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CONVERGING EXTREMES: OPPOSITE MEANINGS IN ENGLISH TO UKRAINIAN TRANSLATION

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Abstract

Although translators can make mistakes, they would definitely prefer to avoid conveying the opposite of what the source text has intended. Thus, students who learn to translate texts in writing should be made aware of typical cases, when translation might lead to the creation of opposite meaning. This paper analyses opposite meanings in the translations from English to Ukrainian of popular articles, done by the students under the author's supervision and published between 18 May 2018 and 20 June 2022. Having access to the draft version of these translations, the author compares the initial student works with the final published texts and discusses thirty cases when translators produced opposite meanings. The article examines such tentative groups of opposition as causation (subject and object, agent and patient), quality, modality, time, space, quantity, and grammatical gender. The reasons for these mistakes appear to be misunderstanding of voice (passive versus active), modality (e.g., necessity, prohibition), idioms, negation, as well as strong reliance on local collocation of words while disregarding the context of the sentence and the overall message of the text. The categorization of mistakes appears to be problematic because oppositions are often multilayered and simultaneously touch upon various linguistic issues. Further, different languages have different oppositions, which complicates the identification and categorization of translation mistakes. The article concludes that opposite meanings present both significant challenges and creative opportunities to translators. Understanding how oppositions work in different languages is essential for successful translation. Thus, translators should learn how to deal with oppositions and consider their context in order to avoid misunderstanding.

Keywords: translation from English into Ukrainian, written translation practice, opposite meanings in translation, translation mistakes, linguistic oppositions.

1. Introduction.

Producing the opposite meaning to the original message sounds like a nightmare scenario to any translator. Although translators can make mistakes, they would definitely prefer to avoid conveying the opposite of what the source text has intended. Students who learn to translate texts in writing thus should be advised to avoid producing opposite meanings. Although the price of such mistakes can be rather high, they are still relatively common for a few reasons. First and foremost, opposite meanings might be distinctly different in the real world, but they are closely related in their semantic context. The glass can be full or empty, and the door might be closed or open. The fact that opposite meanings appear paradigmatically in the same or similar position and convey relevant information in certain contexts leads to the proximity of opposite meanings in terms of occurrence in speech and writing, as well in terms of semantic relationship. Antonyms and other opposites have vastly different effects on the state of the world, yet they are closely related in our memory and cognition, as well as language. Hence opposite meanings are both probable and destructive mistakes in translation. While the opposite meanings one encounters in students' translations might seem surprising and perplexing, it is quite natural to make such mistakes. Opposites are language units that lie in an incompatible, possibly binary, relationship, which makes them both different and similar in meaning. They appear to differ in only one plane of meaning but are similar in most other respects. Therefore, the translator might misunderstand this critical dimension of the meaning of the language unit and use a language unit in the target text which has an opposite meaning. This article will argue that opposite meanings are multi-faceted and complex.

Between 18 May 2018 and 20 June 2022 students under my supervision produced translations from English to Ukrainian of 59 popular articles (together comprising 81,728 words or 575,850 characters with spaces in the target language). Three translations were published in the *Krytyka* journal, fifty-two texts on the *Ekspyryment* (<https://md-eksperiment.org/en>) cultural platform, one text in *Povaha* (povaha.org.ua) and three texts in *historians.in.ua*. Only four of these texts had been published before 30 September 2021, so most of the translations appeared within nine months. Having access to the original version of these translations, I decided to compare these initial student works with the final published texts, and identified 30 cases when translators produced opposite meanings, which were corrected at the stage of proofreading. These thirty cases were found in 21 texts (comprising 38,895 words or 271,480 characters with spaces), some texts containing up to three such occurrences. As a matter of fact, there were three such translations, with two of these texts by Marilyn Simon, whose works, in comparison with other popular articles, seem to use idioms rather frequently. These mistakes drew my attention because they immediately evoked strong negative feelings while reading the text as the opposite meaning contradicted the message. When it comes to the nature of these mistakes, opposite meanings are often created as a result of misunderstanding negation, passive voice, and idioms. Moreover, these mistakes demonstrate students' strong reliance on local collocation without paying attention to the context of the sentence or the text. This reliance on local collocation of words is also characteristic of machine translation.

Since I refer to the published Ukrainian translations, the references will make clear the identity of the translators whose "mistakes" are analysed in this article. I am deeply grateful to the students for their hard work and diligent translation of various popular articles that have allowed Ukrainian readers to learn about the latest English-language discourses in humanities and social sciences, as well as other fields.

On March 30, 2022, I presented the preliminary results of this research project at the IV International Conference on Language Philosophy and New Trends in Translation and

Linguistic Studies at Mykhailo Dragomanov State University of Ukraine (Shopin, 2023), and I thank the organizers and participants of the conference for the opportunity to discuss my findings, which would later become the foundation for this article. I appreciate the feedback from the conference participants and critical input that they shared, which all helped shape my vision for this project.

One important caveat and limitation of this study is that it is highly controversial to speak of opposition or antonymy in the context of translation from one language to another. Ukrainian and English have indeed some things in common, but they are different natural languages with distinct features. Consequently, a Ukrainian translation uses a different language, and its semantic and grammatical oppositions and points of tension will be different from the oppositions and semantic poles in the English language. Thus, I will not speak of antonyms in this study and will adhere to calling these cases “opposite meanings,” while acknowledging that even this juxtaposition demands a conceptual leap. This imaginative comparison is a kind of transfer or translation that the reader will have to perform to recognize the opposite meanings created in the target language. Since the oppositions I describe span two different languages, there is a comparative linguistic aspect and a translation aspect that need to be taken into account when discussing opposite meanings created by students in Ukrainian written translations of English-language popular texts.

One more important point that needs to be addressed is that I present all the draft Ukrainian translations in their original version, without correcting any spelling mistakes or other linguistic idiosyncracies which might stand out to the Ukrainian native speaker. Most of these spelling or grammar mistakes are irrelevant in the context of this study, but I kept them to avoid interference into the original text of the students’ translations. If I were to correct the mistakes, irrelevant for this research project, the translations would look much less authentic and lose some of their charm. But for a few exceptions, I am not going to discuss such accidental mistakes because it would distract the reader from the main focus of this article.

2. Literature Review.

The Swiss linguist Ferdinand de Saussure (1916/1966, p. 107) believed that “language is characterized as a system based entirely on the opposition of its concrete units.” This claim constitutes the core principle of the structuralist approach to the study of language. Moreover, opposition is a key concept in any systemic vision of language that tries to draw a distinction between different language units along various dimensions of meaning. Today scholars tend to study antonymy and opposition based on clearly defined language units, reviewing them in different contexts and using quantitative tools and corpus approaches (e.g., Stanulewicz & Radomyski, 2023; Greenberg, 2022). Discourse relations have also been analysed in terms of synonymy and antonymy (Alamillo et al., 2023). The Ukrainian scholar Maksym Vakulenko (2019) has offered an original quantitative approach to measure the semantic distances between lexical units (words and collocations), ranging from absolute synonymy to full antonymy. Guan et al. (2020) suggest their own approach to measuring semantic similarity by considering dissimilarity in the process of computation. Much current research into the nature of antonymy and semantic opposition is quantitative in its nature and provides deep insights into different languages and their significant oppositions.

