows or movies, which can create a sense of community and shared cultural knowledge among the audience. Similarly, advertisements may use intertextuality to reference well-known cultural icons or events to evoke certain emotions or associations in the audience. Truly, media texts might be seen as an endless string of references and citations.

Media texts are inherently dialogic, designed to elicit a response from the audience, and are therefore characterized by a high level of interactivity, intended to engage audiences in active participation rather

²⁴ Wodak, R. & Busch, B. (2004) Approaches to media texts. In: J. Downing, D. McQuail, P. Schlesinger, E. Wartella (eds.), *Handbook of Media Studies* (pp.105-123). Thousand Oaks, London, New Delhi: Sage.

than passive consumption. The interactive nature of media texts allows audiences to actively shape the content they consume, enabling two-way communication between producers and consumers. Even traditional media that is considered to rely on one-way communication has developed various forms to include an interactive element, such as talk radio, call-in shows, quizzes, puzzles, and feedback formats allowing for audience participation and engagement. Through various digital interactive features such as hyperlinks, social media comments, and user-generated content, media texts create a sense of co-creation, blurring the boundaries between producers and consumers. This high level of interactivity not only enhances audience engagement and satisfaction but also enables media producers to collect valuable data and feedback from their audiences, which can be used to improve the quality of their content. The interactive nature of media texts has also opened up new possibilities for social and political engagement, as people can use media platforms to share their views, connect with others, and mobilize for social change.

The proliferation and popularity of media texts in contemporary society have led to their significant influence on how people communicate, consume information, and construct their identities. The wide-ranging demands of various audiences make media texts highly contextual, as they must address relevant topics for different social strata, age groups, genders, and other demographic factors. Consequently, contextual factors such as social, cultural, political, and historical contexts, among others, can shape the interpretation and meaning of media texts, depending on the circumstances of their production,

distribution, and consumption. However, the contemporary media landscape is characterized by capricious popular appeal and competitiveness, which often leads to the construction of media texts designed to serve the hype. Consequently, these media texts are inherently transient due to the fast-paced nature of the global world and the constant influx of new content, which makes them short-lived and easily forgotten. On the other hand, some media texts are intrinsically repetitive, as producers rely on recurring themes, structures, and motifs to create a sense of familiarity and coherence for the audience. This approach is often used in advertising and branding to establish and maintain brand identity. Media texts are also highly flexible, allowing for easy alteration, editing, and fragmentation, providing opportunities for adaptation and repurposing across different media and platforms.

A media text does not exist in isolation, but rather interacts with and reflects broader cultural context the social and political climate, the technological and economic landscape cultural, and historical paradigms in which it is created and consumed. Media texts are a ubiquitous feature of the environment, pervading social, physical, and cultural landscapes, often taken for granted and consumed uncritically²⁵. Furthermore, media texts themselves can contribute to the shaping of contexts, paradigms and environment, influencing public opinion, shaping cultural norms and values, and contributing to the construction of identities and social hierarchies. Media texts can also challenge and subvert dominant paradigms, promoting alternative worldviews and offering spaces for

²⁵ Burton, G. (2010). *Media And Society: Critical Perspectives*. Second edition. Open University Press.

marginalized voices to be heard. It is important to realise, that media texts are constructs – deliberately created to serve a specific purpose, thus ideology and stereotypes are often embedded in media texts and can influence the way audiences perceive and interpret information presented to them.

Linguists have extensively studied various aspects of the creation and production of media texts. The functional aspect, for instance, pertains to viewing the media text as a product of language use and the interaction of expression and content. Meanwhile, the pragmatic aspect concerns the examination of the communicative intent and attitude of the media text, including its complex system of recipients. As such, the media text is perceived as the product of the sender's activity and the subject of the reader's activity²⁶. Media texts are unique forms of communication that are distinguished from other texts by their incorporation into social communication processes. These texts are created to reach a particular audience and are constructed with a public communicative purpose in mind. Media texts can take the form of linear monomedial texts, intertextual monomedial texts, or multimedial texts made up of different types of media²⁷. Each type of media text follows its own set of norms and structures to create a distinct form of communication. However, despite their differences, it is evident that media texts rely heavily on the use of

²⁶ Четверікова, О. (2018). Особливості дослідження медіатексту. *Актуальні питання гуманітарних наук. Мовознавство. Літературознавство*, 22(2), 79-85

²⁷ Haase, F.-A. (2020). Media Rhetoric. The History, Theory and Applications of Rhetoric as Mediated Communication. SSRN. <http://dx.doi.org/10.2139/ssrn.3517032>

media rhetoric to effectively deliver their intended message and achieve their desired purposes.

Media rhetoric encompasses the use of language, images, and other communication forms to persuade, inform, or entertain an audience. This production technique is employed by media producers to construct and manipulate language in a way that creates a personal connection with the target audience²⁸. Through the use of media rhetoric, media texts can frame issues, present perspectives, and evoke emotions in their audience. News articles, for example, may employ media rhetoric to shape public perception of an event or issue, while advertisements use emotional appeals to persuade consumers to purchase a particular product. In essence, media rhetoric is a powerful tool that allows media producers to craft language and other communication forms strategically. Classical rhetoric, categorized into three interrelated components (so-called 'rhetorical triangle': *logos*, *pathos*, and *ethos*²⁹) serves as the foundation for the neo-rhetorical modes of media discourse. The four primary modes of rhetoric in media texts are *presentational*, *visual*, *audio*, and *verbal* rhetoric. Typically, media texts are constructed by employing a combination of various rhetorical devices using digital technologies, which are then integrated into a coherent whole, resulting in multidimensional and multimodal rhetorical constructs.

²⁸ Long, P., Johnson, B., MacDonald, S., Bader, S.R., Wall, T. (2021). *Media Studies. Texts, Production, Context. 3rd Edition*. Routledge.

²⁹ Logos is an appeal to reason, pathos is an appeal to emotions, and ethos is an appeal to authority.

Presentational or delivery rhetoric in media texts refers to how messages are presented to the audience. Comprehension of the media text is heavily influenced by concomitant features of communication, including the text's physical appearance, structure and organization, the timing of publication or presentation, media platform, communication channel and even the message's design³⁰. The elements of presentational rhetoric involve the use of written and oral elements to create a specific tone or mood – typography, general layout, colour scheme, visual design for written texts and accent, volume, emphasis, pace, pauses, and intonation for oral texts. Presentational rhetoric works in conjunction with verbal and visual/audio rhetoric to create a cohesive and impactful message in media communication. Audio rhetoric in media texts refers to the use of sound and music to convey a particular message, create a certain mood, or emphasize certain aspects of the visual and verbal elements of the media text. In the realm of audio rhetoric, several techniques can be used, such as the use of sound effects, voice-overs, music, and ambient sound. Audio rhetoric plays an important role in media texts by adding a supplementary layer of meaning and creating a more immersive experience for the audience. Visual rhetoric in media texts refers to the persuasive use of visual elements, such as static and dynamic images, to convey a message and influence the audience's perception and response. It involves the deliberate selection and arrangement of visual elements to create a particular meaning or effect, which can be used to reinforce or challenge the verbal message. Visual

³⁰ Mateus, S. (2021). Welcome to Media Rhetoric – Where Human Persuasion and Technological Means Collide. *Southern Communication Journal*, 86(2), 165-174.

texts in mass media generate syncretic codes that combine linguistic and visual elements, enabled by the structural and semantic similarities between visual and verbal tropes, thereby allowing for linguistic tropes to be applied to visual texts³¹. Visual rhetoric can operate at a subconscious level, affecting the audience's emotions and attitudes without their conscious awareness.

Verbal rhetoric pertains to both written and spoken language in media communication, encompassing the choice of words and vocabulary, the structure of sentences and the organization of ideas³². Verbal rhetoric primarily concerns the content of the message, answering *what* is said and does not directly relate to how the message is delivered (the matter of *how* is reserved for the presentational rhetoric). Media texts exhibit a multitude of linguistic tendencies that are moulded by the distinct context in which they originated and received. Media texts *focus on brevity and clarity*. Given the fast-paced nature of modern media consumption, media texts must be designed to quickly and effectively convey information to the audience. As such, media texts often use *clear and concise language* that is easy to understand, even for those with limited background knowledge on the topic at hand. Another linguistic tendency of media texts is their *emphasis on audience adaptation*. Media texts are produced for a wide range of audiences, each with its own unique cultural, linguistic, and experiential backgrounds. As such, media texts

³¹ Максимова, Л. (2016). Тропи візуального тексту мас-медіа. *Інтегровані комунікації* (1). 60-65. <https://doi.org/10.28925/2524-2644.2016.1>

³² Belle, Hilde van; Tindale, Christopher W.; Zenker, Frank et. al (Eds.). (2013). *Verbal and Visual Rhetoric in a Media World*. Leiden University Press.

must be designed to *resonate with their target audience*, using language and rhetorical strategies that are tailored to the audience's interests, beliefs, and experiences. In the context of modern media, certain linguistic trends have emerged, including content simplification geared towards a broad target audience; structural and compositional simplicity of texts, designed for easy and quick understanding upon first glance; and a shift in the language of communication, resulting in a reduction of certain linguistic norms³³. Verbal rhetoric strategies, techniques, and principles in media texts pertain to the use of language for persuasion, information dissemination, or entertainment. These goals are achieved through the extensive use of various stylistic devices and figures of speech. Moreover, media texts frequently employ specific grammatical structures and patterns, such as sentence length, word choice, and syntax. The language used in media texts is characterised by its flexibility and variability, as media texts utilise all available means to convey their intended meaning, which is often constrained by the pragmatics of certain genres³⁴. Overall, in media texts, a diverse array of linguistic strategies and tactics are employed, which collectively form a complex set of techniques that reflect the characteristics of communication aimed at influencing the intended recipient, resulting in effective modelling of the communicative situation³⁵. Thus, the utilization of language in media

³³ Кардаш, Л. (2017) Поняття медіатексту як базової категорії медіалінгвістики. *Молодий вчений*, 4(44), 146-149.

³⁴ Головач, Т. (2018). Сучасні англомовні медіатексти: лінгвістична специфіка та типологія. *Держава та регіони. Серія Гуманітарні науки*, 4(55), 59-63.

³⁵ Шевченко, Л., Сизонов, Д. (2021). *Теорія медіалінгвістики : підручник*. ВПЦ «Київський університет». 214 с.

texts is an influential tool that demands a meticulous comprehension of each constituent.

Media texts are complex entities that are shaped by various linguistic and extralinguistic factors. As a result, there is no universal approach to translating media texts, and each text needs to be approached individually by a translator. The translator must consider the rhetorical and stylistic devices employed in the text, as well as the intended audience and the cultural implications of the message. Additionally, the translator needs to take into account the multimodality of media texts, including visual, audio, and verbal rhetoric, and ensure that these elements are effectively conveyed in the translation. Ultimately, successful translation of media texts requires a deep understanding of the complexities of language, culture, and communication in the context of media discourse.

Follow-Up

- 1. Discuss** the following issues:
 - a.** How do the notions of media text and media discourse correlate?
 - b.** What are some factors that determine the genre and type of media text produced?
 - c.** How does the understanding of the text in the context of media differ from its conventional comprehension?
 - d.** How do advanced information technologies influence the creation and dissemination of media texts?
 - e.** What is meant by multimodality and hypermediality in the context of media texts?

- f.* What is intertextuality and how is it used in media texts?
 - g.* How does the interactive nature of media texts affect audience engagement and communication between producers and consumers?
 - h.* What contextual factors can shape the interpretation and meaning of media texts?
 - i.* How does the contemporary media landscape affect the construction of media texts?
 - j.* What is the media rhetoric and what are the four primary modes of rhetoric in media texts?
 - k.* What are non-verbal aspects of media rhetoric and how do they work in conjunction with other forms of media rhetoric?
 - l.* What is verbal rhetoric of media texts and their primary linguistic tendencies?
 - m.* What are some of the factors that shape media texts, and why is there no universal approach to translating them?
2. **Define** a *media text* from the translation studies perspective.
 3. **Formulate** the key universal features and characteristics of the media texts that have a direct or indirect impact on the translation process and strategies. Substantiate your ideas.
 4. **Consider** the variety of media texts genres and types. Come up with your own categorisation of media text genres within different sub-discourses from the translation studies perspective. Substantiate your ideas.
 5. **Research** into one chosen media texts genre and define specific characteristics that manifest themselves in a chosen text genre. Which are

the dominant ones? Which are secondary? Discuss the implications on the translation process these characteristics might have.

1.3. TRANSLATION ANALYSIS OF A MEDIA TEXT

At the outset of any translation project, it's absolutely essential to conduct a comprehensive analysis of a source text. This involves delving deep into the content, meaning, and context of the original text, as well as the real-world situations it portrays. By doing so, translators can identify the most salient features of the text and determine their potential impact on the translation process. Armed with this knowledge, they can craft a translation strategy that ensures the intended message is conveyed accurately and effectively to the target audience. In today's fast-paced media landscape, the need for thorough pre-translation analysis has never been greater. As communication technologies and modes of engagement continue to evolve, it's crucial to stay up to speed with the latest developments. Thankfully, the field of linguistics offers a range of models for analysing multimedia texts and discourses, with inherently interdisciplinary research methods. By adopting a holistic approach to translation analysis, we can ensure that our translations are both accurate and impactful.

The traditional scheme of translation analysis concentrates on four main components: linguistic analysis, textual analysis, pragmatic analysis, and cultural analysis³⁶. The linguistic analysis involves examining the grammatical structures, vocabulary usage, and other

³⁶ Nord, C. (2005). *Text analysis in translation: Theory, methodology, and didactic application of a model for translation-oriented text analysis* (2nd ed.). Rodopi.

linguistic features of the source text. The textual analysis involves examining the genre, style, and overall structure of the text. The pragmatic analysis involves analysing the communicative function of the text and the context in which it was produced. The cultural analysis involves understanding the cultural and social context in which the text was created. By analysing the source text in these four areas, translators can develop a better understanding of the text and the challenges they may face during the translation process. While these factors are undoubtedly important for understanding and translating traditional texts, they may not be sufficient for modern media texts.

