



МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
СУМСЬКИЙ ДЕРЖАВНИЙ УНІВЕРСИТЕТ
ФАКУЛЬТЕТ ІНОЗЕМНОЇ ФІЛОЛОГІЇ
ТА СОЦІАЛЬНИХ КОМУНІКАЦІЙ



СОЦІАЛЬНО-ГУМАНІТАРНІ АСПЕКТИ РОЗВИТКУ СУЧАСНОГО СУСПІЛЬСТВА

МАТЕРІАЛИ ВСЕУКРАЇНСЬКОЇ НАУКОВОЇ КОНФЕРЕНЦІЇ ВИКЛАДАЧІВ,
АСПІРАНТІВ, СПІВРОБІТНИКІВ ТА СТУДЕНТІВ

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In other words, contemporary theory of translation is bustling with different problems, and we need to seek ways of solution, in order not to lose our national and cultural heritage for good.

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THE TRANSLATION IN THE MIDDLE AGES

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In the Middle Ages the main attention was paid to the translations in the field of mathematics, medicine, astronomy, astrology, because Europe remains relatively poor in its scientific achievements. In the period of Middle Ages the universal Latin was replaced by Spanish. The city Toledo took the lead in the matter of translation achievements. It was the Spanish translators, who with the help of King Alfonso X in XII century introduced their own cultural tradition, the so-called “Toledo School” which opened the world culture for Europe. “Toledo School” has an outstanding role in the habituation of medieval Europe with the scientific and philosophical achievements of previous civilizations. The translators of Toledo significantly influenced the formation of Western scientific worldview. It is thanks to Averroes and Avicenna Europe discovered Aristotle and Plato. All this created the basis for the establishment of the first universities here.

On the east the prosperity of the translation activity coincides with the spread of Islam and coincides with VIII-XIII centuries. During this period, Islam is closely connected with Greek philosophy, because the appropriate translations of Greek philosophers appear. India distinguished itself by its translational activity too, there translated into over 300 languages. China and Japan because of their historical self-sufficiency stay aside the teeming translation activity.

The spread of Christianity brought the religious symbolism in the translation. The translation of the Holy Scriptures demanded accurate transmission of the iconic sign but in another language. In such way appeared the literal translation. In the fourth century AD one of the first versions was the translation of the Bible in Gothic language conducted by Visigoth monk Vulfila. Initially he developed a gothic alphabet for this translation. The translation was literal, although the author was trying to use the transcription and calquing in cases when there were no such translated words in the Gothic language. The obscurity of the target text was assessed positively, because the religious text had to be mystical and mysterious. At the same time such practice of a literal translation led to the direct borrowing of Latin and Greek grammar structures, which were assimilated by the target language. These translation principles were used and for further translations of the Bible in the Middle Ages.

Since the XII - XIII centuries the number of the secular translations is increased. Due to translations the knight novel spreads in England, Spain, Italy, Germany, and Norway, primarily the translations of French knight novels. Especially popular was the Old French epic "The Song of Roland". At the same time the principles of interpretation were formed.

During this period the social opinion was changed. If initially the translation was treated as the devilish activities and other language speakers were perceived as inferiors, then thanks to the rise of diplomatic contacts between states the translator becomes a public official and receives public recognition.

ПЕРЕКЛАДАЦЬКІ ІННОВАЦІЇ У МЕДІАДИСКУРСІ

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Феномен лінгвістичних інновацій перебуває у центрі уваги сучасної лінгвістики та перекладознавства зокрема. Вживана лексика активно відображає зміни у сферах життя носіїв англійської мови, адже вона є найрухомішим прошарком мовного абстракту та віддзеркаленням ментального світу індивіда.

Засоби масової інформації (ЗМІ), найдинамічніша система сучасної мови, зумовлює появу новоутворень у мовній картині світу внаслідок великої кількості оціночної лексики, оскільки медійна мова у більшій мірі визначена характером медіасуб'єкта, тобто автора.