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The conference began as part of a cooperation agreement between Borys Grinchenko Kyiv Metropolitan University and the University of Białystok, and is held annually, alternating between odd and even years in Białystok and Kyiv, respectively.

The first conference was hosted by the University of Białystok in 2017, the materials for it can be found on the conference website.

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discussion focuses on the generic overgeneralization effect—people’s tendency to accept false universal statements such as all ducks lay eggs as true (Karczewski et al., 2020; Lazaridou-Chatzigoga et al., 2019; Leslie et al., 2011; Wajda & Karczewski, 2020). I will present a study (Karczewski & Wajda, under revision) that used concentration-inducing tasks to enhance participant attention, detailing its methodological design and outcomes. The talk will examine the three main purposes of fillers in experimental design and review studies that operated without them. Finally, I will argue that treating fillers as essential is an overly prescriptive assumption.

Keywords: experimental design, filler items, generic overgeneralization effect, concentration-inducing tasks

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THE UKRAINIAN EUROLECT: ADVANCING TRANSLATION COMPETENCIES FOR EU ACQUIS ALIGNMENT

E. Paliichuk

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This study explores the role of EU English in shaping the style of legislative acts within Ukrainian institutions. Developing a Ukrainian Eurolect is essential for interoperability between Ukraine’s legal framework and the EU

acquis, particularly during pre-accession negotiations and screening processes. A significant challenge is ensuring that translators adhere to the stylistic norms of EU legal texts and strengthening institutional capacities for smoother accession procedures.

This research aims to raise awareness of Eurolect within the Ukrainian academic domain, focusing on enhancing the skills of institutional translators and linguists. Through a comprehensive literature review and fieldwork observation methods based on the Association4U Project (an EU-funded Project aimed at approximating the Ukrainian legislation with the EU acquis (Paliichuk, 2021), the study specifies the parameters of stylistic consistency in legal discourse translation.

The findings draw attention to teaching the basic features of Eurolect: hybrid texts, template-like nature, reproducibility, and horizontality (Bednárová-Gibová, 2016) in the translation of the EU legislation into Ukrainian, showing translation students the unique nature of Eurolect through the implementation of a range of the Project's deliverables: 1) the 2021-2022 collaboration between the Association4U Project and Borys Grinchenko Kyiv Metropolitan University ensured that 13 lecturers and 20 B.A. undergraduates majoring in EN-UKR-EN translation pairs were trained in EU Law and Translation; 2) as a follow-up, the components of EU translation were incorporated into the course on Stylistics for translation students, with an EU Stylistics manual being drafted; 3) a chapter on Grammatical and Stylistic Issues in EU Legal Translation (Paliichuk et al., 2024) was published in close cooperation with European experts in the Manual on EU Legal Translation into Ukrainian. The Research–Teaching–Application conceptual framework in advancing translation competencies is valuable for meeting the institutional needs of Ukraine on its pathway to the EU.

Keywords: *Eurolect, acquis, translation, institutional, style*

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3. Paliichuk, Elina, Batina, Iryna, and Kabanova, Svitlana. (2024) CHAPTER B.5 Grammatical and Stylistic Issues of Translating EU Legal Acts in (Eds. Martina Bajčić, Colin D. Robertson, and Liudmyla Slavova) Manual on EU Legal Translation into Ukrainian. In 2 parts. Part B. Ukrainian Language and Translation into Ukrainian. Publishing and Polygraphic Center "Kyiv University, Ukraine", Kyiv, pp. 181-215.

LOSSES AND COMPENSATION IN AUDIOVISUAL TRANSLATION

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An audiovisual text is “fixed in the form of a series of consecutive frames displaying incoded moving images (with or without sound), which can be perceived exclusively on screen” (Velyka Ukrainska Entsyklopediia). Among them are included, in particular, texts of films, TV series, etc.

Audiovisual texts are creolized, or polysemiotic, i.e., they encode information not only verbally, but also visually and audibly. Mainly, they consist of a verbal component, a visual component, and an audio component.

From the point of view of translation, we are primarily interested in the verbal component. Others (visual and auditory) are auxiliary and meant to create context. For instance, in a film script, there is a line consisting of one phrase: ‘I’m out’. The choice of an adequate translation for this line depends on the video and audio sequence. We can see that the character is ambushed and checks for ammunition; we can hear how he clicks his shutter. Thus, we understand that the preliminary Ukrainian translation of this line would be approximating «У мене закінчилися патрони». By further processing of this piece, the translator needs to approximate it to the length of the original line, which consists of two syllables.

In the process of audiovisual translation, unlike the translation of a ‘conventional’ text (completely verbal), there are inevitable losses of meaning. The audiovisual text format imposes limitations added to the existing ones caused by structural differences between the source and target languages.

Thus, in the process of audiovisual translation, the translator always has to choose what to sacrifice. Losses of meaning are compensated for by applying such techniques as omission (to remove less important parts), generalization (to use one word instead of two or three) and modulation (the translator needs to convey the intention and meaning of the text, not its structure).