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The specificity of the translation of means of verbalization of the WOMAN concept (based on the material of the movie "The Iron Lady")

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

Специфіка перекладу засобів вербалізації концепту WOMAN (на матеріалі кінофільму The Iron Lady 'Залізна леді'

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INTRODUCTION

The term paper is dedicated to the study the specificity of the translation of means of verbalization of the WOMAN concept (based on the material of the movie "The Iron Lady").

Theoretical background. Today's progressive society has proved that vocabulary plays an important role in the development of its society and is not only a linguistic but also a socio-cultural concept. After all, we know that language is a multi-colored sound palette of its people, in which the traditions, culture and mentality of their nation are harmoniously intertwined. In modern linguistics, there is a tendency to study the problems of the relationship between language and culture. This suggests that language is the main component in the formation of human thought, human psyche, and a characteristic of national mentality. The study and description of the relationship between language and ethnicity is carried out by cultural linguistics - linguoculturalists. The key unit of the study of linguistic and cultural studies is the concept, which is an element of the reflection of the spiritual culture of the people, its national picture of the world. The main concepts of spiritual values have become the main object of linguistic research in recent decades.

The work is devoted to the study of the specifics of the verbalization of the WOMAN concept as a fragment of the English-language picture of the world. At the moment, it is possible to single out several directions of analysis in the study of concepts, the main of which is linguistic and cultural. The following linguists and philologists studied the role of concept : O. Bliznyuk, I. Golubovsk, V. Zhaivoronok (studying the national cultural specificity of world perception, and linguistic-cognitive) and M. Alefirenko, M. Boldyrev, Z. Popova and Y. Sternin, O. Selivanova who were focused on the problems of the cognitive potential of concepts.

A significant contribution to the development and formation of linguistic conceptology was made by representatives of various modern domestic linguistic schools, in particular the following: I. Golubovska, S. Zhabotynska, V. Zhaivoronok, A. Zagnitko, V. Ivashchenko, V. Kononenko, T. Kosmeda, M. Kochergan, L. Lysychenko, A. Prykhodko, T. Radzievska, O. Selivanova. A prominent place in this

field belongs to such linguistic conceptualists of the Soviet and post-Soviet space, such as M. Alefirenko, N. Arutyunova, S. Askoldov, O. Babushkin, M. Boldyrev, S. Vorkachev, V. Vorobyov, V. Karasik, V. Kolesov , O. Kubryakova, D. Lykhachev, V. Maslova, V. Neroznak, S. Nikitina, M. Pimenova, Z. Popova, O. Rakhilina, G. Slyshkin, Y. Sternin, Yu. Stepanov, V. Telia, R. Frumkin.

The topicality of the research is conditioned to the fact that the interest in studying the specifics of translation of the means of verbalization of the WOMAN concept is due to their importance not only for English and Ukrainian philology, but also among the most pressing problems of general linguistics, because in the linguistic picture of the world the concept of WOMAN occupies a special place as one of the most important phenomena of national consciousness.

The aim of the research is to analyze such a language phenomenon as "concept", to study the history of its emergence and main characteristics, to determine the place of the concept in the modern English-language media discourse.

The following research **objectives** have been set for achieving its aim:

1. Define the term concept and justify such a concept as "verbalization";

2. To investigate the history of the emergence of the "concept" phenomenon, the study and place of the WOMAN concept in the linguistic picture of the world;

3. Analyze the concept of verbalization and establish the main ways of its creation;

4. To reveal the influence of foreign languages on the ways of creating verbalization and concept.

5. To study the main methods and specifics of translation of means of verbalization the WOMAN concept.

The object of research is the variety of modern English and Ukrainian languages presented by the authors of the biographical film "The Iron Lady".

The subject of research is English and Ukrainian verbalizations of the WOMAN concept, their translation and typological characteristics.

The data sources of the research are 25 sentences of English film discourse. The basis of the research is the 2011 British biographical film "The Iron Lady".

The following **methods** were used in the research: the composite approach that involves descriptive, comparative, historical and chronological methods, methods of analysis, such as classification, semantic and structural analysis.

The theoretical value of the study is that its results are a contribution to linguistic research, as they highlight the diversity and rich history of languages.

The practical value of the study is that the results of the study can be used in the teaching of cultural studies, linguistics, and translation studies. The results of the study can also be useful for anyone interested in the topic of concept and discourse.

Research paper structure: the term paper consists of Introduction, two Chapters, Bibliography, List of Reference Sources, List of Data Sources, Annex A, Annex B and Summary.

CHAPTER 1
PHILOLOGICAL, TRANSLATIONAL AND DISCURSIVE MEANS OF VERBALIZATION OF THE CONCEPT

1.1 Philological concept: features of the concept from a philological point of view

To this day, the term "concept" remains a historical, although not always discrete, doublet in linguistics. The term **"concept"** comes from the Latin word "conceptus" meaning "conception". In Ukrainian and Western European languages, the term "germ" in the sense of "completion" is still preserved, as well as the idea of a certain "initiality", the specification of what is additional or acquired within the limits of everyday or scientific understanding. Therefore, there are reasons to believe that concepts, like germs, begin in concepts.

Linguistic conceptology as a separate field of conceptology was formed at the beginning of the 21st century. The defining task for it is the explication of concepts and conceptospheres that make up a conceptual picture of the world, in which knowledge, experience of the results of human activity and the processes of knowing the world are stored.

A significant contribution to the development and formation of linguistic conceptology was made by representatives of various modern domestic linguistic schools, in particular the following:

I. Golubovska, S. Zhabotynska, V. Zhaivoronok, A. Zagnitko, V. Ivashchenko, V. Kononenko, T. Kosmeda, M. Kochergan, L. Lysychenko, A. Prykhodko, T. Radzievska, O. Selivanova. Among the representatives of the Western schools, it is worth mentioning the names of Ye. The works of these linguists form the basis for further explorations in linguoconceptology and are the theoretical basis of research.

There is no doubt about the fact that in the 90s of the XX century. the term "concept", which entered scientific circulation and coexisted with other terms similar to it, such as "linguculture", "logoepistema", "mythologema", etc., turned out to be the most viable. It is often used as a synonym for "archetype", "prototype", "stereotype", "symbol", "gestalt" (from the German Gestalt - integral

form, image, structure), etc. Presumably, such terminological disagreements testify to the multifaceted nature of the concept, the complexity of its structure, and the uniqueness of its functions.

Despite the fact that the term "concept" is firmly established in modern linguistic science, it still does not have an unambiguous interpretation. According to various definitions, a concept is "a person's knowledge of reality in its elements and perspectives" [16: 240]; concept is something that is "reconstructed through its linguistic expression and non-linguistic knowledge" [21:286]; concept - "information about what an individual knows, thinks, imagines about objects" [13:286] etc. As can be seen from the above definitions, the properties of knowledge, assessment, culture and psyche are most consistently singled out in the concept, which are taken as a basis in one or another definition.

A concept in philology is a term used to explain the units of mental or psychic resources of our consciousness and the informational structure that reflects human knowledge and experience; it is an operational unit of memory, mental lexicon, conceptual system and language of the brain, the whole picture of the world, which is reflected in the human psyche[25]. Concepts are interconnected, they form a certain idea about the world. In the human mind, they are ordered, grouped and form a conceptual system that changes under the influence of acquired knowledge. Each person's conceptual system is individual and unique. First of all, it depends on the intellectual level and life practice of a person.

In modern linguistics, there are three main approaches to the consideration of the concept "concept":

- linguocognitive;
- linguistic and cultural;
- semantic.

M. Boldyrev notes that the concept, formed in the process of imaginary construction of objects and phenomena, reflects both the results of human activity

and his understanding of the surrounding world in the form of units, "quanta" of knowledge.

Representatives of the second direction (V. Lyapin, N. Arutyunova, etc.) consider the concept as a "cultural gene", which is part of the "genotype of culture", marked to a greater or lesser extent by ethnosemantic specificity.

Followers of the semantic trend (T. Bulygina, M. Alefirenko) consider the concept as a unit of cognitive semantics, the purpose of which is to "study not only the content of linguistic signs, but also their habitat".