3. Aim and Objectives.

I decided to study the creation of opposite meanings in translation to better understand the nature of such mistakes and ensure that students can learn to avoid them in their work.

Therefore, this essay is aimed at the analysis and categorization of opposite meanings created by students in written translation of popular articles from English to Ukrainian. The key oppositions that I identify proceed along the lines of such key grammatical and semantic concepts as causation, quality, space, quantity, gender, time, and modality. This categorization is not comprehensive or final, and further research could help improve it. In what follows, I examine the thirty identified opposite meanings within the heuristically defined categories.

4. Methodology.

This study, however, does not apply quantitative and computational tools to answer questions about the nature of oppositions that are created in the process of translation. It is aimed at revealing this nature through careful analysis, comparison, and discussion of salient cases that do not constitute a comprehensive corpus. The objective of this research project is not to develop a definitive categorization of opposite meanings that are created during the process of English to Ukrainian translation, but rather to understand the reasons why such mistakes occur and to find ways to avoid and correct them during the translation training. The analysis of common translation mistakes that lead to the creation of opposite meanings in the target text should help recognize the key challenges that need to be taken into account in English to Ukrainian translation. Notably, the cases considered in this article are the product of translation practice in my classes, and I have practically engaged in analysing and correcting them together with students. Therefore, this article combines a foundational view on the role of opposition in language with a practical approach to English to Ukrainian translation that recognizes the difference between these languages which makes any opposition between them multi-faceted and complex.

5. Results and Discussion.

5.1. Causation.

One way to create opposite meanings is to reverse causation: the subject-object, agent-patient relationships can be reversed by mistake and lead to misunderstanding. The relational and causal oppositions are intertwined and should be considered together.

In one of the sections of the article “100 years of the BBC: the rebels who reshaped broadcasting – and paid the price,” Simon Potter (2022a) discusses how the pioneers of the BBC were forced out of the organization, but the translator seems to have misunderstood the meaning of the past participle in the title of the section “**Pioneers forced out**” and rendered it in their draft translation as “**Піонери вигнали**” (the word *піонери* is in the nominative case and serves as the semantic agent while *вигнали* is a transitive verb in the target text; the object is missing). Here we observe a clear agent and patient reversal. What is also interesting is that the Ukrainian translation could be corrected by changing the case of the noun preceding the verb from the nominative to the accusative case: *Піонерів вигнали*. After all, the original title of the section is defined by the absence of any other words after the preposition, which could have served as the direct object other than the word *pioneers*. In the original text, the word *pioneers* is the semantic patient, being forced out of the organization, whereas in the draft Ukrainian translation the word *піонери* becomes the semantic agent, forcing someone else out of the organization. The translator misunderstood the passive meaning indicated by the past participle in the English language. This mistake was corrected in the final version of the translation: “**Вигнання піонерів**” (Potter, 2022b).

In the article “The language of sex,” Simon (2021) speaks of the trend among schoolchildren for self-identifying as semibisexual, i.e. “bi-sexual but **attracted** to only one gender.” The draft translation of this excerpt read “бісексуальний, але **привабливий** лише

до однієї статі.” The agent reversal in this case changes who attracts whom (in the Ukrainian translation, a semibisexual is erroneously said to be “attractive” to only one gender), which can be regarded as a relational opposition. This is a classic case of misunderstanding the meaning of past participle and passive constructions. Further, this example reminds one of a common mistake that students make when they cannot distinguish between “-ed” and “-ing” adjectives. The published translation correctly reads: “бісексуал, **якого приваблює** лише одна стать” (Simon, 2022b), but it no longer uses passive voice, saying that a semisexual is a bi-sexual “**whom** only one gender **attracts**.” The fixed word order in the English language does not allow to do justice to the Ukrainian translation through a natural back translation.

In its first draft, the Ukrainian translation of the essay “What the idea of civilisational ‘collapse’ says about history” by Guy D. Middleton contained a cluster of opposite meanings that have been created through agent-patient reversal, which once again attests to the fact that Ukrainian students need to better understand the functioning of the passive voice in the English language. In the source text we find the following two sentences with two instances of passive voice: “As with the Maya, the local culture **was targeted for destruction**. The population **was** drastically **reduced by slave raiding**” (Middleton, 2017). The draft translation misleadingly claimed that the local culture was aimed at destruction and the population was drastically reduced because of raids by slaves: “Як і у випадку з майя, місцева культура **була спрямована на знищення**. Населення різко **скоротилося через набіги рабів**.” The student seems to have misunderstood the passive meaning of the verb *target* in the first sentence, reversing the agent and patient, whereas the mistake in the second sentence is more complex: the translator fails to understand the message of the text and the overall context, since the author speaks about the colonizers who used to raid indigenous villages to enslave the locals. The translator needs to understand the context of ambiguous language since it is only ambiguous if one isolates the sentence from the text and translates it word for word. The context is crucial to adequate translation. The published version of the translation reads: “Як і у випадку з мая, місцева культура **стала жертвою знищення**. Населення різко **скоротилося через рейди за рабами**” (Middleton, 2022).

Causation reversal can happen if the translator relies on the ease of collocation in the target language without considering the message of the source text. In the draft version of the Ukrainian translation of the essay “Enlightenment rationality is not enough: we need a new Romanticism” by Jim Kozubek (2018a), the excerpt “our modern fascination with science **derives from** unease with this tension” is rendered as “наше сучасне захоплення наукою **визиває** занепокоєння” (back translation: “our modern fascination with science **causes** unease”). The verb *визиває* (*cause*) is wrong in two senses here. First, the “correct” Ukrainian verb should be *викликає*, whereas *визиває* is an unnecessary calque from the Russian language. Secondly, the verb *derive from* has the opposite meaning to *cause* (*викликати*). The latter mistake is interesting because it might stem from the common Ukrainian collocation *викликати занепокоєння* (*cause unease*), uncritical reliance on which during translation might have led to agency reversal in the target text. In the final version of the Ukrainian translation, the text correctly reads: “наше сучасне захоплення наукою **походить від** занепокоєння цією напругою” (Kozubek, 2018b).

