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# THE ROLE AND PLACE OF CULTURALLY MARKED ELEMENTS IN THE TRANSLATION LEARNING PROCESS

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**Abstract.** The article shows the importance of studying culturally marked elements, especially English paremias, in the process of translation competence formation among students of the program "Interpreter in the field of professional communication". The study is grounded in the view of translation as a form of intercultural communication and a dialogue of cultures, where language transmits not only meaning but also nationally specific values, associations, and cultural memory. Special attention is given to the pedagogical potential of paremias as compact, expressive units that convey cultural codes and pose significant translation challenges. The paper outlines the functional features of culturally marked elements and analyzes the main strategies and transformations used in translating English paremias into Russian. The practical results of the study show that systematic work with culturally marked elements helps students better understand intercultural differences and develop the skills needed for effective bilingual mediation. The authors conclude that the use of paremias in translation training contributes to the development of professional translation competence and improves students' ability to produce accurate, culturally appropriate, and communicatively effective translations.

**Keywords:** culturally marked element; intercultural communication; paremia; translation; interpreter; translation strategy; transformation.

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## Роль и место культурно-маркированных элементов в процессе обучения переводу

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**Аннотация.** Отмечена важность изучения культурно маркированных элементов, особенно английских паремий, в процессе формирования переводческой компетенции у студентов направления «Переводчик в сфере профессиональной коммуникации». Исследование опирается на понимание перевода как формы межкультурной коммуникации и диалога культур, в рамках которого язык передает не только смысл, но и национально-специфические ценности, ассоциации и культурную память. Особое внимание уделено педагогическому потенциалу паремий как компактных, выразительных единиц, отражающих культурные коды и создающих значительные трудности при переводе. Рассмотрены функциональные особенности культурно-маркированных элементов и проанализированы основные стратегии и трансформации, используемые при переводе английских паремий на русский язык. Доказано, что использование паремий в обучении переводу способствует развитию профессиональной переводческой компетенции и повышает способность студентов создавать точные, культурно уместные и коммуникативно-эффективные переводы.

**Ключевые слова:** культурно-маркированный элемент; опосредованная межкультурная коммуникация; паремия; перевод; переводчик; стратегия перевода; трансформация.

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## Introduction

Translation skills training is needed to ensure accurate language barriers, transfer knowledge and strengthen international cooperation and culturally appropriate communication in the context of globalization, overcome, understand cultural nuances and be able to work with new tools such as AI. It is the interpreter who is the link between peoples, promoting mutual understanding and preventing misunderstandings, especially in critical areas.

Any language reflects the culture and mentality of a nation, embodying the national cultural code contained in various units of language bearing unique cultural meanings and associations. They embody the unique experiences, customs, beliefs and way of life of the people, forming a special national view of the world. These elements play a crucial role in the preservation of cultural heritage and are an important tool for mediated intercultural communication.

In this regard, the study of culturally marked elements with a view to their use in teaching translation activities is becoming significantly relevant. Modern processes of integration and expansion of international cooperation increase the need for high-quality study and understanding of cultural features expressed through language. The importance of such research is related to the need for effective intercultural communication, which depends on the ability to perceive and transmit cultural meanings embedded in language.

The study of culturally marked elements allows the interpreter to explore in depth ways of translating national values and cultural characteristics through language, contributing to improving mutual understanding and reducing possible communication barriers. Moreover, in the field of translation studies, there are culturally marked elements that require special attention in translation, so it is important to identify the main transformations used in the translation of the studied units.

The main task of culturally marked elements, which are *the subject of research* in this work, is to convey the special features of national culture through language. The use of such elements allows participants in indirect communication to identify their belonging to a certain group, as well as emphasize national values and at the same time draw attention to a foreign culture.

*The object of the study* is the process of formation of translation competence among students of the program "Interpreter in the field of professional communication" of Tambov State Technical University

*The purpose of this work* is to study the use of culturally marked elements, in particular paremias, in the process of teaching translation activities and to determine the most effective ways to translate them.