Calling something a concept means reconstructing its inner meaning within the mental activity of the language community in general and its representatives in particular. Considering, for example, such concepts as "truth", "beauty", "friendship", "love", etc., researchers try to reconstruct the essence inherent in the lexical units in which they are contained. Such efforts are largely linguistically oriented, as they are based on the existing facts of language and different registers of speech, and not only on the conclusions of philosophers. Unlike representatives of other sciences, linguists can professionally explore concepts through the analysis of the use of words and expressions in discourse. It is unlikely that they would be able to adequately characterize the ideal of beauty for the English or Ukrainian language community without finding out when and under what circumstances their representatives respond to something beautiful. In other words, in modern linguistic studies, a linguosemiotic task is clearly visible, which is reduced to an in-depth study of semantics, syntax and pragmatics of speech, within which various concepts are implemented. For this, it is necessary to analyze all spontaneous discourses or large text corpora. It is by applying such a method - the sociology of discourse - that one can hope for the possibility of reconstructing any concept in different cultures. From regular observations of the use of lexemes and constructions in different languages, the impression is created of the existence of universal standards of certain concepts, which only roughly coincide with the mentality of people who speak them in different languages. Therefore, the main task of the lexicographer is to clarify the role and typical

circumstances of the use of frames, characteristic of a specific word that implements the concept.

Although the concept is primarily a mental unit and an element of consciousness, acting as a precursor between the real world and language, it also encompasses cultural information, in which it is filtered, processed and systematized. Therefore, concepts form a kind of cultural layer that functions between a person and the environment. They are present in the consciousness (mental world) of a person in the form of "bundles" of concepts, knowledge, associations, experiences that are not only thought, but also experienced.

Any classification of concepts can be carried out according to several parameters proposed by their researchers. These parameters make it possible not only to trace the presence of differences between the main (common) and peripheral (uncommon), but also based on the identification of characteristic features of the object itself to formulate its adequate understanding.

Answer to the question: What is a concept? in modern linguistics is based on the assignment of its essential features to the following categories:

1) linguistic-cognitive phenomenon. This view is shared by O.S Kubryakova and her scientific school [3:245];

2) psycholinguistic phenomenon, the most famous representative of which is A. A. Zalevska [20: 286];

3) an abstract scientific concept [20:286.];

4) the basic unit of culture [20:286.];

5) linguistic and cultural phenomenon [8: 75–80.].

The concept as a linguistic phenomenon manifests itself in the form of an entity that represents the associative field of the name, although it is not equated to it. In other words, the concept is a paradigmatic model of the name, which contains its logical and sublogical structures, which are derived from both the free combination of the name and the connected one, that is, from the syntagmatic connections recorded in the text. The scope of the concept covers the content of

the naive concept, but it is not limited to it, as it covers all the many practical elements of the name that appear in various word combinations.

Z. Popova and Y. Sternin call the conceptosphere "a purely mental sphere, which consists of concepts in the form of **mental pictures, schemes, concepts, frames, scenarios, gestalts"** [17].

Concepts-images (mental pictures) are generalized sensory-visual images of objects or phenomena. These concepts are united in the language by lexical units of specific semantics. Representations are static and are a reflection of the set of the most essential features of a separate object or phenomenon. Concepts-mental pictures represent cognitive structures that represent the external characteristics of objects in the surrounding reality — their color palette, specific configuration, other external features.

Concepts-schemes are represented by a generalized spatial-graphic or contour diagram. This is a hyperonym with a weakened image - a tree (the visual image of a tree in general is the trunk and crown); the image of the river as a length, a ribbon; a schematic image of a person - head, torso, arms and legs. Schemes can be drawn, which indicates the reality of the existence of this form of knowledge structuring. A scheme is an intermediate type of concept between a representation and a concept, a certain stage of the development of abstraction.

A concept is a concept that consists of the most general, essential features of an object or phenomenon, the result of their rational reflection and understanding. For example: a square is a rectangle with equal sides, a baobab is a broad-leaved plant from the umbrella family, an airplane is an aircraft that is heavier than air. The concept is verbalized by terminological vocabulary, as well as lexemes of rational semantics such as client, defendant, judge. It is formed in thinking as a reflection of the scientific and industrial spheres of reality (terminology).

A concept frame is a mental "holography", a situational-volumetric representation of a fragment of reality. That is, a frame is a three-dimensional representation, a certain set of standard knowledge about a subject or

phenomenon. For example, the shop concept includes components — buy, sell, goods, cost, price, etc. Examples of frames: restaurant, cinema, polyclinic, hospital.

The concept script represents the step-by-step dynamics of actions fixed in the collective memory of native speakers. Scenario (script) — stereotypical episodes with signs of movement and development. In fact, these are frames that develop in space in the form of separate episodes, stages, elements. For example: the stadium is a frame, and visiting the stadium, reconstruction, etc. — script.

Gestalt is a complex, integrated, functional mental structure that organizes the variety of individual phenomena in consciousness. Gestalt (the term of H. Ehrenfels, an Austrian art critic of the late 19th century) is a complete image that combines sensual and rational elements, as well as combines dynamic and static aspects of the displayed object or phenomenon.

O. Kubryakova refers to J. Lakoff's opinion that gestalts consist of parts, but are not reduced to their totality, that gestalts are structures used in processes - language, thinking, perceptual, motor, etc. [9: 555 p]. Hence the idea of concepts as quanta of structured knowledge, the possibility of extracting different features from the concept, separating its different layers and describing it as a structure, because "the human bioprogram includes the ability to form concepts".

Thus, the concept can be defined as "the process of creating meanings about objects of knowledge, the process of building information about them. This information about a relatively actual or possible state of affairs in the world is a "meaning" or "concept" (broad interpretation)... In a narrow sense, a concept is interpreted as an intentional function that determines the plurality of objects or subjects; the values of such a function can be objects (subjects) of real or possible worlds", and the system of concepts assumes the mandatory presence of original concepts as a necessary condition for its construction [14: 286].

"Concepts arise in the mind of a person not only as hints of possible meanings..., that is, the concept does not follow directly from the meaning of the

word, but is a response to the previous language experience of a person in general - poetic, prose, scientific, social, historical, etc.." [11: 280–287.].

1.2 Ways of concept of WOMAN verbalization means translation into Ukrainian language

In the context of the anthropocentric paradigm, the reflection in language of mental processes and means of verbalizing concepts is of particular interest.

The concept of " **WOMAN** " is one of the central concepts in the conceptual sphere of any people. Everywhere this concept is interpreted differently depending on various factors. Currently, the structure of the concept, as well as its definition, does not have a clear theory. According to many linguists, the concept consists of a core, base, near and far periphery. Belonging to one or another section of the semantic field of content is determined by the brightness of the sign in the mind of the bearer of the corresponding concept [18: 43].

The concept of a **WOMAN**, verbalized in a song, conveys relevant meanings, significant for one or another period of the historical development of a cultural community and often stands out a universal supporting concept that creates the general context of the song discourse.

In the modern world of the 21st century, we imagine the term "**woman**" as multifaceted. In order to understand the deep meaning of the content of the concept **"woman**", it is necessary to conduct a cognitive analysis and at the same time necessarily use the method of dictionary definitions, which will help reveal all the peculiarities of its perception [19: 342-345].

If we refer to the dictionary "Longman dictionary of contemporary English" [24], we will see that the word "woman" has several meanings:

- "An adult female person";

- "A rude way of addressing a woman when you are angry and annoyed";

- "A woman that a man is having sexual relations with, even though he is married

to someone else";

- "Formal woman";

- "Your girlfriend or wife, which many women find offensive".

The "Cambridge Advanced learner's Dictionary" [24] offers readers similar meanings:

- "An adult female human being";

- "A man's wife or partner";

- "Women".

Having analyzed these definitions, we can conclude that the main criterion for the concept of "woman" is age, that is, representatives of the English-speaking world picture believe that a woman is a more experienced creature, and not young and stupid. Another important characteristic of the term "woman" is gender and, of course, social status. The function of women in society for representatives of English-speaking culture plays an important role, and we believe that because of this, in all meanings, emphasis is placed on it.

It is worth noting that vulgarisms that have the meaning "woman" are not used in the English language, but at the same time, in the English-speaking picture of the world, a woman is not considered a weak link in society. In the English-language picture of the world, it is customary to add an adjective to the word woman, then the phrase acquires a semantic color, for example, a beautiful woman, a divorced woman, a smart woman, etc.

Based on this, the key features of the concept of "woman" are appearance, internal qualities, age, relationship with a man.