The narrowing down of meaning during translation can lead to causation reversal when an ambiguous construction is disambiguated incorrectly. In his essay about online abuse and anonymity, Harry T. Dyer (2021a) states that “platform design and moderation **has a lot to do with** what kinds of behaviours are allowed, and thrive, on social media.” The idiomatic collocation *have a lot to do with* is ambiguous in the sense that it points to a strong relationship between the subject and the object of the sentence without distinguishing

between the agent and the patient. The translator needs to understand the context of the sentence to allocate the right roles in this relationship in case of disambiguation and the narrowing down of the meaning in the target text. The initial draft of the Ukrainian translation wrongly claimed that platform design and moderation *depend on* behaviors on social media because the translator failed to understand the global context of the sentence: “дизайн і модерація платформи багато в чому **залежать від того**, які види поведінки дозволені та процвітають у соціальних мережах” (back translation: “platform design and moderation **depend on** what kinds of behaviours are allowed, and thrive, on social media”). The opposite, however, is the case as the author means that design and platform moderation define behaviors on social media. Had the translator known more about design and platform moderation, they would not have made this mistake. The published Ukrainian translation correctly disambiguates this causal relationship: “дизайн і модерація платформ багато в чому **визначають**, які види поведінки дозволені та процвітають у соціальних мережах” (Dyer, 2021b).

Another opposite meaning that arose, arguably, as a result of erroneous disambiguation and misunderstanding of an idiomatic phrasal verb was found in the draft version of the Ukrainian translation of the essay by Victoria Mapplebeck. The source text stated that “the insecurity of a freelancer **didn’t mesh with** being a single parent” (Mapplebeck, 2021a), whereas the first draft of the Ukrainian translation said that this insecurity was not related to being a single parent: “непевненість у собі позаштатного працівника **не пов’язана** з тим, що я мати-одиначка.” The colloquial expression *not to mesh with* is translated as *не пов’язаний з* (*unrelated to*), which is the opposite of being incompatible with something. The translator didn’t understand the idiomatic phrasal verb *mesh with* and reversed the causal relationship in the sentence. The corrected published version of the Ukrainian translation restored the proper logical link between freelance work and parenthood: “непевне життя фрілансерки **не сумісне** з тим, що я одинока матір” (Mapplebeck, 2021b).

Typographical errors in the source text can present challenges to translators and lead to opposite meanings in the target text. The essay about Enlightenment and Romanticism by Kozubek (2018a) contains one such typo: “power is asserted **though** [sic!] patents and financial control over basic aspects of life.” Here the author meant that power is asserted *through* patents and financial control, but the omission of the letter R in the word *through* makes the sentence ungrammatical. The error is obvious to a native speaker, but a Ukrainian student who is learning how to translate texts from English to Ukrainian might be confused by it. The draft version of the Ukrainian translation reads: “влада встановлена, **не зважаючи на** патенти та фінансовий контроль основних сфер життя” (back translation: “power is asserted **in spite of** patents and financial control over basic aspects of life”). The translator misunderstood the causal relationship in the sentence, relying solely on the local meaning of the words in the text, one of which contained a typographical error. To avoid such mistakes, translators should be attentive and critical readers, carefully engaging with the messages in the source text. The published Ukrainian translation takes into account the typographical error and avoids confusion: “влада затверджується **через** патенти та фінансовий контроль над основними аспектами життя” (Kozubek, 2018b).

Agency reversal can occur in the target text if the translator fails to understand how verbs and prepositions work in the English language. In the following example, the translator distorts the message of the original sentence, presenting shopping as something that interferes with life: “оновлення в Інтернеті, схоже, **усуває всі перешкоди реального життя, що залишилися від завдання покупок**” (back translation: “the online upgrade appears to **remove all real-life interference that remains from the task of shopping**”).

The source text, however, presents real life as an interference to the process of shopping: “the online upgrade appears to **remove all remaining real-life interference from the task of shopping**” (Bowlby, 2022a). Here the translator seems to have failed to notice that the preposition *from* works together with the verb *remove*. Moreover, the draft translation neglects the overall context as the text is about shopping, which makes it improbable that shopping would be seen as an interference. As a result, shopping is the agent and not the recipient of interference in the target translation, which is the opposite of what the author intended to communicate. The final version of the Ukrainian translation correctly indicates real life as the agent of interference to shopping: “запровадження онлайн-торгівлі, схоже, **усуває всі перешкоди реального життя, що залишилися на шляху до виконання завдання шопінгу**” (Bowlby, 2022b).

The cases discussed in this article are not always clear-cut and cannot be unambiguously placed under a single category. In the following example, the draft Ukrainian translation in a certain sense reverses the relationship between the agent and the patient of the sentence, but this can also be regarded as a change in the quality of action and its epistemic modality: “Японський дзен прийняв і викладав неоконфуціанство у Японії, починаючи з 1400-х років, навіть **продовжуючи прислухатися до** традиційних буддизмських заповідей” (back translation: “Japanese Zen accepted and taught neo-Confucianism in Japan from the 1400s onwards even while **continuing to observe** Buddhism’s traditional precepts”). Here Japanese Zen observes Buddhism’s traditional precepts, but in the source text it does not: “Japanese Zen accepted and taught neo-Confucianism in Japan from the 1400s onwards even while **continuing to pay lip-service to** Buddhism’s traditional precepts” (Victoria, 2019). The student misunderstood the idiom *pay lip-service*, which means *pretend to agree*, and translated it as a respectful and real observance of Buddhism’s traditional precepts, thus introducing the relational meaning opposite to the original message. Moreover, *прислухатися* is about hearing someone, whereas *paying lip service* is about saying something, which seems to be another opposition between the meanings in the source and target texts. The final version of the Ukrainian translation corrects these mistakes: “Японський дзен прийняв і викладав неоконфуціанство у Японії, починаючи з 1400-х років, **продовжуючи на словах проповідувати** традиційні буддистські заповіді” (Victoria, 2022).

5.2. Quality.

In this section, the oppositions occur in terms of the quality of action or relationship, without the reversal of the subject and the object or the agent and the patient. Something that is good can be described as bad, or different-looking objects can be said to be similar, etc.

As we have already mentioned, idiomatic phrasal verbs can mislead the translator and cause confusion. While the previous section discussed cases when translators erroneously changed the subject and the object of such verbs, in this particular case the phrasal verb *gum up* means *challenge*: “His team slowly sequenced the last several percent of his own *Pleurobrachia ctenophore* genome, slogging through difficult stretches of DNA that **gummed up** even modern technologies” (Fox, 2017). The translator, however, misunderstood the verb and thus the whole sentence: the first draft of the Ukrainian translation states that difficult stretches of DNA improved modern technology: “Його команда повільно секвенувала останні кілька відсотків його власного геному *Pleurobrachia* гребневика, пробираючись через складні ділянки ДНК, які **зміцнили** навіть сучасні технології” (back translation: “His team slowly sequenced the last several percent of his own *Pleurobrachia ctenophore* genome, slogging through difficult stretches of DNA that **strengthened** even modern

technologies”). The quality of the action is reversed in this translation: it becomes positive rather than negative. While such a challenge might indeed lead to the improvement of technology, the primary message is that even modern technology struggles to sequence these stretches of DNA. Therefore, the final Ukrainian translation reads: “Його дослідницька група повільно секвенувала останні кілька відсотків геному реброплава плевробрахії, пробираючись через складні ділянки ДНК, які **викликали труднощі** навіть у сучасних технологій” (Fox, 2022). This misunderstanding could have been avoided if the translator had paid attention to the overall message of the sentence or looked up the phrasal verb *gum up* in the dictionary.

