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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**Особливості відтворення українською мовою одиниць лексико-
семантичного поля “FEMINISM” у американському кінодискурсі (на
матеріалі кінофільму Suffragette ‘Суфражистка’)**

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INTRODUCTION

In modern film discourse, feminism is one of the most relevant topics that is actively discussed and analyzed by scientific researchers in the field of linguistics. In particular, units of the lexical-semantic field "FEMINISM" in the Ukrainian language are quite common in American film discourse, which indicates the importance of this topic for society.

One of the most interesting examples of film discourse devoted to feminism is the film "Suffragette", which tells about the struggle of women for the right to vote in Britain at the beginning of the 20th century. In this film, units of the lexical-semantic field "FEMINISM" are actively used.

Several researchers have considered aspects of the formation of lexical-semantic fields and their translation. These researchers and others have contributed to our understanding of the formation of lexical-semantic fields and how they are translated across languages, highlighting the importance of context, culture, and ideology in shaping meaning.

Presentation of the topicality of this study is determined by the fact that the peculiarities of the structure of lexical-semantic fields in English-language film discourse have not been sufficiently studied. This fact is confirmed by the incompleteness of the study of the structure and features of the translation of the lexical-semantic field "FEMINISM" in the American film discourse (based on the material of the film *Suffragette*)

The aim of the study of the presented work is to analyze the structure and features of the translation of the lexical-semantic field "FEMINISM" in the American film discourse (based on the material of the film *Suffragette*)

The aim involves solving the following tasks:

- To describe the key terms and concepts within the lexical-semantic field of "feminism."
- To find how these terms are culturally and linguistically specific, and how they may have different connotations and associations in different languages.
- To analyze the various strategies that translators have used to effectively translate the lexical-semantic field of "feminism" across language barriers.

- To evaluate the effectiveness of these translation strategies in conveying the intended meaning and promoting understanding of feminist ideas and values.
- To provide recommendations for translators on how to translate the lexical-semantic field of "feminism" in a way that is linguistically and culturally sensitive, accurate, and effective.

The object of research is the film text as a specific field of translation.

The subject of the analysis is the study of the structure and features of the translation of the lexical-semantic field "FEMINISM" in the American film discourse (on the material of the film *Sufragette*)

Structure of work. The work consists of an introduction, two chapters with conclusions to each of them, general conclusions, a list of used literature.

CHAPTER 1

THEORETICAL BASIS OF THE CONCEPT OF THE LEXICAL-SEMANTIC FIELD IN TRANSLATION SCIENCES

1.1. Lexical-semantic fields in the linguistic context.

The main essence of approaches to the analysis and description of lexical semantics is that a systematic view of the meaning of words was gradually established, which found its expression in the "method of the semantic field". According to the definition, a lexicon or a dictionary is a collection of vocabulary. The set of vocabulary, or in other words, the entire vocabulary of the language is built on a hierarchical basis. It is divided into groups of words - semantic fields, which, in turn, are divided into smaller lexical-semantic groups, families, word cubes, individual words. According to the definition introduced by J. Trier, the field is a set of linguistic (mainly lexical) units united by a commonality of content (sometimes also a commonality of formal indicators) and reflecting the conceptual, visual, or functional similarity of the phenomena being denoted. Each word in the language is included in a certain lexical-semantic field, and not just one. Polysyllabic words, in particular, can enter different fields. The words included in the field are characterized by the presence of a general integral semantic feature, which is usually expressed by an arch-lexeme - a lexeme with a generalized meaning. The individual semantics of a word is revealed through its comparison with other members of the field in which it is included according to certain characteristics. [7] It is in the distribution of words among some semantically connected groups that the systemic character of the vocabulary of the language is revealed, notes J. Trier.

One of the points of view on the distribution of vocabulary by semantic fields was proposed by R. Meyer. R. Meyer singles out three types of semantic fields, which are based on a single semantic feature - a differentiating factor:

1. Natural fields (names of trees, animals, physical sensations);
2. Artificial fields (names of component parts of mechanisms);
3. Semi-artificial fields (ethical concepts, terminology of certain professional and social groups of people).

The German scientist J. Trier is considered the founder of this method. He considered the language of a particular period as a stable and relatively closed system in which words have a certain meaning, and this meaning is not isolated, dependent on other words combined with them. J. Trier distinguished between "conceptual" and "verbal" fields. By the conceptual field, he understood the structure of a separate conceptual sphere or a number of concepts that are present in the linguistic consciousness, which does not have its own, special, corresponding external form of detection in the language. A word reveals a meaning only within an entire field. The verbal field formed from a word and

conceptually related words is subject to varying degrees of a closed conceptual complex, the internal division of which is represented in the divided structure of the verbal field. According to many linguists, the boundary between the conceptual and verbal fields, as well as J. Trier's terminology, is not clear. It is believed that all the concepts that are in the language are divided into closed groups based on similarity or opposite meaning. In these groups, each concept exists only due to its correlation with other concepts in the group, and the change of some concept or its loss causes the restructuring of the entire group. According to J. Trier, this is exactly how the structure of the semantic field changes, as a result of a change in the value of a separate component of the field, and, therefore, a change in the lexical system of the language as a whole. The scientist believes that the listener can understand a word only if the entire field of verbal signs is present in his mind, since the word has meaning only within the whole field and thanks to this whole.[7] Indeed, outside the field, words have no meaning at all. Despite the fact that J. Trier's concept served as an incentive for further research into the structural relations between the words of the language, a number of scientists criticized some principles of J. Trier's theory of the lexical-semantic field. In particular, such a position as the closed nature of the field, which has strictly fixed boundaries and non-intersecting contours, was criticized. Later, field theories were put forward by other scientists. According to R. Z. Shchuru, in addition to the field as a paradigmatic phenomenon, there are also syntagmatic or syntactic fields. At the same time, the same word enters paradigmatic or syntagmatic relations. Within the paradigmatic field, there are synonyms, antonyms, hyponyms, hyperonyms and other groups of words that are connected by the commonality of some semantic relations. For example: and night – and day. The words "a night" and "a day" are included in the semantic field of "time of day". Synonymous relations are understood as the type of semantic relations of language units, which consists in the complete or partial coincidence of their meanings.

Unlike synonymy, antonymy is “a type of semantic relationship of lexical units that have opposite meanings. For example: to join – to part; small – large; source – outcome. Scientists also distinguish such a type of relationship between words as hyponymy - "a paradigmatic relation in the semantic poly-hierarchical organization of its elements, based on genus-species relations".[2]

The totality of all semantic fields makes up the lexical system of a particular language. However, some scientists doubt the systematic organization of the vocabulary and put forward the opinion about the arbitrariness of the allocation of semantic fields. But the systematicity of vocabulary organization lies precisely in the openness of this system and its subsystems, in the possibility for new elements to penetrate the system, and for others to leave it.[7]

There is an opinion that G. Ibsen is closest to J. Trier in the formation of field theory. In fact, H. Ibsen's approach to the questions of the existence of the field is quite different from Trier's. H. Ibsen first used the term "semantic field"

for a group of words-names of metals in Eastern languages. He believed that one semantic group is formed only by those words related in content, which are identically designed, that is, due to semantic proximity, received the same morphological design.[7]

V. Porzig considers the "semantic field" differently. He brought to the fore words as independent linguistic units and the main, most characteristic connections of their meanings, which are revealed in word combinations and word derivations. V. Porzig tried to reveal the connections that are embedded in the very meanings of words. Its fields are simple relations consisting of a verb and a subject or object or an adjective and a noun. At the same time, the words capable of expressing signs and performing a predicative function, i.e. verbs and adjectives, are dominant. Therefore, only a verb and an adjective can be the nuclear element of the "semantic field". The same field includes those language elements that are connected with the nuclear language. Thus, V. Portzig's "semantic field" is based on the valence properties of words and represents syntagmatic formations, in contrast to Trier's paradigmatic fields.[3]

So, the semantic field is a group of all the meanings of words that are inherent to it in one or another context, taking into account synonyms and antonyms. The set of semantic fields makes up the semantics of a particular language, and indicates the color and richness of the language in general.

In modern linguistics, the semantic field is defined as a set of linguistic (mainly lexical) units that are united by a commonality of content (sometimes also a commonality of formal indicators) and reflect the conceptual, substantive or functional similarity of the phenomena being denoted.

The lexical-semantic field is characterized by the following main properties:

1. The presence of semantic relations (correlations) between its component words;
2. The systemic nature of these relations;
3. Interdependence and interdependence of lexical units;
4. Relative autonomy of the field;
5. The continuity of the designation of its semantic space;
6. The interconnection of semantic fields within the entire lexical system.[8]

Considering the lexical-semantic field, it is worth focusing on its structure. The following parts can be distinguished in the structure of the semantic field:

1. The core of the field, represented by the generic seed - the component around which the field unfolds. Since the core is a lexical expression of meanings, or semantic features, it can replace each of the members of the paradigm, being a representative of the entire paradigm;
2. The center of the field consists of units that have an integral, common value with the core and with each other;

3. The periphery of the field consists of units that are the most distant in terms of their value from the core. They detail and specify the main meaning of the field. Usually, peripheral elements are in the application with other semantic fields, thus forming the lexical-semantic integrity of the language system;
4. Fragments of the field are a vertical core and centr-peripheral structure, which, according to its semantics, forms a separate hyper-hyponymic structure of the same type/different type composition.

Within the lexical-semantic field, lexical-semantic groups are distinguished. For example, in the temporal lexical-semantic field, the following are distinguished:

1. Names of inaccurate time segments (time, season, period, epoch, era);
2. Names of exact time segments (second, minute, hour, day, week, month, year, century);
3. Names of seasons (spring, summer, autumn, winter);
4. Names of parts of the day (morning, afternoon, evening, night);
5. Names of months (January, February);
6. Names of days of the week (Monday, Tuesday).