It is also worth noting that the concept of "woman" has a political aspect. Women have been fighting for a long time and are still fighting for their rights, for equality in society, hence the belonging of a woman to any job, field, etc.

The concept WOMAN is an ethno-mental formation, a basic concept that exists in the national consciousness of different gender, social and age groups. In the formation of the content of the **WOMAN** concept, in addition to linguistic factors, extralinguistic features play an important role. These include cultural and historical factors and social roles along with the biological characteristics of women. In modern English-language works, the concept **WOMAN** is verbalized by a large number of

tokens characterizing femininity, independence and independence of a woman, as well as describing a woman as a mother, mostly creating the image of a successful woman. This image continues to change and evolve.

The topic of speech influence has always been central and interested scientists of various fields of activity and directions.

O. V. Dzykovich claims that "speech effect (perlocutionary effect) is the achievement by the addressee of a certain illocutionary response adequate to its communicative purpose by the addressee with the help of speech acts" [4: 85 p.]. Verbal influence, as a concept, has a centuries-old history and goes back to antiquity [. 15:660]. The development of the social system with each century caused changes in this area, due to which a significant number of sciences related to the art of influential speech arose, such as: rhetoric, poetics, stylistics, hermeneutics, theory of argumentation. These research directions and arts of the past gave birth to modern sciences: theories of mass communications and theories of speech influence, which have a direct connection with the researched concepts of verbal influence and media discourse.

L. I. Fedorova claims that "verbal influence is a one-way speech act, the task of which is to apply the social influence caused by the speaker to the listener during their communication" [5: 46-50.].

Verbal influence, as a special phenomenon, can be called directed influence, which involves the transfer of information and subsequent decision-making. The true function of the influence used in the speech act is the creation of new meanings and new shades of realities and images of the external world. This confirms that one of the most important, central functions of every language, in addition to communicative and informative, is the function of influence. It should be noted that this function is most clearly manifested in such a field as the mass media, and as a result also in the media discourse.

It is worth paying special attention to the fact that verbal influence is realized thanks to the use of the means of a certain language, which are actually well-known linguistic stylistic techniques and expressive means. They will be applied in all types

and genres of fiction, and currently also in mass media texts of various genres and directions. Their main function is to influence the recipient's consciousness by creating a vividly marked image, semantic content for a specific language unit.

Summarizing the approaches to the terminological content of the concept of speech influence, we claim that this phenomenon is a relationship of cultural, social, linguistic and psychological components, the essence of which is the influence on the addressee in the process of linguistic interaction in oral or written form [7:162]. The goal of verbal influence is the restructuring of certain elements of the addressee's worldview, modification of his value hierarchy, formation of motives for extralinguistic activity, changes in behavior and emotional state.

Means of verbal influence in the English-language media discourse, which have a positive effect on the recipient, also have peculiarities of translation and represent difficulties during their transmission in the Ukrainian language.

To study the means of verbalizing emotions in a certain language, an artistic text is best suited, an integral part of which are descriptions of human feelings, experiences and emotional states. One of the main tasks of artistic translation is the maximally complete transfer of emotional and aesthetic information by means of the language of translation in order to create the same pragmatic effect on the recipient as the source text of the original [12: 464]. The analysis of translations shows that this type of text is characterized by deviations from the maximum accurate transmission of content to ensure quality and artistry [9]. Such deviations, which preserve the artistic value of the translation, occur during translation transformations. In such cases, the informative component of the translation is fundamentally different from the original, but at the same time the emotional perception remains unchanged.

Linguistic means of verbalizing emotions in artistic discourse are interconnected, they complement each other and serve as intensifiers of emotions, the nature of which is determined by the author's purpose and context. Means of the lexical level are distinguished by ethno-specificity. The presence of evaluative and expressive components among the connotative meanings of the word makes it difficult for the translator to choose an equivalent, but allows choosing a stylistically

and emotionally appropriate word. In the translation, functional counterparts with a neutral or increased expressive rating, grammatical and lexical replacements of language units were used to naturalize the expression, verbatim translation and a compensatory mechanism to compensate for stylistic losses. Among the syntactic means of emotionality in the Ukrainian language, the ellipsis of the subject is most successfully used as a transformation, which gives the text expressiveness.

Among the promising directions of further scientific research in the field of translation of language means of verbalizing emotions, it is advisable to include the issue of identifying different-level representations of the category of emotionality in the text, their culturally specific features and methods of reproduction in translation.

1.3 The concept of WOMAN in the movie discourse

Discourse is a generalization of the notion of a conversation to any form of communication. Discourse is a major topic in social theory, with work spanning fields such as sociology, anthropology, continental philosophy, and discourse analysis. Following pioneering work by Michel Foucault, these fields view discourse as a system of thought, knowledge, or communication that constructs our experience of the world. Since control of discourse amounts to control of how the world is perceived, social theory often studies discourse as a window into power. Within theoretical linguistics, discourse is understood more narrowly as linguistic information exchange and was one of the major motivations for the framework of dynamic semantics, in which expressions' denotations are equated with their ability to update a discourse context.» In the humanities and social sciences, discourse describes a formal way of thinking that can be expressed through language. Discourse is a social boundary that defines what statements can be said about a topic. Many definitions of discourse are largely derived from the work of French philosopher Michel Foucault. In sociology, discourse is defined as "any practice (found in a wide range of forms) by which individuals imbue reality with meaning.

One of the first concepts of "discourse" in linguistic research was outlined by Z. Harris, who interprets discourse as an utterance, a supraphrase unity connected

with other common speech contexts [Harris]. It is worth noting that the terms "discourse" and "text" initially had the same meaning, often due to the lack of terms in some languages that would reflect these concepts as separate ones. In modern linguistics, M. Foucault's view of the definition of discourse is considered the most accurate. He notes that discourse is "a verbal semiotic process and a socially determined organization of language, a synthesis of what has already been said and what has never been said" [Foucault]. So, the polyvector nature of discourse definitions is determined by the history of its formation in linguistics and a certain uncertainty of this phenomenon.

Media discourse **(or mass information discourse)** is a coherent text in combination with extralinguistic, pragmatic, sociocultural, psychological factors, etc., it is the most relevant in the modern media space, because it reflects not only communicative and informational, but also political, economic, cultural attitudes and trends of modern society. So, media discourse is a global comprehensive category of modern communicative discourse, which acts as a certain background and in which current moods of society are reflected in various spheres of activity - politics, economy, culture, as well as dynamic modern processes, such as: perephrisms, lexical innovations, catchphrases , semantic neologisms, "reanimated" archaisms, borrowings from other languages of the world. One of the main elements of media discourse and its existence is closely related to media text. In general, a media text is an extended interpretation of a text. Today, the text is understood as part of a certain discourse, as an expression within this discourse. It is characterized by certain models of text creation and perception, for understanding this text.

The complex analysis of mass media discourse is reflected in the works of such foreign linguists as A. Bell, T. van Dijk, T. Dobrosklonska, A. Durant, E. Kozhemiakin, D. Kristal, M. Makarov, P. Parshin, A. Polonsky, G. Solganik, M. Talbot, J. Richardson, D. Tannen, R. Fowler, N. Fairclough. Among domestic scientists, the scientific works of linguists A. Grigorash, S. Yermolenko, M. Zhovtobryukha, L. Kudryavtseva, O. Makovey, O. Matsko, L. Parkhonyuk, O. Ponomariv, A. Prykhodka, K. Serazhim, O. Serbenska, L. Stavytska, I. Tiron and

others. Scientists direct their efforts to determine the essence of mass media discourse (or media discourse, media discourse, as it is called in linguistics), its functional, pragmatic, cognitive, linguistic features. Among modern studies, investigations into the problems of classification of media discourse are represented, although they are not of a systematic nature. Thus, the taxonomy of mass media discourse is highlighted in the works of M. Zheltukhina, V. Karasyk, E. Kozhemyakin, N. Olomska, A. Prykhodko, Yu. Shevlyakova and others. But the scientific task of classifying species requires fundamentally more active attention from the scientific community, requires comprehensive research based on the modern communication-pragmatic paradigm.

In its broadest sense, media discourse functions in the media space and is a complex structured system of speech and technical interaction. In addition to the actual utterance, the participants of the speech act, the communication channel, it combines a large number of non-speech integral components without which it cannot function. The ubiquity of mass media has captured the life of each individual and the entire society: modern reality is inseparable from the media space.