*Research objectives*:

• to consider the concept of "translation" from the perspective of intercultural communication and dialogue of cultures

• identify the functional features of culturally marked elements and their importance in teaching translation activities

• analyze the main strategies for translating English paremias and the difficulties of translating culturally marked units

• to identify the features of the formation of translation competence through the use of culturally marked elements

## Methodological foundations for teaching translation of culturally marked elements

Modern translation theory assumes that translation, like language, is a means of communication. It is well known that it is language that serves as the main means for exchanging information between people. If people speak different languages in the process of communication, then we are talking about the so-called interlanguage or bilingual communication, which can be carried out with the participation of an intermediary, usually a human interpreter. Therefore, translation is considered in the broad context of communication, which is the process of information exchange between people who speak different languages and belong to different cultures.

Intercultural communication is usually studied on two levels – verbal and non-verbal. It is based on knowledge of cultural characteristics and behavioral norms specific to one's own country and the country of the language being studied.

The perception of the world is always reflected in our concepts based on our native language in all the diversity of its expressive possibilities and meanings. Each foreign language we learn pushes the boundaries of perception of the world, enlarges, strengthens and stabilizes the model of its appropriation. Thus, the personal space of a "multilingual" person becomes multicultural.

A genuine dialogue of cultures involves two conditions:

***knowledge of a foreign culture***, which involves perception, analysis, and comparison with one's own;

***an emotional and sensual attitude to the facts of another culture***, i.e. an interpreter can treat them warily, tolerantly, neutrally, take note, express curiosity, show interest, etc.

Therefore, when teaching translation activities, special attention should be paid to the formation of students' skills such as:

• the ability to interpret different cultural values;

• the ability to see in others not so much what distinguishes us from each other, but what brings us closer and unites us;

• perception of events and their participants from the perspective of another culture;

• the ability to relate existing stereotypes to one's own experience and draw adequate conclusions.

In addition, translation competence presupposes knowledge of special translation techniques, lexical and lexico-grammatical transformations necessary for mediated bilingual communication and achieving optimal communicative effect.

Any language reflects the culture and mentality of a nation, embodying the national cultural code. The most vivid expression of the national cultural code can be observed in culturally marked elements, which are lexical and grammatical units of a language containing specific cultural meanings and associations characteristic of a particular culture. They reflect the unique experiences, customs, beliefs and way of life of the people, forming a kind of national code of perception of the world. Such elements are important components of cultural heritage and serve as a tool for intercultural communication.

The main task of teaching translation of culturally marked elements is to form the interpreter's skills and abilities to convey the unique features of national culture through language. Their use allows participants in the communication process to express their belonging to a certain group, as well as emphasize national values and at the same time serve as a means of attracting attention to a foreign culture [1].

The study of culturally marked elements has attracted the attention of many prominent linguists and researchers of language and culture [2 – 10]. For example, Yu.S. Stepanov proposed the concept of a linguistic and cultural sign, according to which linguistic signs have a dual nature: in addition to direct meaning, they carry cultural connotations and symbolic meaning [11]. S.G. Ter-Minasova in her research also focuses on the role of language in establishing mutual understanding between representatives of different cultures [9]. Many dictionaries have been compiled, including rich material based on culturally marked vocabulary [12, 13].

The main functional features of culturally marked elements include the transmission of unique national experiences and lifestyles, the formation of national identity and cultural consciousness, providing opportunities for understanding and interpreting foreign cultures, participating in the creation of an image of "alien" and the formation of interethnic representations.

The term "paremia" is usually used to refer to a proverb or a short folklore work containing generally accepted truth, worldly wisdom or instruction. The term is borrowed from the Greek language ("παροιμία"), where it means "a short saying, a parable". Although the term "paremia" originated earlier, the active use and dissemination of this meaning among Russian researchers is associated precisely with the works of E.M. Meletinsky, especially in the context of studying the mythological roots of poetry and folklore [14]. Thus,

E.M. Meletinsky expanded the traditional understanding of the term, giving it the status of a scientific name for a similar genre of oral folk art.

Paremia is a genre of oral folk art, which consists of short statements passed down from generation to generation and serving as a source of wisdom, moral guidance and practical advice. Paremias are often called folk wisdom because they summarize the experience of generations and serve as the basis of traditional public consciousness.