Contemporary media texts frequently integrate diverse modes of communication, such as visuals, sound, and interactive elements, which can substantially shape their significance and interpretation. Hence, a conventional pre-translation analysis may not adequately address the multimodal character of such texts. Additionally, modern media texts are often generated and circulated within an ever-changing and intricately connected global environment. Consequently, media discourse is shaped by various cultural, social, and political influences that may not be readily discernible to translators who lack familiarity with the specific cultural and social contexts that underlie the texts' production. The unique characteristics of media texts, which encompass aspects such as ideology, media specificity, polysemic potential, audience orientation,

hypertextuality, and intertextuality, demand a specialised approach to analysis³⁷.

While the traditional scheme of pre-translation analysis remains an important foundation for understanding and translating traditional texts, it may not be sufficient for addressing the unique challenges posed by modern media texts. To address these challenges, it seems relevant to enrich traditional approaches with frameworks and methodologies that can account for the multimodal nature of these texts and the complex cultural and social contexts in which they are produced and disseminated. It seems relevant to utilize the advancements of discourse analysis, semiotic analysis, and rhetoric analysis for these purposes. These analytical approaches offer a comprehensive framework to examine various aspects of a media text, including its underlying messages, symbols, and persuasive techniques. By applying these methods, a translator can gain a deeper understanding of the media text's meaning and intentions, allowing for more accurate and nuanced translations. Furthermore, the utilization of these analytical tools can aid in the identification and translation of culturally specific elements, ensuring that the translated text is culturally appropriate and relevant to the target audience.

Media discourse analysis is based on the belief that media texts cannot be fully comprehended without considering the social, cultural, and historical settings in which they are created, disseminated, and

³⁷ Kolodii, B., Tkachivska, M., Grytsenko, M., Stepanenko, O., Bakhov, I., & Tkachivskyi, V. (2022). Semiotics of Media Text Translation. *Postmodern Openings*, 13(4), 497-512. <https://doi.org/10.18662/po/13.4/529>

consumed³⁸. It is a critical investigation of the language, visual components, and other communicative means employed in media texts, aiming to expose the ideologies, power dynamics, and social implications that are constructed and conveyed through these means. The model of Critical Discourse Analysis (CDA) is a framework for analyzing language use in social contexts, particularly those involving power and ideology. CDA is based on the idea that language is not neutral, but rather is shaped by social, cultural, and political factors, and that language can be used to either reproduce or challenge existing power relations. This model is composed of three dimensions: text, discourse practice, and social practice³⁹. The text dimension involves the analysis of the actual language used in a given text, including its vocabulary, grammar, and syntax. The discourse practice dimension involves the analysis of how the text is produced, circulated, and interpreted, including the social and institutional contexts in which it is used. The social practice dimension involves the analysis of the broader social, cultural, and political factors that shape language use, including power relations, social structures, and ideological beliefs.

According to scholarly perspectives, certain dimensions of a text are highly significant in the process of constructing its overall meaning⁴⁰.

³⁸ Schrøder, K.C. (2007) Media Discourse Analysis: Researching Cultural Meanings from Inception to Reception. *Textual Cultures*, 2(2), 77-99.

³⁹ Fairclough, N. (1995) Critical Discourse Analysis: The Critical Study of Language. (2nd edition). Routledge.

⁴⁰ Carvalho, A. (2000). Discourse analysis and media texts: a critical reading of analytical tools. e 'International Conference on Logic and Methodology', RC33 meeting (International Sociology Association), Köln, 3-6 October

These dimensions include surface descriptors such as the date of publication, the number of pages, and the placement of the text. Additionally, the structural organization of the text, the ideas that are constituted by the discourse as opposed to merely referred to, and the actors involved (including social agents and characters within a narrative) are also important. Language and rhetoric are crucial dimensions, as are discursive strategies and processes. Finally, the ideological standpoints that are embedded within the text are critical to understanding its ultimate meaning.

A functional approach to discourse analysis is particularly valuable for translation, as it directs attention towards various linguistic elements⁴¹. This approach proposes that text analysis should be conducted on three distinct levels, namely the macro-level which encompasses the entire text and its contextual factors such as social action, tenor, mode, and the role of linguistic means; the meso-level which involves an analysis of sentences; and the micro-level which is concerned with the analysis of words and phrases, with a particular focus on semantics. Furthermore, this analytical framework gives due consideration to the specific language strategies and tactics employed, including but not limited to framing, foregrounding, backgrounding, discursive differentiation, labels, and insinuations, as well as the social dimensions of language use. The functional approach helps the addresser

⁴¹ Huckin, T. N. (1997). Critical discourse analysis. In T. Miller (Ed.), *Functional approaches to written text* (pp. 78-92).

and recipient to perceive information, and understand its predictability, purpose and goals⁴².

Discourse analysis has proven to be a valuable tool in analysing media texts and revealing the underlying ideologies and power relations that are embedded within them. Through this analysis, a more critical and nuanced understanding of media texts and their broader social implications can be achieved. For translators, this is significant as it enables them to not only convey the literal meaning of the text but also to capture the social and cultural connotations that may be present. This is especially important when translating texts dealing with sensitive or controversial topics, where an understanding of the social implications of language can help to avoid perpetuating harmful stereotypes or reinforcing power imbalances. Furthermore, a critical understanding of media discourse can assist translators in identifying and challenging biased or discriminatory language, thereby ensuring that translated texts accurately reflect the perspectives and experiences of marginalized groups. However, a more comprehensive approach can be taken to account the diverse modes of communication employed in media texts, including visuals, layout, and design, which can be of equal importance in shaping meanings and ideologies. In recent years, there has been increasing recognition of the importance of multimodal analysis in

⁴² Ковальчук, О. (2020) Підходи до визначення дискурсивного аналізу. *Актуальні питання гуманітарних наук. Мовознавство. Літературознавство*, 30(2), 239-243

discourse analysis, and scholars have started to explore the complex interplay between different modes in shaping meaning and ideology.⁴³

Semiotics provides a theoretical framework for analysing the production, reception, and interpretation of texts in various media since it is concerned with signs and sign systems, which can be broadly interpreted as any form of communicative representation. The semiotic analysis is a useful method for analysing media texts, as it allows for a deeper understanding of the symbols and signs used in such texts. Semiotics is a field of study that centres on two fundamental concepts: the signifier, which refers to the physical representation of a sign, and the signified, which pertains to the concept, meaning, or association that the sign signifies. These two elements are organized into codes through specific rules and conventions that are culturally and historically specific, and which shape how texts are produced and interpreted. In the context of media texts, a multitude of codes is employed, including visual, audio, and written codes, which are combined in a specific manner to convey a meaning intended by the sender. Thus, the interpretation of media texts is not limited to the denotation of the literal meaning of the signs, but rather, it is the complex interplay between the signifiers and the signifieds and the underlying codes that govern their relationship that ultimately shapes the intended meaning conveyed by the media text. Media content comprises both data and meaning, with different media transmitting data through various modes such as print, sound, or pictorial images that are perceptible to the receivers and remain 'fixed' in a sense.

⁴³ Machin, D., Mayr, A. (2012) *How to Do Critical Discourse Analysis: A Multimodal Introduction*. SAGE. 240 p.

Conversely, the meanings that are claimed to be embedded by the producers are not easily observable and are subject to varying interpretations by the audience. Hence, mass media content is inherently polysemic, possessing multiple potential meanings for its audience⁴⁴. This ambiguity in the meaning of media content can create challenges in the translation of media texts as the intended meaning may not be accurately conveyed without a thorough understanding of the context and cultural references. Therefore, semiotic analysis can be useful in the translation of media texts as it can assist in deciphering the different layers of meaning present in the text and identifying potential barriers to cross-cultural communication.

Semiotic analysis considers both individual signs and their combinations, as well as the effects produced by these signs in reality. The comprehensive model for the semiotic analysis of signs and codes includes four steps⁴⁵. The first step in this model is to identify the type of sign used, which can be iconic, indexical or symbolic. Secondly, the analysis should consider the levels of sign systems including syntax, semantics and pragmatics, as well as the structural relations between signs, which can be syntagmatic or paradigmatic. Thirdly, codes are the central categories of semiotic analysis, and they are categorized as mandatory (denotative and connotative), universal (social, ideological, cultural) and special (cinematographic, iconographic, montage, etc.).

⁴⁴ Arackal, F. (2017) *Semiotic Analysis of Media Content*. Grin Verlag.

⁴⁵ Eco, U. (2005). *Towards a Semiotic Inquiry into the Television Message* [1972]. In A. Abbas, E.J. Nguyet (Eds.). *Internationalizing Cultural Studies. An Anthology*. London: Blackwell Publishing.

Finally, the functions of codes are to be analysed, which may include universal functions such as ideological, social and communicative, as well as specific functions such as reference, emotional, mandatory, phatic, metalinguistic, and aesthetic. This framework provides a comprehensive approach to the analysis of media texts that incorporates the different levels and functions of sign systems and codes. The semiotic approach to media analysis emphasizes the importance of understanding the complex and multifaceted meanings and power relations that are embedded in media content. Media content can be analysed at three levels: the denotative, the connotative, and the symbolic⁴⁶. At the denotative level, media content is analysed for its literal or surface meaning, which is based on the signs and symbols used in the content. At the connotative level, media content is analysed for its deeper, implicit meanings and associations. This level involves an analysis of the cultural and social context in which the content is produced and consumed. At the symbolic level, media content is analysed for how it creates and reinforces larger systems of meaning and power relations. This level involves an analysis of the ideologies and values that are embedded in the content. Semiotic analysis proves effective in examining the multimodal nature of visual media and how images, text, and layout contribute to meaning⁴⁷. By deconstructing these elements and examining their relationships, semiotic analysis can uncover how media content shapes our perceptions and understanding of the world around us. This approach

⁴⁶ Barthes, R. (1972). *Mythologies* (A. Lavers, Trans.). New York: Hill and Wang.

⁴⁷ Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). Routledge.

has been applied to various media forms, including television, film, advertising, and social media. By examining the signs, symbols, and codes employed in the media content, semiotic analysis can provide insights into the cultural values, norms, and beliefs that underlie the production and interpretation of media texts. This understanding can help translators to convey the intended meaning of media texts accurately, while also taking into account the nuances of cultural context that shape the reception and interpretation of media content.

The rhetoric analysis is another critical method of interpreting a text to uncover how language and persuasive techniques are employed to convey meaning and achieve particular goals. "Wherever there is persuasion, there is rhetoric. And wherever there is 'meaning,' there is 'persuasion'"⁴⁸ and in media texts, rhetoric is often used to construct a particular narrative or to promote a certain viewpoint. Rhetorical situations are composed of three elements: exigence, audience, and constraints⁴⁹. Exigence refers to the need or problem that motivates the author to create the text, while audience refers to the intended readers or viewers of the text. Constraints refer to the limitations imposed on the author by the context in which the text is created, such as cultural, political, or social factors.

Thus, one key aspect of the rhetoric analysis is the identification of the audience and the purpose of the message. Media texts are created with a specific audience in mind, and the language and images used are tailored to that audience. The intended purpose of the message may be to

⁴⁸ Burke, K. (1969). *A Rhetoric of Motives*. University of California Press.

⁴⁹ Bitzer, L. F. (1968). The rhetorical situation. *Philosophy & Rhetoric*, 1(1), 1-14.

inform, entertain, or persuade the audience. By analysing the rhetorical strategies used in a media text, we can better understand the intended audience and the message being conveyed. Another important aspect of the rhetoric analysis is the examination of the language and imagery used in a media text, namely how a text uses rhetorical strategies, such as rhetorical appeals, figurative language, and other literary devices, to persuade its audience⁵⁰. Media producers use a variety of rhetorical devices to communicate their message, including metaphors, analogies, and allusions. These devices are used to create a connection with the audience and convey complex ideas in a way that is easy to understand. By analysing the use of these devices, we can better understand the intended message and its impact on the audience. Finally, the rhetoric analysis involves an evaluation of the ethical implications of the media text. Media producers have a responsibility to communicate accurately and ethically to their audience. By analysing the rhetorical strategies used in a media text, we can evaluate the ethical implications of the message being conveyed. This includes an assessment of the accuracy and fairness of the information presented, as well as an evaluation of the potential impact on the audience.

The rhetoric analysis is a valuable method for examining media texts and understanding how language and persuasive strategies are used to shape public opinion, advance agendas, and influence audiences. By conducting a thorough rhetorical analysis, the translator can ensure that rhetorical moves are effectively translated into the target language while

⁵⁰ Бондар, М. (2014). Журналістська майстерність: риторичний аналіз медіатексту. Вісник Львівського університету. Серія Журналістика, 39, 277–284.

also taking into account the cultural and contextual differences that may exist between the source and target cultures.

In conclusion, discourse analysis, rhetoric analysis, and semiotic analysis offer valuable supplements to traditional translation analysis in the pre-translation consideration of a media text. These approaches provide a deeper understanding of the language, visuals, and cultural factors that influence the meaning and interpretation of media texts. By examining the discourse structures, rhetorical strategies, and sign systems used in a media text, translators can gain insights into the intended audience, purpose, and ethical implications of the message being conveyed. By incorporating these analytical tools into the translation process, translators can create translations that are more culturally appropriate, accurately convey the intended meaning, and effectively communicate with the target audience. As media texts continue to evolve and become more complex, these analytical approaches will become increasingly important in ensuring effective communication and understanding between different cultures and communities.

Follow-Up

- 1. Discuss** the following issues:
 - a.** Why is it important to conduct a thorough analysis of the source text before starting a translation project?
 - b.** In what ways does the traditional scheme of translation analysis fall short when applied to modern media texts?