We can talk about a kind of merging of the material reality of human and society with media reality. Therefore, the taxonomy of this type of discourse causes certain difficulties: it can be classified according to a huge number of various parameters and criteria. Several classifications have been put forward in linguistics, but it is difficult to call them complete or comprehensive. The most general typology of mass media discourse divides it into types primarily according to the types of media themselves, that is, according to the channels of information transmission (T. van Dijk, T. Dobrosklonska, D. Kristal, M. Zheltukhina, N. Olomska, Yu. Shevlyakova, etc.) :

- press discourse (or print media discourse);

- radio discourse;

- television discourse;

- Internet discourse (this discourse includes all electronic forms of mass media communication).

In the modern world, cinematography is the main conductor of new trends, which makes it a unique socio-cultural phenomenon that attracts the attention of many scientists, especially linguists. Semiotic, linguistic, cultural and cognitive features of film discourse are widely studied. Film discourse has a multimodal nature, because it combines a number of verbal, non-verbal and para-verbal aspects. Although the basis of the film is always the scenario (film text), its implementation is possible only with the help of audiovisual components. Due to its multicomponent nature, the concept of film discourse has not yet acquired.

Film discourse is quite complex and multi-component, as it includes not only verbal, but also audiovisual components. This requires a deep understanding of the cultural and social context, which is why its place and role in modern linguistic research does not have an unambiguous interpretation.

The very concept of film discourse is expanded thanks to the understanding of the linguistics of the film text. A. N. Zaretska claims that film discourse is a coherent text that is a verbal component of a film, together with non-verbal components - the audiovisual series of this film and other extralinguistic factors significant for the semantic completeness of the film. The author also draws attention to the fact that, although film discourse is a time-delayed communication between a collective author and the viewer, it is always aimed at audience perception [23: 70–74.]. Film discourse can be classified based on various criteria. Among the main ones, we can distinguish formal, functional, content parameters, as well as those related to discourse categories (situation, informativeness, intertextuality, communicative strategies and tactics, etc.) [10: 21 p.].

Film discourse also became a mass form of communication in the 20th century. Cinematography has a lot in common with ordinary language communication. And here and there we have signs. Syntagmatics plays an important role both in ordinary language and in film language (that is, the linear arrangement of signs, when one comes only after the other, and not all together). But there are also significant differences related to the fact that we are now dealing with the language of art. The signs of film discourse become familiar to us only during film discourse.

That is, we know the signs of language before we hear any statement, instead, the signs of cinema must be created during the discourse. Hence the problem of the creative nature of cinema - it is necessary to create not only the text, as we have in the case of literature, but also the language itself. In ordinary communication, we go from speech to text, and in cinema - from text to speech. As P. Pasolini noted, the activity of a writer is purely artistic creativity, on the other hand, the activity of a director is different - first linguistic creativity, and only then artistic creativity. Accordingly, the behavior of the viewer becomes creative, he himself tries to find what the director and actors wanted to tell him.

Film discourse is based on the script (film text) and is created with the help of film language tools, such as, for example, editing, musical accompaniment, noise effects, tempo, facial expressions, gestures, speech of the main characters, etc. [6.].

Therefore, the following characteristic features of film discourse can be distinguished:

1) integrity and completeness - the key elements that form the text, ensure the integration of all its structural and content levels, which the viewer perceives as unity;

2) use of film language tools (montage, video sequence, sound, etc.);

3) synthesis of verbal and non-verbal (text and facial expressions, gestures, movements of actors);

 4) the presence of broad extra-lingual factors [23: 111–115.].

1.4 Lexical and grammatical tranformations of translation the concept WOMAN

Original Text	Translation
These are the books for you to sign. I brought as many as I could find.	Ось книги. щоб ви їх підписали. Я принесла стільки. скільки зміг знайти.

Shall we go through	Пройдемося по
your appointments?	ваших планах на сьогодні?
We said we'd go	Ми домовилися, що
through them today.	пройдемося
Yes. Of course,	сьогодні.
dear. Today.	Так. Звісно,
The invitation has come	дорогенька. Сьогодні.
from Downing Street	Запрошення прийшло
for the unveiling of your	з Даунінг-стріт
portrait.	на відкриття твого портрета.
I'll put that on the mantelpiece	Я покладу його на камінну
and there's an invitation	полицю.
from Lord Armstrong	і ще запрошення
for lunch on the first	від лорда Армстронга
Friday of next month.	на обід у першу
I said no because you have	п'ятницю наступного місяця.
a concert that afternoon,	Я відмовився, бо в тебе
but if you'd like to...	концерт в той день,
It looks like a very	але якщо ви хочете...
interesting program.	Виглядає як дуже
What are they playing?	цікава програма.
I think they said...	Що вони грають?
..Rodgers & Hammerstein.	Здається, вони казали...
("Shall We Dance" Playing)	Роджерс і Хаммерстайн.
(Margaret Chuckles)	(Грає "Shall We Dance")
(Music Fades) (Snorts)	(Маргарет хихикає)
Silly man.	.Дурень.
He hasn't got his scarf on.	Він без шарфа.
(Pen Scratching)	(Віддалений гуркіт)
(Distant Booming)	(Виють сирени повітряної

(Air-Raid Sirens Blaring)	тривоги)
Tomorrow, no matter what	Завтра, що б вони не робили,
they do,	все буде як завжди.
it'll be business as usual.	Дві маленькі яловичини,
Two of the small beef,	містер Робертс.
Mr. Roberts.	Що є життєдайною кров'ю
What is the life blood	будь-якої спільноти?
of any community?	Не тільки великий бізнес,
Not just big business, but	але й
small businesses like mine.	але й малий бізнес, як мій.
Margaret! Cups!	Маргарет! Чашки!
We on this island are strong.	Ми на цьому острові сильні.
We're self-reliant. Sometimes,	Ми самодостатні. Іноді,
we're plain bloody-minded.	ми буваємо просто криваві.
But we also believe	Але ми також віримо
in helping each other.	у допомогу один одному.
And I don't mean by	І я не маю на увазі
state handouts.	державні подачки.
Margaret, do you want	Маргарет, хочеш
to come to the pictures?	піти в кіно?
She's not coming out.	Вона не вийде.
She's got to study.	Їй треба вчитися.
Miss Hoity-Toity!	Панночко Хоіті-Тоіті!

Analysis

1. The text under analysis headlined **« The Iron Lady»** belongs to artefact type. It is of media and film discourse.

2. The text was taken from https://subslikescript.com/movie/The_Iron_Lady-1007029 The text is aimed at the reader interested in the film **« The Iron Lady» .**

The purpose of the text information is to convey to the reader all the necessary information and conversations in the movie.

3. 1) Structural level of the text is ensured by lexical and semantic cohesion.

A. Lexical cohesion is implemented by repetition links, which are:

- simple lexical repetition : Margaret-Margaret, invitation- invitation

- complex lexical repetition : businesses-business

- simple paraphrase : picture-masterpiece-portrait

- substitution : man-he

B. Grammatical cohesion and syntactical structure is ensured by sequence of tenses.

C. Compound and complex sentences, as well as the use of conjunctions and prepositions, ensure grammatical cohesion.

4. Stylistic characteristics of the text are:

1) Strong positions of the text are the first sentences in paragraphs on which the following sentences depend, for example:

These are the books for you to sign.Shall we go through your appointments?The invitation has come from Downing Street for the unveiling of your portrait.

2) Weak positions are sentences that depend on strong positions in the text:
I brought as many as I could find.We said we'd go through them today.I'll put that on the mantelpiece and there's an invitation from Lord Armstrong for lunch on the first Friday of next month.
3) Tropes: Sometimes, **we're plain bloody-minded**. What is **the life blood** of any community?
Epithets- interesting, usual, small. silly

5. Basic transformations:

Transliteration- And there's an invitation from Lord Armstrong for lunch on the first Friday of next month-і ще запрошення від лорда Армстронга на обід у першу п'ятницю наступного місяця.

Addition- Shall we go through your appointments?-Пройдемося по ваших

планах на сьогодні?

Modulation- I said no because you have a concert that afternoon, but if you'd like to...Я відмовився, бо в тебе концерт в той день, але якщо ви хочете...

Margaret, do you want to come to the pictures?-Маргарет, хочеш піти в кіно?