The main genres of paremias include proverbs (*You can't easily pull a fish out of a pond, Measure seven times, cut once*), sayings (*One is not a warrior in the field, A bird in the hand is better than a crane in the sky*), phraseological units (*beat the bull, take it by the soul, keep your mouth shut*), riddles (*There is a wooden post with a stone cap on it*), nicknames and sentences (*Sunny bucket, look out the window!*), song choruses and ditties (*The youth has gone now, everyone is in a hurry to get married... Tell me, my friend, who are we going to live with?*) and others.

All these types of paremias form the basis of oral folk art, which contains national memory and cultural codes, and therefore is particularly difficult to translate.

**Strategies for English paremias translation**

When teaching translation, it should be borne in mind that translating English parodies requires special care and consideration of many factors, including cultural differences, stylistic nuances and language play, since parodies carry deep cultural and social meanings, have a unique form and character, and are not always easily adapted to another language.

When developing translation skills, students should be focused on the importance of considering such requirements as:

*Cultural context*

Proverbs and sayings are often based on local customs, historical events, and environmental features. Therefore, the translation must consider the cultural background of both languages. For example, the Russian proverb *«Семь раз отмерь, один раз отрежь»* conveys the idea of careful planning before action. The English equivalent *"Measure twice, cut once"*. Both variants are similar in meaning, but the English version sounds shorter and simpler, since the British are traditionally less prone to hyperbolization.

*Formal structure*

The formal structure of proverbs includes rhythm, rhyme, alliteration, and repetition. Maintaining this structure can significantly affect the success of the transfer. The Russian example: *«Где тонко, там и рвется»* it is easy to perceive and sounds harmonious. But a direct translation into English *"Where it's thin, there it breaks"* it loses its appeal and sound. To achieve a harmonious result, interpreters often have to look for alternatives with similar sound characteristics.

*Imagery and comparison*

Images and comparisons play a key role in understanding proverbs. Frequently used images vary from culture to culture, and image replacement should be done carefully so as not to lose its original meaning. For example, an English proverb *"The early bird catches the worm"* it implies that early activity

brings success. In the Russian version, this idea is conveyed differently: *«Кто рано встает, тому Бог подает»*, using a different image and a different rationale for success.

*Game techniques*

Wordplay, puns, and ambiguities are common to many paremias. The transfer of these techniques in another language is often difficult, since languages differ in structure and phonetic structure. For example, an English proverb *"A stitch in time saves nine"* it plays up the numerical principle of saving effort. Direct transfer *«Шов вовремя экономит девять швов»* it looks strange and incomprehensible to the Russian reader. The interpreter is forced to adapt the phrase in such a way that the essence is preserved.

*Historical attachment*

Some proverbs arose as a result of historical events or reflect historical realities unknown to representatives of another language. The interpreter's task is to provide an adequate understanding of the origin and meaning of the phrase. For example, the Russian proverb *«На миру и смерть красна»* originated from a community tradition of helping a dying person who was supported by neighbors. Without knowing this context, it is difficult for a foreigner to understand the deep meaning of the phrase.

Thus, when training interpreters, it is necessary to pay great attention to the study of the cultural context of both languages, the use of parallel examples if the original allows variations, the desire to preserve the aesthetic beauty and sound structure of the source, if possible, clarify the origin of the proverb and the history of its appearance. Given these features, the translation of paremias becomes an interesting and creative process that allows deeper insight into both cultures.

Vlakhov S.I. and Florin S.P. propose the following classification of translation strategies of paremias [15].

*Direct literal translation (tracing paper)*

This method is used when the structure of the original English text matches the Russian equivalent and retains clarity of meaning. This strategy is possible if both languages have similar syntactic and grammatical structures.

*Examples:*

*English: All roads lead to Rome*

*Russian: Все дороги ведут в Рим*

However, tracing paper is effective only in a limited number of cases, since many proverbs have deeply rooted national characteristics and require adaptation.

*Equivalent translation*

This strategy is to find similar Russian proverbs that convey the same deep meaning and cultural overtones. This approach helps to preserve the national flavor and the general orientation of the statement.

*Examples:*

*English: A bird in the hand is worth two in the bush*

*Russian: Лучше синица в руке, чем журавль в небе*

It is important to take into account the context of use so that the chosen equivalent phrase is appropriate and recognizable to a native speaker of Russian.