- c. Why is it crucial to understand the social, cultural, and historical context in which a media text is produced, disseminated, and consumed?
 - d. What is the essence of critical discourse analysis and how does it contribute to the understanding of media content?
 - e. How can a functional approach to discourse analysis enhance translation by focusing on different linguistic elements?
 - f. How can semiotic analysis aid in the translation of media texts, particularly in the context of cross-cultural communication?
 - g. How does semiotic analysis consider the various levels and functions of sign systems and codes in media texts?
 - h. In what ways does rhetoric analysis reveal the persuasive techniques used in media texts?
 - i. How can analysing the ethical implications of a media text using rhetoric analysis help comprehend its potential impact on the audience?
 - j. How do discourse analysis, semiotic analysis, and rhetoric analysis complement the traditional approach to pre-translation analysis for modern media texts?
- 2. Define** a *media text analysis* from the translation studies perspective.
- 3. Formulate** the major directions of a media text pre-translation analysis that are crucial for the development of an effective translation strategy. Substantiate your ideas.

4. Consider a *Media Content Pre-Translation Analysis* scheme given in Appendix A. Which analytical steps necessitate the application of discourse, semiotic, and rhetoric analysis components? Substantiate your ideas.

5. Research into a media text of a chosen genre. Perform a thorough translation analysis of a selected text following the *Scheme*. Evaluate the relevance of each step of the analysis to the chosen text and discern the degree of its significance. Discuss the findings of the analysis and assess its effectiveness.

1.4. MEDIA TRANSLATION: CONSTRAINTS AND COMPROMISES

Translating media content is a complex undertaking, encompassing an array of interconnected challenges that require translators to possess specialised skills and knowledge to achieve an accurate and effective translation. These translation challenges can be categorized into linguistic, cultural, genre-specific, and technical dimensions. The linguistic dimension involves a range of issues related to the language itself, including differences in syntax, idiomatic expressions, and vocabulary choices. Cultural challenges, on the other hand, arise due to differences in cultural references, norms, and values between the source and target languages, demanding translators to have a nuanced understanding of the socio-cultural context of the source text. Genre-specific challenges arise from the variations in conventions and styles that are characteristic of different types of media texts – informative, entertaining, and persuasive. In turn, technical challenges emerge from the use of different media formats and tools, such as subtitling or dubbing, requiring a translator to possess technical expertise and knowledge. However, it is crucial to emphasize that these categories are not inherently hierarchical and are approximate at best. In reality, different translation problems intertwine within each media text, representing a unique and unparalleled challenge for the translator. Thus, a comprehensive approach is required that takes into account the multidimensional nature of the translation task, the intricacies of the source and target languages and cultures, the genre-specific conventions

of the media text, and the technical aspects of the translation process. Indeed, multiple research works have highlighted the significance of each of these dimensions in the translation of media texts.

The translation of mass communication texts presents a significant challenge for translators in preserving the pragmatic potential of the original. These texts target a broad audience with a particular aim, e.g., to take an action or change opinion, the main task of the translator is to preserve the original goal of the text⁵¹. To achieve this, the translator must consider specific features and functions in the translation process and use various translation techniques to achieve equivalence between the source and target languages while preserving the pragmatics of the discourse. To ensure the cultural acceptability of a translation for the target reader, translators need to possess a comprehensive understanding of the social, political, and cultural traditions of the nation as well as the mechanisms of the media utilized to communicate with the target audience⁵². The challenges of translating media texts have been extensively examined in research over the past several decades, encompassing linguistic, cultural, technological, and socio-political factors.

The linguistic challenges of media text translation are numerous and multifaceted. However, it is important to mention, that linguistic problems of media text translation are not unique. Similar issues are

⁵¹ Сінна, Л. (2021). Відтворення комунікативного впливу при перекладі текстів масмедійного дискурсу. *Духовність особистості: методологія, теорія і практика*, 3(102), 306-314.

⁵² Tovmasyan, N., Ghazaryan, R. (2022). On some issues of news media texts translation. *FLHE. Linguistics*, 26, 2(33), 3-11.

found in the text of various genres and styles. For instance, translation problems related to the syntax and grammatical structures of media texts usually concern the translation of complex sentence structures, where differences in syntax between the source and target languages can make it challenging for translators to convey the intended meaning accurately⁵³. Translators of media texts are often required to navigate these challenges with skill and precision to accurately convey the intended meaning of the original text⁵⁴. In terms of grammar in syntax, media texts also frequently utilize the use of specific linguistic structures and patterns such as sentence length, word choice, and syntax. For example, headlines and slogans in media texts often utilize short, snappy sentences with strong action verbs to grab the audience's attention and convey a clear message. Thus, it is essential to pay close attention to the nuances of grammatical and syntactic structures, as even minor errors can significantly impact the overall meaning and effectiveness of the translated text. Overall, translators of media texts are expected to rely on a wide array of translation techniques and methods to ensure the effective recreation of the meaning and pragmatic function of the original message.

The lexical issues of media text translation arise due to differences in the use of vocabulary between the source and target languages, as well as the nuances and connotations of words and phrases. One of the

⁵³ Pavlović, N., & Klačmer Čalopa, M. (2016). Challenges of translating TV news programs. *Suvremena lingvistika*, 42(82), 69-82.

⁵⁴ Fotopoulou, E., & Tsakona, V. (2019). Language and Translation in the Media: Challenges and Opportunities. In *Translation and Globalization* (pp. 25-39). Palgrave Macmillan, Cham.

primary linguistic challenges in media text translation is the use of idiomatic expressions, colloquialisms, and slang that are commonly found in media texts. The use of colloquial and informal language can make the text more relatable and accessible to the audience⁵⁵. Adequate recreation of the colloquial vocabulary in translation involves conveying not only the stylistic and lexical meaning but also the pragmatic and socio-cultural characteristics. Achieving stylistic correspondence through the selection of a functional equivalent is considered the most favourable way to translate colloquial vocabulary units. The most frequent translation techniques that are used to render colloquialisms are antonymic translation, integral transformation, and compensation. However, modulation is the most frequently used transformation, particularly in translating English slang, jargon, phrasal verbs, and obscenities where there is no equivalent in the target language or using an equivalent is impractical considering the text's pragmatics⁵⁶. Additionally, media texts, particularly of the informative type, often use specialised terminology and professional jargon, related to specific fields such as politics, economics, and technology, among others. The most effective strategy here is to address an established equivalent in the target language or to resort to methods such as calque translation, loan translation, or to coin an occasionalism or neologisms with an appropriate descriptive translation to convey the intended meaning

⁵⁵ Herring, S. C. (2018). Discourse in web 2.0: Familiar, reconfigured, and emergent. In *The Routledge Handbook of Language and Digital Communication* (pp. 101-115). Routledge.

⁵⁶ Руда, А. (2020). Лексико-граматичні трансформації під час перекладу розмовної лексики англomовного кінодикурсу. *Науковий журнал Львівського державного університету безпеки життєдіяльності «Львівський філологічний часопис»*, 7, 77-81.

accurately. However, these strategies may not always be feasible or acceptable and may require additional research and consultation with experts in the field. Depending on the communicative situation, terminological units may need to be simplified or adapted to suit the target audience.

Another linguistic tendency commonly found in media texts is the vast use of stylistic devices and figures of speech. These devices are used to create vivid imagery and to help the audience understand complex concepts by comparing them to familiar objects or experiences. The use of figurative language in media texts can also evoke emotions and create a more memorable message⁵⁷. Adequate translation can be achieved through the use of translation transformations, but the choice of transformation is dependent on several factors such as the type of stylistic device, cultural context, degree of explication, and function. Descriptive translation, explication, addition, functional substitution, grammatical substitution, functional equivalent, modulation, concretization, generalization, and transcription are some of the most widely used transformations⁵⁸. Furthermore, the translation of wordplay, irony, and humour in media texts can also present linguistic challenges. Modern media texts frequently use wordplay based on polysemous and homonymous words, occasionalism, neologisms, and paronyms. The wordplay generates implicative possibilities, which can imply certain

⁵⁷ Kaplan, R. B. (2018). *Media Literacy in the Information Age: Current Perspectives*. Routledge.

⁵⁸ Vlasjuk, L., Demydenko, O. (2021). Linguocultural and translation aspects of allusion functioning in media texts. *Науковий журнал Львівського державного університету безпеки життєдіяльності «Львівський філологічний часопис»*, 9, 50-55

socio-cultural conceptual representations that form part of the worldview within the collective consciousness of a particular language community⁵⁹. Overall, the linguistic challenges of media texts translation highlight the importance of the translator possessing not only a strong command of both the source and target languages but also a comprehensive understanding of the cultural and contextual nuances that are integral to accurate and effective translation.

Media texts are products of their cultural context, and as such, they are imbued with the unique perspectives and values of the society in which they were created. Consequently, they frequently contain references to the source culture that may be unfamiliar or even incomprehensible to the target audience. Therefore, cultural challenges in media text translation are related to the various culture-bound concepts – those that have a specific meaning within a particular culture or society, and which may not have a direct equivalent in another language or culture⁶⁰. One group of such concepts include proper nouns, such as names of people, places, brands, etc. Proper nouns often have cultural connotations and may require cultural adaptation or explanation in the target language. In some cases, the translation of proper nouns may require a translator to conduct additional research on the cultural significance of the name in the source language. Additionally, media texts

⁵⁹ Сніховська, І. (2015). Ігрові стратегії в сучасному англомовному медіадискурсі. Сучасний стан і перспективи лінгвістичних досліджень та проблеми перекладу : тези доповідей Всеукраїнської наукової конференції пам'яті доктора філологічних наук, професора Д. І. Квеселевича, 15.05.2015, ЖДУ імені Івана Франка.

⁶⁰ Katan, D. (2004). Translating cultures: An introduction for translators, interpreters, and mediators. Manchester: St. Jerome Publishing.

may contain references to historical events, political situations, or cultural movements that may not be familiar to the target audience. A translator must possess a comprehensive understanding of the cultural context of the source text to ensure that these references are accurately translated and do not lead to confusion or misunderstandings. The process of translation involves several approaches for handling culture-bound concepts. Initially, established equivalents in the target language are sought by translators. In situations where such equivalents are unavailable, a range of techniques, including transcoding, calque translation, explication, or their combinations, are employed⁶¹.

In addition to the cultural references and allusions discussed earlier, media texts also present a unique set of challenges related to the creators' worldview, which is often reflected in the linguistic incorporation of ideologies, stereotypes, and presuppositions. These elements are deeply rooted in the cultural context of the creators and may not be immediately apparent to a translator from a different culture, resulting in potential misunderstandings or inaccuracies in the translation process. Stereotypes are cultural assumptions that can be present in media texts and can lead to misinterpretations or inaccuracies in translation. Translators must be aware of potential stereotypes in the source language and strive to avoid perpetuating them in the target language. For example, a media text that portrays a certain group of people in a negative light may require cultural adaptation to avoid perpetuating harmful stereotypes in

⁶¹ Славова, Л., Борисова, О., Гач, Н., Кузьміна, К., Нечипоренко, Б., Підгрушна, О., Трикашна, Ю. (2022). Практика перекладу : підруч. 2-ге вид., доп. і випр. Київ : ВПЦ «Київський університет». 336 с.

the target language⁶². Presuppositions are cultural assumptions that are often implicit in media texts and can affect how meaning is conveyed. These presuppositions may be related to cultural values, beliefs, or social norms. Translators must be able to identify and address these presuppositions in the translation process to avoid misunderstandings or misinterpretations. Cultural differences can affect the interpretation of the meaning of a text and can lead to misunderstandings or even to give offence if not addressed properly. Successful communication and mutual understanding between different social groups in intercultural communication can be guaranteed by the usage of politically correct language. Political correctness is important in media text translation as it ensures respectful and inclusive language that reflects cultural sensitivity and promotes social harmony. Various translation techniques are used to translate politically correct lexical units, including calquing and transcoding, which are frequently used due to the large number of internationalisms that facilitate communication between different cultures. Sense development is also employed when there are differences in the lexical and grammatical systems of the two languages, and when certain concepts have no direct equivalents in the target language⁶³. Ideology is another cultural challenge in media text translation. Media texts often reflect the dominant ideology of the source culture and may contain values or beliefs that are unfamiliar or even contradictory to the

⁶² Pérez L. Heredia, M. (2016). Translating Gender Stereotypes: An Overview on Global Telefiction. *Altre Modernità*, 166-81.

⁶³ Kovalova, O., & Nikitenko, O. (2022). Linguistic and translation aspects of political correctness in media texts. *Studies in Comparative Education*, (1), 61-70. <https://doi.org/10.31499/2306-5532.1.2022.257859>

target audience. Translators must be able to identify and navigate these ideological differences to ensure accurate and effective translation. Effectively addressing these challenges presented by media texts during the translation process requires the implementation of various manipulative techniques, which involve deliberately altering the meaning of a source text. There are several techniques of manipulative translation: addition or omission of semantic units or elements of the message, change of semantic units to synonymous ones belonging to a different semantic field, and change of the information presentation sequence that leads to a violation of the unity of the content field and the cause-and-effect relationship, disregard of pragmatic equivalence when translating lexical lacunae that result into deliberate misinterpretations and loss of content, free subjective interpretation of the original message to align with the assigned tasks⁶⁴.

Translators are expected to navigate cultural differences and adapt the translation to ensure that the meaning is accurately conveyed to the target audience. Among the effective translation strategies dealing with cultural challenges are cultural adaptation and transcreation. Cultural adaptation involves modifying the text to make it more accessible or appropriate for the target culture. This can include altering cultural references or idioms, adjusting historical or political contexts, or even changing character names to better resonate with the target audience. Transcreation involves recreating the text in a way that captures the intended emotional impact or aesthetic qualities of the original, rather

⁶⁴ Крилова-Грек, Ю. (2017). Психолінгвістичні аспекти маніпулятивного перекладу у медійному просторі. *East European Journal of Psycholinguistics*, 4(1), 114–121.

than focusing solely on a literal translation⁶⁵. This can include modifying the tone or style of the text, altering metaphors or other rhetorical devices, or even changing the narrative structure to better suit the target culture. Overall, addressing cultural challenges in media text translation requires a comprehensive understanding of both the source and target cultures.