In the middle of lexical-semantic groups, even more closely related semantic associations are distinguished (they are called lexical-semantic categories) - synonyms, antonyms, converses, hyponyms. Synonyms are words of the same part of speech, the meanings of which completely or partially coincide. Synonymy reflects the properties of the objective world in language, which is why it is a linguistic universal.

So, by its structure, the semantic field is a complex system in which all possible meanings of one lexeme are combined and act as a "substitute" for each other when needed. At the same time, synonyms and antonyms play an important role, as they constitute the paradigm of the meanings of any semantic field.

Field theory covers many different points of view, which are quite strong variants of a common idea - the idea of the semantic connection of words with each other in language.

The presented theory of the field turned out to be effective, because with the help of the concept of "field" linguists managed to implement the idea of the presence of a certain structural quantity that unites the vocabulary into a lexical-semantic system, where each lexeme is related to another by some of the signs.

The field model gives us an idea of language as a system of subsystems that interact and intersect in their meanings with each other. According to this model, language is presented to us as a functioning system in which constant rearrangements of elements and relationships between them take place.

In the process of structuring the field, the dialectical relations between linguistic phenomena and non-linguistic reality, the mechanism of their

connection with each other are revealed, the peculiarities of linguistic consciousness are revealed, and its nationally specific features are revealed. The field is one of the forms of systematization of language values in the language system.

1.2. Lexical-semantic fields in the context of translation studies.

Undoubtedly, the study of translation science has always played a significant role among linguists, translators, philologists, etc. At first glance, translation studies only indicates that the translator is primarily obliged to reproduce the source text, relying on the vocabulary of another language, thereby correctly and logically building the finished translation. In any case, everything is not as standard as it seems.

It is worth noting that one of the most difficult tasks in translation is the correct selection of the meaning of a certain lexical unit during the interpretation of texts. The peculiarity of the semantic structure of words in different languages makes it necessary to apply lexical-semantic transformations during translation. There are 3 lexical-semantic transformations: concretization of the meaning of the word, generalization of the meaning of the word and modulation of the meaning of the word.

Concretization is one of the types of lexical-semantic transformations, which involves the replacement of lexical units of the source language with a broader meaning by a narrower one in the translated language.

Generalization is a lexical-semantic method, the opposite of concretization. It primarily consists in translating a word with a narrow meaning into a broader, generic concept, avoiding literalism.

Modulation or semantic development is the replacement of a word of the source language by a lexical element of the translated language, the meaning of which can be easily deduced from the meaning of the original word. It happens that the meanings of both units in the original and the translation are connected by cause-and-effect relationships.[4]

The original phrase and its replacement in the translated language are equal to each other, but only appropriate to the specified context, that is, the translator resorts to selecting the best contextually equivalent.[14]

As research by linguists confirms, the translation process should not be based on only one model. [5] Along with the grammatical transformations that appear during the semantic analysis of the source text and the construction of the statement, the translation also uses methods of lexical and syntactic paraphrasing, semantic transformations, and in some cases a one-stage process of finding direct counterparts, while choosing the optimal method the analysis of the source text and the construction of a version of its translation depends on the conditions of interlingual communication.[1] Ya. I. Retsker understands lexical transformations as "... techniques of logical thinking, with the help of

which we reveal the meaning of a foreign word in the context and find it ... corresponding to it, which does not coincide with the dictionary" in the native language.

The most common are seven types of transformations:

1. Differentiation of meaning;
2. Concretization of meaning;
3. Generalization of meaning;
4. Meaningful development of meaning;
5. Antonymous translation;
6. Total reorganization;
7. Compensation.[10]

The inconsistency in the structure of different languages creates difficulties associated with preserving and transferring the meanings of words during their translation into another language. A word as a lexical unit is part of the lexical system of a language, and the semantic load of a word is unique for each specific language, and therefore may not coincide with the lexical systems of the foreign language and the language of translation. Thus, lexical transformations, which can be defined as "deviations from dictionary counterparts" become the most significant. If such a deviation is detected when translating any word or phrase from English to Ukrainian, the provided lexical unit is replaced in the translated language by another one that conveys a slightly different meaning compared to the one of the original words, that is, a lexical-semantic transformation occurs. Its essence consists in replacing individual lexical units of one language with other (which are often not dictionary equivalents) lexical elements of the translation language.

In modern semantics, the merging of the lines of lexical and text-centric studies is observed. Lexicentric semantics is based on the objectivity of the existence of a single word, text-centric focuses on the study of the semantics of the text. But since the word detached from the context is only a paradigm of potentials, invariants activated in speech, the need to combine the above-mentioned approaches is not in doubt. In our opinion, contrast studies within the limits of modern text-centric semantics are the goal of searching for ways of material expression of lexical meaning by means of the source and target languages.

Lexicentric semantics provides an opportunity to compare the systems of the original and translated languages in statistics, while text-centric semantics provides a contrastive study of the components of these systems in the dynamics of syntagmatic implementation. Within the limits of lexicentric semantics, the semasiological approach of contrastive research and the onomasiological approach are distinguished. The purpose of the latter is to identify relationships in the ways of marking concepts in one or another language. The semasiological approach is interested in correspondences only at the level of

content, i.e. in the scope and nature of the semantic structure of words, the hierarchy of their co-meanings (lexical-semantic options), stylistic functions and connotations, i.e. the additional meaning of a word with its stylistic and semantic shades that are superimposed on its main meaning.

The adequacy of the semantics of correlated words related to other words by the relations of synonymy, antonymy, belonging to a certain word-forming series or a certain semantic field can only be determined after checking them for the breadth of meaning (the scope of denotation is the expression of the content, the main meaning of the linguistic unit, as opposed to from its connotation - the additional meaning of the word with its semantic or stylistic shades, which are superimposed on its main meaning and serve to express various expressive-emotional-evaluative shades).

Text-centric semantics, first developed in the works of J. Katz, J. Fedor, P. Postal, L. Abraham, and E. Kiefer, is a fundamental addition to lexicentric semantics.[9] The unity of the paradigmatic and syntagmatic aspects of the contrastive analysis of the vocabulary of two languages is a projection of these approaches on the plane of translation studies. The paradigmatic approach to comparing the vocabulary of two languages is based on the similarity in the functioning of lexical units in the composition of certain verbal microsystems; the syntagmatic approach to the contrastive analysis of vocabulary is based on the fact that even words with equivalent denotative meaning in different languages have distinctive lexical connections with other vocabulary units in a word combination. Syntagmatic comparison of lexical units on the basis of paradigmatic analysis gives a comprehensive picture of the studied language material.[13]

A more complete picture of cross-linguistic correlations emerges with the active involvement of translated texts. The data revealed as a result of the paradigmatic analysis are checked in the micro- and macro-contexts of the original and the translation.

The contrastive study of translations of modern poetry is of particular importance, as it makes it possible to follow the trajectory of the development of languages, to make a synchronous cross-section of their essences.

The contractive analysis of lexical semantics, carried out using the method of superimposing the structures of the original and the translation, acquires special complexity in the context of a poetic work, where the expected monosemization often does not occur.[12] The poetic context can serve as a means of syncretism of the meanings of polysemantic words, which is evidence of their structural diffuseness. Poetry differs from other works of verbal art by the hyper-semanticization of verbal units. Hyper-semanticization most often occurs when a word is used occasionally, where it is enriched with expressive shades. Therefore, the translator must first of all find the key to the encrypted verbal reality.

Since a word is a lump of thought, and semantics is the soul of a language, a contrastive study of the semantics of related multilingual units in the text of the original and the translation allows to reach the level of linguistic pictures of the world, to distinguish the core and periphery within their limits, to determine the overlap of the semantic structures of the languages under study, as well as to reveal the peculiarities of verbal segmentation of the semantic space inherent in each of them.[11]

The skills and abilities of translation transformations are complex, are essential components of the translator's competence, and therefore their development and correct application, aimed at adequately conveying the meaning of the original, should be given due attention. Transformations are necessarily used when translating lexical, semantic, morphological, grammatical and other phenomena of the English language that are absent in the Ukrainian language. When the dictionary counterparts of this or that word of the original language cannot be used in the translation, translational lexical-semantic substitutions are used.

Lexical-semantic transformations are inevitable in the process of English-Ukrainian translation of texts, as they are directly related to extralinguistic factors in the development of terminological systems, in particular, different visions of socio-economic processes and concepts in different nations. The ideas of translation taking into account lexical-semantic transformations are essential both in the field of practical translation studies and in compiling dictionaries. In the future, it is important to investigate in more detail the specialized vocabulary of certain branches of science at the lexical-semantic level. This will make it possible to reach a more advanced level of scientific translation, enriching it with more specific ideas.[6]

So, the contextual meaning of a word largely depends on the nature of the semantic context, on the semantics of the words associated with it. The occasional meaning of a word that unexpectedly arises in the context is not arbitrary - it is potentially embedded in the semantic structure of the given word. The contextual use of the word in poetry or artistic prose often reveals the deep insight of the author into its semantic structure. After all, the word is characterized by both paradigmatic and semantic connections, and the lexical potential of the word can be revealed in both cases. But the identification of these potential meanings is closely related to the uniqueness of the lexical-semantic aspect of each language, which also results in the difficulties of conveying the contextual meaning of words in translation: what is possible in one language is impossible in another due to differences in their semantic structure and usage. [15] Thus, interlingual communication depends on understanding the linguistic and communicative competence of the translator, on his ability to correctly choose one or another version of the translation, while resorting to various lexical transformations.