In her provocative essay “The distinguished medieval penis investigators,” Carissa Harris (2020) speaks about the process of divorce in medieval England: male impotence could be one of the reasons for a formal divorce. To prove her husband’s impotence, the woman had to go to the church court and sometimes the investigation of the case led to “church court–sanctioned **hand jobs**” (Harris, 2020). The colloquial noun *hand job* stands in stark contrast to the church and court vocabulary. The whole essay is indeed built on the juxtaposition and interplay between the formal language of the medieval church law and the modern colloquial language of sex. The translator fails to understand the idiomatic meaning of the word *hand job* and in their early draft renders the above-mentioned excerpt as follows: “санкціонованих церковним судом **рукоприкладств**” (back translation: “church court–sanctioned **beatings**”). From a certain semantic perspective, the opposition here runs along the pleasure–pain axis, but it is not binary and engages various shades of meaning in two different languages. The translator has failed to consider the context and the idiomatic meaning of the noun in question. At the same time, the mistake might be the result of overreliance on the global context of court proceedings. After all, court language includes vocabulary that denotes different kinds of punishment, but in this case this generalization leads to an idiosyncratic mistake. One might also observe that in the English language the colloquial idiom *beat your meat* means *masturbate*, whereas the Ukrainian word *рукоприкладство* means using one’s hands to beat someone. Thus, this translation mistake is multi-layered and the opposite meanings that converge are rather complex and open for interpretation. The published version of the Ukrainian translation corrects the mistake but does not fully reflect the colloquial nature of the source text, introducing the neutral Ukrainian word *мастурбація*: “санкціонованої церковним судом **мастурбації**” (Harris, 2022).

Some idioms set several simultaneous traps for the translator. In the following example, the translation of the idiom *to be up to no good* led to a double misunderstanding. The source text reads as follows: “It’s not simply a matter of anonymous people **being up to no good**” (Dyer, 2021a), whereas the first draft of the Ukrainian translation misrepresents the quality of the intention (*no good*) and negates the participle (*being up to*): “Справа не тільки в тому, що анонімні люди **нічого не роблять**” (back translation: “It’s not simply a matter of anonymous people **doing nothing**”; the Ukrainian language demands double negation in such cases). There is both a causal and a quality difference between the source and target texts. The draft translation negates any action of the subject without quality judgement, while the source text clearly indicates the potentially ill intentions of anonymous people. Thus, the published version of the translation presents the language that is consonant with the original message but uses a distinctly different syntactic structure and a different verb, *мати*: “Справа не в тому, що анонімні люди **мають недобрі наміри**” (Dyer, 2021b). The negation of the word *good* (*no good*) does not lead to a neutral meaning (*нічого – nothing*), but communicates something negative and bad, which the translator failed to capture in their initial draft.

Ukrainian students struggle to understand negation in the English language as Ukrainian and English follow different principles in this regard. Since negation itself is often about polar opposition, its misunderstanding can lead to the creation of opposite meaning in translation. In my essay “Happiness versus meaning,” I argue that **“there is nothing good or bad about life’s lack of meaning”** (Shopin, 2019). In contrast, in the first draft of the Ukrainian translation of this text, life’s lack of meaning appears to be a problem since it destroys any distinction between the good and the bad: **“без сенсу життя немає нічого хорошого чи поганого”** (back translation: **“without the meaning of life, there is nothing good or bad”**). Introducing negation to a different part of the sentence, the translator established a causal link between life’s lack of meaning and the absence of the distinction between the good and the bad, which contradicts the source text. In this sense, the draft translation conveys the meaning opposite to the original message. In the source text, life’s lack of meaning is the focal point of the message, and its quality is neither good, nor bad. The overall quality of life’s lack of meaning is then neutral. In the draft translation, the focal point is the disappearance of the distinction between the good and the bad, which appears to be a negative consequence of life’s lack of meaning. As a result, this lack can be regarded as something negative. This is the core of the opposition between the meanings in the source and target texts. The published version of the translation reads as follows: **“немає нічого хорошого чи поганого у відсутності сенсу життя”** (Shopin, 2022).

One of the key issues with translating negative constructions from English to Ukrainian is that there is no double negation in the English language, whereas in Ukrainian it is common. This difference causes a lot misunderstanding with regard to opposite meanings in such cases when negation is negated in English. In their essay “Women’s bodies emerge on the shoreline between biology and culture,” Mallory Feldman and Kristen Lindquist (2021) use verbal negation together with a negative preposition: “Feeling hungry or fearful, it turns out, **isn’t altogether unlike** hearing a tree fall in the woods.” The negation of *unlike* conveys the meaning that feeling hungry or fearful is *similar* to hearing a tree fall in the woods. The translator misunderstood this negation and in their first draft of the target text seems to have relied on the logic of double negation in the Ukrainian language: “Виявляється, відчуття голоду чи страху **зовсім не схоже на** те, як ми чуємо, як дерево падає в лісі” (back translation: “Feeling hungry or fearful, it turns out, **is absolutely unlike** hearing a tree fall in the woods”). The translator thus introduces a clear distinction where the authors meant similarity, which can be considered a kind of opposite meaning. The published version of the translation avoids complex negation characteristic of English but retains the original meaning of similarity: “Виявляється, відчуття голоду чи страху **подібні до того**, як ми чуємо, що дерево падає в лісі” (Feldman & Lindquist, 2022).

5.3. Modality.

Modality is a complex concept that describes various relationships to reality and truth, which can lead to opposition in deontic and epistemic flavours. This section of the essay mostly discusses opposite deontic flavours of modality that indicate how the world ought to be.