Technical challenges of media texts are multifaceted and encompass the technical aspects of media texts architectonics as well as the use of technology in the translation of media texts. Media texts are complex constructs that involve a combination of audio-visual and linguistic elements that are intricately intertwined. These multimodal entities present significant challenges for translators, as the complexity of their architecture can significantly limit the translator's options and narrow the selection of techniques due to technical boundaries and editing possibilities of the given layout. The resolutions to these translation challenges depend on the specific combination of sign systems and communication channels employed in each text.

When it comes to images, either moving or static, there are a few common problems that translators may encounter. One challenge is the technical aspect of image processing – both static images and video files require specialised software. the format of the image or video file may not be compatible with the software used for translation, requiring the translator to convert the image file into a compatible format before

⁶⁵ Pedersen, D. (2014). Exploring the Concept of Transcreation: Transcreation as «More than Translation». In D. Katan & C. Spinzi (Eds.), *Cultus: The Journal of Intercultural Mediation and Communication. Special Issue on Transcreation and the Professions*, 7. (pp. 57-71). Bologna : Iconesoft Edizioni – Radivo Holding.

proceeding with the translation. Additionally, static images may be embedded in the text and do not be readily available as a separate file and require specialised software and skills to extract them for translation from the text. Images that contain text within themselves call for additional translation issues. On the one hand, the space is limited thus requiring translators to use deliberately think through the target text and Select lexical means to recreate the meaning and fit the limited space. On the other hand, the text might utilise a font that is not readily available in the target language or be artistically stylized. Moreover, some text types have a long-established narrative convention for lettering⁶⁶. The latter requires translators to consider the way target symbols will be looked like when stylised in the target text.

Translation of video comprises yet another set of translation challenges. In intralingual translation, three primary audio-visual translation techniques are employed, namely subtitling, revoicing, and dubbing, each of which entails a variety of technical considerations, particularly concerning synchronization. Subtitling, which is one of the timed-text rewriting techniques, requires taking temporal and spatial considerations into account in the process of translation⁶⁷. Subtitles are intended to be read by the target audience and therefore must be tailored to their reading pace while remaining as brief and unobtrusive as possible. In terms of spatial constraints, subtitles are typically positioned at the bottom centre of the screen and comprise two lines of text with 28-

⁶⁶ Assiss, E. (2015). The Letterer as Translator in Comics Translation. In: N. Mälzer (Ed.), *Comics - Übersetzungen und Adaptionen*. Berlin: Frank & Timme, 251-267.

⁶⁷ Diaz Cintas, J. & Remael, A. (2014). *Audiovisual Translation: Subtitling*. Routledge.

45 characters per line, featuring proportional lettering and a serifless, readable font. In terms of temporal constraints, translated subtitles must be synchronised with an original time code, with each subtitle being visible for a duration of 1 to 6 seconds and accounting for changes in frames and gaps between sets of subtitles. Subtitling is a commonly employed method for localizing various genres of media content, with a primary focus on conveying meaning rather than the aesthetic impact of the original video.

Voiceover and dubbing are audio-visual translation techniques under the umbrella of revoicing, which presupposes the presence of the live or pre-recorded soundtrack in the target language imposed on video footage or other media. Voiceover is a less technically demanding approach as it only requires the recreation of the original script following the time codes. In this method, the translated recording is imposed over the original soundtrack, which is slightly muted but still audible in the background. The requirements for synchronization and expressiveness in voiceover are minimal, as the focus is primarily on the recreation of meaning and content rather than the artistic value of the original. In many cases, the text that has been translated and prepared for subtitles may also be used for voiceover, since both methods prioritize the reproduction of meaning and content. One advantage of voiceover over subtitling is that it is less distracting and requires passive listening rather than active reading. While subtitling and even voiceover can be accomplished by a single translator using readily available technical tools in a home environment, dubbing is a significantly more complex process that necessitates a team effort and a high degree of collaboration.

Translation proper is only a stage of the entire dubbing process, as it involves the complete replacement of the original audio track with the target language version. Preparing a translation for dubbing requires meticulous attention to the synchronization of the translated text with the actor's body movements, length of utterances and pauses, and lip movements.⁶⁸ To achieve full or partial synchronization in the context of English to Ukrainian dubbing, several strategies must be followed, including using similar phrasing and pausing structures, using a comparable number of syllables in the translation, and matching the vowel patterns.⁶⁹ Dubbing, due to its time-consuming and expensive nature, is typically reserved for highly commercial projects in the entertainment and promotional sphere. Voiceover and subtitling, on the other hand, are used across all media sub-discourses.

The translation of media texts presents a challenging task, requiring a combination of technical expertise and linguistic proficiency. To ensure the accuracy and quality of translations, translators must possess specialised skills in working with technical infrastructure and software, in addition to their linguistic knowledge. In today's competitive translation industry, professionals are expected to work proficiently across various translation platforms and to be familiar with computer-assisted translation tools. Furthermore, translators must be able to work

⁶⁸ Chaume, F. (2004). Synchronization in Dubbing: A translational approach. In P. Orero (Ed.), *Topics in Audiovisual Translation* (35-52), John Benjamins.

⁶⁹ Полякова, О.В. (2014). Стратегія відбору ліпсінк-відповідників за принципом фонетичного синхронізму у дубляжі англomовних анімаційних фільмів українською. *Наукові записки Національного університету «Острозька академія». Серія «Філологічна»*, 45, 305-307.

with the multimodal elements of media texts, including visual and auditory components, to ensure the consistency and accuracy of the translated material.

Touching upon the genre dimension, it should be emphasised that media discourse and its subtypes generate a multitude of text genres, ranging from pop-up advertisements to educational videos featured on TED. One of the primary genre-related challenges in media translation is virtually unlimited possibilities in terms of forms and modes of media texts expression, which disrupt and challenge socially-agreed-upon conventions and is developing literally in front of our eyes. Attempting to discuss every genre of media would be a daunting task, particularly in the contemporary context where genres' boundaries are fluid – constantly evolving and overlapping with one another. The concept of the genre can be regarded as more than just a literary classification or stylistic form; instead, it can be viewed as a social act that conveys a specific message to a particular audience.⁷⁰ A genre, then, is shaped by the socio-cultural and historical context in which it is created and subject to evolution in response to changes in these contexts. From this perspective, it can be concluded that genre is a means of categorizing written or spoken texts based on their shared communicative purposes, acknowledged by proficient members of a discourse community, and providing a fundamental basis for the development of the genre⁷¹. Hence, media genres can be broadly conceptualized under three distinct genre

⁷⁰ Miller, C. R. (1984). Genre as social action. *Quarterly Journal of Speech*, 70(2), 151-167.

⁷¹ Swales, J.M. (1990) Genre analysis: English in academic and research settings. New York, NY: Cambridge University Press.

umbrellas based on their common communicative intent – informative, entertaining, and persuasive.

The way media content genres are interpreted can vary greatly depending on one's level of familiarity with the pragmatic characteristics that define them. The first genre umbrella encompasses informative media content, which is intended to provide factual knowledge or educational information to the audience. Some examples are news, documentaries, and instructional videos, among others. These forms of media aim to educate the audience on a particular topic, such as current events, science, history, or culture. The interpretation of informative media content genres depends on one's knowledge of the subject matter and their ability to critically evaluate the accuracy and validity of the information presented. The second genre umbrella comprises entertaining media content, which is designed to provide pleasure, amusement, or escapism to the audience. Some examples include movies, TV shows, as well as video games, comic books and social media platforms. These forms of media aim to entertain the audience by offering a story, characters, music, or gameplay that is engaging and enjoyable. The interpretation of entertaining media content genres depends on one's personal preferences, tastes, and cultural background. Lastly, persuasive media content is designed to influence or sway the audience's attitudes, beliefs, or behaviours in a particular direction. Examples of this genre include political propaganda, advertising, and public service announcements. These forms of media aim to persuade the audience to take a particular action or adopt a particular belief or attitude. The interpretation of persuasive media content genres depends on one's

critical thinking skills and ability to evaluate the credibility of the source and the arguments presented. The significance of genre-related interpretation cannot be overstated in terms of comprehending the meaning of media content. Such an interpretation encompasses not only the linguistic characteristics of a given genre but also its social and cultural context, both of which are integral to its production and interpretation. An in-depth understanding of these factors is essential for grasping the intended message and purpose of informative, entertaining, or persuasive media content genres. Consequently, the failure to adequately consider these elements can result in a limited comprehension of the aforementioned genres.

Follow-Up

1. Discuss the following issues:

- a.** What are the main categories of translation challenges that arise when translating media content, and how do they impact the translation process?
- b.** What are some of the linguistic challenges that translators encounter when translating media texts, and what strategies can they use to overcome these challenges and accurately convey the intended meaning of the original text?
- c.** How do translators handle the linguistic challenges of media text translation, such as the use of idiomatic expressions and colloquialisms, and what techniques and methods do they use to ensure an accurate and effective translation?

- d.* How do stylistic devices and figures of speech used in media texts impact the translation process, and what strategies can translators use to accurately convey the intended meaning and emotions evoked by these devices?
- e.* What are some of the key cultural challenges that translators face when translating media texts, and how can they be addressed to ensure that the translation is culturally acceptable to the target audience?
- f.* How do cultural assumptions and stereotypes present in media texts affect the translation process, and what steps can translators take to avoid perpetuating harmful stereotypes in the target language?
- g.* What are the key differences between cultural adaptation and transcreation in the media text translation, and when might each approach be more appropriate depending on the specific challenges presented by the source text?
- h.* How do the technical complexity of media texts impact the translation process? What specific challenges do translators face when working with audio-visual and linguistic elements that are intricately intertwined?
- i.* How do technical constraints, such as the format of the image or video file or the limited space available for text within an image, impact the translation process for media texts?
- j.* What are the primary audio-visual translation techniques used in intralingual translation, and what technical considerations must be taken into account when using each method? How do these techniques

differ in terms of their focus on conveying meaning versus aesthetic impact?

- k.* What technical skills and linguistic expertise are required for professionals in the translation industry to work proficiently with the multimodal elements of media texts? How important is familiarity with computer-assisted translation tools in today's competitive translation industry?
 - l.* How does the virtually unlimited number of text genres in media discourse and its subtypes pose a challenge for translators in terms of forms and modes of expression in media translation?
 - m.* What role do genre-specific conventions play in the translation of media texts, and how do translators ensure that the tone and style of the original text are preserved in the translated version?
 - n.* How does the genre dimension impact media translation, and what challenges do translators face when working with the unlimited possibilities in terms of forms and modes of media text expression? How can translators ensure consistency and accuracy in their translations across different media genres?
- 2. Define** *media content* from the translation studies perspective.
 - 3. Formulate** 5 'golden rules' of media content translation that will apply to any type/genre. Substantiate your ideas.
 - 4. Consider** the degree of translation adequacy potentially achievable while dealing with the different types of constraints and utilisation of translation compromises to mitigate these challenges/constraints. Select a specific genre of media content and create a mind map reflecting the

hierarchical relations of the given challenges (from most to least problematic) along with the effectiveness of possible solutions (from most to least feasible). Comment on your work.

5. Research into an English media text of a chosen genre and its translation. Perform a thorough comparative analysis of the selected texts. Evaluate the translation constraints posed by the original text and the effectiveness of translation decisions used. Conclude on the general translation strategy and adequacy of media content recreation. Discuss the findings of the analysis with your colleagues.

1.5. MEDIA INTERPRETING: APPLICATIONS AND CHALLENGES

Media interpreting is a wide-ranging and diverse category of cross-language interpreter-mediated communication that is part of the field of audio-visual translation, which involves interpreting activities, in spoken (or signed) languages, that are performed in a media context. Various notions refer to this phenomenon, including broadcast interpreting, television interpreting, live voice-over, and telecast simultaneous interpreting. Nonetheless, the term 'media interpreting' is presently the most inclusive and all-encompassing term within this field, encompassing diverse forms of interpreting within the mass communication domain. Media interpreting has its roots in radio broadcasting, which was the first medium used to reach a wide and remote audience. The earliest documented record of broadcast interpretation dates back to the late 1930s⁷², while the practice of interpreting on television began almost three decades later with the live interpretation of the first American shuttle missions. Nowadays, in addition to live broadcasting interpreting, media interpreting is also used in a variety of media contexts, including news reporting, talk shows, film festivals, online platforms, and related media events. However, the practice of simultaneous interpreting during live broadcasts on television

⁷² Baigorri-Jalón, J. (2004) *Interpreters at the United Nations: A History*. Salamanca: Ediciones Universidad de Salamanca. 181 p.

is widely recognized as one of the most difficult and high-pressure forms of media interpreting, as well as interpreting in general⁷³.

Media interpreting is typically carried out in the simultaneous mode, which involves the interpreter conveying the message in the target language while the speaker is still speaking in the source language. This approach is particularly common in live events when the interpreter works in real-time to provide a seamless viewing experience for the audience⁷⁴ In other contexts, interpreting may be performed in the consecutive mode, where the interpreter waits for the speaker to finish before conveying the message in the target language. Consecutive interpreting in media is commonly carried out in a mode referred to as 'short consecutive,' where notes are not taken⁷⁵. However, simultaneous interpreting remains the dominant mode of interpreting for the mass media. There is also a distinction between two types of media interpreting, i.e., *in praesentia* (on-site) and *in absentia* (off-site)⁷⁶. The former scenario denotes situations in which interpreters are present, either physically or vocally, and occupy the same communication space as the primary interlocutors. The latter scenario pertains to cases where the interpreter is not physically or contextually located in the same venue as the primary

⁷³ Pöchhacker F. (2007) Coping with Culture in Media Interpreting. *Studies in Translation Theory and Practice*, 15(2), 123-142.