1.3. Stylistic analysis of a passage from the film text of the film “Suffragette”.

The text under analysis belongs to the mentafact text type. The reason is that this work affects the real world indirectly, through the artistic images and the hidden knowledge that the reader must derive from them. This film tells the story of an ordinary London lady whose youth fell at the height of the women's suffrage movement. It is about how a woman gradually became aware of her independence, the injustice of her treatment, the injustice of the lack of rights to her own property, money, and even to her own child. The work vividly conveys the realities of life in those years, without exaggeration or embellishment, and the entire plot is based on the real history of the development of the suffragist movement. With the help of speech images, the authors of the film were able to surprisingly accurately convey the realities of extremely complex women's everyday life in that period of time, which were one of the first stages for society to begin step by step to approach the modern level of understanding of basic human rights. The conversational manner of a specific category of society in a certain period of time is very aptly conveyed, with a reflection of all its problems. Throughout the film, the lexicon of the characters becomes more and more saturated with specific terms, the visibility of women in the text becomes more and more.

The text being analyzed is taken from the film text of the film «Suffragette». «Suffragette» — directed by Sarah Gavron and written by Abby Morgan, is a 2015 British historical drama about women's suffrage in the United Kingdom.

The communicative aim of the textual information is – describe the events of the first women's protests, the difficulties, dangers and tensions experienced by women, to show the audience the burdens of women's life in times when men did not recognize basic human rights for women.

Structural level of the text is ensured by lexical and semantic cohesion. Lexical cohesion is implemented by repetition links, which are:

- simple lexical repetition: *leader – leaders, message – messages;*
- simple paraphrase: *leading – tactics;*
- complex paraphrase: *suffragette – fight;*
- co-reference: *the Chancellor of the Exchequer, Mr Lloyd George;*
- substitution: *Emmeline Pankhurst, the Leader.*

Grammatical cohesion and syntactical structure is ensured by sequence of dialogues. For example:

- "*We're not asking, we're demanding.*" - This sentence uses parallelism, a type of grammatical cohesion, to emphasize the suffragettes' strong stance and determination.

- *"I'm not going back there, not now, not ever."* - This sentence uses repetition of the negative "not" to strengthen the speaker's resolve and convey a sense of finality.
- *"Is that the sort of British justice you believe in?"* - This sentence uses a rhetorical question, a type of grammatical cohesion, to challenge the listener and invite them to consider their beliefs about justice.
- *"You have no idea what it's like, being dismissed and ignored by everyone around you."* - This sentence uses anaphora, a type of grammatical cohesion, to repeat the phrase "being dismissed and ignored" for emphasis and to convey the speaker's frustration.
- *"When they lock us up, they can't lock away our spirits."* - This sentence uses antithesis, a type of grammatical cohesion, to contrast the physical imprisonment of the suffragettes with their enduring spirit and courage.

Semantic level establishes the macroproposition of the text: I (Maud Watts) inform you (the viewer) about the everyday course of the struggle, fight, it's development, the formation and approval of an ideological position, the realities of life and the resilience of women with the help of slangisms: *We don't want to be lawbreakers, we want to be lawmakers.* – Ми не хочемо порушувати закони, ми хочемо їх створювати.

Considering stylistic characteristics of the text, there is a variety of tropes: metaphors (*We are soldiers in petticoats; we are living in a prison, and every day we go to war*), similes (*they treat us like dogs begging at their feet; it's like trying to make bricks without straw*), idioms (*we can't sit on our hands any longer; it's time to get our ducks in a row; we've got to play by their rules*).

Since the film is produced very idealistically, the speech of the main characters of the work rarely allows for specific vocabulary, which, although it narrows the field for analysis, still gives something to cling to. The conversational manner of the characters is achieved by various methods, a significant contribution is made by the use of inspired expressions, slangisms, and sometimes even vulgarisms: to line the streets, to speak up, to hunger strike, to get the vote, to sham, to sacrifice, to oppress, to militancy, to represent, to empower, to disobey, to liberate. These concepts that exist in the real world were contextually implemented by the author as part of feminist theory. To conclude this chapter, we have analyzed the linguistic and translation aspects of lexico-semantic field "feminism". In addition, we have considered all the necessary features of artistic discourse texts that will be useful for our subsequent analysis.

MAUD'S BEDROOM. MAUD'S HOUSE. BETHNAL GREEN. 1913. DAWN. MAUD staring over at SONNY, as if she has been awake some time. SONNY stirs MAUD: If we'd had a girl, what would we have called her? SONNY: Margaret, after my mother. MAUD: What kind of life would she have had? Page 56/121 SONNY wearily sits up, leaning forward, his back to MAUD.

SONNY: Same as yours. On MAUD, she nods, looking into the distance, a decision quietly made. MAUD: I'm working late tonight. INT. OFFICE. POLICE STATION. BETHNAL GREEN. 1913. DAY. STEED with WALSOP, BURRILL and OTHER OFFICERS staring up at the a dense network of surveillance photographs, press cuttings, notated phone conversations covering a board on the wall. A surveillance photograph of EDITH pinned at its heart, from which strings radiate to photographs of HUGH, VIOLET, MAUD, MISS WITHERS and OTHERS all caught in a spider's web of string and notes WALSOP: Intelligence confirms a growing intention to retaliate. STEED: They're putting their strategy in place. Our contact in Lewisham tells us Mrs Pankhurst is to give an address. BURRILL: When? STEED: Any day now. We don't know where yet... STEED's pensive look caught on a photograph of MAUD's face. Page 57/121 STEED (CONT'D) But I'm sure our East London ladies will lead us there. EXT. STREET. NEAR SQUARE. NIGHT. CLOSE on MAUD, hurrying down a darkened street. MAUD(O.S.) (hushed) Emily. Maud turns to see EMILY standing in the shadow of a doorway. EMILY: Maud. It's good to see you again. MAUD: Have you heard her speak before? EMILY: Many times. She is without fear. They share a smile, Maud buoyed by her excitement. VIOLET rushes up behind them. VIOLET: Emily, Edith's waiting for us. (to MAUD) You made it then? They round the corner where EDITH is waiting. VIOLET (CONT'D) Edith! EDITH: You're here. We must hurry. It'll be the first time she's appeared for months. They'll be on alert to arrest her. A sense of growing excitement as they head up the street. Page 58/121 EXT. SIDE STREET. LONDON. 1913. NIGHT. A WOMAN offers MRS PANKHURST a hand into a waiting car. WOMAN: There you are Mrs Pankhurst. MRS PANKHURST: Thank you. EXT. CAMDEN SQUARE. LONDON. 1913. NIGHT. A leafy moonlit square The MURMUR of EXCITEMENT - the entire street and garden packed with SUFFRAGETTES On MAUD, VIOLET and EDITH, dots amongst the crowd, all looking up at a BALCONY, waiting in excited anticipation. MAUD looking around, now wearing her suffrage medal. SUDDENLY a cheer goes up, as a WOMAN in hat and veil comes to the balcony, pulling back her veil to reveal she is MRS PANKHURST WHOOPS and APPLAUSE. Delighted whispers all around 'It's Mrs Pankhurst'. The CHEERS BUILDING. MRS PANKHURST opens her arms, calming them. MAUD smiles, beaming at VIOLET. MRS PANKHURST: My friends. In spite of His Majesty's Government I am here tonight. MORE CHEERS - on MAUD, hanging on every word. MRS PANKHURST (CONT'D) I know the sacrifices you have made to be here. Many of you, I know, are estranged from the lives you once had. Yet I feel your spirit tonight. MAUD catching on this Page 59/121 MRS PANKHURST's eyes travel over the sea of WOMEN's faces, all looking up at her, hanging on her every word. WOMEN of all social classes gathered together. MRS PANKHURST smiles, pushing on. MRS PANKHURST (CONT'D) For fifty years we have laboured peacefully to secure the vote for women. We have been

ridiculed, battered and ignored. Now we have realized that deeds and sacrifice must be the order of the day. MORE CHEERSEXT. SIDE STREET. NR CAMDEN SQUARE. LONDON. 1913. NIGHT. Police officers pile into a car. EXT. CAMDEN SQUARE. LONDON. 1913. NIGHT. MAUD stares up MRS PANKHURST, captivated. MRS PANKHURST: We are fighting for a time when every little girl born into the world will have an equal chance with her brothers. Never underestimate the power we women have to define our own destinies. We do not want to be law breakers, we want to be law makers. CHEERS: SUDDENLY THE DISTANT BEAM of CAR HEADLAMPS flick up, grazing the WOMEN's faces, bringing urgency to MRS PANKHURST's speech. MRS PANKHURST (CONT'D) Be militant. Each of you in your own way. Those of you who can break windows, break them. Those of you who can further attack the sacred Page 60/121 idol of property, do so. We have been left with no alternative but to defy this government. The CROWD ERUPTS WHISTLING, CHEERING, FOOT STOMPING, SINGING A POLICE WHISTLE blows. POLICE VEHICLES push into the crowd. MRS PANKHURST (CONT'D) If we must go to prison to obtain the vote, let it be the windows of government not the bodies of women that shall be broken. VIOLET turns to MAUD. VIOLET: Round the back Maud. Round the back. MRS PANKHURST: I incite this meeting, and all the women in Britain, to rebellion! On MAUD, EMILY, EDITH and VIOLET as they weave their way through the crowd. MRS PANKHURST (CONT'D) I would rather be a rebel than a slave! The CHEERS and FOOT STOMPING RISING NOW. POLICE WHISTLES as the MEN are revealed as MORE AND MORE POLICE OFFICERS. STEED is amongst them, waving on the vehicles. ON MRS PANKHURST shrouded in her veil and hat now, being led down the steps and through the crowd, surrounded by her FEMALE BODYGUARD. ELEGANT WOMEN: (shouting) Don't let Mrs Pankhurst be arrested! Page 61/121 POLICE OFFICERS push and shove, but the WOMEN form a barricadeThe POLICE OFFICERS momentarily thwarted. Despite the WOMEN's best attempts, the POLICE OFFICERS push throughThe SWIPE and SLAM of BATONS beating the shrouded MRS PANKHURST to the ground. The SURGE of SUFFRAGETTES all around, shouting and protesting. THE POLICE OFFICERS ripping off MRS PANKHURST's HAT and VEIL. The POLICE OFFICERS' faces suddenly fallA smiling if bruised ELEGANT WOMAN/FEMALE BODYGUARD DRESSED AS A DECOY MRS PANKHURST, her veil and hat now on the ground, looking up at the bemused POLICE OFFICERS. WOMEN OOV: No Surrender. MALE BYSTANDER: It's not her! EXT. SIDE STREET. NR CAMDEN SQUARE. LONDON. 1913. NIGHT. MAUD, VIOLET, EDITH and EMILY hurry down a side street. They intercept the REAL MRS PANKURST in the same hat being escorted towards a waiting CAR. MAUD, VIOLET, EDITH, EMILY and a CLUSTER OF WOMEN moving in, in choreographed unison, pinned close around MRS PANKHURST, acting as barricade, leading her towards the car. MRS PANKHURST: Edith.