Literal translation- I brought as many as I could find.-Я принесла стільки. скільки змогла знайти.

CONCLUSIONS

In this chapter we have discovered that **the concept of " WOMAN** " is one of the central concepts in the conceptual sphere of any people. Everywhere this concept is interpreted differently depending on various factors. Currently, the structure of the concept, as well as its definition, does not have a clear theory. According to many linguists, the concept consists of a core, base, near and far periphery. Belonging to one or another section of the semantic field of content is determined by the brightness of the sign in the mind of the bearer of the corresponding concept.

The concept of a WOMAN, verbalized in a song, conveys relevant meanings, significant for one or another period of the historical development of a cultural community and often stands out a universal supporting concept that creates the general context of the song discourse. The concept WOMAN is an ethno-mental formation, a basic concept that exists in the national consciousness of different gender, social and age groups. In the formation of the content of the WOMAN concept, in addition to linguistic factors, extralinguistic features play an important role. These include cultural and historical factors and social roles along with the biological characteristics of women. In modern English-language works, the concept WOMAN is verbalized by a large number of tokens characterizing femininity, independence and independence of a woman, as well as describing a woman as a

mother, mostly creating the image of a successful woman. This image continues to change and evolve.

Discourse is a generalization of the notion of a conversation to any form of communication. Discourse is a major topic in social theory, with work spanning fields such as sociology, anthropology, continental philosophy, and discourse analysis. Following pioneering work by Michel Foucault, these fields view discourse as a system of thought, knowledge, or communication that constructs our experience of the world.

Media discourse (or mass information discourse) is a coherent text in combination with extralinguistic, pragmatic, sociocultural, psychological factors, etc., it is the most relevant in the modern media space, because it reflects not only communicative and informational, but also political, economic, cultural attitudes and trends of modern society.

Film discourse is quite complex and multi-component, as it includes not only verbal, but also audiovisual components. This requires a deep understanding of the cultural and social context, which is why its place and role in modern linguistic research does not have an unambiguous interpretation.

CHAPTER 2

SPECIFICITY OF THE TRANSLATION OF MEANS OF VERBALIZATION OF THE WOMAN CONCEPT BASED ON THE MOVIE DISCOURSE

2.1. Ways of translation units of lexical and semantic field with the "WOMAN" component in mass media discourse

Translation as a term and notion is of polysemantic nature, its common and most general meaning being mostly associated with the action or process of rendering/expressing the meaning/content of a source language word, word-group, sentence or passage (larger text) in the target language or with the result of the process/action of rendering. In other words with the work performed by the translator (cf. this is my translation).

When considering the semantic units of Ukrainian and English, it is worth pointing out the discrepancy between the semantic volume, when sometimes the semantic volume in comparable languages does not coincide if both lexical units are polysemous.

A lexicosemantic field is a hierarchical structure of many lexical units united

by a common meaning and reflecting a certain conceptual sphere in a language. The field covers some "tense" space of homogeneous units and has analogies in the ancient sciences.

The core of the lexical-semantic field "WOMAN" includes the following subclasses:lady.miss, girl, wife, mother, she, female etc.

Translation and contrast comparison of the LSP "WOMAN" in English in a synchronous cross-section gives grounds to distinguish three types of pairs-lexical correlates. The first category includes couples whose constituents have a similar Phonographic design, as well as the same etymology (mainly borrowing from Latin or Greek).

The first group of this type includes tokens whose set of LFs completely coincides. The second group includes polysemantic lexemes with an identical set of LF only in some lexical-semantic variants.

The second type includes couples whose constituents have different verbal design, and their seven are partially similar.

The third type consists of tokens that do not have a match for the following reasons:

A.   the absence of a reference in the target language;

B.   the absence of a concise verbal design to indicate the existing reference.

Experience, good knowledge of the language, detailed explanations given by translation studios to phraseological units, jokes and original expressions, allow us to fully reveal what the directors intended. The translator's task is to convey the original meaning of the action, for which additional explanations are required. But there are some points worth dwelling on in more detail.

Some of the most difficult moments to translate are the comedic elements of conversations. Difficulties for translators arise in the following cases:

- the phrase is based on a historical event, phenomenon and historical personality, which are perceived by the target audience in a completely

> different way than by the inhabitants of the country - the producer of the film;

- what has been said is based on a play on words of the original language;

Such moments cause difficulties in the work of the translator. Phrases should be adapted to the target language and understandable to the audience. At the same time, there are several concerns: the phrase may be too simplified and will not fit into the general outline of the picture, the adaptation may be unsuccessful and the chosen reference will either become incomprehensible or fall out of the general mood.

A good translation requires a specialist to understand the specifics and facts related to what is happening on the screen. To do this, the filmmakers or producers leave comments when sending material, or edit the received text. When working urgently, it is not always possible to study the material and understand the context, so competent distributors and large companies take this into account and allocate enough time for translation.

As already mentioned, film localization is not only the work of a translator. Promotional materials, slogans, headlines, titles. Any other promotional items are prepared before the film reaches the translator.

Literal translation of an expression distorts the meaning of the expression, because it requires an adequate transfer of the meaning of a lexical and semantic unit to another language. To achieve maximum adequacy during translation, the translator must be proficient in various translation methods, among which the main ones are: equivalent translation, similar, descriptive, antonymic translation, calculus, combined translation.

Close to the literal method of translating or rather reproduction is the so-called way of translator's transcription by means of which partly the orthographic and partly the sounding form of the source language lexemes/words is conveyed.

Free translation is used in special cases when the transfer of the original style is not required or when the reproduction of stylistic features of the original is caused by great difficulties (eg translation of ancient texts), or when the translation is done for the information of a small group. Free translation of prose verse text is allowed,

abbreviations of the original are allowed, details are omitted. This method of translation is used mainly in the translation of poetry, advertising, headlines, various stylistic devices.

Word-for-word translation is another method of rendering sense. It presents a consecutive verbal translation though at the level of word-groups and sentences. Word-for-word translation means the reproduction of the construction of the original without any changes and without a significant change in the order of words in the sentence. Word-for-word translation should be understood as a translation of external (graphic or phonetic) similarities between a foreign and Ukrainian word or phrase, without taking into account the semantic differences between them. hence it is clear that a literal translation under certain conditions is quite natural, and a literal one is never allowed.

The interlinear [1] way/method of translating is a conventional term for a strictly faithful rendering of sense expressed by word-groups and sentences at the level of some text. The latter may be a passage, a stanza, an excerpt of a work or the work itself. The method of interlinear translation may be practically applied to all speech units(sentences, supersyntactic units, passages).

Literary Translating involves working with journalism and literary texts in the form of prose or poetry. Its complexity lies in the fact that when working with works, the translator must convey not only their main content, but also hidden ideas, while maintaining the author's style. The translator of such texts must have writing skills, be able to operate with a huge arsenal of means of artistic expression, as he, in fact, has to create a new work. He also needs to navigate in the global cultural context in order to be able to adapt the text to the mentality of the native speaker. [2: 255]

2.2   Lexical transformations in the translation of mass media discourse

Translation is a two-stage process of interlingual and intercultural communication when on the basis of analysed and transformed text in the SL a translator creates another text in the TL which substitutes the source text in the target language and culture [1: 20].

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[1] «Interlinear» (from Latin *interlineare)* i.e., written/printed between the lines.

When transmitting the meaning of a word in translation, you usually have to choose between several translation options.

There are three most characteristic cases that lead to this:

- in the translation language, there is no verbal correspondence to a particular word of the original (in general or in this sense).

- the Match is incomplete, i.e. it only partially covers the meaning of the word in the original language.

- different meanings of the polysemous word of the original correspond to different words in the translation language.

Formal lexical transformations provide for changing the form of the source language unit by using devices of the target language. Here belong transformations at the phonetic and graphic levels (sometimes called "transcoding") such as:

Transcoding helps to achieve maximum equivalence in the text. There are transliteration, transcription, calque and zero transcoding.

