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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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As cognitive activity, sight translation is one of the important tools in practice of training interpreting. These specifics of sight translation were reviewed by several scientists, including David Gile (ST with the other modes of interpreting) (D. Gile, 2009), Barbara Dragsted (with levels of proximity and distribution of pauses) (B. Dragsted, 2009), Andrew Gillies (with training conference interpreting) (A. Gillies, 2024).

In practice of Consecutive interpreting training, sight translation as a hybrid of translation and interpreting, opens perspectives to different variants of implementation. One of the cases is to train the accuracy in reproducing an idea or message using short texts of 50-80 words. Participants of training practice are divided into three groups. The first group is involved in producing sight translation of the texts on screen from English into Ukrainian (or vice versa) by shadowing mode, individually to each member of the second group. The case of the second group is to provide retour translation only by the listening from the first group. Third group evaluates retour translation. Thus, the closer retour translation is to the source text the more accurate was sight translation.

MAGIC SPELLS IN CHILDREN'S ANIMATED CARTOONS: TRANSLATION ASPECT

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Audiovisual translation of animated cartoons for young children has a number of peculiarities. Compared to the translation of children's literature, the syntax is usually not very complicated and primarily uses common vocabulary. On the other hand, it has such specific features as visualization basis (i.e. all text is closely connected to what is seen on the screen) and rigid timing.

This research is based on True and the Rainbow Kingdom, an animated cartoon for preschool-aged children, produced between 2017 and 2020 by the Canadian animation powerhouse Guru Studio (GURU, n.d.). Its translation into Ukrainian and Polish is also examined. According to the description on IMDB (IMDb.com, Inc., 2024), there is no doubt that the cartoon can be defined as fantasy, as it represents various forms of magic in every episode.

Another peculiarity is its correspondence to the primary target audience. As I. Bila notes, preschoolers are characterized by elevated emotional sensitivity (Біла, 2014, p. 4). Y. Semeniako (2018, p. 74) also states that audiovisual products are closely connected with children's emotional sphere. Their attention is typically drawn to the vivid appearance of the characters and everything that

appeals to their emotions. Thus, it is crucial to produce a faithful translation of all text in animated cartoons.

In the True and the Rainbow Kingdom series, some characters pronounce spells that are characterized by the following features: they are short, contain imperatives, and are rhymed. A typical example of one of the spells is as follows:

ST: Wishing Tree, Wishing Tree,

Please share your wonderful wishes with me!

TT1: Дерево бажань, струсни гілками,

Поділися зі мною своїми дивами!

TT2: Drzewo życzeń, drzewo życzeń,

Czy mi swoich wspaniałych owoców użyczysz?

As we can see, there are some common features across all three versions. First, the source text and both translations consist of two lines. Moreover, they all follow the same rhyming pattern (A-A). However, in all three versions, the number of syllables and the rhythmic pattern in the first and second lines do not coincide.

Regarding the differences, we can identify the following: the Polish version uses consonant rhyme, while the English and Ukrainian versions use vocalic rhyme. Translating the phrase Wishing Tree into Ukrainian with brevity proved more challenging; thus, the translator opted to forgo repetition, instead applying linguistic amplification (струсни гілками, i.e. shake your branches). In the second line, the Ukrainian translator substituted wishes with дивами (wonders in the Instrumental case, pl.), and the Polish translator used owoców (fruit in the Genitive case, pl.). In both cases, this can be viewed as the use of a contextual synonym within the discursive creation technique. Thus, the way the spell is translated is considered faithful as it preserves the sense, degree of image vividness and time stretch.

In conclusion, the way the spell is translated is considered faithful as it preserves the sense, degree of image vividness, and time stretch. Overall, it can be stated that the spells in the cartoon are translated with a high degree of faithfulness, which effectively draws the attention of the target audience.

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IMPERATIVES AND DIRECTIVES IN EARLY ANGLO-SAXON HOMILETIC DISCOURSE

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This paper is one of the research endeavors of “encompassing grammar and discourse within a single field of view” (cf. Dubois 2003, 47). Our particular task is to trace to what extent discourse goes beyond grammar rules in realizing its pragmatic goals. The case under consideration deals with imperative constructions, exhibiting verbs in clause-initial position in early Medieval Ages ranging from the tenth throughout the fourteenth century. To this end, the imperative is regarded as the grammatical category dedicated to the formulation of performative directives (see Aikhenvald 2010).

The material we have designated to trace the deviation from the Old English syntax, e.g. from the SOV-pattern as the dominant one, has been retrieved from the Helsinki Corpus of English Texts. It encompasses the texts from the two collections of homilies (three from each): twelfth century homilies found in MS. Bodley 343, and Trinity Homilies in MS 335 (B.14.52) produced in the early thirteenth century.

In line with the suggested topic, we will focus on how a homily can raise particular kinds of Christian identities through employing specific grammatical techniques, i.e. imperative clauses with post- and preverbal subjects, of the type *Nu bidde ic eow þæt...*— “I ask you that...; *Uton him bringan myrran...*— “Let us bring him myrrh”. In fostering the religious identity, the position of the speaker of a homily and its audience relative to each other is fundamentally specific, as well as their interdependence and the ensuing devotional solidarity.

The form-to-function mapping analysis, i.e. explication of pragmatic and discourse functions of OE and ME linguistic units, has proven to be effective for imperative constructions in view of the evidence they provide regarding a shift from the dominant SOV- to VSO-pattern in Old English types of discourse, in particular the homiletic and epic ones (see also Buniyatova, 2004). The last but