MRS PANKHURST smiles in passing at VIOLET and EDITH. EDITH: Mrs P. Page 62/121 MRS PANKHURST: Dear Emily. EMILY: This is Mrs Watts, Mrs Pankhurst. MRS PANKHURST smiles, on seeing EMILY, patting her hand MAUD: Maud. MRS PANKHURST: Thank you, Maud. She climbs into the car, then leans out. MRS PANKHURST (CONT'D) (to MAUD) Never surrender. Never give up the fight! MAUD smiles. As the car pulls away, women run past, following closely by the police. One POLICEMAN grabs MAUD. EXT. SIDE STREET. NR CAMDEN SQUARE. LONDON. 1913. NIGHT. On STEED, shoving MAUD towards a passing POLICE OFFICER. STEED: Don't bother arresting them. On STEED holding MAUD's defiant look. STEED (CONT'D) Let their husbands deal with them. Drop them at their front doors. INT. POLICE VAN. LONDON. 1913. NIGHT. MAUD and a POLICE OFFICER sit in silence, facing one another. A second POLICE OFFICER also seated with EDITH, EMILY and OTHER WOMEN further down the van.

CHAPTER 2

WAYS OF VERBALIZATION OF THE LEXICAL-SEMANTIC FIELD IN TRANSLATION SCIENCES AND TRANSLATION ANALYSIS

2.1. Lexical transformations in the translation of lexical-semantic field “feminism”

1. “Suffrage” (ukr. “Суфражистка”, for French “suffrage” — right to vote):
This word refers to the right to vote in political elections, which was a key issue for the suffragette movement depicted in the film.

MAUD: “You a suffragette, Mrs Ellyn?”

EDITH: “Yes. But I consider myself more of a soldier, Mrs Watts.”

МОД: «Ви суфражистка[1], місіс Елен?»

ЕДІТ: «Так. Але, я більше вважаю себе солдатом, місіс Воттс».

[1] In this sentence, we can see an example of loan translation for a word of foreign origin. Morphological calque.

The lexical-semantic field of FEMINISM is verbalized as the name of a specific active group of heroes of the film — “suffragette”.

2. “Suffragist” (ukr. “Суфражист”, for French “suffrage” — right to vote):
This word refers to a person who advocates for suffrage, or the right to vote, which is a role taken on by the suffragettes in the film.

STEED: “Right. Let’s start with Mrs Edith Ellyn. Chief commandant. She’s clever. Been arrested nine times, incarcerated four. She’s educated, without scruples. Makes her particularly dangerous. It’s worth noting her husband, Mr Hugh Ellyn, pharmacist. He’s been incarcerated twice for abetting his wife’s activities. Fully paid up member of the Men’s League.”

СТІД: Добре. Почнемо з пані Едіт Еллін. Лідерка[2]. Вона розумна. Дев'ять разів заарештовували, чотири рази сиділа під вартою. Вона освічена, без сором'язливості. Це робить її особливо небезпечною. Варто відзначити її чоловіка, містера Г'ю Елліна, фармацевта. Він був двічі ув'язнений за сприяння діяльності своєї дружини. Член чоловічої ліги на повну ставку. []»

[2] Here we can see an example of modulation to achieve translation adequacy. Also, rearrangement of the sentence is applied [3].

FEMINISM is a movement for rights, therefore, the lexical-semantic field is verbalized in the film as "commandant" [of struggle].

3. Activism: This word represents the idea of taking action for a cause or belief, which is seen in the protests and civil disobedience carried out by the suffragettes in the film.

STEED: "He's been incarcerated twice for abetting his wife's activities."

СТІД: «Він двічі був ув'язнений за сприяння діяльності своєї дружини» [4].

Here we can see the use of substitution of lexical units [4].

FEMINISM is one of the varieties of political and social activity, therefore, the lexical-semantic field is verbalized as "activities".

4. Oppression: This word refers to the systemic mistreatment or injustice inflicted on a specific group, such as women, which is a central theme of "Suffragette."

LLOYD GEORGE: "And your pay?"

MAUD: "We get thirteen shillings a week, sir. For a man it's nineteen and we work a third more the hours."

ЛЛОЙД ДЖОРДЖ: «А ваша зарплата? [5]»

МОД: Ми отримуємо тринадцять шилінгів на тиждень, сер. Чоловіки — дев'ятнадцять, а ми працюємо на третину годин більше».

This is an example of another use of modulation [5].

FEMINISM is about equal rights. So, the lexical-semantic field is verbalized as "pay".

5. Empowerment: This word represents the idea of giving individuals the confidence and tools they need to assert their rights and achieve their goals, which is a key goal of the suffragette movement in the film.

MAUD: "If we got the vote..."

SONNY: "What would you do with it Maud?"

MAUD: "Do the same you do with yours, Sonny. Exercise my rights."

SONNY: "Exercise your rights? You a suffragette now, one of those Panks?"

МОД: «Якби ми отримали право голосувати...»

СОНІ: «Що б ти з ним зробила, Мод?»

МОД: Зробила б те саме, що ти робиш зі своїм, Сонні. Реалізувала б своє право».

СОННІ: «Реалізувала своє право? Ти тепер суффражистка, одна з тих панків? [17] »

Here we can see the use of transliteration [17] to correctly convey the connotation of what was said.

FEMINISM is also about empowerment. Therefore, the lexical-semantic field is verbalized as "rights".

6. Civil disobedience: This phrase refers to the peaceful violation of unjust laws as a form of protest or resistance, which is a tactic employed by the suffragettes in the film.

MAUD: “We break windows. We burn things. Because War is the only language that men listen to.”

МОД: «Ми розбиваємо вікна. Ми палимо речі. Бо війна – це єдина мова, яку розуміють чоловіки.» [18]

In this example, you can see the use of modulation [18] for more accurate transmission of the context.

FEMINISM is often realized through an act of civil disobedience. Therefore, the lexical-semantic field is verbalized as "War".

7. Liberation: This word refers to the act of gaining freedom from oppression or constraint, which is a central theme of the suffragette movement in the film.

EDITH: “We thought you wouldn’t come today.”

VIOLET: “March on.”

ЕДІТ: «Ми думали, ти сьогодні не прийдеш».

ВІОЛЕТ: «Виступаймо». [23]

In this example, modulation [23] is used to clarify the meaning of the expression in the context of the scene.

Liberation of a certain social group is often achieved through protest marches. Therefore, the lexical-semantic field of FEMINISM is verbalized as "March on".

8. Gender roles: Socially constructed expectations of how a particular gender should behave or fulfill their role, which is something that the suffragettes reject in the film.

BENEDICT: "But you're my wife. And you'll act like a wife. I have humoured you Alice, thus far but... this is an outrage."

БЕНЕДИКТ: «Але ти моя дружина. І поводитимешся як дружина. Досі я доставляв потурав тобі, Алісо, але... це — обурливо».

The lexical-semantic field of FEMINISM is verbalized as gender roles, which is noticeable because of how Benedict is outraged that his wife has gone beyond the stereotypical framework of female behavior.

9. Women's suffrage movement: The organized effort by women to gain the right to vote, which is the central focus of the film.

STEED: "Then there's nothing left but to stop you."

MAUD: "What are you gonna do? Lock us all up? We're in every home, we're half the human race, you can't stop us all."

STEED: "You might lose your life before this is over."

MAUD: "But we will win."

СТІД: «Тоді не залишається нічого, окрім як зупинити вас.»

МОД: «Що ви збираєтесь робити? Замкнути нас усіх? Ми є в кожному домі, ми половина людської раси, ви не можете зупинити нас усіх.»

СТІД: «Ви можете втратити життя раніше, ніж це закінчиться.»

МОД: «Але ми переможемо.»

Since FEMINISM is a full-fledged activism of a specific social group, the lexical-semantic field is verbalized as the women's suffragette movement.

10. Women's rights: The entitlements and freedoms claimed for women, which is what the suffragettes are fighting for in the film.

ALICE: "It is men who have all legal rights over our children. It is men who control our economic existence. It is men who hold the deeds to our property."

АЛІСА: «Саме чоловіки мають усі законні права на наших дітей. Саме чоловіки контролюють наше економічне існування. Це люди, які тримають документи на наше майно».

FEMINISM aims to fight for women's rights. So, the lexical-semantic field is verbalized as women's rights.