In some cases, translation mistakes in terms of negation, which have already been analysed in the previous section, can lead to a change of modality. In the essay “The language of sex,” Simon (2021) says that children intuitively understood the nature of sexual play and did not need to be informed about it by their parents: **“No adult had to** tell us this.” The sentence in the source text indicates the absence of necessity for action whereas the initial draft of the translation misinterprets this negation, introducing the deontic modality of prohibition: **“Дорослі у жодному разі не повинні нам про це розповідати”** (back

translation: “**Under no circumstances should adults tell us about this**”). The Ukrainian translation introduces double negation, which back translation cannot carefully present, and transfers the action from the past tense into the present. The adults now have the obligation not to tell the children about the nature of sexual play, whereas the source text clearly indicated a lack of necessity to do so. Thus, this is a case of opposite modality. While the translator should have been familiar with the grammatical construction used in the source text to convey negation, they would have better understood the sentence if they had paid more attention to the previous sentences which made it clear that children intuitively understood the nature of sexual play. The final version of the translation correctly emphasizes the absence of necessity: “Дорослим **не потрібно було нам про це розповідати**” (Simon, 2022b). On its own this Ukrainian sentence, however, could also be understood as conveying prohibition instead of absence of necessity. Therefore, the meaning of this sentence in the Ukrainian translation strongly depends on the context.

A different kind of modal opposition can be observed in the draft translation of another essay by Simon: something that is regarded in the source text as a morally suspect action is presented in the draft translation as a desirable one. The translator misunderstood the meaning of the word *mean* in the following sentence: “It feels **mean** to say this aloud” (Simon, 2020). This word has multiple meanings and functions in the English language. In the source text, it is an adjective with a negative meaning, but the translator disregarded the English grammar and took it to be an adverb with a positive meaning: “Здається, **варто** було б озвучувати це вголос” (back translation: “It feels **worth** saying it out loud”). The final translation correctly indicates the modality of the sentence and presents it in a more succinct manner: “Це звучить **підло**” (Simon, 2022a). Although there is a certain loss of hedging and uncertainty (epistemic modality), as well as substitution of sound (*звучить*) for the action of saying something out loud, these changes lead to a more adequate Ukrainian translation because its deontic modality is similar to the modality of the source text.

In the essay “Don’t underestimate the value of giving feedback – new research shows people want to receive it,” Pam Birtill (2022a) concludes that “we should still be careful **about immediately diving in and telling** anyone and everyone how they can improve.” In the draft Ukrainian translation, there is a complex misunderstanding of the source text. The translator changed the prepositional phrase into an adverbial clause of purpose, adding intentional modality that is absent in the original sentence: “ми все ще повинні бути обережними, **щоб негайно зануритися в роботу і розповісти** всім і кожному, як вони можуть покращитися” (back translation: “we should still be careful **to dive immediately into work and tell** anyone and everyone how they can improve”). The reasons for this mistake might have been misunderstanding of the prepositional construction, disregard for the context, and overreliance on the common collocation in the Ukrainian language (*зануритися в роботу*). The change of the syntactic structure of the sentence leads to a change in modality of the target text. The translator introduced intention instead of warning, which radically changed the overall meaning of the sentence. Thus, the published Ukrainian translation restores the lost sense of warning: “ми все ще повинні бути обережними **з негайним втручанням і порадами** всім і кожному, як вони можуть досягти кращих результатів” (Birtill, 2022b).

5.4. Time.

Temporal oppositions are common in both Ukrainian and English as they are closely connected with the way humans perceive and make sense of the world. There are a lot of idiomatic expressions related to time, hence translators should pay close attention to cases when time is being discussed in the source text.

In his essay “History matters,” Edward Lucas (2022a) admonishes the West for ignoring the dangers of Russian colonialism: “we **have left it perilously late to wake up** to Russian neo-colonialism.” Lucas states that it is high time for the West to take measures against Russian imperialism. Unfortunately, the first draft of the Ukrainian translation erroneously conveys the message that it is actually too late to do so: “**вже занадто пізно прокидатися** від російського неокolonіалізму” (back translation: “**it is too late to wake up** to Russian neo-colonialism”). The shift in attitude to time has changed the modality of the sentence. While the source text calls for immediate action, the target text conveys the absence of such necessity. In this case, of course, it can be read differently, recognizing the need to act, but now such modality can only be attributed to the sentence if the reader understands the context. At the very least, the translator has introduced unnecessary ambiguity. The published translation avoids such ambiguity, which was also uncharacteristic of the original text, and clearly communicates the urgency of action: “**вже давно настав час прокидатися** від російського неокolonіалізму” (Lucas, 2022b). The construction *вже давно настав час* is also idiomatic, and time is inextricably linked to modality in the target text. Although this collocation uses the past tense, its message is about the present and future.

An instructional case of temporally opposite meaning is found in the draft translation of the essay “How using tree rings to look into the past can teach us about the climate changes we face in the future” by Mary Gagen. Gagen (2021a) states that “by piecing together living trees, dead wood and archaeological samples, our tree ring records **stretch back thousands of years.**” The translator misunderstands the phrasal verb *stretch back* and compensates this by introducing a temporally opposite meaning that seems to fit the context: “Якщо об’єднати живі та вже зрубані дерева, а також зразки деревини, знайдені археологами, то **нам на тисячі років вистачить роботи** над збором інформації” (back translation: “by piecing together living trees, dead wood and archaeological samples, **we will have enough work for thousands of years** to collect information”). The original text referred to the past that is recorded in the tree rings, whereas the target text speaks about the (future) time that scholars will need to spend to study the records. The temporal translation error leads to a wider misunderstanding as the translator speaks of scholars who need to spend time, and not of the tree rings that have recorded the past. The final version of the translation keeps the future tense, required by the Ukrainian syntactic construction, but avoids the misleading reinterpretation of the message: “Якщо об’єднати наші знання про живі та вже зрубані дерева, а також зразки деревини, знайдені археологами, то **наші записи** з древних кілець **охоплять тисячі років**” (Gagen, 2021b).

When the translator renders a constant phenomenon in the source text as something temporary in the target text, this misrepresentation can also be regarded as the creation of an opposite temporal meaning. In the following excerpt from the essay “The attack on beauty” by Simon (2020), the undemocratic and unfair nature of beauty is said to be part of life and implied to be an unchanging reality: “It isn’t democratic, and it certainly isn’t fair. **So it goes.**” The idiom *so it goes* means acceptance of misfortune in life (*such is life; that’s life*). The early draft of the Ukrainian translation, however, misinterprets this idiom and characterizes the same phenomenon as temporary: “Це не демократично і, звичайно, несправедливо. **Тому воно минає**” (back translation: “It isn’t democratic, and it certainly isn’t fair. **So it goes away**”). The translator failed to recognize the idiom and tried to translate it literally, word for word. As a result, a permanent situation was transformed into something that is destined to change with time. Thus, the published version of the translation uses a Ukrainian idiom to render the English one and preserve the meaning of permanence

and unavoidability: “Це не демократично і, звичайно, несправедливо. **Таке життя**” (Simon, 2022a).