*Interpretative translation*

In the absence of an exact equivalent, the interpreter resorts to interpretative translation, trying to convey the main meaning of the original parody in his own words. This approach avoids the loss of key meanings, but may lead to the loss of some shades of the original text.

*Examples:*

*English: When in Rome, do as Romans do*

*Russian: Находясь в чужой стране, соблюдай местные обычаи*

Interpretative transmission is convenient where there is no direct parallel, but the accuracy of the transmission of the main message is necessary.

*Compensating transfer*

Sometimes a direct translation cannot be carried out, and the interpreter has to add explanations or compensate for the lost shade of meaning in another way. Explanations or notes explaining the original context may be inserted here.

*Examples:*

*English: An apple a day keeps the doctor away*

*Russian: Одно яблоко в день заменит врача.* It is implied that regular consumption of apples is beneficial to health.

Compensation is useful in cases where literal reproduction is not informative enough for readers.

*Translation using consonances and wordplay*

English parodies are often based on wordplay, alliteration, rhyme, or sound. To preserve the rhythm and melody, interpreters sometimes use sound imitation techniques, creating a Russian version that is close to the original sound.

*Examples:*

*English: Time flies when you're having fun*

*Russian: Время летит незаметно, когда весело живется* (the endings of the words rhyme). Sound playing is important to maintain the lively atmosphere of the original text.

Thus, effective translation of paremias involves a combination of several methods at the same time, selected depending on the specific conditions and goals of the translation.

## Features of culturally marked elements translation in English-language paremias

When choosing approaches to teaching translation, it should be borne in mind that the culturally marked elements in the parodies reflect the unique nature of each culture, being the most important components of national consciousness and imaginative thinking. Translating such elements is a significant challenge, as they accumulate not only factual information, but also cultural meanings that are often lost in direct translation. The emphasis should be on ways to translate culturally marked elements without losing their meaning.

To form the skill of transmitting semantic and cultural components of English-language paremias, it is advisable to identify the following criteria that make it possible to systematize translation solutions:

1. The degree of coincidence of cultural and semantic meaning

The full equivalent

They completely coincide in content and form, and retain the same images and cultural associations.

*For example: A friend in need is a friend indeed. → Друг познается в беде.* Both proverbs interpret the meaning of true friendship in the same way.

Partial equivalent

They have a common meaning, but cultural images differ.

*For example: It takes two to tango. → Хочешь танцевать танго – найди партнера.*The English version focuses on joint activity, while the Russian version is interpreted more broadly.

An inaccurate equivalent

The commonality is minimal, and a creative approach is needed.

*For example: Every cloud has a silver lining. → Нет худа без добра.* The general idea of hope is being formed, but the visualization of clouds and silver is missing from the Russian version.

2. The nature of imagery and presentation method

Literal translation (if it is acceptable)

If the proverb is understandable in another culture, a direct translation is possible. *For example: Easy come, easy go. → Приходит легко, уходит легко.* The form and meaning remain unchanged.

Image transformation

Use a different imagery that corresponds to the second culture. *For example: Barking dogs seldom bite. → Много шума из ничего.* The image of the dog is changing to a more understandable representation for the Russian reader.

Changing cultural context

If it is impossible to find an exact replacement, the image changes radically. *For example: Don't county our chickens before they hatch. → Не радуйся раньше времени.* The concept of eggs and chickens has been replaced by a general advice not to jump to conclusions.

3. The ability to form an emotional response

The appropriate emotional charge is very important when translating. It is necessary to choose expressions that can arouse similar emotions in the recipient. *For example: Rome wasn't built in a day. → Москва не сразу строилась.* The same positive attitude and motivation for patience are conveyed by both proverbs.

Weakened emotionality

Cases where the strong emotional effect of the original is weakened by translation. *For example: Make hay while the sun shines. → Пользуйся моментом.* Associations with rural labor and the weather have been lost, and only a general recommendation to act in a timely manner has been left.

4. The possibility of maintaining a formal structure

Maintaining size and rhythm

Ideally, you can keep the length and rhythmic organization. *For example: Birds of a feather flock together. → Рыбак рыбака видит издалека.* The similar length and simplified poetic organization make the translation successful.