11. Women's labor rights: The entitlements and protections claimed for women in the workplace, which is a concept explored in the film.

ALICE: “- and the Prime Minister, Mr Asquith, has agreed to a hearing of testimonies of working women up and down the country. We have an opportunity to demonstrate that as women are equal to men in their labours, so they should be equal to men in their right to vote.”

АЛІСА: «- і прем'єр-міністр, містер Асквіт, погодився заслухати свідчення працюючих жінок у всій країні. Ми маємо нагоду продемонструвати, що як жінки рівні з чоловіками у своїй праці, так і вони повинні бути рівні з чоловіками у своєму праві голосу.»

FEMINISM is also about fair assessment of work and equal working conditions for all genders. So, the lexical-semantic field is verbalized as women's labor rights.

12. Rights: The suffragettes in the film are fighting for basic human rights and equality, including the right to vote, own property, and earn fair wages.

EDITH: “We're political prisoners. We have the right to wear our own clothes.”
PRISON GUARD: “Arms up.”

ЕДІТ: «Ми політичні в'язні. Ми маємо право носити власний одяг.»
ТЮРЕМНИК: «Руки вгору.»

FEMINISM is a struggle for rights. So, the lexical-semantic field is verbalized as "We have the right".

13. Intersectional feminism: A form of feminism that acknowledges the interconnected nature of oppression based on race, class, and other social categories, which is a belief held by some suffragettes in the film.

MR CUMMINGS: “You've never laboured in your life.”

ALICE: “This is your moment to come forward and speak up. I will choose one person from this laundry to deliver their testimony at the House of Commons. These will be heard by the Chancellor of the Exchequer, Mr Lloyd George.”

МІСТЕР КАММІНГЗ: «Ти ніколи в житті не працювала.»

АЛІСА: «Це ваш момент, щоб вийти вперед і висловитися. Я виберу одну людину з цієї пральні, щоб вона виступила зі своїми свідченнями в Палаті громад. [47] Їх заслухає канцлер казначейства [48] пан Ллойд Джордж.»

In this example, we can see the use of semantic tracing paper [47] [48].

In the time period shown in the film, FEMINISM is perceived by men as a destructive attitude among poor women. Men don't expect feminist views from a rich white woman. So, the lexical-semantic field is verbalized as intersectional feminism.

2.2. Gramatical transformations in the translation of lexical-semantic field “feminism”

1. Revolution: This word refers to a complete and sudden change in society or politics, which is a goal that the suffragettes are fighting for in "Suffragette."

EDITH: “It’s in every paper. They say thousands will line the streets.”

ЕДІТ: «Про це пишуть [6] у кожній газеті. Кажуть, [7] що тисячі людей вийдуть на вулиці».

In this example, addition[6] and omission [7] are used, which contributes to the natural perception of the translation.

FEMINISM is often implemented through active public actions, therefore, the lexical-semantic field of FEMINISM is verbalized as "line the streets".

2. Discrimination: This word refers to the prejudicial treatment of individuals based on their membership in a particular group, which is a form of oppression faced by women in the film.

ALICE: “Twelve pounds to release all the women. Please sign it. It’s my money. My money.”

BENEDICT: “But you’re my wife. And you’ll act like a wife.”

АЛІСА: «Дванадцять фунтів, щоб звільнити всіх жінок. Будь ласка, підпиши. [9] Це мої гроші. Мої гроші.»

БЕНЕДИКТ: «Але ти моя дружина. І поводитимешся як дружина».

In this example, you can see omission[9], which made it possible to avoid tautology.

FEMINISM is about preventing the oppression of women's rights. Therefore, we can say that the lexical-semantic field is verbalized as "act like a wife".

3. Representation: This word refers to the ability of a group to be fairly and accurately represented in society and politics, which is a key demand of the suffragettes in the film.

MAUD: "Where are Mr Ellyn's certificates?"

EDITH: "Oh he hasn't any. He has me. His father passed the business to him. But he never took to chemistry. I actually wanted to become a doctor. My father didn't approve. I'm still good at diagnosis. I had hoped that one day it might have read Ellyn and daughters. One must look to the next generation."

МОД: «Де сертифікати містера Елліна?»

ЕДІТ: «О, у нього їх немає. У нього є я. Батько передав йому бізнес. Але він ніколи не займався хімією. [11] А я дійсно хотіла стати лікарем. Мій батько не схвалював це [12]. Та всеж я добре ставлю діагноз. Я сподіваюся,, що одного разу можна буде прочитати «Еллін і дочки». Потрібно подбати про наступне покоління».

This example shows two cases of amplification [11] [12].

FEMINISM is often about preventing male appropriation of women's achievements. Therefore, the lexical-semantic field of FEMINISM is verbalized as "he has me".

4. Activism: Actions taken to bring about social or political change, which is something the suffragettes are heavily involved in within the film.

VIOLET: "Here you are Maud. You gotta took the part ain't ya?"

ВІОЛЕТ: «Ось де ти, Мод. [15] Маєш взяти участь, чи не так?»

In this example, we can see omission[15].

The lexical-semantic field of FEMINISM is verbalized as “took the part”, because FEMINISM implies active participation in activism.

5. Social justice: This phrase refers to the fair and equal treatment of all members of society, regardless of their identities or backgrounds, which is a key goal of the suffragette movement in the film.

VIOLET: “I’ve been doing laundry work ever since I was thirteen. Maggie's only twelve and she's in here already. It’s as tough for us women as it’s ever been. We’ve got to do whatever we can. However we can.”

ВІОЛЕТ: «Я прала з тринадцяти років. Меті лише дванадцять, а вона вже тут. Для нас, жінок, це важко як ніколи. Ми повинні зробити все можливе. Як ми тільки можемо».

In this expression we see an example of the use of compensation [21].

FEMINISM is a struggle for social justice, therefore, the lexical-semantic field is verbalized as “We've got to do whatever we can. However we can”.

6. Protests: This word refers to the organized and public demonstrations of dissent or opposition, which is a primary means of activism used by the suffragettes in the film.

VIOLET: (shouting to the floor) “VOTES FOR WOMEN!”

ВІОЛЕТ: (викрикує на увесь поверх) «ПРАВО ГОЛОСУ ДЛЯ ЖІНОК!»

FEMINISM is often realized through protests. Therefore, the lexical-semantic field is verbalized as the exclamation “VOTES FOR WOMEN!”.

7. Sexism: This word refers to discrimination based on a person's sex or gender, which is a form of oppression experienced by women in the film

TAYLOR: “There’s a good girl. Come on.”

MAGGIE: “No! Get off.”

TAYLOR: “It’ll be alright. It’ll be alright.”

MAGGIE: “Get off.

TAYLOR: You know what I like.”

ТЕЙЛОР: «Хороша дівчинка. Давай же.»

МАГІ: Ні! Відченіться!»

ТЕЙЛОР: «Все буде добре. Все буде добре»

МАГІ: «Не чіпайте!»

ТЕЙЛОР: «Ти знаєш чого я хочу.»

Sexism is one of the things against which FEMINISM fights. Therefore, the lexical-semantic field is verbalized as “No! Get off”.

8. Equality: The state of being of equal worth or value as others, which is what the suffragettes are fighting for in the film.

MAUD: “I’m worth no more, no less than you.”

МОД: «Я варта не більше й не менше за тебе.»

Equality is one of the main goals of FEMINISM. So, the lexical-semantic field is verbalized as "I'm worth no more, no less than you".

9. Patriarchal society: A social system in which men hold primary power and dominate over women, which is what the suffragettes are challenging in the film.

STEED: “Don’t bother arresting them. Let their husbands deal with them. Drop them at their front doors.”

СТІД: «Не заморочуйте їх заарештовувати. Нехай ними займаються їхні чоловіки. Киньте їх біля дверей». [34]

Here we can see the use of omission [34] to correctly convey the connotation of what was said.

The policeman gave the right to execute a woman to her husband. The lexical-semantic field of FEMINISM is verbalized as a patriarchal society.

10. Female representation: The importance of having women represented in positions of power and influence, which is something the suffragettes advocate for within the film.

POLITICIAN: “If we allow women to vote, it will mean the loss of social structure. Women are well represented by their fathers, brothers, husbands. Once the vote was given, it would be impossible to stop at this. Women would then demand the right of becoming MPs, cabinet ministers, judges.”

ПОЛІТИК: «Якщо ми дозволимо жінкам голосувати, це означатиме втрату соціальної структури. Жінки добре представлені їхніми батьками, братами, чоловіками. Неможливо було б зупинитися на наданні права голосу. [35] Опісля, жінки вимагали б права стати депутатами, членами кабінету міністрів, суддями».

In this example, amplification [35] is used to clarify the meaning of the expression.

The lexical-semantic field FEMINISM is verbalized as female representation. This is understandable because men are outraged by women's struggle for the opportunity to occupy the same positions as men.

11. Political participation: Involvement in the political process, which is what the suffragettes aim to increase in the film.

MRS PANKHURST: “We are fighting for a time when every little girl born into the world will have an equal chance with her brothers. Never underestimate the power we women have to define our own destinies. We do not want to be law breakers, we want to be law makers.”

МІСІС ПАНХЕРСТ: «Ми боремося за час, коли кожна маленька дівчинка, народжена на світ, матиме рівні шанси зі своїми братами. Ніколи не недооцінюйте яку силу ми, жінки, [41] маємо аби визначати власні долі. Ми не хочемо бути тими хто порушує закон, ми хочемо бути тими, хто його створює.»

In this expression, we see the movement of lexical units [41].

In order for FEMINISM to achieve its goal, political participation is necessary. So, the lexical-semantic field is verbalized as "We do not want to be law breakers, we want to be law makers".

12. Suffragette violence: The use of violent tactics by suffragettes in their activism, which is something that the film explores.