In its first draft, the Ukrainian translation of the essay “Why is English so weirdly different from other languages?” (2015) by John McWhorter misinterprets the complex interaction between temporal and quantitative meanings in the source text. The original sentence uses *only ever* to mean a permanent state of things while *so much* stands for the incompleteness of knowledge when scholars can never learn everything about the Old English vocabulary: “We **will only ever know so much** about the richness of even Old English’s vocabulary” (McWhorter, 2015). The translator introduces an endpoint in the pursuit of knowledge when scholars will finally learn something about the subject in question. Moreover, the quantitative marker (*so much*) disappears in the target text: “**Лише колись ми дізнаємося про багатство** словникового запасу староанглійської мови” (back translation: “**Only some day will we learn** about the richness of even Old English’s vocabulary”). A permanent state of incomplete knowledge has thus been transformed into the state of temporary ignorance that can be overcome some day in the future. In this sense, the translator has created a temporal meaning opposite to the original message. The proofread version of the translation negates the counterfactual scenario, stating that scholars will never learn everything about the Old English vocabulary: “Ми **ніколи не дізнаємося про все багатство** словникового запасу староанглійської мови” (McWhorter, 2022). Rendering *only ever* as *ніколи* and *so much* as *все*, this final version of the translation, in some sense, presents the mirror image of the situation, its opposite counterfactual scenario, preserving the core message about the permanent incompleteness of knowledge.

5.5. Space.

Spatial oppositions are essential in everyday communication, and the concrete categories of space often serve as tropes for understanding more abstract concepts. In the framework of conceptual metaphor theory (Lakoff & Johnson, 1999), spatial meanings are said to be used to make sense of other phenomena. As a result, both in Ukrainian and in English spatial vocabulary contains a lot of idiomatic meanings, which can mislead the translator.

At one point in her essay “The attack on beauty,” Simon (2020) uses a spatial and bodily idiom to emphasize that some of the features of physical appearance are superficial: “All of which is, of course, **merely skin deep**.” In the English language, depth is conventionally associated with essential and profound qualities. If your thought is deep, it is insightful and important. To say that something is *merely skin deep*, knowing that skin is rather thin, means to say that it is accidental and unimportant because it does not go deep enough. The word *merely* imposes a limitation on depth. In their initial draft of the target text, the translator failed to recognize the idiom *skin-deep* (not deep, superficial) and misunderstood the word *merely* (just, only), which has led to the creation of an opposite spatial meaning: “Все це, звичайно, **набагато глибше**” (back translation: “All of which is, of course, **much deeper**”). The translator seems to have attempted to render the sentence literally, word for word, while misinterpreting the word *merely* as *more*. This spatial confusion leads to a different existential status, as certain markers of physical appearance become important, instead of being seen as superficial. Thus, this is a complex opposition of several intertwined meanings, which could have been avoided if the translator had looked up the idiom in the dictionary or at least paid more attention to the meaning of the word *merely*. The published Ukrainian translation conveys the message that the features in question are superficial: “Все це, звичайно, **лише поверхневі, зовнішні риси**” (Simon, 2022a).

Misunderstanding the direction of motion can lead to the creation of opposite meanings in translation. In her essay “The Electron-Ion Collider: new accelerator could solve the mystery of how matter holds together,” Daria Sokhan (2021a) mentions an experiment, in which energetic electrons were fired at a small vial of hydrogen: “the Nobel Prize-winning US physicist Robert Hofstadter and his team **fired highly energetic electrons at a small vial** of hydrogen at the Stanford Linear Accelerator Center.” The translator misunderstands the experiment and implicitly reverses the direction of motion of the electrons as they now seem to escape from the vial: “американський фізик Роберт Гофстедтер і його команда **звільнили високоенергетичні електрони у невеликому флаконі** водню в Стенфордському лінійному центрі прискорювача” (back translation: “US physicist Robert Hofstadter and his team **freed high-energy electrons in a small vial** of hydrogen at the Stanford Linear Accelerator Center”). The draft Ukrainian translation erroneously implies that the electrons were initially in the vial and then they were “freed.” This spatial change causes confusion, and one could imagine electrons escaping from the vial, thus moving in the opposite direction to the one meant in the source text. The translator might have chosen the wrong dictionary meaning of the word *fire* (*dismiss an employee*), and then misunderstood its translation as *звільнити*, taking this Ukrainian word to mean *to free* instead of *to fire*, because *звільнити* could be understood either way. Then they rearranged the sentence around this misunderstanding, which led to the creation of a spatially opposite meaning. The published version of the Ukrainian translation corrects this mistake, indicating that the electrons moved towards the vial: “американський фізик, лауреат Нобелівської премії, Роберт Гофстедтер і його команда **направили високоенергетичні електрони на невеликий флакон** водню в Стенфордському центрі лінійного прискорювача” (Sokhan, 2021b).

As can be seen in the following example, misunderstanding the difference between the verbs *come* and *go* can lead to opposite spatial meanings in terms of the direction of motion. In his essay about the history of the English language, McWhorter (2015) discusses the migration of speakers of Germanic languages to Britain: “more Germanic-speakers **came across the sea** meaning business.” The translator appears to have misunderstood the meaning of the verb *come* as the draft Ukrainian translation reverses the direction of motion: “все більше германомовних людей **почали відправлятися у морські плавання** через розвиток торгівлі” (back translation: “more Germanic-speakers **began to go on sea journeys** due to the development of trade”). In terms of their opposite meanings, the verbs *come* and *go* are reversives since they denote opposing processes. The translator has not recognized this significant distinction in the English language and erroneously reversed the direction of motion in the target text. Moreover, the draft translation provides an incorrect interpretation of the idiom *to mean business* and thus further distances the target text from the original message. If the translator had paid more attention to the context of the sentence and the topic of overseas migration to Britain, they could have avoided at least some of these mistakes. This case underscores the fact that understanding the relevant distinctions and oppositions in the source language is prerequisite for successful translation. The published Ukrainian translation presents the motion in the right direction and correctly renders the idiom *to mean business*: “все більше германомовних людей почали **прибувати з-за морів** з серйозними намірами” (McWhorter, 2022).

While opposite meanings created in translation usually stand out to a careful reader, the contrast in the following case is particularly striking because there is antipodal opposition between the source and target texts. The source text phrase “moving the head **forward**” (Lackner, 2017) was rendered as “спрямування голови **назад**.” The translator clearly knew the difference between *forward* and *назад* and made a seemingly inexplicable and unlikely

mistake. However, these language units appear in similar syntactic contexts and operate in the same spatial dimension, which means the translator must have made an accidental mistake because of the conceptual proximity of these language units. For an English to Ukrainian translator, the rendering of the word *forward* does not present any challenge in the above phrase, and the mistake could stem from a momentary confusion. Such mistakes in written translation can happen because translators are human beings and can be tired or distracted. The erroneous use of opposite meanings is characteristic of automatic mistakes or slip-ups, especially in oral communication. To avoid such mistakes in writing, the translator should carefully proofread the target text after completing the task. The published Ukrainian translation corrects the mistake made in its draft: “рух голови **вперед**” (Lackner, 2022).