Changing the format

Often, the inability to follow a formal structure forces you to change the word order or shorten a sentence. *For example: The grass is always greener on the other side. → Всегда хочется того, чего нет у тебя.* Despite the loss of rhyme and length, the general sense of dissatisfaction with the current situation is conveyed.

Thus, the translation of culturally marked elements in English-language parodies is impossible without a detailed analysis of their place in national culture and the perception of the target audience. The optimal solution is an integrated approach that considers the above criteria: the coincidence of meaning, the ability to form emotions, the way imagery is conveyed, and the formal side of proverb construction. Only compliance with all these requirements will make it possible to create a high-quality and effective translation that can fully reflect the cultural riches of both sides.

One of the most effective ways to translate paremias is through transformations aimed at adapting to a new linguistic and cultural context. And, accordingly, this is the topic that should be emphasized in the translation course.

It is important to note the most common types of transformations that require special attention when teaching translation of culturally marked elements in English-language parodies.

*Transformations at the form level*

Image replacement

Image replacement is carried out when the original images are alien or incomprehensible to the target audience. The purpose of the replacement is to find a suitable equivalent that will evoke the right associations and create the right emotional response.

*Example:*

The original: *An eye for an eye leaves everyone blind*.

Literal translation: *Глаз за глаз оставляет всех слепыми.*

Transformation: *Наказание за наказание порождает бесконечный цикл насилия.* A new image is used here, eliminating the specific biblical context so that the reader understands the essence.

Changing the word order

The word order changes to adapt to the grammatical norms and stylistic preferences of the host language.

*Example:*

The original: *Let sleeping dogs lie* (букв. Пусть спящие собаки лежат).

Literal translation: *Позвольте спать собакам*.

Transformation: *Не будите спящую собаку*. Fixed to improve the natural sound and match the Russian grammar.

Number Conversion

If the quantitative indicators in the original are inappropriate or unclear, the number is converted.

*Example:*

The original: *Third time's the charm* (букв. Третий раз – счастье).

Literal translation: *Третий раз – удача*.

Transformation: *Все хорошее приходит трижды*. The quantitative indicator “three times” has been replaced by a generalized statement suitable for Russian culture.

*Transformations at the content level*

Modification of associations

Association modification is used when the images of the original evoke incorrect or weak associations in the target audience.

*Example:*

The original: *Curiosity killed the cat* (букв. Любопытство убило кота).

Literal translation: *Любопытство погубило кота*.

Transformation: *Любопытство опасно*. The image of the animal has been removed and replaced with a simple statement corresponding to Russian culture.

Simplification

Simplification is performed when the original contains a complex structure or a rare figure of speech.

*Example:*

The original: *He who laughs last laughs longest* (букв. Тот, кто смеется последним, смеется дольше).

Literal translation: *Кто смеется последним, смеется дольше*.

Transformation: *Последний смех дороже первого*. The design is made simpler and more natural for the Russian ear.

Amplification

Amplification adds detail or emotional power to compensate for translation losses.

*Example:*

The original: *Beauty is only skin deep* (букв. Красота поверхностна).

Literal translation: *Красота – это только кожа*.

Transformation: *Внешняя красота обманчива и временна*. Clarifying details have been added to reinforce the original message.

*Functional transformations*

Informative compensation

It is used when the loss of an important cultural or historical context is compensated by the addition of additional information.

*Example:*

The original: *God helps those who help themselves* (букв. Бог помогает тем, кто помогает себе самому).

Literal translation: *Бог помогает тем, кто помогает себе*.

Transformation: *Самостоятельность вознаграждается, ибо Бог помогает инициативным*. An additional explanation is added here to help reveal the true meaning of the proverb.

Contextual adaptation

The goal is to replace an outdated or insignificant detail of the context with a modern or more relevant one for the target audience.

*Example:*

The original: *Haste makes waste* (букв. Спешка создает убытки).

Literal translation: *Торопливость приводит к убыткам*.

Transformation: *Скорость без должной осмотрительности ведет к потерям*. The modern context, which means the need for reasonable time management, has been clarified.