EDITH: “No no no there can be no doubting, Hugh.”

HUGH: “The movement is divided now. Even Sylvia Pankhurst is opposed to her mother and her sister’s militant strategy.”

EDITH: “The only way is forward.”

HUGH: “And what if you blow yourself up with one of those damned things? What happens to your damned cause then?”

ЕДІТ: «Ні-ні-ні, Г'ю, не можна сумніватися.»

Х'Ю: «Рух зараз розділений. Навіть Сільвія Панкхерст виступає проти войовничої стратегії своєї матері та сестри.»

ЕДІТ: «Єдиний шлях — вперед.»

Х'Ю: «А що, якщо ти підірвешся [49] на одній з цих клятих штук? Що тоді станеться з твоєю клятою справою?»

In this example, omission [49] is used, which allows you to convey the meaning of the expression more accurately.

FEMINISM was brutally suppressed at the beginning of its active development, so the suffragettes were forced to act radically. So, the lexical-semantic field is verbalized as suffragette violence.

2.3. Lexical and gramatical transformations in the translation of lexical-semantic field “feminism”

1. Inequality: This word refers to the imbalanced treatment of different groups based on factors such as gender, race, or class, which is a driving force behind the suffragette movement in the film.

MAUD: “George belongs with me.”

SONNY: “The law says he’s mine, Maud.”

МОД: «Джордж належить мені».

СОНІ: «За законом він мій, Мод». [8]

This example demonstrates a variant of sentence restructuring [8].

FEMINISM directly refers to the legal basis, therefore, the lexical-semantic field is verbalized as "law".

2. Militancy: This word refers to an aggressive or combative approach to achieving one's goals, which is a tactic employed by some suffragettes in the film.

MAUD: [militancy pushed back his right hand]

VIOLET: “Next time get his left hand and all.”

МОД: [войовничо відкидає його праву руку]

ВІОЛЕТ: «Наступного разу хай буде і його ліва рука, і усе інше.» [10]

The rearrangement [10] of the sentence is used here.

FEMINISM is often realized through fighting back. So, the lexical-semantic field is verbalized as "pushed back".

3. Solidarity: This word represents the idea of standing together in support of a shared cause and is exemplified in the community and sisterhood among the suffragettes in the film.

MAUD: "This is Maggie, Violet's daughter. She can launder and sew. She does the best collar starching. And she can clean. You two can help each other now."

МОД: Це Мегі, дочка Вайолет. Вона вмє прати і шити. Вона найкраще крахмалить комір. І вона вмє [13] прибирати. Зараз, ви можете допомогти одна одній.»

In this example, you can see the use of compensation[13].

FEMINISM is also about solidarity. So, the lexical-semantic field is verbalized as "help each other".

4. Activist: This word refers to a person who advocates for a particular cause or belief and takes action to support it, which is a role taken on by the suffragettes in the film.

ALICE: "This is your moment to come forward and speak up."

АЛІСА: «Це твій момент, щоб вийти вперед і висловитися.» [14]

Compensation [14] is also applied here to clarify the meaning.

FEMINISM is an activist movement, so the lexical-semantic field of FEMINISM is verbalized as "speak up".

5. Resistance: This word refers to the act of opposing or refusing to comply with something, which is shown through the suffragettes' resistance to oppressive laws and practices in the film.

VIOLET: "She's on hunger strike now."

ВІОЛЕТ: «Вона зараз голодує». [16]

This example demonstrates the application of compensation[16].

FEMINISM implies resistance, so the lexical-semantic field is verbalized as "strike".

6. Leadership: This word refers to the ability to guide and inspire others towards a shared goal, which is a trait demonstrated by some of the suffragettes in the film.

EDITH: "Maybe but as Mrs Pankhurst says, it's deeds, not words, that will get us the vote."

ЕДИТ: «Можливо, але, як каже місіс Панкхерст, право голосу здобувається вчинками, а не словами». [19]

In this part, we see an example of the transformation of an idiom in translation [19].

FEMINISM is a social movement, activism. So, the lexical-semantic field is verbalized as "it's deeds, not words, that will get us the vote".

7. Political activism: This phrase refers to the intentional work done to influence or change policies and laws through direct action, which is a tactic used by the suffragettes in the film.

JOURNALIST: "No votes for women then, Sir?"

LLOYD GEORGE: "No, no votes."

EDITH: "Sham. Sham!"

MAUD: "Liar..Liar..Liar.."

ЖУРНАЛІСТ: «Ніякого права голосу для жінок, сер?» [20]

ЛЛОЙД ДЖОРДЖ: Ні, ніяких голосувань.

ЕДИТ: «Ошук! Обман!»

МОД: «Брехун..Брехун..Брехун..»

Compensation [20] is also applied here, which helps to better convey the meaning of the phrase.

FEMINISM is a political activism that constantly faces opposition from the current government. Including unfair. Therefore, the lexical-semantic field is verbalized as "sham".

8. Women's liberation: This phrase refers to the idea that women should be free from oppression and able to live autonomous lives, which is a central premise of the suffragette movement in the film.

SONNY: "You're a mother, Maud. You're a wife. My wife. That's what you're meant to be."

MAUD: "I'm not just that any more."

СОНІ: «*Ти мама, Мод. Ти дружина. Моя дружина. Це те, ким ти маєш бути*».

МОД: «*Я — більше ніж це.*» [22]

In this example, the restructuring [22] of the expression is used to achieve the correct perception of the translation.

FEMINISM is about women's liberation. Therefore, the lexical-semantic field is verbalized as "I'm not just that".

9. Feminism: A social, economic, and political movement advocating for the rights of women, which is the central premise of the film.

MAUD: "If we'd had a girl, what would we have called her?"

SONNY: "Margaret, after my mother."

MAUD: "What kind of life would she have had?"

МОД: «*Якби у нас була дочка, [24] як би ми її назвали?*»

СОНІ: «*Маргарет, на честь моєї матері*».

МОД: «*Яке життя у неї було б?*»

Here we can see the application of compensation [24].

Improving the living conditions of women is the main goal of FEMINISM. So, the lexical-semantic field is verbalized as "What kind of life would she have had".

10. Resistance: The act of opposing or pushing back against something that is perceived to be unjust or oppressive, which is what the suffragettes are doing in the film.

EDITH: "Good, then we can begin. Violet, tapers please. Now. I have marked the map. The Pillar boxes are red. The telegraph wires are green. We shall cut into the heart of communications."

*ЕДІТ: Добре, тоді ми можемо почати. Вайолет, ману, будь ласка. [25]
Зараз. Я позначила на мапі. Поштові скриньки червоні. Телеграфні дроти
— зелені. Ми вріджемося в серце комунікацій».*

In this expression, we can see a really vivid example of explication [25], without which it would be impossible to convey the meaning of the expression.

Resistance is one of the main things about FEMINISM. Therefore, the lexical-semantic field is verbalized as "cut into the heart of communications".

11. Empowerment: The process of becoming stronger and more confident, especially in controlling one's own life or claiming one's rights, which is a goal of the suffragettes in the film.

EMILY: "It has been an inspiration to a great many of us."

MAUD: "Thank you."

EMILY: "So. Tomorrow then?"

MAUD: "Tomorrow."

ЕМІЛІ: «Це надихало багатьох із нас.» [26]

МОД: «Дякую.»

ЕМІЛІ: «Тож... Тоді завтра?»

МОД: «Завтра.»

Here we have an example of sentence restructuring [26], which helped to achieve a natural sounding expression in the target language.

FEMINISM is a motivated fight for women's empowerment. Therefore, the lexical-semantic field is verbalized as "inspiration".

12. Activist groups: Organized groups of people working towards a common goal, which is what the suffragettes form in the film.

EDITH: "We shall cut into the heart of communications. But remember, it is vital that no life is harmed during our activities. We start early, before dawn. That way the streets should be deserted. Everyone take a list of locations."

ЕДІТ: «Ми вріджемося в серце комунікацій. Але пам'ятайте, що життєво важливо, щоб ніхто не постраждав під час нашої діяльності. Починаємо рано, ще до світанку, щоб вулиці були безлюдними. [27] Кожна хай візьме список місць.»

This example demonstrates the use of total reorganization [27].

Here, the lexical-semantic field of FEMINISM is verbalized as "activist group", since FEMINISM is often an act of group activity.

13. Political change: The process of making changes to the way a country or organization is managed, which is what the suffragettes are trying to achieve in the film.

LLOYD GEORGE: "The Prime Minister duly reviewed all the women's testimonies. After careful debate with a number of MP's very sympathetic to the women's cause, it was carried that there was not the evidence to support any change to the Suffrage Bill."

ЛЛОЙД ДЖОРДЖ: «Прем'єр-міністр належним чином переглянув усі свідчення жінок [28]. Після ретельної дискусії з кількома членами парламенту, які дуже симпатизують жіночій справі, було виявлено, що немає доказів на підтримку будь-яких змін до законопроекту про виборче право».

Substitution [28] is used in the translation, as this grammatical replacement is necessary to achieve the adequacy of the translation.

FEMINISM is a movement seeking changes in legislation. Therefore, the lexical-semantic field is verbalized as political changes.

14. Advocacy: Public support for or recommendation of a particular cause, action, or policy, which is what the suffragettes are doing in the film.

MRS COLEMAN: "No one cares, love."

VIOLET: "Some of us do, Mrs Coleman, so shut your bleedin' cake hole."

МІСІС КОУЛМАН: «Люба, усім байдуже.» [29]

ВАЙОЛЕТ: «Декому не байдуже, місіс Коулман, тож стуліть свою клятву хліборізку.» [30]

In this example, the expression was restructured [29], and compensation [30] was applied to reproduce specific vocabulary.