Transliteration involves changing the script used to write words in one language to the script of another; taking the letters or characters from a word and changing them into the equivalent characters in another language. This process is concerned with the spelling and not the sound. For example:

- *Mrs. Bandaranaike in Sri Lanka, Mrs. Gandhi* in *India*, but never in the *West* has there ever been a woman *Prime Minister.- Місіс Бандаранаіке* на *Шрі-Ланці, пані Ганді в Індії*, але ніколи на *Заході* не було жінки-*прем'єр-міністра*.(A:8)

- Similar examples: *Kipling-Кіплінг(A:10), Denis-Деніс(A:15), Lady Thatcher- леді Тетчер(A:14), Margaret-Маргарет (A:31), Westminster-Вестмінстер (A:44).*

Calque (Loan translation – for the wholly-translated phrase, Loan blend – for the part-translated phrase) is transcoding of the original unit in the form and content corresponding to one of the lexical meanings of the lexical unit.

To calque means to borrow a phrase or word from another language whilst

translating its components in order to create a new lexeme in the target language. It's a class of loan in which words or phrases are borrowed from another language, with each of the elements of the phrase being translated. Basically, it's respecting the syntactical structures of the target language.

■ phraseological calque – dictionary equivalent of a foreign phraseological unit. For example*: **The Iron Lady** resigned as both Prime Minister and party leader launched a challenge to her leadership. – **Залізна леді** пішла у відставку, адже Прем'єр-міністр, разом з лідером партії, розпочали робити все можливе, щоб зіпсувати її репутацію керівника.*

Lexical and semantic transformations change the semantic core of a translated word to achieve translation adequacy. A group of lexical and semantic transformations includes operations involving certain semantic changes. As a result, the meaning of a word or word combination in SL may be more specific, more general or somewhat modified as a way to discovering an appropriate equivalent in target language.

They can be classified into concretization, generalization and modulation.

1. Generalization is used when something in the TL is usually expressed using concepts with broader meaning or when preserving the original concepts with narrower meaning would result in an awkward translation.

For example:

- *Just like the man or woman in the street, when I am short one week, I have to make economies the next.- Так само, як будь-яка людина, коли мені не вистачає одного на щось сьогодны, наступного тижня я повинен економити.(A:2)*

- *People don't want to be harangued by a woman or hectored.- Люди не хочуть, щоб жінка до них докоряла чи домагалася .(A:7)*

- *Western civilization must root out this evil, wherever it hides or she risks defeat at the hands of global terror in a nuclear age. Unimaginable.- Західна цивілізація повинна викорінити це зло, де б воно не ховалося, інакше вона ризикує поразкою від рук глобального терору в ядерну епоху. Неймовірно.(A:34)*

2. Concretization is used when something in the TL is usually expressed using concepts with narrower meaning or when preserving the original concepts with broader meaning would result in an awkward translation.

For example :

- *You must find something better to do with your time. It's most unattractive in a woman.- Ти маєш знайти краще застосування свого часу. Це найнепривабливіше в жінці.(A:1)*

3. Modulation (also called sense or logical development) is replacement of the SL word of phrase by TL item, which is logically connected with the original item. For example:

- *24-year-old Miss Margaret Roberts lost her bid to win a seat in Parliament today, but she has put new life into the Dartford Conservative Association-24-річна міс Маргарет Робертс сьогодні програла свою спробу отримати місце в парламенті, але вона дала нове життя Асоціації консерваторів Дартфорда.(A:35)*
- *I remember. He's bringing his new lady friend just to mix things up a bit.- Я пам'ятаю. Він приводить свою нову подругу, щоб ввести всіх в оману. (A: 16)*
- *"The Woman Who Changed the Face of History."- «Жінка, яка повністю змінила хід історії».(A:11*
- *This is the woman who's watched 10 men on hunger strike starve themselves to death and never flinched!- Це жінка, яка спостерігала, як 10 людей помирає з голодуі, і жодного разу не здригнулася! (A:13)*

2.3 Grammatical transformations in the translation of mass media discourse

Transformations are caused by differences in the grammar and vocabulary of the source language (SL) and target language (TL). In order to avoid an inadequate, word-for-word translation (grammatical "over-literal rendering") it is necessary to apply basic translating transformations. As a result a literal translation is adapted to the standards of the language of translation and becomes adequate. Under transformation one envisages a change of the grammatical characteristics of a word or word replacement in general, word combination or a sentence in a translation.

When comparing grammatical categories and forms of English and Russian , the following phenomena are usually found:

1) the absence of a particular category in one of the languages;

2) partial coincidence;

 3) complete coincidence.

The need for grammatical transformations naturally arises only in the first and second cases. In Russian, in comparison with English, there are no grammatical categories such as the article or gerund, as well as infinitive and participial complexes and an absolute nominative construction. Partial coincidence or discrepancy in the meaning and use of the corresponding forms and constructions also requires grammatical transformations. This may include such phenomena as a partial mismatch of the number category, a partial mismatch in the forms of the passive construction, an incomplete coincidence of the forms of the infinitive and participle, some differences in the expression of modality, etc.

Transposition is a change in the order of words in phrases and sentences. Transposition as a type of translation transformation is a change in the location (order of sequence) language elements in the translation text compared to the original text. Elements that can be rearranged: words, phrases, parts of a complex sentence, independent sentences.

The permutations are caused by a number of reasons, the main one of which is the difference in the structure (word order) of the sentence in English and Ukrainian. An English sentence usually begins with a subject (or a group of subjects), followed by a predicate (a group of predicates), i.e. the rhema - the center of the message (the

most important thing) - comes first. Subject (secondary information) - circumstances (places and times) are most often located at the end of a sentence. In the Ukrainian language, the order is different.

- *Winning candidate, Mr. Dodds, had better watch out. This bright young woman is on his tail.- Кандидату-переможцю, містеру Доддсу, краще стежити. Ця яскрава молода жінка у нього на хвості.(A:5)*

- *The place that she has now secured in British history, as the first woman ever to be invited to form a government.- Місце, яке вона зараз забезпечила в історії Великобританії, як перша жінка, яку коли-небудь запросили сформувати уряд.(A:9)*

- *There will be no female Prime Minister here, not in my lifetime. No.- За мого життя тут не буде жінки-прем'єр-міністра. Ніколи. (A:26)*

- *Can she also accept that her free-market economics, designed to create a growing middle class, ensures that the rich get richer and the poor are irrelevant?!- Чи може вона також погодитися з тим, що її економіка вільного ринку, розроблена для створення зростаючого середнього класу, гарантує, що багаті стають ще багатшими, а бідні не мають значення?! (A:41)*

- *She behaved appallingly. I wouldn't have spoken to my gamekeeper like that.- Вона поводилася жахливо. Я б так не розмовляв зі своїм єгерем. (A:43)*

Addition is used to compensate for semantic or grammatical losses and often goes along with **transposition** and **grammatical replacement.** Firstly, it can be an explicit statement of some information that was merely implied or hinted at in the source text. Secondly, it can be an extra piece of information that was not there in the source text.

For example:

- *As the only Prime Minister in the history of our country who is also a mother with a son of my own, I can imagine your agony and your grief.-*

Як єдиний прем'єр-міністр в історії нашої країни, яка також є матір'ю і має свого сина, я навіть не можу уявити рівень вашої агонії та вашого горя.(А:49)

- *Winning candidate, Mr. Dodds, had better watch out. This bright young woman is on his tail.- Кандидату-переможцю, містеру Доддсу, краще стежити. Ця яскрава молода жінка вже наступає йому на хвіст.(А:5)*

- *The place that she has now secured in British history, as the first woman ever to be invited to form a government.- Місце, яке вона зараз зайняла в історії Великобританії, як перша жінка, якій коли-небудь дали право сформувати уряд .(А:9)*

- *"The Woman Who Changed the Face of History."- «Жінка, яка повністю змінила хід історії».(А:11)*

- *This is the woman who's watched 10 men on hunger strike starve themselves to death and never flinched!- Це жінка, яка спостерігала, як 10 людей помирає з голодуі, і жодного разу не здригнулася! (А:13)*