Spatial translation mistakes might involve multiple layers of meaning and arise due to disregard for the typical collocation of language units and for the context. In the essay “100 years of the BBC” by Potter (2022a), one of the sections is entitled “Bias, resignations and **reformers exiled**.” The word *exiled* denotes forced motion away from a certain place as a result of punishment. The draft translation of this section reverses the direction of the motion: the patient now moves towards a certain place: “Упередженість, відставки і **реформатори заслані**.” The Ukrainian word *заслані*, despite the change of the direction of motion, can adequately convey the meaning of the past participle *exiled*. The difference is that it means being sent to an isolated place by an authority. However, the word *заслані* acquires an opposite meaning in this word order (*реформатори заслані*) because there is a strong association with the popular collocation *козачки заслані*, which means a kind of spies being sent to an organization or group of people by their adversaries. The reason is now espionage, and not punishment. Thus, reformers become potential spies being sent to the BBC, and not pioneers who were exiled from the organization. This mistake betrays stylistic insensitivity of the target text: the translator rendered the source text word for word, without regard for the stylistic consequences of placing the participle *заслані* after the noun *реформатори*. For this reason, the published version of the translation changes the word order and uses the noun *заслання* instead of the participle *заслані* to avoid any misreading: “Упередженість, відставки і **заслання реформаторів**” (Potter, 2022b).

5.6. Quantity.

Quantitative features can be inherently incompatible, and their misunderstanding leads to the creation of opposite meanings in translation. English and Ukrainian use different constructions to convey quantity, and students need to learn them in order to master the art of translation.

In the essay “3D-printed rocket engines: the technology driving the private sector space race” by Oliver Hitchens (2021a), the translator was faced with the challenge of rendering the adjective *larger* next to the quantity determiner *fewer* in the following sentence: “This means you can expect to see many more rockets blowing into tiny pieces in the coming years, but the parts they’re actually made of are set to become **larger and fewer** as the private sector space race intensifies.” The translator seems to have fallen into a trap of semantic closeness of these distinctly different words and translated them as a single Ukrainian collocation: “Це означає, що в найближчі роки ви можете очікувати, що багато ракет розірвуться на крихітні шматки, але деталі, з яких вони насправді зроблені, будуть ставати **все менше і менше**, оскільки космічна гонка приватного сектора посилюється” (back translation: “This means you can expect to see many more rockets blowing into tiny pieces in the coming years, but the parts they’re actually made of are set to become **smaller and smaller** as the private sector space race intensifies”). In the English language, *fewer* obviously communicates quantity while the Ukrainian word *менше*

is ambiguous as it can relate both to quantity and size. The source text is complicated by the fact that *fewer* is preceded by *larger*, the latter adjective conveying the size of rocket parts. The translator appears to have been confused by this combination of qualities and used a shortcut, first translating fewer as *менше* and then picking the right-sounding collocation for it (*менше і менше*), which reversed the size quality of the objects and omitted any characterization of their quantity. Size and quantity can be intertwined and covered by overlapping vocabulary. Thus, it is vital to understand the distinctions between them in different contexts. If the translator had paid attention to the ideas presented in the source text, they would have avoided making such a critical mistake since one of the main points of the article is that rocket parts are becoming larger and fewer thanks to new technology. In the published version of the translation, size and quantity are rendered as distinctly different, even explicitly mentioning the word *кількість* to avoid ambiguity: “Це означає, що в найближчі роки ви можете очікувати, що багато ракет розірвуться на крихітні шматки, але деталі, з яких вони зроблені, **ставатимуть все більше, а кількість їх зменшиться**, бо космічна гонка в приватному секторі посилюється” (Hitchens, 2021b).

English to Ukrainian translation mistakes often stem from the misunderstanding of pronouns as they can mean different things in different contexts. As we have already seen, another challenge is negation in the English language. When three difficult challenges (negation, pronouns, and quantity) come together in the English language, students might struggle to render the source text correctly into Ukrainian. In the essay “What the idea of civilisational ‘collapse’ says about history” by Middleton (2017), the opposite meaning in the target text arose from the incorrect translation of the indefinite pronoun *none*: “There is also very little palaeoclimatic evidence from which to posit a destabilising megadrought around 1200 BCE, and **none of it** comes from the parts of Greece that collapsed.” The translator seems to have misunderstood the negation in this sentence and chose a Ukrainian pronoun with an opposite meaning: “Існує також дуже мало палеокліматичних даних, на підставі яких можна припустити дестабілізуючу мегазасуху близько 1200 до н.е., **і всі вони** походять з тих частин Греції, які зруйнувалися” (back translation: “There is also very little palaeoclimatic evidence from which to posit a destabilising megadrought around 1200 BCE, and **all of it** comes from the parts of Greece that collapsed”). The translator has demonstrated a certain inertia in their practice. They could have simply looked up the word *none* in the dictionary, but they thought that it was more logical to use the pronoun *всі* according to their own understanding of the text. However, the translator’s work demands careful attention to detail because the author of the essay may want to make an original point that defies conventional logic. For this reason, the translator should attend carefully to both the language used and the overall message of the text. The published Ukrainian translation of the essay avoids the seemingly obvious mistake and uses the correct pronoun *жоден*: “Існує також дуже мало палеокліматичних доказів, які могли б свідчити про дестабілізуючу мегазасуху близько 1200 року до н.е., **і жоден з них** не походить з тих частин Греції, які занепали” (Middleton, 2022).

Another translation mistake related to quantity was caused by the misunderstanding of the idiomatic meaning and irony of the colloquial language used to criticize, in an emotional manner, the idea of the prevalence of patriarchy in the past. Simon (2021), who has a penchant for colorful idiomatic language, casts doubt on the common belief: “**So much for repressive patriarchy.**” The trope of irony is built on the opposition between the obvious meaning of the word and its ironic understanding. Here *so much* conveys a lack of something, and not its abundance. Irony commonly engages emotion and requires creative and unconventional means to communicate to the reader its hidden message. Moreover, the collocation *so much for something* is idiomatically ironic. The translator could have looked

up its meaning in the dictionary. Further, the meaning of this idiom can be gleaned from the context since Simon is implicitly critical of common ideas about patriarchy. All this makes word for word translation highly problematic and demands a creative approach for the search of adequate target language. The early draft of the Ukrainian translation fails to take this into consideration, producing the meaning opposite to the source text: “Одним словом, **багато про репресивний патріархат**” (back translation: “In short, **a lot about the repressive patriarchy**”). In contrast, the published version of the Ukrainian translation combines colloquial idiomatic language with emotional irony, adequately communicating the original message: “**Та який там репресивний патріархат!**” (Simon, 2022b).