FEMINISM is about defending a specific position. So, the lexical-semantic field is verbalized as advocacy.

15. Civil rights: The rights of individuals to receive equal treatment under the law, regardless of their race, gender, or religion, which is what the suffragettes are advocating in the film.

STEED: "Treatment of them grows increasingly barbaric, Sir."

BENEDICT: "What is the alternative? They will not hold us to ransom with their threats."

STEED: "My fear is they won't break, Sir. If one of them dies then we'll have blood on our hands and they'll have their martyr."

СТІД: «Поводження з ними стає все більш варварським, сер».

БЕНЕДИКТ: «Яка альтернатива? Ми не купимося на їх погрози.» [31]

СТІД: «Боюся, вони не зламуються, сер. Якщо хтось із них помре, у нас будуть закривавлені руки, а вони матимуть свою мученицю».

This example shows us restructuring [31] of the sentence.

FEMINISM is a struggle that has a history. So, the lexical-semantic field is verbalized as "martyr".

16. Gender equality: The idea that all genders should be treated equally in society, which is a core belief of the suffragette movement in the film.

DOCTOR: "Five days. Will you eat now?"

DOCTOR: "Hold her still."

MAUD: (writhes, moaning as the DOCTOR shoves the end of the rubber tubing up her nostril. She gags, whimpering in pain.)

ЛІКАР: «П'ять днів. Ти будеш їсти нарешиті?»

ДОКТОР: «Тримайте її непорушно.» [32]

МОД: (корчиться, стогне, коли ДОКТОР просуває їй кінець гумової трубки в ніздрю. Вона хлюпає, скиглить від болю.)

In this example, compensation [32] is applied, which helps to more accurately convey the meaning of what was said.

FEMINISM fights for equal treatment of all genders. Therefore, the lexical-semantic field is verbalized as gender [in]equality.

17. Women's education: Education specifically targeted at women, which is something that the suffragettes advocate for within the film.

EDITH: “We all get separated from those we love, Maud. My mother... When I was a child I barely saw her. She worked day and night, fighting for me to be educated as my brother was, but that didn’t come without a sacrifice.”

ЕДІТ: «Ми всі розлучаємося з тими, кого любимо, Мод. Моя мама... У дитинстві я її ледве бачила. [33] Вона працювала день і ніч, борючись за те, щоб я отримала освіту як мій брат, але це не прийшло без жертв».

This example demonstrates the use of compensation [33] to make the expression sound natural in the target language.

FEMINISM also aims to ensure the right to education for women. Therefore, the lexical-semantic field is verbalized as women's education.

18. Gender discrimination: The unfair treatment of an individual based on their gender or sex, which is something that the suffragettes are fighting against in the film.

LLOYD GEORGE: “And you worked for Mr Taylor?”

MAUD: “Part time from when I was seven, full time from when I was twelve. Don’t need much schooling to launder shirts. I was good at collars, steaming the fine lacing. Got the hands for it. I was made head washer at seventeen. Forewoman at twenty. Twenty four now so.”

LLOYD GEORGE: “You’re young to have such a position.”

ЛЛОЙД ДЖОРДЖ: «Тож, ви працювали на містера Тейлора?»

МОД: «Неповний робочий день з семи років, повний робочий день з дванадцяти років. Щоб прати сорочки, не потрібно великих знань. Я добре вміла справлятися із комірами, відпарювати тонку шнурівку. Дісталися вдалі руки. [36] Мене зробили головною прачкою в сімнадцять. Бригадиркою в двадцять.[37] Зараз мені двадцять чотири.

ЛЛОЙД ДЖОРДЖ: «Ви вельми молода для такої посади.»

In this example, we see the application of compensation [36] and identification of gender markers and select appropriate options of their rendering in translation [37].

FEMINISM fights against gender discrimination. So, the lexical-semantic field is verbalized as "You're young to have such a position".

19. Intersectionality: The interconnected nature of social categories such as race, class, and gender, which is something the suffragettes consider in the film.

MAUD: “You told me no one listens to girls like me. Well I can’t have that anymore. All my life I’ve been respectful. Done what men told me. I know better now.”

МОД: «Ви казали мені, що ніхто не слухає таких дівчат, як я. Ну, я більше не можу цього терпіти. [38] Усе своє життя я була ввічлива. Робила те, що мені сказали чоловіки. Тепер я розумію більше.» [39]

Here we can see the application of compensation [38] twice [39].

FEMINISM aims for equal rights for women of all social classes, and the patriarchal society in the film is only willing to listen to rich white women. So the lexical-semantic field is verbalized as intersectionality.

20. Feminist theory: The study of the philosophical and social theory aimed at understanding and advocating for gender equality, a concept highlighted in the film.

MAUD: “Mrs Pankhurst once said that if it’s right for men to fight for their freedom, then it’s right for women to fight for theirs.”

МОД: «Місіс Панкхерст якось сказала, що раз для чоловіків правильно боротися за свою свободу, то і для жінок правильно боротися за свою.» [40]

In this example, we can see the use of substitution [40], which made it possible to achieve a more natural formulation of the expression in the translation language.

Maud, as a new member of the women's rights movement, listens to the wiser leader of the movement. So, the lexical-semantic field of FEMINISM is verbalized as feminist theory.

21. Women's health: The physical and mental well-being of women, which is something the suffragettes are advocating for within the film.

LLOYD GEORGE: “And does your mother still work at the laundry?”

MAUD: “She died when I was four. Vat tipped, scalded her.”

ЛЛОЙД ДЖОРДЖ: «А ваша мати? Вона все ще працює в пральні?» [42]

МОД: «Вона померла, коли мені було чотири роки. Чан нахилився, її ошпарило.»

In this example, the restructuring of the expression [42] is used.

In the film, attention to the health of women and men is distributed sharply disproportionately. So, the lexical-semantic field of FEMINISM is verbalized as women's health.

FEMINISM within the timeline depicted in the film is perceived as a destructive movement that meets with opposition - anti-feminism. So, the lexical-semantic field is verbalized as "one of those Panks".

22. Anti-feminism: Opposition to feminism or the belief that feminism is no longer necessary, which is a stance held by some characters in the film.

SONNY: "Exercise your rights? You a suffragette now, one of those Panks?"

MAUD: "No."

SONNY: "Mrs Miller is. You know how they like to talk. You spend your time with her, that's what they'll call you."

СОНИ: «Реалізувала свої права? Ти тепер суфражистка, одна з тих панків?» [43]

МОД: Ні.

СОНИ: Місіс Міллер — так. Ти знаєш як люди [44] люблять говорити. Ти проводиш з нею час, вони вас так називатимуть.»

In this expression, we can see an example of the application of transliteration [43] and substitution [44].

23. Suffrage movement tactics: The various strategies and methods used by suffragettes to gain the right to vote, which is a central aspect of the film.

EDITH: "Orders from Mrs Pankhurst are we're to follow. If they will not accept us as political prisoners then we will strike until they do."

ЕДІТ: «Ми маємо виконувати накази місіс Панкхерст. [45] Якщо вони не визнають нас політичними в'язнями, ми будемо страйкувати, доки вони цього не зроблять.»

Here we can see an example of restructuring the expression [45] to achieve translation adequacy.

FEMINISM as a broad social activism has its leaders. So, the lexical-semantic field is verbalized as suffrage movement tactics.

24. Sacrifice: The act of giving up something valuable or important, which is something that the suffragettes must do in the film in order to continue their activism.

EMILY: "Never surrender. Never give up the fight."

ЕМІЛІ: «Ніколи не здавайся. Ніколи не припиняй боротьби.» [46]

This expression shows us an example of the use of compensation [46].

FEMINISM in the timeline shown in the film is met with either ignorance or stiff resistance. This forces women to go to extreme measures. So, the lexical-semantic field is verbalized as sacrifice.

25. Women's courage: The bravery and strength displayed by the suffragettes in their fight for equality, which is a theme throughout the film.

VIOLET: "Strangle what's respectable. You want me to respect the law, then make the law respectable."

ВІОЛЕТ: «До біса що ввічливо. Ви хочете, щоб я поважала закон, тоді хай закон поважає мене.» [50]

In this example, we can see the application of compensation [50] for a more appropriate sounding of the expression in the translated language.

FEMINISM needs a high level of women's courage to achieve its goal. So, the lexical-semantic field is verbalized as "You want me to respect the law, then make the law respectable".

CONCLUSIONS

In conclusion, the research of lexical-semantic fields is essential for translators to achieve accurate and effective translation. Understanding the nuances of language, including associations and connotations within specific semantic fields, can greatly impact the intended message and tone of a translation. By conducting research on these fields, translators can ensure that they are using appropriate terminology and accurately conveying meaning in their translations. Also, the research of ways of translating femininities plays an important role in promoting gender equality and inclusivity in language. Femininities are words that specifically refer to women or girls, and their translation can have significant implications on how women are perceived and represented in society. This research is crucial for translators to produce high-quality translations that accurately convey meaning and nuance. Understanding the associations and connotations within specific semantic fields can greatly impact the tone and effectiveness of a translation. By exploring different methods of translating femininities, such as the use of gender-neutral language or the inclusion of feminine forms, translators can help ensure that language is more reflective of diverse identities and experiences. Ultimately, the research and implementation of effective translation strategies for field “feminism” can contribute to a more inclusive and equitable society. The importance of this research cannot be overstated, as it enables translators to communicate ideas with sensitivity and accuracy, and ultimately, helps to bridge linguistic and cultural divides. Therefore, the continued research and exploration of these fields is of utmost importance for the development of language and effective communication across cultures. Ultimately, this research contributes to greater understanding, intercultural communication, and improved relationships between communities. Through continued research of lexical-semantic fields, translators can improve their skills and contribute to creating a more interconnected and understanding world.