⁷⁴ Fovo, Dal E. (2019). Media interpreting. In M. Baker, G. Saldana (Eds.), *Routledge Encyclopedia of Translation Studies*. 3rd Edition (pp. 315-319). Routledge.

⁷⁵ Fovo, Dal E. (2015). Media interpreting. In F. Pöchhacker (Ed.). *Routledge Encyclopedia of Interpreting Studies*. 3rd Edition (pp. 245-249). Routledge.

⁷⁶ Falbo, C. (2012) CorIT (Italian Television Interpreting Corpus): Classification criteria, in F. Straniero Sergio and C. Falbo (Eds.) *Breaking Ground in Corpus-based Interpreting Studies*, Bern: Peter Lang, 155-186.

communication event, and may even be situated in a different time zone. Consequently, the selection of the appropriate interpreting mode and type depends on the form of communicative interaction and specific media genre – the factors that significantly influence the working conditions of interpreters involved in media interpreting.

In general, interpreting is considered to be a daunting assignment that put interpreters' physical and physiological abilities to test. However, it is argued, that media interpreting necessitates distinctive qualities on the part of interpreters, who encounter challenges beyond those confronted by conference interpreters. In fact, media interpreters are faced with the challenge of delivering an output that is formally flawless in a context that does not meet the standards set by the International Association of Conference Interpreters (AIIC) for conference interpreting⁷⁷. Undoubtedly, the role of a media interpreter is extremely demanding and is rife with interconnected work-related stress factors. These stress factors encompass prolonged and exhausting time frames, as on-air programmes may require interpreters to be present on-site at extremely late or early hours. Moreover, due to the fast-paced nature of the media environment, unexpected changes may arise at any moment, thereby compelling media interpreters to work with insufficient preparation time, which further exacerbates the stress factor⁷⁸.

⁷⁷ Snelling, D. (1997). On Media and Court Interpreting. \$In Y. Gambier, D. Gile & C. Taylor (Eds.) : Proceedings of the International Conference on Interpreting--What Do We Know and How? : Turku, August 25-27, 1994. Amsterdam & Philadelphia: John Benjamins.

⁷⁸ Kurz, I. (2002). Physiological Stress Responses during Media and Conference Interpreting, in G. Garzone and M. Viezzi (Eds.) *Interpreting in the 21st Century: Challenges and opportunities*, Amsterdam & Philadelphia: John Benjamins, 195–202.

The distinctive characteristic of media interpreting, which sets it apart from other forms of interpreting, is the requirement to synchronize verbal and non-verbal elements of communication. Media interpreters must integrate and adapt the features of simultaneous, consecutive, translation, and sight interpreting to suit the particular type of media content and interpreting environment. In addition to interpreting the speeches, dialogues, and commentaries, the interpreter should also consider the intermediality, interactivity, and intertextuality of the content – sound effects, video footage, images, overall tonality, and aesthetic effects of the media. The final result of interpreting in media sphere is referred to as a ‘televised text’ and is perceived as a complex synthesis of various multiple languages (verbal, iconic, musical, graphic etc.) and multiple voices (the interpreter and the speakers)⁷⁹. In addition, the media interpreting process involves a discontinuous use of the text, both by the audience and broadcasters, and can result in the text being dramatically cropped during the demonstration. A significant number of interpreter-mediated source-language texts are often broadcasted only partially. Moreover, the interpreter's text may serve as a pretext for the broadcaster to manipulate and adjust according to the news-making and news-reporting requirements.

The process of media interpreting poses a series of constraints related to specific media events, tasks and settings, which underscore the exceedingly risky and stressful nature of media interpreters' work. One of

⁷⁹ Straniero-Sergio, F. (2011). Language Mediation in News Making: From simultaneous interpreting to other (hybrid) transfer modes. In F. Straniero Sergio & C. Falbo (Eds.), *Television Interpreting, Special issue of The Interpreters' Newsletter* (175–198).

the constraints derives from the characteristics of a source content under interpreting, namely the speed of its delivery and information density,⁸⁰ which vary widely depending on the speaker, topic, and context, making it challenging for interpreters to anticipate the flow of information and prepare their interpretations accordingly. Fast-paced delivery can be particularly challenging for interpreters, as it can be difficult to keep up with the speaker's pace and simultaneously convey the message accurately in the target language. This can result in errors or omissions in the interpretation, leading to communication breakdowns and potentially damaging the credibility of the interpreter. Information density is another factor that can contribute to stress in media interpreting. Some speakers may present a high volume of information in a short period, which can be overwhelming for interpreters to process and convey in real time. Interpreters must have the necessary training and expertise to accurately filter and prioritize information, ensuring that the most critical elements are conveyed effectively. Dealing with the idiolects of speakers is an additional constraint that gives rise to unique interpreting issues, particularly in a media environment where interpretation is often delivered in real-time and broadcast to a large audience. Failure to comprehend the speaker's idiolect can result in misunderstandings and misinterpretations, which can have serious consequences, including the dissemination of incorrect news or misrepresentation of the speaker's intended message, adding to the

⁸⁰ *Information density* refers to the amount of informational content presented in a specific amount of time or within a specific space.

already high level of responsibility and stress in the media interpreter profession.

Moreover, in every mass media setting, time is of the essence, thus some aspects of interpreting that usually fall into the category of the interpreters' independent decision-making in the media setting are beyond their control. Particularly, it concerns the utilization of time lag (i.e., the pause between the source text input and the interpreter's target text and is known as ear-voice span or *décalage*⁸¹) and the management of turn-taking (approach to regulating the interpreting process that involves modifying the length of the utterance that needs to be interpreted⁸²). One of the crucial requirements of media interpreters is to conclude their interpretation at the same time as the speaker, and in some cases, they may even be expected to finish a few seconds before the speaker to ensure that the audience can hear a portion of the original. The latter requires the use of the specific technique known as "anticipatory interpreting"⁸³, where the interpreter predicts the speaker's message and prepares the interpretation in advance to ensure that it is delivered simultaneously with the original. In addition, the extreme conditions of live media interpreting often require interpreters to engage in a high level of manipulation of the original message to adapt it to the target-language

⁸¹ Timarová, Š., Dragsted, B., Hansen, I.G. (2011) Time lag in translation and interpreting: A methodological exploration, In C. Alvstad, A. Hild & E. Tiselius (Eds.), *Methods and Strategies of Process Research: Integrative approaches in Translation Studies* (121-146), John Benjamin Publishing.

⁸² Tiselius, E., Dimitrova, B.E. (2021). Turn-taking in dialogue interpreting: Coping with cognitive constraints. *Cognitive Linguistic Studies*, 8(2), 328 – 355.

⁸³ Van Besien, F. (1999). Anticipation in Simultaneous Interpretation. *Meta*, 44(2), 250–259. <https://doi.org/10.7202/004532ar>

audience. This is particularly true in fast-paced environments such as talk shows or sports commentaries, where the interpreter may not have the opportunity to provide any comments or explanations to assist the target audience in understanding culture-specific information. As a result, the interpreter must make quick, almost unconscious, decisions and judgments about how to best convey the intended meaning of the message within the constraints of the interpreting situation.

Apart from challenging working conditions per se, media interpreters also face a sizable and demanding audience, which generally expects more than the audience of conference interpreters. The preferences of media consumers are influenced by a lengthy tradition of rehearsed and scripted media discourse, leading them to anticipate similar quality from the interpreted content to feel contented. Media interpreters' work is often evaluated against the high standards of voice and diction applied to the way media professionals speak, where the form is prioritized over the content. This includes having good voice quality and diction, possibly with a native accent, and delivering a flawless, fluent, and aesthetically pleasing interpretation even if it sacrifices the content and meaning. The latter creates controversy with the primary aim of interpreting, where the goal is not to create an illusion of the original sound or speech, but rather to convey the content of the message clearly and effectively manner. In this sense, the interpreter's work is often perceived as a form of "oral subtitle," which coexists with the event or source material and is accepted by the audience for the sake of

information⁸⁴. Moreover, in the field of media interpreting, it is not uncommon for a female interpreter to interpret for a male speaker, or for a male interpreter to interpret for a female speaker. Since media content is often recorded, replayed, and then compared with the original⁸⁵, the interpreter's target text may be perceived as an integral part of the whole, with the fact that the interpretation was produced in real-time often going unnoticed by the general public. Thus, media interpreters are vulnerable to receiving negative feedback and criticism from the larger audience, as well as language and media professionals who may not consider the behind-the-scenes conditions and unique demands of the media interpreting sphere.

The combination of media interpreting constraints undoubtedly has a significant and adverse impact on the process and outcomes of interpretation, giving rise to the issue of media interpreting quality. Interpreters' performance in media interpreting is highly dependent on the working conditions they are placed in, which can significantly impact the quality of the resulting media content. Various factors such as technical issues, time constraints, and the complexity of the source material can all contribute to the challenges faced by media interpreters. In fact, a considerable amount of media content subject to interpreting can be characterized as 'limited quality' texts, where the potentially

⁸⁴ Kurz, I. (1990): Overcoming language barriers in European television. In: D. Bowen, M. Bowen (Eds.), *Interpreting: Yesterday, Today and Tomorrow* (168-175), Amsterdam: John Benjamins Publishing Company.

⁸⁵ Vargova, D. (2021). Media interpreting. Specifics of simultaneous interpreting of a television discussion. In S. Adamcová (Ed.), *Einblicke in die angewandte Linguistik Forschungsparadigmen und Anwendungsbereiche* (104-115). Brno: Tribun EU

achievable quality of interpretation can greatly differ.⁸⁶ To ensure the best possible outcome, it is crucial for interpreters to work collaboratively with other professionals involved in the production of the media content, such as producers, directors, and scriptwriters, to establish clear expectations and requirements for the interpretation process. This implies that media interpreting may not always prioritize accuracy and completeness, which are typically considered the most important criteria in quality assessment grids. Thus, it is argued, that quality expectations on the part of all actors involved (media professionals, audience and interpreters themselves) must be adjusted according to the standards that may reasonably be achieved given the specific backstage requirements of each assignment.⁸⁷

In conclusion, media interpreting is a complex and challenging form of interpretation that requires special qualities and skills from interpreters. They must navigate various constraints such as time pressure, limited access to information, dealing with speakers' idiolects, and adjusting to the audience's culture and expectations. They also need to be aware of their own biases and avoid submerging them into their interpretations, as well as critical of the social and political contexts in which their work takes place. Despite the constraints and challenges, media interpreters play a vital role in ensuring accurate and effective communication in today's globalized world. Certainly, media interpreting demands not only linguistic fluency but also excellent cognitive and

⁸⁶ Straniero-Sergio, F. (2003) Norms and Quality in Media Interpreting: The case of Formula One press conferences. *The Interpreters' Newsletter*, 12, 135–174.

⁸⁷ Jimenez Serrano, O. (2011). Backstage Conditions and Interpreter's Performance in Live Television Interpreting: Quality, visibility and exposure. *The Interpreters Newsletter Special Issue on Television Interpreting*, 16, 115–136.

communication skills. The ability to think on one's feet, react quickly to changing situations and manage stress is essential. Interpreters must also have a deep understanding of cultural and social nuances in both the source and target languages. The importance of media interpreting will continue to grow as globalisation and the demand for intercultural communication increases. Therefore, it is crucial to recognise the value of this profession and invest in the training and support of media interpreters to ensure high-quality interpretation in the ever-changing landscape of media communication.

Follow-Up

1. Discuss the following issues:

- a.* What distinguishes media interpreting from other forms of interpreting, and how does this affect the interpreter's work?
- b.* How does the mode of interpreting used in media interpreting differ from that used in conference interpreting?
- c.* What distinguishes in praesentia and in absentia interpreting in media contexts, and what are some of the challenges faced by interpreters in each of these scenarios?
- d.* How does the use of non-verbal elements, such as sound effects and video footage, affect the interpreter's role in media interpreting?
- e.* What challenges do media interpreters face in terms of the type and speed of information they need to interpret?
- f.* What factors contribute to the stress experienced by media interpreters, and how can this stress be managed?

- g.** How do changes or unexpected events in the media environment affect the work of media interpreters?
 - h.** How does the role of media interpreters differ across different types of media genres, such as news reporting, talk shows, and film festivals?
 - i.** What skills and expertise are necessary for media interpreters to be successful in their work, and how can these be developed and maintained over time?
 - j.** How do cultural and linguistic differences impact the work of media interpreters, and what strategies do they employ to navigate these challenges?
 - k.** In what ways does the use of technology, such as remote interpreting software, affect the quality and effectiveness of media interpreting?
 - l.** What ethical considerations must media interpreters take into account when working in high-pressure environments, and how can they ensure they maintain impartiality and accuracy in their interpretations?
- 2. Define** the notion of a *media interpreting quality* from the translation studies perspective.
 - 3. Formulate** 5 'golden rules' of media interpreting that will apply to any type of media content. Substantiate your ideas.
 - 4. Consider** the variety of difficulties entailed in the media interpreting process while dealing with the different types of media content. Select a specific type of media content and create a mind map reflecting the hierarchical relations of the different agents involved in the interpreting environment (from most to least significant) along with the interpreting

challenges this media content actualises (from most to least problematic).
Comment on your work.

5. Research into footage of English media content accompanied by its interpreting. Perform a thorough comparative analysis of the selected material. Evaluate the interpreting challenges posed by the original text and potentially achievable quality of interpretation. Consider the techniques used by the interpreter to deliver the target message as well as effective and flawed decisions. Conclude on the adequacy of media content recreation. Discuss the findings of the analysis with your colleagues.