Thus, the translation of culturally marked elements in English-language parodies requires the use of various types of transformations aimed at adapting to new linguistic and cultural conditions.

## Teaching translation of culturally marked elements in practice: the results of the study

The experience of teaching translation and testing the material discussed in the article with students of the program "Interpreter in the field of professional communication" makes it possible to present a more detailed view of how culturally marked elements can be integrated into translation training. In this case, the educational work was built not as a sequence of isolated translation exercises, but as a gradual movement from cultural interpretation to text production.

Students were introduced to paremias as concise cultural units that encode collective experience, moral evaluation, and national imagery, and then were guided toward identifying how these meanings function in both the source and target languages. This approach helped them see translation not as a mechanical replacement of words, but as a process of mediated intercultural understanding.

The work with students was organized as a step-by-step learning process that combined analysis, comparison, and translation practice. At the initial stage of instruction, students were given a selected set of English proverbs, sayings, and phraseological units that differed in structure, imagery, and degree of translatability. The choice of material was deliberate: it included both units with obvious Russian equivalents, such as *A friend in need is a friend indeed → Друг познается в беде*, and expressions that required interpretive or adaptive solutions, such as *When in Rome, do as the Romans do* or *Don't count your chickens before they hatch*. Students first performed a literal semantic analysis of each item, then discussed its figurative meaning, cultural background, and pragmatic function. For example, in the case of *The early bird catches the worm*, they not only identified the idea of initiative and success, but also compared it with the Russian equivalent *Кто рано встает, тому Бог подает*. Such preparatory work allowed them to move beyond surface comprehension and to identify those elements that made the paremia culturally marked. In practice, this stage created the basis for more conscious translation decisions, since students were not asked to "guess" the right answer immediately, but to reconstruct the logic of the expression step by step.

The second stage focused on collective discussion and comparative analysis. Students worked in pairs or small groups, where each participant proposed several possible translation variants and then defended the most appropriate one. For instance, when translating *A stitch in time saves nine*, some students suggested a literal rendering, while others proposed an interpretive variant such as *Своевременная мера предотвращает большие потери*. This format proved especially useful because it encouraged students to evaluate translation not only from the standpoint of semantic accuracy, but also from the

point of view of stylistic naturalness, emotional effect, and cultural acceptability. During the discussion, the teacher directed attention to the function of the proverb in context: whether it instructs, warns, persuades, or creates an evaluative tone. Thus, *Don't put all your eggs in one basket* was examined as a warning against excessive risk, and students compared several Russian renderings before concluding that a functional equivalent such as *Не кладите все яйца в одну корзину* works only partially, while in some contexts an adapted explanation may be more effective. As a result, students gradually learned to distinguish between translations that are grammatically correct and those that are communicatively successful.

A particularly important part of the teaching experience was the work with translation transformations. Students were shown that in many cases a successful version cannot be achieved through direct equivalence alone, and that the translator must make strategic decisions depending on the communicative situation. To support this skill, they were asked to compare a literal version, an equivalent version, and an adapted version of the same paremia, then explain what was gained and what was lost in each case. For example, *Barking dogs seldom bite* could be rendered literally as *Лающие собаки редко кусают*, but students quickly noticed that this version sounds unnatural in Russian and does not preserve the idiomatic force of the original. In contrast, a more functional solution such as *Много шума из ничего* conveys the pragmatic meaning more successfully, even though the imagery changes. This task made translation problems more visible and helped students understand why image substitution, contextual adaptation, or compensation may be necessary. It also strengthened their ability to justify translation choices with reference to linguistic and cultural criteria rather than intuition alone.

Another important aspect of the classroom work was the connection between translation practice and the development of professional competence. Students were encouraged to treat each paremia as a communicative event requiring audience awareness, cultural sensitivity, and a clear sense of purpose. For this reason, they were often asked to imagine a target reader and decide whether the translation should preserve national imagery, reproduce the general moral meaning, or prioritize clarity and accessibility. For instance, *The grass is always greener on the other side* could be translated literally, but students discussed whether a more natural Russian expression such as *Чужое всегда кажется лучше* would be more suitable in a professional translation task. This task-oriented approach was especially valuable for future interpreters, because it reflected real professional conditions in which a translator must quickly choose the most appropriate strategy under time constraints. Through such activities, students began to understand that translation competence involves not only language knowledge, but also judgment, flexibility, and responsibility for the final effect of the message.