5.7. Gender.

Gender is not a binary category either in English or in Ukrainian. However, there are clear oppositions and distinctions between different grammatical genders that should be presented adequately in translation. If the author identifies as a woman, then this should be reflected in the Ukrainian translation. While in English verbs do not indicate different genders, the Ukrainian verbs in the past tense mark the gender of the singular subject. If the translator disregards the gender of the author, they can erroneously present a woman as a man or a male writer as a female one. This does not change the overall meaning of the text but implies that the translator is indifferent to its authorship. This is the most common mistake in the translations that I have analysed. So far we have looked at twenty-nine different cases when students created opposite meanings by mistake or accident. Each of those mistakes has its unique features and idiosyncracies. The creation of opposite meanings in terms of the author’s gender is a frequent occurrence and the most numerous category in this regard (I could easily identify dozens of cases in the texts in question). However, gender misidentification as a mistake does not merit multiple examples because they are similar to each other. Here is one of them.

In her essay “Why learning a new language is like an illicit love affair” (2019), Marianna Pogosyan mentions that she has not written in Armenian for two decades: “Although it has been two decades since I last **wrote** in Armenian, grandma shouldn’t have wept over my dying mother tongue” (Pogosyan, 2019). If the translator had visited Pogosyan’s personal website (<http://pogosyan.socialpsychology.org/>), they would have noticed that she identifies as a woman. Instead, the translator renders her identity as male in the draft target text: “Хоча минуло два десятка років відтоді, як я востаннє **писав** вірменською, бабусі не слід було журитися над моєю вмираючою рідною мовою.” The Ukrainian verb *писав* is marked by a masculine suffix, which misrepresents the author and creates confusion. The published version of the text correctly reads as follows: “Хоча минуло два десятка років відтоді, як я востаннє **писала** вірменською, бабусі не слід було журитися над моєю вмираючою рідною мовою” (Pogosyan, 2022).

This gender misidentification is common for computer-generated translation which has its inbuilt bias towards the male authorship in the Ukrainian language, although I have recently observed that machine translation alternates between masculine and feminine grammatical genders, which does not solve the problem. This is not about equal distribution of gender misidentification. The machine fails to identify the gender of the author, and English to Ukrainian translators should pay attention to this aspect of their work. This is not just the question of grammar but also of professional ethics.

6. Conclusions.

Opposite meanings in the above examined Ukrainian translations of English popular articles are often multifaceted and simultaneously touch upon various linguistic issues.

Ukrainian and English are different, and, arguably, there can be no direct opposition between their language units. For this reason, it is hard to speak of opposition or antonymy when comparing the source and target texts, but in some sense, opposition is integral to language. In the cases that I have discussed in this article, extremes meet because opposite meanings are semantically related and appear in similar syntagmatic contexts. While opposite meanings might convey significantly different states of the world, their semantic proximity in language and paradigmatic opposition make them potentially interchangeable. In the structuralist linguistic tradition, opposition is the key to understanding language and meaning. The different poles in the opposition are inextricably linked. It is essential to grasp the difference between such poles to understand the meaning of an utterance or a sentence. The translator thus should carefully attend to the meaning of the text to convey it correctly. In poststructuralist approaches to language and thought, binary thinking is said to lack nuance and gloss over vital connections and complexity, but the inability to distinguish between two opposite meanings can muddle thought. Syncretism of language and thought should not distract the reader from vital oppositions that the author discusses. To convey the meaning of the text, the translator needs to be aware of its significant oppositions and should care about sharing the message with the reader. Students who learn how to translate written texts from English to Ukrainian should pay more attention to context. The misunderstanding of negative constructions, causal, spatial, and temporal relations, as well as modality and gender, can lead to the creation of opposite senses in translation because opposition is part of the fabric of language. Understanding the relevant oppositions in the text contributes to its overall comprehension and more efficient translation. At the same time, there are no clear oppositions between two different languages because the language units have different meanings and distribution, and even within one language the nature and relevance of opposition is controversial. Furthermore, some opposite meanings, distinct senses, and significant differences might be created by translators and go unnoticed, becoming accepted in the target language and contributing to its difference from the source language. Translation might not only build bridges between languages but also erect new linguistic boundaries through the creation of opposite meanings and new senses. Translators, however, should strive to learn how to avoid mistakes that lead to opposite meanings and miscommunicate the message. While some degree of professional flexibility and creativity are essential, the careful understanding of significant oppositions in the text is vital for adequate translation.

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Бібліографічний опис:

Шопін, П. Ю. (2023). Крайнощі збігаються: протилежні значення у перекладі з англійської на українську мову. *Науковий часопис Національного педагогічного університету імені М. П. Драгоманова. Серія 9. Сучасні тенденції розвитку мов*, 25, 43–63. <https://doi.org/10.31392/NPU-nc.series9.2023.25.04>

Анотація

Незважаючи на те що перекладачі можуть припускатися помилок, вони, безумовно, воліли б уникати передачі змісту, протилежного оригінальному тексту. Тому студентам, які вчать письмовому перекладу, варто знати про типові випадки, коли переклад призводить до створення протилежного значення. У статті проаналізовано протилежні значення в студентських перекладах з англійської на українську мову популярних статей, які було опубліковано у період від 18 травня 2018 року до 20 червня 2022 року. Маючи доступ до чорнових версій цих перекладів, автор порівнює їх з остаточними опублікованими текстами та досліджує тридцять випадків, коли перекладачі створили протилежні смисли. У статті розглянуто такі умовні групи опозицій, як причинність (суб'єкт і об'єкт, агент і пацієнт), якість, модальність, час, простір, кількість і граматичний рід. Причинами цих помилок є неправильне розуміння способу (пасивний чи активний), модальності

(наприклад, необхідність, заборона), ідіом, заперечення, а також крайня зосередженість на локальному поєднанні слів без урахування ширших контекстів речення та загального змісту тексту. Категоризація помилок видається проблематичною, оскільки опозиції часто є багатошаровими і одночасно зачіпають різні лінгвістичні аспекти. Крім того, різні мови мають різні опозиції, що ускладнює ідентифікацію та класифікацію перекладацьких помилок. У статті зроблено висновок, що протилежні значення створюють як суттєві виклики, так і творчі можливості для перекладачів. Розуміння того, як працюють опозиції в різних мовах, є важливим для якісного перекладу. Отже, перекладачі повинні навчитися працювати з опозиціями та враховувати їх контекст, щоб уникнути непорозуміння.

Ключові слова: переклад з англійської на українську мову, практика письмового перекладу, протилежні значення в перекладі, перекладацькі помилки, лінгвістичні опозиції.