SECTION 2. PRACTICE

2.1. TRANSLATING INFORMATIVE MEDIA CONTENT

Analysing Informative Media Content

- **Requirements:**
 - Content for analysis: ~900 words.
 - Analytic commentary: ~300 words.
- **Procedure**
 - 1) Select any genre/type of informative media content. Perform a translation analysis of the content following the scheme (Appendix A.) in a written form. Exchange the source materials and translation analysis with a groupmate.
 - 2) Examine pre-translation analysis performed by your groupmate and answer the following questions:
 - ✓ Is the translation analysis objective and cover the factual phenomena of the source text?
 - ✓ Is the translation analysis comprehensive and encompasses all levels of the translation-relevant extra- and intra-textual information?
 - ✓ Are the conclusions and defined translation strategy(ies) substantiated and logically grounded?
 - 3) Comment on the strengths and weaknesses of the given pre-translation analyses. What could have been improved to make the analysis more conclusive and relevant?

Comparing Informative Media Content Localisation

- **Requirements:**

- Content for analysis: ~500 words.
- Analytic commentary: ~300 words.

- **Procedure**

1) Select an informative media content in the English language that is translated into Ukrainian.

2) Perform a translation analysis of the content following the scheme (Appendix B.).

3) Juxtapose the source and target content, assess their differences and answer the following questions:

- ✓ In what ways do the extralinguistic parameters of translation differ from those of the original creation? What implications do these differences pose for the translation process?
- ✓ Are the paralinguistic characteristics of the original text preserved in the translation? What is the impact of the omission of paralinguistic elements on the overall perception of the target media content?
- ✓ Are the linguistic characteristics of the original text recreated in the translation? How does the transformation of linguistic elements in translation, particularly stylistic features, influence the target media content?
- ✓ To what extent is the interdependence and interconnection between the verbal content and multimedia elements maintained in the translation? How do the perceptions of the original and translated

content as a cohesive whole change due to potential alterations in this interrelation?

- 4) Provide commentary on the sensibility of translation decisions, evaluate the effectiveness of the translation strategy(ies), and draw a conclusion regarding the overall adequacy of the target content.
- 5) Suggest potential approaches to enhance the quality of the target result, offer well-founded recommendations for edits, and provide reasons to support these proposed modifications.

Dealing with Sensitive Content in News Media

- **Requirements:**

- Content for analysis: ~900 words.
- Content for translation: ~300 words
- Translation commentary: ~300 words.

- **Procedure**

- 1) Visit one of the reputable English news platforms. Select a media content covering a sensitive topic (*discrimination, racism, ageism, classism, sexism, disabilities, etc*).
- 2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content. Conclude on the communicative strategies, purpose and potential implications of the content on the general public.
- 3) Analyse the specific linguistic means used in the chosen text that might be potentially challenging to recreate, e.g., instances of politically correct vocabulary (neutral lexical units to avoid exclusion, offence, discrimination, or judgment of any specific social group), euphemisms (figurative lexical

units to substitute for otherwise insensitive, tabooed, or embarrassing topics), neologisms/occasionalism, specialised/topic-related vocabulary, etc.

4) Translate the excerpt from the chosen text into Ukrainian taking into account its communicative purpose, pragmatic characteristics, linguistic and stylistic features. Be ready to comment on your translation decisions.

Dealing with Controversial Content in News Media

- **Requirements:**

- Content for analysis: ~900 words.
- Content for translation: ~300- words
- Translation commentary: ~300 words.

- **Procedure**

1) Visit one of the reputable English news platforms. Select a media content covering a topic that might be considered controversial in the Ukrainian society (*political reforms and rivalry, language, religious or historic issues, LGBT+ rights, etc.*).

2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content. Conclude on the communicative strategies, purpose and potential implications of the content on the general public.

3) Analyse the specific linguistic means used in the chosen text that might be potentially challenging to recreate, e.g., instances of culture-bound concepts (requiring additional context to be understandable for foreign audience), e.g., lexical lacunes, realia, proper nouns, etc.

4) Translate the excerpt from the chosen text for the perception by the Ukrainian audience taking into account its communicative purpose, pragmatic characteristics, linguistic and stylistic features. Be ready to comment on your translation decisions.

Dealing with Manipulation in News Media

- **Requirements:**

- Content for translation: ~300 words.
- Translation commentary: ~500 words.

- **Procedure**

1) Visit one of the reputable English news platforms. Select a media content covering a recent event in political or cultural sphere.

2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content.

3) Perform two translations of the piece: 1st version - an adequate translation, 2nd version - translation with introduced ideas/opinions that are absent in the ST and can possibly manipulate the readership of the TT.

4) Do an experiment:

Option 1. Ask someone (a parent, a friend, etc.) to read both pieces and decide on which seems more believable/reliable/credible.

Option 2. Present both translation in class and ask your groupmates to discuss and define the adequate and manipulative translation.

5) Comment on linguistic/psychological means you've used to create a manipulative TT, the successfulness of your attempt (results of the

experiment) and journalistic translation as a powerful tool of framing mass views and trends.

Dealing with Online Courses.

- **Requirements:**

- Content for analysis: ~900 words.
- Analytic commentary: ~300- words
- Content for translation: ~ 300 words.
- Translation commentary: ~ 300 words.

- **Procedure**

1) Visit a reputable online platform that offers online courses in English. Select a course that covers any topic within your personal scope of interests and look through its content.

2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen course content. Define translation challenges to deal with while localising the content for Ukrainian learners. Suggest the possible translation strategies and specific techniques to deal with translation challenges.

3) Be ready to comment on your finding and ideas in class.

4) Create an account on [Coursera's Global Translator Community](#) if you do not have one, join the Ukrainian Translators Community and Select the Coursera content requiring translation that appeals to you.

5) Consult the '[How to Translate on Smartling](#)' Guide, and practice translating the chosen content.

6) Be ready to comment on your experience and translation decisions in class.

Dealing with Wikipedia.

- **Requirements:**

- Content for analysis: 1 full article.
- Analytic commentary: ~300 words.
- Content for translation: ~ 300 words.
- Translation commentary: ~ 300 words.

- **Procedure**

1) Visit an English/Ukrainian Wikipedia page that covers any topic within your personal scope of interests and has a Ukrainian/English version available. *For more in-depth results it is advised to cover culture-specific and/or questionable topics, but it is up to your preferences.*

2) Analyse and compare the presentation of information in both languages taking into account the pragmatic context. Conclude on the communicative strategies, purpose and potential implications of the articles on both audiences and linguistic/extralinguistic factors that shape them.

3) Be ready to comment on your finding and ideas in class.

4) Create an account on Wikipedia if you do not have one and Select any English article that covers any topic within your personal scope of interests and does not have a Ukrainian version. (Check [the list of enwiki without urkwiki](#))

- 5) Navigate the Wikipedia content translation tool, and practice translating the chosen article. Consult an official guide on [How to translate a Wikipedia article](#) if needed.
- 6) Be ready to comment on your experience and translation decisions in class.

Localising Infographic Content.

- **Requirements:**
 - Content for translation: 1 infographic.
 - An analytic commentary: ~300 words.
- **Procedure**
 - 1) Select an infographic piece in the English language related to any topic of your personal interest.
 - 2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and consider translation challenges related to its recreation in the Ukrainian language and for the Ukrainian audience.
 - 3) Localise the infographics or provide the translation of the verbal part.
 - 4) Be ready to comment on your finding and translation decisions in class.

Localising Instructive Content.

- **Requirements:**
 - Content for translation: ~ 300 words.
 - An analytic commentary: ~300 words.
- **Procedure**
 - 1) Select an informative media content that is designed to serve an instructive purpose (*visual manual, interactive user guide, instructional video, etc*) related to any topic of your personal interest.

- 2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and consider translation challenges related to its recreation in the Ukrainian language and for the Ukrainian audience.
- 3) Localise the instructive media content or provide the translation of the verbal part.
- 4) Be ready to comment on your finding and decisions in class.

Localising Enlightening Content.

- **Requirements:**

- Content for translation: ~ 300 words.
- An analytic commentary: ~300 words.

- **Procedure**

- 5) Select an informative media content that is designed to serve an enlightening purpose (*educating videos, documentaries, interactive material for learners, mind maps, etc*) in the English language related to any topic of your personal interest.
- 6) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and consider translation challenges related to its recreation in the Ukrainian language and for the Ukrainian audience.
- 7) Localise the infographics or (at least) provide the translation of the verbal part.
- 8) Be ready to comment on your finding and translation decisions in class.

Interpreting News Reports.

- **Requirements:**

- Content for interpreting: ~500 words.
- Summary translation: ~100 words.

- **Procedure**

- 1) Select a broadcast or podcast news program in the English language reporting on any topic of your personal interest.
- 2) Watch/Listen the material for the first time and practice consecutive interpreting of the content.
- 3) Discuss the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and outline the interpreting challenges related to its recreation.
- 4) Watch/Listen the material for the second time and practice simultaneous interpreting of the content.
- 5) Perform a summary translation of the news report.

Interpreting Live Interviews.

- **Requirements:**

- Content for interpreting: ~500 words.
- Summary translation: ~100 words.

- **Procedure**

- 1) Select a broadcast or podcast interview in the English language with a public figure, politician or celebrity of your choice.
- 2) Watch/Listen the material for the first time and practice consecutive interpreting of the content.

- 3) Discuss the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and outline the interpreting challenges related to its recreation.
- 4) Watch/Listen the material for the second time and practice simultaneous interpreting of the content.
- 5) Perform a summary translation of the interview.

Interpreting Public Lectures.

- **Requirements:**
 - Content for interpreting: ~500 words.
 - Summary translation: ~100 words.
- **Procedure**
 - 1) Select a broadcast or podcast public lecture in the English language covering any topic of your personal interest.
 - 2) Watch/Listen the material for the first time and practice consecutive interpreting of the content.
 - 3) Discuss the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and outline the interpreting challenges related to its recreation.
 - 4) Watch/Listen the material for the second time and practice simultaneous interpreting of the content.
 - 5) Perform a summary translation of the public lecture.

2.2. TRANSLATING ENTERTAINING MEDIA CONTENT

Analysing Entertaining Media Content

- **Requirements:**
 - Content for analysis: ~900 words.
 - Analytic commentary: ~300 words.
- **Procedure**
 - 1) Select any genre/type of entertaining media content. Perform a translation analysis of the content following the scheme (Appendix A.) in a written form. Exchange the source materials and translation analysis with a groupmate.
 - 2) Examine pre-translation analysis performed by your groupmate and answer the following questions:
 - ✓ Is the translation analysis objective and cover the factual linguistic phenomena of the source text?
 - ✓ Is the translation analysis comprehensive and encompasses all levels of the translation-relevant extra- and intra-textual information?
 - ✓ Are the conclusions and defined translation strategy(ies) substantiated and logically grounded?
 - 3) Comment on the strengths and weaknesses of the given pre-translation analyses. What could have been improved to make the analysis more conclusive and relevant?

Comparing Entertaining Media Content Localisation

- **Requirements:**

- Content for analysis: ~500 words.
- Analytic commentary: ~300 words.

- **Procedure**

6) Select an entertaining media content in the English language that is translated into Ukrainian.

7) Perform a translation analysis of the content following the scheme (Appendix A.).

8) Juxtapose the source and target content, assess their differences and answer the following questions:

- ✓ In what ways do the extralinguistic parameters of translation differ from those of the original creation? What implications do these differences pose for the translation process?
- ✓ Are the paralinguistic characteristics of the original text preserved in the translation? What is the impact of the omission of paralinguistic elements on the overall perception of the target media content?
- ✓ Are the linguistic characteristics of the original text recreated in the translation? How does the transformation of linguistic elements in translation, particularly stylistic features, influence the target media content?
- ✓ To what extent is the interdependence and interconnection between the verbal content and multimedia elements maintained in the translation? How do the perceptions of the original and translated content as a cohesive whole change due to potential alterations in this interrelation?

9) Provide commentary on the sensibility of translation decisions, evaluate the effectiveness of the translation strategy(ies), and draw a conclusion regarding the overall adequacy of the target content.

10) Suggest potential approaches to enhance the quality of the target result, offer well-founded recommendations for edits, and provide reasons to support these proposed modifications.

Dealing with Humour in Entertaining Media.

- **Requirements:**

- Content for analysis: ~900 words.
- Content for translation: ~300 words
- Translation commentary: ~300 words.

- **Procedure**

1) Select any genre/type of entertaining media content with a clear humoristic bend (*comic stripes, stand-up performances, comedy shorts, etc*).

2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content. Conclude on the ways different layers of the content and their combination contribute to the formation and intensification of humour.

3) Analyse the specific linguistic means used to verbalise humour in the chosen text, e.g., different forms of wordplay, stylistic devices and rhetorical figures, interplay of the verbal and visual modes, etc. Define the translation challenges connected to the recreation of the humour for the Ukrainian audience.

4) Translate the excerpt from the chosen text into Ukrainian taking into account its communicative purpose, pragmatic characteristics, linguistic and stylistic features. Be ready to comment on your translation decisions.

Dealing with Casual Language in Entertaining Media.

- **Requirements:**

- Content for analysis: ~900 words.
- Content for translation: ~300 words
- Translation commentary: ~300 words.

- **Procedure**

1) Select any genre/type of entertaining media content containing English casual and informal colloquial speech (*contemporary talk-shows or reality shows, films or series in a modern setting, social media posts, etc*).

2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content. Conclude on the pragmatic role and communicative function of the casual speech in the chosen media.

3) Analyse the specific linguistic means used to verbalise a natural flow of the informal speech, e.g., slang, obscene lexical units, tempo-rhythmic patterns, graphic representation, etc. Define the translation challenges connected to the recreation of the humour for the Ukrainian audience.

4) Translate the excerpt from the chosen text into Ukrainian taking into account its communicative purpose, pragmatic characteristics, linguistic and stylistic features. Be ready to comment on your translation decisions.