Omission is a transformation opposite to addition and is used with the aim to avoid redundant information.This procedure can be the outcome of the cultural clashes that exist between the SL and the TL. In fact, it is in subtitling translations where omission attains its peak in use.
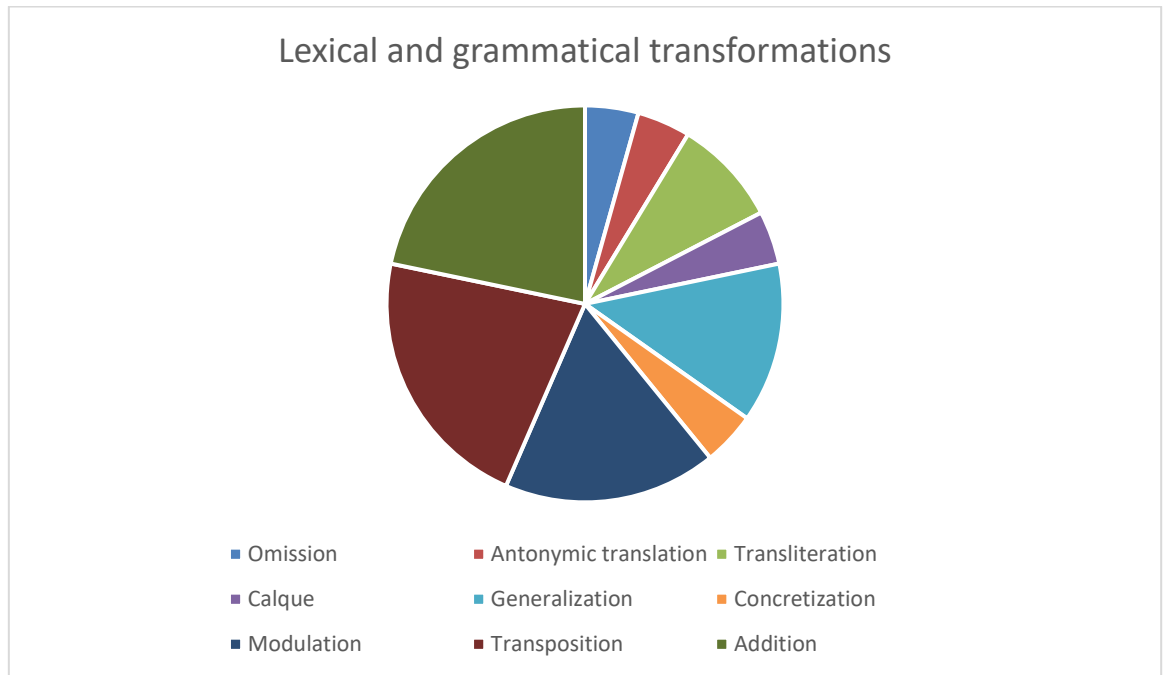
For example:

- *A man might call it fiscal responsibility, a woman might call it good housekeeping.- Чоловік міг би назвати це фінансовою відповідальністю, жінка -и це хорошим веденням господарства. (А:3)*

Antonymic translation :

- *As the only Prime Minister in the history of our country who is also a mother with a son of my own, I can imagine your agony and your grief.-*

Як єдиний прем'єр-міністр в історії нашої країни, яка також є матір'ю і має свого сина, я навіть не можу уявити рівень вашої агонії та вашого горя.(А:49)

Lexical and grammatical transformations

- Omission
- Antonymic translation
- Transliteration
- Calque
- Generalization
- Concretization
- Modulation
- Transposition
- Addition

Conclusions

In this chapter during our investigation of 50 examples of means of verbalization of the WOMAN concept (based on the material of the movie "The Iron Lady") regarding grammatical and lexical transformations in the examples, we have found 2 examples of transliteration, 5-transposition, 5-addition, 1-omission, 1-antonymic translation, 4-modulation, calque-1, generalization-3, concretization-1. Transliteration-4%, transposition-10%, addition-10%, omission-2%, antonymic translation-2%, modulation-8%, calque-2%, generalization-6%, concretization-2%. Transpositoan, modulation, generalization and addition are more commonly used when translating means of verbalization of the WOMAN concept (based on the material of the movie "The Iron Lady").

CONCLUSIONS

In our term work we have analized the concept WOMAN and its main characteristics and the way of its translation based on the film The Iron Lady.

We have discovered that **the concept of " WOMAN "** is one of the central concepts in the conceptual sphere of any people. Everywhere this concept is interpreted differently depending on various factors. Currently, the structure of the concept, as well as its definition, does not have a clear theory. According to many linguists, the concept consists of a core, base, near and far periphery. Belonging to one or another section of the semantic field of content is determined by the brightness of the sign in the mind of the bearer of the corresponding concept.

The concept of a WOMAN, verbalized in a song, conveys relevant meanings, significant for one or another period of the historical development of a cultural community and often stands out a universal supporting concept that creates the

general context of the song discourse. The concept WOMAN is an ethno-mental formation, a basic concept that exists in the national consciousness of different gender, social and age groups. In the formation of the content of the WOMAN concept, in addition to linguistic factors, extralinguistic features play an important role. These include cultural and historical factors and social roles along with the biological characteristics of women. In modern English-language works, the concept WOMAN is verbalized by a large number of tokens characterizing femininity, independence and independence of a woman, as well as describing a woman as a mother, mostly creating the image of a successful woman. This image continues to change and evolve.

Discourse is a generalization of the notion of a conversation to any form of communication. Discourse is a major topic in social theory, with work spanning fields such as sociology, anthropology, continental philosophy, and discourse analysis. Following pioneering work by Michel Foucault, these fields view discourse as a system of thought, knowledge, or communication that constructs our experience of the world.

Media discourse (or mass information discourse) is a coherent text in combination with extralinguistic, pragmatic, sociocultural, psychological factors, etc., it is the most relevant in the modern media space, because it reflects not only communicative and informational, but also political, economic, cultural attitudes and trends of modern society.

Film discourse is quite complex and multi-component, as it includes not only verbal, but also audiovisual components. This requires a deep understanding of the cultural and social context, which is why its place and role in modern linguistic research does not have an unambiguous interpretation.

In the chapter 2 we have analized the main ways if translation of the concepy WOMAN.

In this chapter during our investigation of 50 examples of means of verbalization of the WOMAN concept (based on the material of the movie "The Iron Lady") regarding grammatical and lexical transformations in the examples, we have

found 2 examples of transliteration, 5-transposition, 5-addition, 1-omission, 1-antonymic translation, 4-modulation, calque-1, generalization-3, concretization-1. Transliteration-4%, transposition-10%, addition-10%, omission-2%, antonymic translation-2%, modulation-8%, calque-2%, generalization-6%, concretization-2%. Transpositoan, modulation, generalization and addition are more commonly used when translating means of verbalization of the WOMAN concept (based on the material of the movie "The Iron Lady").

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LIST OF DATA SOURCE

The Iron Lady -2011 biographical drama film based on the life and career of Margaret Thatcher

ANNEX

Original text	Translation
1. You must find something better to do with your time. It's most unattractive in a woman.	1. Ви повинні знайти краще застосування свого часу. Це найнепривабливіше в жінці.
2. Just like the man or woman in the street, when I am short one week, I have to make economies the next.	2. Так само, як будь-яка людина, коли мені не вистачає одного на щось сьогодны, наступного тижня я повинен економити.

3. A man might call it fiscal responsibility, a woman might call it good housekeeping.	3. Чоловік міг би назвати це фінансовою відповідальністю, жінка могла б назвати це хорошим веденням господарства.
4. Whoever can sort that lot out, he's my man. Or woman? Ladies, shall we?	4. Хто зможе розібратися в цьому, той моя людина. Або жінка? Дівчата, може?
5. Winning candidate, Mr. Dodds, had better watch out. This bright young woman is on his tail.	5. Кандидату-переможцю, містеру Доддсу, краще стежити. Ця яскрава молода жінка вже наступає йому на хвіст.
6. Probably had to ask the cleaning woman where I was.	6. Напевно, довелося запитати прибиральницю, де я.
7. People don't want to be harangued by a woman or hectored.	7. Люди не хочуть, щоб жінка до них докоряла чи домагалася.
8. Mrs. Bandaranaike in Sri Lanka, Mrs. Gandhi in India, but never in the West has there ever been a woman Prime Minister.	8. Місіс Бандаранаіке на Шрі-Ланці, пані Ганді в Індії, але ніколи на Заході не було жінки-прем'єр-міністра.
9. The place that she has now secured in British history, as the first woman ever to be invited to form a government.	9. Місце, яке вона зараз забезпечила в історії Великобританії, як перша жінка, яку коли-небудь запросили сформувати уряд.
10. It's a marvel to me that you can still quote whole chunks of Kipling, but try remembering the name of that woman who just made you that god-awful cold collation.	10. Для мене дивно, що ти все ще можеш цитувати цілі фрагменти Кіплінга, але спробуй згадати ім'я тієї жінки, яка щойно зробила для тебе ту жахливу холодну збірку.
11. "The Woman Who Changed the Face of History."	11. «Жінка, яка повністю змінила хід історії».
12. We will never win another election led by that woman.	12. Ми ніколи більше не виграємо вибори під керівництвом цієї жінки.