The final stage of the work involved reflective analysis, during which students compared their own solutions, discussed common mistakes, and identified the reasons for translation losses. Particular attention was paid to

cases where cultural references were either over-literalized or excessively simplified, since both strategies can weaken the force of the original. For example, in translating *Curiosity killed the cat*, students sometimes focused too much on the image of the cat and lost the warning function of the proverb, while in other cases they reduced the expression to a very general statement and removed its expressive quality. By revisiting their translation choices, students became more aware of the relationship between language form, cultural meaning, and communicative function. This reflection significantly enriched the educational process, because it transformed translation from a result-oriented task into a learning process in which each error became a source of insight. In this way, the teaching experience confirmed that the systematic study of culturally marked elements is an effective means of forming both translation competence and intercultural awareness.

The work with students in the field of teaching translation and using the material discussed in the article in practice with students of the program "Interpreter in the field of professional communication" allows us to draw the following conclusions:

1. Culturally marked elements such as proverbs, sayings and phraseological units reflect the specifics of each culture, accumulating cultural meanings and traditions. Since they are closely related to national consciousness and worldview, the translation of such elements presents significant difficulties due to deep cultural and social differences between languages.

2. Optimal translation of paremias requires consideration of a number of criteria: the degree of coincidence of cultural and semantic meaning, the nature of imagery and method of presentation, the ability to form an emotional response, the possibility of preserving the formal structure.

3. One of the most effective translation techniques is the use of transformations, which make it possible to adapt parodies to a new language and culture. The main types of transformations include image substitution, when the original images become unacceptable or incomprehensible in a new context; changing the order of words to match the grammatical rules of the host language; converting numbers if quantitative indicators lose their meaning in another language; modification of associations used to eliminate perceptual errors due to image inconsistencies; simplification, which is necessary in the presence of a complex structure or figure of speech in the original; amplification, which adds detail or enhances the emotional effect to compensate for translation losses; information compensation, which complements the translation with the necessary information to reveal the original meaning; contextual adaptation, using modern realities to better convey meaning.

4. The translation of culturally marked elements in English-language parodies requires in-depth analysis and careful selection of appropriate techniques. An integrated approach combining the use of transnationals and consideration of cultural peculiarities makes it possible to achieve optimal translation quality, contributing to a full-fledged intercultural exchange and ensuring a high-quality level of understanding between different peoples.

## Conclusion

Considering the above, the authors concluded that the process of developing translation competence among students of the Interpreter in Professional Communication program is inextricably linked to learning how to translate culturally marked elements, which requires in-depth analysis and careful selection of appropriate techniques. One of the most effective translation techniques is the use of transformations, which make it possible to adapt parodies to a new language and culture. An integrated approach combining the use of transformations and consideration of cultural peculiarities makes it possible to achieve optimal translation quality, contributing to a full-fledged intercultural exchange and ensuring a high-quality level of understanding between different peoples.

The translation of culturally marked elements in English-language parodies through transformations allows you to preserve their cultural and emotional content. Using modifications, substitutions, transformations of numbers and associations, the interpreter achieves an effective and high-quality translation that will be understandable and accepted by the target audience.

When forming translation competence, special attention should be paid to the study of such translation transformations as: image substitution, in which images adapt to the perceived reality and expectations of native speakers; changing the order of words in accordance with the norms of the host language; replacing irrelevant quantitative characteristics with new ones appropriate to the context of the target culture; modification of associations, removal or replacement of weak images, poorly perceived by the audience; simplification of complex grammatical constructions and stylistic features; improving accessibility and clarity of perception; information compensation with the restoration of lost cultural and historical contexts, as well as contextual adaptation that brings obscure images to modern realities and the interests of the audience.

A competent choice of translation strategies allows students to successfully cope with the task of conveying the semantic and emotional charge inherent in culturally marked elements, and thus achieve adequate translation.


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Авторы заявляют об отсутствии конфликта интересов.

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