Dealing with Localisms in Entertaining Media.

- **Requirements:**

- Content for analysis: ~900 words.
- Content for translation: ~300 words
- Translation commentary: ~300 words.

- **Procedure**

1) Select any genre/type of entertaining media content containing English extralinguistic cultural references (ECR) (*materials covering the topics of culture, history, geography, cuisine, traditions, etc*).

2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content. Conclude on the pragmatic role and communicative function of the ECR presented in the chosen media.

3) Analyse the specific linguistic means used to verbalise culture-bound concepts, e.g., proper nouns, culture-specific terminology, neologisms, occasionalisms, descriptions combined with visual representation, etc. Define the translation challenges connected to the recreation of the ECR for the Ukrainian audience.

4) Translate the excerpt from the chosen text into Ukrainian taking into account its communicative purpose, pragmatic characteristics, linguistic and stylistic features. Be ready to comment on your translation decisions.

Dealing with AVT Platforms.

- **Requirements:**

- Content for translation: ~200 words.
- Analytic commentary: ~300 words.

- **Procedure**

- 1) Download and install one of the free open-source software for subtitling, for example Subtitle Edit. Examine the quick tutorials on the chosen software, like this Video Tutorial series for Subtitle Edit instance.
- 2) Select a file with the English subtitles and open the in the subtitling software. Open an accompanying video in English language if available as well.
- 3) Navigate the translation environment and study the technical possibilities of the platform. Practice to translate within the localisation environment. Define the technical and linguistic challenges.
- 4) Be ready to comment on your experience and translation decisions in class.

Dealing with Localisation Platforms.

- **Requirements:**
 - Content for translation: ~200 words.
 - Translation commentary: ~300 words.
- **Procedure**
 - 1) Visit cloud-based localisation platform Crowdin and create an account following the Free subscription plan. Examine the Crowdin Introduction for Translators.
 - 2) In the personal profile Select Explore and Translate option, delve into different categories of the open media projects (*Games, Social Networking, etc*) and join one of the open projects that is in the scope of your interest.
 - 3) Open the chosen project and navigate the translation environment and study the technical possibilities of the platform.

- 4) Practice to translate within the localisation environment. Define the technical and linguistic challenges.
- 5) Be ready to comment on your experience and translation decisions in class.

Localising Entertaining Images.

- **Requirements:**
 - Content for translation: ~ 300 words.
 - An analytic commentary: ~300 words.
- **Procedure**
 - 1) Select an entertaining media content in a format of an image related to any topic of your personal interest.
 - 2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and consider translation challenges related to its recreation in the Ukrainian language and for the Ukrainian audience with an emphasis on the technical issues of localisation.
 - 3) Localise the instructive media content or provide the translation of the verbal part. Be ready to comment on your finding and decisions in class.

Localising Entertaining Audio.

- **Requirements:**
 - Content for translation: ~ 300 words.
 - An analytic commentary: ~300 words.
- **Procedure**

- 4) Select an entertaining media content in an audio format related to any topic of your personal interest.
- 5) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and consider translation challenges related to its recreation in the Ukrainian language and for the Ukrainian audience with an emphasis on the technical issues of localisation.
- 6) Localise the instructive media content or provide the translation of the verbal part. Be ready to comment on your finding and decisions in class.

Localising Entertaining Videos.

- **Requirements:**
 - Content for translation: ~ 300 words.
 - An analytic commentary: ~300 words.
- **Procedure**
 - 7) Select an entertaining media content in a video format related to any topic of your personal interest.
 - 8) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and consider translation challenges related to its recreation in the Ukrainian language and for the Ukrainian audience with an emphasis on the technical issues of localisation.
 - 9) Localise the instructive media content or provide the translation of the verbal part. Be ready to comment on your finding and decisions in class.

Interpreting Live Broadcast.

- **Requirements:**

- Content for interpreting: ~500 words.
- Summary translation: ~100 words.

- **Procedure**

- 1) Select a recording of a live broadcast or podcast in the English language of any event of your personal interest (*sports competition, film or music awards, etc*).
- 2) Watch/Listen the material for the first time and practice consecutive interpreting of the content.
- 3) Discuss the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and outline the interpreting challenges related to its recreation.
- 4) Watch/Listen the material for the second time and practice simultaneous interpreting of the content.
- 5) Perform an abstract translation of the broadcast.

Interpreting TV Shows.

- **Requirements:**

- Content for interpreting: ~500 words.
- Summary translation: ~100 words.

- **Procedure**

- 1) Select a reality, call-in or talk show in the English language covering any topic of your personal interest.
- 2) Watch/Listen the material for the first time and practice consecutive interpreting of the content.

- 3) Discuss the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and outline the interpreting challenges related to its recreation.
- 4) Watch/Listen the material for the second time and practice simultaneous interpreting of the content.
- 5) Perform an abstract translation of the show.

Interpreting Films.

- **Requirements:**
 - Content for interpreting: ~500 words.
 - Summary translation: ~100 words.
- **Procedure**
 - 1) Select a film, animation, an episode of a serial/series, or a short in the English language of the film genres of your personal preferences.
 - 2) Watch/Listen the material for the first time and practice consecutive interpreting of the content.
 - 3) Discuss the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and outline the interpreting challenges related to its recreation.
 - 4) Watch/Listen the material for the second time and practice simultaneous interpreting of the content.
 - 5) Perform an abstract translation of the film.

2.3. TRANSLATING PERSUASIVE MEDIA CONTENT

Analysing Persuasive Media Content

- **Requirements:**
 - An extract for analysis: 1000-1200 words.
 - An analytic commentary: 250-300 words.
- **Procedure**
 - 1) Select any genre/type of persuasive media content. Perform a translation analysis of the content following the scheme (Appendix A.) in a written form. Exchange the source materials and translation analysis with a groupmate.
 - 2) Examine pre-translation analysis performed by your groupmate and answer the following questions:
 - ✓ Is the translation analysis objective and cover the factual linguistic phenomena of the source text?
 - ✓ Is the translation analysis comprehensive and encompasses all levels of the translation-relevant extra- and intra-textual information?
 - ✓ Are the conclusions and defined translation strategy(ies) substantiated and logically grounded?
 - 3) Comment on the strengths and weaknesses of the given pre-translation analyses. What could have been improved to make the analysis more conclusive and relevant?

Comparing Persuasive Media Content Localisation

- **Requirements:**

- Content for analysis: ~500 words.
- Analytic commentary: ~300 words.

- **Procedure**

1) Select persuasive media content in the English language that is translated into Ukrainian.

2) Perform a translation analysis of the content following the scheme (Appendix A.).

3) Juxtapose the source and target content, assess their differences and answer the following questions:

- ✓ In what ways do the extralinguistic parameters of translation differ from those of the original creation? What implications do these differences pose for the translation process?
- ✓ Are the paralinguistic characteristics of the original text preserved in the translation? What is the impact of the omission of paralinguistic elements on the overall perception of the target media content?
- ✓ Are the linguistic characteristics of the original text recreated in the translation? How does the transformation of linguistic elements in translation, particularly stylistic features, influence the target media content?
- ✓ To what extent is the interdependence and interconnection between the verbal content and multimedia elements maintained in the translation? How do the perceptions of the original and translated content as a cohesive whole change due to potential alterations in this interrelation?

- 4) Provide commentary on the sensibility of translation decisions, evaluate the effectiveness of the translation strategy(ies), and draw a conclusion regarding the overall adequacy of the target content.
- 5) Suggest potential approaches to enhance the quality of the target result, offer well-founded recommendations for edits, and provide reasons to support these proposed modifications.

Dealing with Political Publicity.

- **Requirements:**

- Content for analysis: ~900 words.
- Content for translation: ~300 words
- Translation commentary: ~300 words.

- **Procedure**

- 1) Select any genre/type of media content within the sphere of political PR.
- 2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content. Conclude on the ways combination of these elements contribute to the communicative goal of the content.
- 3) Analyse the specific linguistic strategies and techniques used by political actors to shape public opinion and gain support for their political agenda. e.g., stylistic devices and rhetorical figures, emotive language, framing, loaded language, euphemisms, slogans and catchphrases, etc.
- 4) Define the translation challenges connected to the recreation of the chosen media content for the Ukrainian audience.

5) Translate the excerpt from the chosen text into Ukrainian taking into account its communicative purpose, pragmatic characteristics, linguistic and stylistic features. Be ready to comment on your translation decisions.

Dealing with Corporate Publicity.

- **Requirements:**

- Content for analysis: ~900 words.
- Content for translation: ~300 words
- Translation commentary: ~300 words.

- **Procedure**

1) Select any genre/type of media content within the sphere of corporate PR.

2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content. Conclude on the ways combination of these elements contribute to the communicative goal of the content.

3) Analyse the specific linguistic strategies and techniques used by companies to advertise their products, services, or brand, and persuade consumers to make a purchase or take a desired action, e.g., catchy and persuasive language, expressive descriptions, call-to-action (CTA), benefit-oriented language, etc.

4) Define the translation challenges connected to the recreation of the chosen media content for the Ukrainian audience.

5) Translate the excerpt from the chosen text into Ukrainian taking into account its communicative purpose, pragmatic characteristics, linguistic and stylistic features. Be ready to comment on your translation decisions.

Dealing with Public Service Announcements.

- **Requirements:**

- Content for analysis: ~900 words.
- Content for translation: ~300 words
- Translation commentary: ~300 words.

- **Procedure**

- 1) Select any genre/type of media content within the sphere of public interest announcements.
- 2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content. Conclude on the ways combination of these elements contribute to the communicative goal of the content.
- 3) Analyse the specific linguistic strategies and techniques used to inform and educate the public about important social issues or promote positive behaviours., e.g., informative language, emotive language, positive reinforcement, call-to-action, simple and clear language, repetitions, etc.
- 4) Define the translation challenges connected to the recreation of the chosen media content for the Ukrainian audience.
- 5) Translate the excerpt from the chosen text into Ukrainian taking into account its communicative purpose, pragmatic characteristics, linguistic and stylistic features. Be ready to comment on your translation decisions.

Dealing with Machine Translation Tools.

- **Requirements:**

- Content for analysis: ~250 words.
- Analytic commentary: ~300 words.

- **Procedure**

- 1) Visit an online machine translation Tool, for example [Google Translate](#). Examine the technical capabilities of the platform, focusing on its media content processing, such as images and websites.
- 2) Select an image or website and utilize the machine translation tool to process the chosen media content.
- 3) Assess the target result generated by the machine translation tool, its merits and flaws. Edit and revise machine translation to improve the adequacy of the target media content.
- 4) Be ready to comment on your experience and translation decisions in class.

Dealing with Computer Assisted Translation Tools

- **Requirements:**
 - Content for analysis: ~250 words.
 - Analytic commentary: ~300 words.
- **Procedure**
 - 1) Visit an online machine translation Tool, for example [MateCat](#), and sign up on the CAT platform. Examine the quick guides on the chosen CAT-tool, like this [User Guide for Matecat](#).
 - 2) Study the technical capabilities of the platform, particularly the supported file formats and variety of the media content the platform can process.
 - 3) Select, upload and open the media content in a format supported by the platform. Navigate the translation environment and practice to translate the content. Define the technical and linguistic challenges.
 - 4) Be ready to comment on your experience and translation decisions.

Localising Visual Advertisement.

- **Requirements:**

- Content for translation: ~ 300 words.
- An analytic commentary: ~300 words.

- **Procedure**

- 1) Select an advertising media content in a format of an image(s) of your personal preference.
- 2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and consider translation challenges related to its recreation in the Ukrainian language and for the Ukrainian audience with an emphasis on the technical issues of localisation.
- 3) Localise the instructive media content or provide the translation of the verbal part. Be ready to comment on your finding and decisions in class.

Localising Video Advertisement.

- **Requirements:**

- Content for translation: ~ 300 words.
- An analytic commentary: ~300 words.

- **Procedure**

- 1) Select an advertising media content in a format of a video(s) of your personal preference.
- 2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and consider translation challenges related to

its recreation in the Ukrainian language and for the Ukrainian audience with an emphasis on the technical issues of localisation.

3) Localise the instructive media content or provide the translation of the verbal part. Be ready to comment on your finding and decisions in class.

Localising Promotional Campaigns.

- **Requirements:**

- Content for translation: ~ 300 words.
- An analytic commentary: ~300 words.

- **Procedure**

1) Select a transmedia content that is a part of a coherent promotional campaign.

2) Analyse the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and consider translation challenges related to its recreation in the Ukrainian language and for the Ukrainian audience with an emphasis on the technical issues of localisation. Pay attention to the consistency of translation decisions within different types of medium.

3) Localise the promotional media content or provide the translation of the verbal part. Be ready to comment on your finding and decisions in class.

Interpreting Campaign Speeches.

- **Requirements:**

- Content for interpreting: ~500 words.
- Summary translation: ~100 words.

- **Procedure**

- 1) Select a political or marketing campaign speech in the English language of your personal preference.
- 2) Watch/Listen the material for the first time and practice consecutive interpreting of the content.
- 3) Discuss the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and outline the interpreting challenges related to its recreation.
- 4) Watch/Listen the material for the second time and practice simultaneous interpreting of the content.
- 5) Perform a summary translation of the campaign speech.

Interpreting Press Conferences.

- **Requirements:**

- Content for interpreting: ~500 words.
- Summary translation: ~100 words.

- **Procedure**

- 1) Select a press conference in the English language held by politicians, corporations, or non-governmental organizations of your personal preference.
- 2) Watch/Listen the material for the first time and practice consecutive interpreting of the content.
- 3) Discuss the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and outline the interpreting challenges related to its recreation.

- 4) Watch/Listen the material for the second time and practice simultaneous interpreting of the content.
- 5) Perform a summary translation of the press conference.