13. This is the woman who's watched 10 men on hunger strike starve themselves to death and never flinched!	13. Це жінка, яка спостерігала, як 10 голодуючих голодували до смерті, і жодного разу не здригнулася!
14. Good morning, Lady Thatcher. Are you all right?	14. Доброго ранку, леді Тетчер. З вами все гаразд?
15. You look ridiculous. Boss lady no like? No, Denis, boss lady no like.	15. Ти виглядаєш смішно. Бос леді не подобається? Ні, Денисе, бос леді не подобається.
16. I remember. He's bringing his new lady friend just to mix things up a bit because we're rather short of women, but I'm sure we'll manage.	16. Я пам'ятаю. Він приводить свою нову подругу, щоб трохи змішати речі, тому що нам не вистачає жінок, але я впевнений, що ми впораємося.
17. The Honorable Lady, the Member of Parliament for Finchley!	17. Шановна пані, член парламенту від Фінчлі!
18. The Right Honorable Lady, the Secretary of State for Education.	18. Шановна пані, державний секретар освіти.
19. Me thinks the Right Honorable Lady doth screech too much.	19. Мені здається, шановна леді надто верещить.
20. Almost lovingly dubbed by the Soviets "The Iron Lady,"she is credited with her friend Ronald Reagan, with a decisive role in the ending of the Cold War.	20. Радянська влада майже з любов'ю називала її «залізною леді», а її другу Рональду Рейгану приписують вирішальну роль у припиненні холодної війни.
21. Can the Right Honorable Lady deny that having brought about the highest level of unemployment since 1934.	21. Чи може шановна пані заперечити, що це призвело до найвищого рівня безробіття з 1934 року.
22. Good girl. Tomorrow, no matter what they do, 23. it'll be business as usual.	22. Хороша дівчинка. Завтра, що б вони не робили, 23. все буде як завжди.
24. This is it. Steady the buffs, old girl. Good afternoon. Congratulations, Prime Minister.	24. Ось воно. Заспокой баффи, стара дівчино. Добрий день. Вітаю, Прем'єр-міністр.

25. Gotcha! Well, that paid off, old girl! Your ratings have soared from the most hated Prime Minister of all time to the nation's darling.	25. Зрозумів! Ну, це окупилося, стара дівчино! Ваші рейтинги злетіли від найненависнішого прем'єр-міністра всіх часів до улюбленця нації.
26. There will be no female Prime Minister here, not in my lifetime. No.	26. За мого життя тут не буде жінки-прем'єр-міністра. Ніколи.
27. "But the she-bear, this accosted," rends the peasant tooth and nail, "for the female of the species is more deadly than the male."	27. «Але ведмедиця, ця ведмедиця, — зубами й нігтями роздирає селянин, — бо самка виду смертоносніша за самця».
28. Watch out. She's on the prowl.	28. Стережись. Вона нишпорить.
29. How did this happen? How could she possibly have got out?	29. Як це сталося? Як вона могла вибратися?
30. Maria, she's starting to clear her husband's cupboard, so... I may need your help. Yes.	30. Марія, вона починає прибирати шафу свого чоловіка, тому... Мені може знадобитися ваша допомога. Так.
31. Margaret, do you want to come to the pictures? She's not coming out. She's got to study.	31. Маргарет, ти хочеш підійти до фотографій? Вона не вийде. Вона має вчитися.
32. She's made a start, that's the main thing.	32. Вона почала, це головне.
33. You can never be sure she's taking them. I think sometimes she hides them.	33. Ви ніколи не можете бути впевнені, що вона їх приймає. Мені здається, іноді вона їх приховує.
34. Western civilization must root out this evil, wherever it hides or she risks defeat at the hands of global terror in a nuclear age. Unimaginable.	34. Західна цивілізація повинна викорінити це зло, де б воно не ховалося, інакше вона ризикує поразкою від рук глобального терору в ядерну епоху. Неймовірно.
35. 24-year-old Miss Margaret	35. 24-річна міс Маргарет Робертс

Roberts lost her bid to win a seat in Parliament today, but she has put new life into the Dartford Conservative Association.	сьогодні програла свою спробу отримати місце в парламенті, але вона дала нове життя Асоціації консерваторів Дартфорда.
36. And if she wants us to take her seriously, she must learn to calm down!	36. І якщо вона хоче, щоб ми сприймали її серйозно, вона повинна навчитися заспокоюватися!
37. It was all about my mother, just for a change! What's she on about? Her driving test this morning!	37. Це все про мою маму, просто для різноманітності! Про що вона? Її іспит з водіння сьогодні вранці!
38. Is she gonna get there? Watch those blocks rise...	38. Вона туди потрапить? Подивіться, як ці блоки піднімаються...
39. The place that she has now secured in British history, as the first woman ever to be invited to form a government.	39. Місце, яке вона зараз забезпечила в історії Великобританії, як перша жінка, яку коли-небудь запросили сформувати уряд.
40. Robert, could you bring the car around? She's been ready for ages.	40. Роберте, не міг би ти підвезти машину? Вона була готова віками.
41. Can she also accept that her free-market economics, designed to create a growing middle class, ensures that the rich get richer and the poor are irrelevant?!	41. Чи може вона також погодитися з тим, що її економіка вільного ринку, розроблена для створення зростаючого середнього класу, гарантує, що багаті стають ще багатшими, а бідні не мають значення?!
42. Did she turn her back on her own citizens there because the islands were thousands of miles away from the mainland United States?	42. Чи вона відвернулася від власних громадян, тому що острови були за тисячі миль від материкової частини Сполучених Штатів?

43. She behaved appallingly. I wouldn't have spoken to my gamekeeper like that.	43. Вона поводилася жахливо. Я б так не розмовляв зі своїм єгерем.
44. As Conservative MPs gather in Westminster to decide who they will back in the leadership contest, the Prime Minister said she would not be diverted from critical international affairs.	44. Коли члени Консервативної партії збираються у Вестмінстері, щоб вирішити, кого вони підтримають у змаганні за лідерство, прем'єр-міністр сказала, що її не відволікатимуть від важливих міжнародних справ.
45. It's nearly all familiar faces: William, Michael and his lovely wife. Jacqueline.	45. Це майже всі знайомі обличчя: Вільям, Майкл і його чарівна дружина. Жаклін.
46. But if you were to become the wife of a moderately successful businessman, then you'd get to Parliament.	46. Але якби ви стали дружиною помірковано успішного бізнесмена, то ви б потрапили до парламенту.
47. You look and sound like a privileged Conservative wife and we've already got her vote.	47. Ти виглядаєш і звучиш як привілейована консервативна дружина, і ми вже отримали її голос.
48. Look at me! You're supposed to be a mother! You're not a mother, you're a monster!	48. Подивіться на мене! Ти маєш бути мамою! Ти не мати, ти чудовисько!
49. As the only Prime Minister in the history of our country who is also a mother with a son of my own, I can imagine your agony and your grief.	49. Як єдиний прем'єр-міністр в історії нашої країни, який також є матір'ю і має свого сина, я можу уявити вашу агонію та ваше горе.
50. Miss Roberts. Hoping to be chosen as our candidate for Parliament.	50. Міс Робертс. Сподіваюся, що нас виберуть нашим кандидатом у депутати.

РЕЗЮМЕ

Курсову роботу присвячено вивченню та аналізу специфікb перекладу засобів вербалізації концепту WOMAN (на матеріалі кінофільму The Iron Lady

'Залізна леді').

В ході дослідження проаналізовано основні задачі, поставлені на початку роботи, що розглядаються в масс-медіа дискурсі та фільм- дискурсі. Визначено поняття концепту WOMAN та основних його характеристик. Наведено приклади перекладу англомовних прикладів концепту WOMAN матеріалі кінофільму The Iron Lady 'Залізна леді'.

Здійснено аналіз фактичного матеріалу, що включав в себе тематику, характеристику та структуру концепту WOMAN.

Ключові слова: концепт, фільм- дискурс, масс-медіа дискурс, інтернет дискурс, лексико-семантичні особливості, переклад фільмів, аналіз.