Interpreting Marketing Presentations

- **Requirements:**
 - Content for interpreting: ~500 words.
 - Summary translation: ~100 words.
- **Procedure**
 - 1) Select a marketing presentation in the English language of a product or brand of your personal preference.
 - 2) Watch/Listen the material for the first time and practice consecutive interpreting of the content.
 - 3) Discuss the presentational/delivery, verbal, and non-verbal rhetoric of the chosen media content and outline the interpreting challenges related to its recreation.
 - 4) Watch/Listen the material for the second time and practice simultaneous interpreting of the content.
 - 5) Perform a summary translation of the marketing presentation.

FURTHER READING

1. Abend-David, D (Ed.). (2014) *Media and Translation: An Interdisciplinary Approach*. Bloomsbury.
2. Bielsa, E. (Ed.). (2021). *The Routledge Handbook of Translation and Media*. London: Routledge.
3. Davier, L. & Conway, K. (Eds.). (2019). *Journalism and Translation in the Era of Convergence*. John Benjamin Publishing.
4. Desjardins, R. (2017). *Translation and Social Media*. Palgrave.
5. Gambier Y., Gottlieb H. (2001). *(Multi) Media Translation: Concepts, Practices, and Research*. John Benjamin's Publishing.
6. Long, P., Johnson, B., MacDonald, S., Rogerson Bader, S., & Wall, T. (2021). *Media Studies: Texts, Production, Context* (3rd ed.). London: Routledge.
7. Milton, J., Cobelo, S. (2023) *Translation, Adaptation and Digital Media*. Routledge.
8. Schäffner, Ch. & Bassnett. S. (2010). *Political Discourse, Media and Translation*. Cambridge Scholar Publishing.
9. Torresi, I. (2020) *Translating Promotional and Advertising Texts*. Routledge.
10. Zanettin, F. (2021) *News Media Translation*. Cambridge University Press.

ENGLISH MEDIA CONTENT SOURCES

ABC News Live - <https://abcnews.go.com/Live>
Ad Creative Bank - <https://www.theadcreativebank.com/>
Ads Directory - <https://www.adforum.com/creative-work>
BBC News - <https://www.bbc.com/>
Bored Panda - <https://www.boredpanda.com/>
British Museum interactive - <https://britishmuseum.withgoogle.com/>
CBS News Live - <https://www.cbsnews.com/live/>
E-Learning Infographics - <https://elearninginfographics.com/>
Encyclopaedia Britannica - <https://www.britannica.com/>
Google Podcasts - <https://podcasts.google.com/>
iHeart Podcasts - <https://www.iheart.com/podcast/>
Infographics Gallery - <https://www.infographicbee.com/>
Infographic Journal - <https://infographicjournal.com/>
Internet Archive - <https://archive.org/>
Live TV Streaming - <https://watch.plex.tv/live-tv>
National Geographic - <https://www.nationalgeographic.com/>
Pinterest - <https://www.pinterest.com/>
Read All Comics - <https://readallcomics.com/>
Read Comic Online - <https://readcomiconline.li/>
Slide Share - <https://www.slideshare.net/>
TED Ed - <https://ed.ted.com/> ; <https://www.youtube.com/teded>
The Flixer - <https://theflixer.tv/home>
The Guardian - <https://www.theguardian.com/>
The New Yorker - <https://www.newyorker.com/>
The Washington Post - <https://www.washingtonpost.com/>
Vimeo Livestream - <https://livestream.com/watch>
Wikipedia - https://en.wikipedia.org/wiki/Main_Page
YouTube - <https://www.youtube.com/>

APPENDIX A.

Media Content Pre-Translation Analysis

I. Extralinguistic Elements

Producer	<i>consider the media content sender that involves identification of the entity or individual responsible for creating and distributing the content. This may include the brand, organization, author, or creator of the content. Understanding the sender's identity, reputation, and communication style can help in determining the underlying messages and intentions of the source content.</i>
Medium	<i>consider the platform or channel through which the media content is delivered. Each medium has its own unique characteristics and constraints that can impact the translation process. Understanding the medium of the content can help in determining the specific requirements and constraints of that medium.</i>
Placement	<i>consider the media content location within the medium or publication, such as its position on a webpage, its placement in a magazine, its timing in a video, physical placement in the cityscape. Understanding the placement can help in identification of the context and purpose of the content.</i>
Timing	<i>consider the timeline or timeframe of the media content creation and distribution, including any time-sensitive information, events, or references mentioned in the content. Understanding timing in the translation process helps ensure that the translated content remains relevant for the intended audience.</i>
Context	<i>consider the broader situational, cultural, historical, and other external contexts surrounding the media content production and consumption. Understanding the context can help in adapting the content to the target audience and ensuring its cultural appropriateness, accuracy, and relevance.</i>
Discourse	<i>consider the purpose and intent of the media content, such as whether it is informative, persuasive, promotional, educational, or entertaining. Understanding discourse of the media content can help in determining the appropriate tone, style, and translation strategies to convey the intended message effectively in the target language.</i>
Genre & Style	<i>consider the genre and style of the media content, such as whether it is a news article, a marketing copy, a technical manual, a social media post, or a creative piece. Different genres and styles may require different translation approaches, as they may have distinct language conventions, tone, and style preferences.</i>

Tone & Register	<i>consider specific tone and register that conveys the intended attitude, formality, and level of politeness. Translators should analyse the tone and register used in the source content and ensure that the target language maintains the same tone and register, as appropriate, to convey the intended attitude and formality of the content in the target culture.</i>
Audience	<i>consider the demographics, language proficiency, cultural background, and preferences of the intended audience. The translation should be tailored to the target audience's characteristics, ensuring that it resonates with their language level, cultural references, and communication style.</i>

II. Paralinguistic Elements

Graphic Delivery	<i>consider the visual and graphic design elements of the media content, such as the layout, colour scheme, typography, formatting, and overall visual aesthetics. These elements can impact the overall look and feel of the content and may need to be taken into consideration during translation to maintain visual coherence and appeal in the target language.</i>
Phonation Delivery	<i>consider speech tempo, timbre, volume, forms of respiration (gasps, sighs, etc.), intonations, accents, features of idiolect, that can contribute to the sense creation or rendering of the intention. These elements should be considered during translation to match the intended delivery for the target audience.</i>
Kinesics Delivery	<i>consider gestures, facial expression, poses, and body language of speakers or characters, that convey meaning. Translators should consider how to recreate these paralinguistic elements in the target language through appropriate translation or adaptation to ensure the intended message and emotional impact are preserved.</i>

III. Textual Elements

Structural Level	<i>consider the overall organization and structure of the source content, including headings, subheadings, bullet points, lists, and other contexture elements. Translators should ensure that the target language maintains the same organizational structure and formatting, as appropriate.</i>
Lexical Level	<i>consider verbal rhetoric on the lexical level – specific words, phrases, idioms, and terminology used in the source content. Translators should ensure that the target language equivalents accurately convey the intended meaning of these lexical elements, taking into account any cultural or regional variations that may exist in the target language. Care should be taken to ensure consistency in the translation of key terms and phrases throughout the content.</i>

Grammatical Level	<i>consider verbal rhetoric on the grammatical level - grammatical structure, rules, and conventions used in the source content. This includes analysing verb tense, mood, voice, noun forms, pronouns, articles, word order, and other grammatical features. Translators should ensure that the target language follows the appropriate grammatical rules and structures, and that the translated content is grammatically correct and coherent.</i>
Stylistic Level	<i>consider verbal rhetoric on the stylistic level, such as features used in the source content, such as tone, register, rhetorical devices, figures of speech, and other stylistic elements. Translators should replicate these stylistic elements in the target language, as appropriate, to maintain the intended style and impact of the content.</i>

IV. Multimedia Elements

Images	<i>consider images used in media content, such as photographs, illustrations, infographics, charts, and diagrams. Translators should define how these images can be accurately localised or recreated in the target text to convey the same intended meaning or information. This may involve translating image captions, labels, or text within the images, or providing culturally relevant alternatives.</i>
Audio	<i>consider the audio elements, such as music, sound effects, voiceovers, and other audio elements, and their contribution to the overall impact and effectiveness of the content. Translators should define how these audio elements can be accurately localised or recreated in the target text to convey the same emotions, mood, create atmosphere, or enhance the message of the content.</i>
Video	<i>consider the video elements, including footages, visual effects, animations, or other video effects, and their contribution to the actualization of the content. Translators should define how these video elements can be accurately localised or recreated in the target text while maintaining the intended visual impact or message.</i>
Interactive	<i>consider interactive elements, such as hyperlinks, buttons, forms, or other interactive features, requires careful consideration during translation. Translators should analyse these interactive elements and ensure that they are accurately localised or recreated in the target language, while maintaining their functionality and effectiveness.</i>

V. Translation Considerations

Linguistic	<i>Summarize the linguistic aspects of the media content, such as the language complexity, tone, register, and style. Identify any language-specific challenges that may require special attention during</i>
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	<i>translation, such as rhetorical figures, terminology, idioms, wordplay, register and tone, sentence structure, etc.</i> <i>Identify any elements of the media content that may require localization, such as currency, units of measurement, date formats, or other local conventions.</i>
Cultural	<i>Highlight cultural elements in the media content that may need to be adapted or localized for the target audience. Identify any cultural nuances, references, metaphors, symbols, stereotypes, biases or ideologies, tabooed and sensitive topics, social and interpersonal dynamics, etc. that may impact the translation and require careful handling to ensure the content resonates with the target culture.</i>
Technical	<i>Summarize any technical challenges identified during the analysis, such as file formats, spatial and temporal constraints, or accessibility requirements. Identify the specialised software, technical tools or technical specialists (e.g., DTP) required to adequate localisation of the media content.</i>
Genre-specific	<i>Summarize any genre-related challenges identified during the analysis, such as conventions of text organisation, communicative purpose, typical target audience and its preferences in both the source and target media environment, etc.</i>

V. Conclusion

Provide specific recommendations for the translation approach to be taken, based on the findings of the pre-translation analysis. This may include suggestions for translation strategies, techniques, or tools to be used, as well as any additional resources or support needed for a successful translation process.

APPENDIX B.

Media Content Translation Quality Assessment

Accuracy	<i>This criterion evaluates the correctness of the translation in terms of conveying the intended meaning of the source content. It involves checking for any mistranslations, errors in grammar, syntax, or vocabulary, as well as inconsistencies in terminology.</i>
Fluency	<i>This criterion assesses the smoothness and naturalness of the translated content. It involves evaluating the readability, coherence, and flow of the translation, and checking for any awkward or unnatural phrasing that may impede the understanding of the target audience.</i>
Coherence	<i>This criterion examines the logical and cohesive structure of the translated content. It involves evaluating how well the translation maintains the original organization, coherence, and cohesion of the source content, and whether it presents a clear and coherent message to the target audience.</i>
Cultural appropriateness	<i>This criterion assesses how well the translation takes into account the cultural norms, values, and sensitivities of the target audience. It involves evaluating whether the translation is culturally relevant, appropriate, and respectful, and whether it avoids any potential cultural misunderstandings or offensive content.</i>
Register and style	<i>This criterion evaluates how well the translation matches the register and style of the source content. It involves assessing whether the translation is written in a style that is appropriate for the target audience and matches the intended tone, formality, and style of the source content.</i>
Localization	<i>This criterion assesses how well the translation adapts the content to the local context of the target audience. It involves evaluating whether the translation takes into account local language variants, measurement units, date formats, currency conversions, and other elements that may need to be localized for the target audience.</i>
Multimedia elements	<i>For multimedia content, this criterion involves evaluating the translation of visual and audio elements, such as subtitles, captions, voice-overs, and other multimedia elements. It involves assessing whether the translation accurately conveys the meaning, tone, and style of the visual</i>

	<i>and audio elements, and whether it is synchronized properly with the visual and audio cues.</i>
Overall impression	<i>This criterion involves providing an overall assessment of the translation quality, taking into account all the above criteria. It involves evaluating the overall effectiveness of the translation in achieving its intended purpose and meeting the needs of the target audience.</i>

Note! Media content translation quality assessment schemes may have variations in terms of specific criteria and their weightage, depending on the type/genre of media content being translated, characteristics of the target audience, and the communicative situation of translation.

APPENDIX C.

Topics For Academic Essays and Presentations

1. Genre Aspects of the Media Content Translation: Linguistic and Extralinguistic Features.
2. The Art of Translating Media Content: Challenges and Strategies for Effective Localisation.
3. Beyond Language: Cultural Adaptation in Media Content Translation for Global Audiences.
4. The Multimodal Dimension of the Media Texts Translation: Role of the Non-Verbal Elements in Sense Creation and Perception.
5. Navigating Technical Challenges in Translating Visual and Auditory Elements in Media Content.
6. Cultural Competence in Media Content Translation: Understanding the Impact of Cultural Differences on Meaning and Message.
7. Recreating Content and Function of Media Materials in the Context of Transcreation: Challenges and Strategies for Cross-cultural Adaptation of Media Content.
8. Overcoming the Complexities of Translating Modern Transmedia Content: Challenges and Strategies for Effective Localization.
9. New Media, Translation and Cross-Cultural Communication: Technical Challenges, Theoretical Solutions and Opportunities.
10. Cultural Identity and Representation in Media Content Translation: Exploring the Complexities of Translating Cultural References and Ideologies.

11. Translation of Informative Media Content as a Specific Type of Media Texts: Recreation of Multimodality, Interactivity, and Messages.
12. Ideology, Translation Ethics and Social Responsibility in the Context of Informative Media Translation.
13. Lost in Translation: Navigating Cultural and Pragmatic Challenges in Translating Entertaining Media Content.
14. Localisation Challenges and Constraints in Translating Persuasive Media Content: Cultural Adaptation Strategies for Marketing and Advertising Campaigns.
15. Social Media as Translators' Terra Incognita: Challenges of Machine Translation and Perspectives for Collaborative and Activism Translation.

Навчальне видання

Олена Підгрушна

**MEDIA CONTENT TRANSLATION
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