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ANNEX

1. MAUD: "You a suffragette, Mrs Ellyn?"
Ви суфражистка, місіс Еллін?
EDITH: "Yes. But I consider myself more of a soldier, Mrs Watts."
Так. Але я більше вважаю себе солдатом, місіс Воттс.
2. STEED: "Right. Let's start with Mrs Edith Ellyn. Chief commandant. She's clever. Been arrested nine times, incarcerated four. She's educated, without scruples. Makes her particularly dangerous. It's worth noting her husband, Mr Hugh Ellyn, pharmacist. He's been incarcerated twice for abetting his wife's activities. Fully paid up member of the Men's League."
Добре. Почнемо з пані Едіт Еллін. Головна комендантка. Вона розумна. Дев'ять разів заарештовувана, чотири рази сиділа під вартою. Вона освічена, без сором'язливості. Це робить її особливо небезпечною. Варто відзначити її чоловіка, містера Г'ю Елліна, фармацевта. Він двічі був ув'язнений за сприяння діяльності своєї дружини. Член чоловічої ліги на повну ставку.
3. STEED: "He's been incarcerated twice for abetting his wife's activities."
Він двічі був ув'язнений за сприяння діяльності своєї дружини.
4. LLOYD GEORGE: "And your pay?"
А скільки платять вам?
MAUD: "We get thirteen shillings a week, sir. For a man it's nineteen and we work a third more the hours."
Ми отримуємо тринадцять шилінгів на тиждень, сер. Для чоловіків це дев'ятнадцять, а ми працюємо на третину годин більше.
5. EDITH: "It's in every paper. They say thousands will line the streets."
Це в кожній газеті. Кажуть, по вулицях пройдуть тисячі людей.
6. MAUD: "George belongs with me."
Джордж належить мені.
SONNY: "The law says he's mine, Maud."
Закон каже що він мій, Мод.
7. ALICE: "Twelve pounds to release all the women. Please sign it. It's my money. My money."
Дванадцять фунтів, щоб звільнити всіх жінок. Підпиши, будь ласка. Це мої гроші. Мої гроші.
BENEDICT: "But you're my wife. And you'll act like a wife."

Але ти моя дружина. І поводитимешся як дружина.

8. VIOLET: “Next time get his left hand and all.”
Наступного разу бери його ліву руку і все.
9. MAUD: “Where are Mr Ellyn’s certificates?”
Де сертифікати містера Елліна?
EDITH: “Oh he hasn’t any. He has me. His father passed the business to him. But he never took to chemistry. I actually wanted to become a doctor. My father didn’t approve. I’m still good at diagnosis. I had hoped that one day it might have read Ellyn and daughters. One must look to the next generation.”
О, у нього їх нема. У нього є я. Батько передав йому бізнес. Але він ніколи не займався хімією. А я насправді хотіла стати лікаркою. Та батько не схвалював. Але я все ще добре діагностую. Я сподівався, що одного разу можна було б прочитати «Еллін і дочки». Потрібно дивитися на наступне покоління.
10. MAUD: “This is Maggie, Violet’s daughter. She can launder and sew. She does the best collar starching. And she can clean.”
Це Мері, дочка Вайолет. Вона вміє прати і шити. Вона найкраще крахмалить комір. І вона вміє прибирати.
11. ALICE: “This is your moment to come forward and speak up.”
Це ваш момент, щоб виступити вперед і висловитися.
12. VIOLET: “Here you are Maud. You gotta look the part ain’t ya?”
О, Мод. Дивитимешся виступ, чи не так?
13. VIOLET: “She’s on hunger strike now.”
Зараз вона голодує.
14. MAUD: “If we got the vote...”
Якби нам дали право голосу...
SONNY: “What would you do with it Maud?”
І що б ти з ним робила, Мод?
MAUD: “Do the same you do with yours, Sonny. Exercise my rights.”
Робила б те саме що і ти, Сонні. Здійснювала б свої права.
SONNY: “Exercise your rights? You a suffragette now, one of those Panks?”
Здійснювала свої права? Ти тепер суфражистка, одна з цих панків?

15. MAUD: "We break windows. We burn things. Because War is the only language that men listen to."
Ми розбиваємо вікна. Ми палимо речі. Тому що Війна, це єдина мова якої чоловіки дослухаються.
16. EDITH: "Maybe but as Mrs Pankhurst says, it's deeds, not words, that will get us the vote."
Можливо, але, як каже місіс Панкхерст, право голосу дадуть вчинки, а не слова».
17. JOURNALIST: "No votes for women then, Sir?"
Сер, тобто жінки не голосуватимуть?
LLOYD GEORGE: "No, no votes."
Ні, не голосуватимуть.
EDITH: "Sham. Sham!"
Брехня. Брехня!
MAUD: "Liar..Liar..Liar.."
Брехун...Брехун...Брехун...
18. VIOLET: "I've been doing laundry work ever since I was thirteen. Maggie's only twelve and she's in here already. It's as tough for us women as it's ever been. We've got to do whatever we can. However we can."
Я прала з тринадцяти років. Мегі лише дванадцять, а вона вже тут. Для нас, жінок, це так важко, як ніколи. Ми повинні зробити все можливе. На скільки ми можемо.
19. SONNY: "You're a mother, Maud. You're a wife. My wife. That's what you're meant to be."
Ти мати, Мод. Ти дружина. Моя дружина. Це те, ким ти маєш бути.
MAUD: "I'm not just that any more."
Я тепер більше ніж це.
20. VIOLET: (shouting to the floor) "VOTES FOR WOMEN!"
(кричить на увесь поверх) Право голосу жінкам!
21. TAYLOR: "There's a good girl. Come on."
Хороша дівчинка. Нумо.
MAGGIE: "No! Get off."
Ні! Відчепись.
TAYLOR: "It'll be alright. It'll be alright."
Все буде в порядку. Все буде добре.
MAGGIE: "Get off."

- Відпусти.
TAYLOR: You know what I like.”
Ти знаєш що мені подобається.
22. MAUD: “I’m worth no more, no less than you.”
Я вартую не більше і не менше за тебе.
23. EDITH: “We thought you wouldn’t come today.”
Ми думали ти не прийдеш сьогодні.
VIOLET: “March on.”
Ходімо.
24. MAUD: “If we’d had a girl, what would we have called her?”
Якби у нас була дівчинка, як би ми її назвали?
SONNY: “Margaret, after my mother.”
Маргарет, на честь моєї матері.
MAUD: “What kind of life would she have had?”
Яке життя у неї було б?
25. EDITH: “Good, then we can begin. Violet, tapers please. Now. I have marked the map. The Pillar boxes are red. The telegraph wires are green. We shall cut into the heart of communications.”
Добре, тоді ми можемо почати. Вайолет, звужується, будь ласка. Зараз. Я позначив карту. Коробки Pillar червоні. Телеграфні дроти зелені. Ми вриваємося в серце комунікацій.
26. EMILY: “It has been an inspiration to a great many of us.”
Це слугувало натхненням для багатьох з нас.
MAUD: “Thank you.”
Дякую.
EMILY: “So. Tomorrow then?”
Тож. Тоді завтра?
MAUD: “Tomorrow.”
Завтра.
27. EDITH: “We shall cut into the heart of communications. But remember, it is vital that no life is harmed during our activities. We start early, before dawn. That way the streets should be deserted. Everyone take a list of locations.”
Ми вриваємося в серце комунікацій. Але пам’ятайте, що життєво важливо, щоб ніхто не постраждав під час нашої діяльності. Починаємо рано, ще до світанку. Тоді вулиці мають бути безлюдними. Кожна хай візьме список місць.

28. LLOYD GEORGE: “The Prime Minister duly reviewed all the women’s testimonies. After careful debate with a number of MP’s very sympathetic to the women’s cause, it was carried that there was not the evidence to support any change to the Suffrage Bill.”
Прем’єр-міністр належним чином розглянув усі свідчення жінок. Після ретельної дискусії з кількома членами парламенту, які дуже симпатизують жіночій справі, було виявлено, що немає засад для підтримки будь-яких змін до законопроекту про виборче право».
29. MRS COLEMAN: “No one cares, love.”
Усім байдуже, любя.
VIOLET: “Some of us do, Mrs Coleman, so shut your bleedin' cake hole.”
Не усім, місіс Коулман, тож стуліть свою хліборізку.
30. STEED: “Treatment of them grows increasingly barbaric, Sir.”
Поводження з ними стає усе більш варварським, сер.
BENEDICT: “What is the alternative? They will not hold us to ransom with their threats.”
А яка альтернатива? Ми не купимося на їх погрози.
STEED: “My fear is they won’t break, Sir. If one of them dies then we’ll have blood on our hands and they’ll have their martyr.”
Я боюсь вони не зламуються, сер. Якщо одна з них помре, то ми матимемо кров на руках, а вони — свою мученицю.
31. DOCTOR: “Five days. Will you eat now?”
П’ять днів. Їстимеш тепер?
DOCTOR: “Hold her still.”
Тримайте її міцно.
MAUD: (writhes, moaning as the DOCTOR shoves the end of the rubber tubing up her nostril. She gags, whimpering in pain.)
Звивається, стогне, коли DOCTOR просуває їй кінець гумової трубки в ніздрю. Вона хлюпає, скиглить від болю.
32. EDITH: “We all get separated from those we love, Maud. My mother... When I was a child I barely saw her. She worked day and night, fighting for me to be educated as my brother was, but that didn’t come without a sacrifice.”
Ми всі розлучаємося з тими, кого любимо, Мод. Моя мама... У дитинстві я її ледве бачила. Вона працювала день і ніч, борючись за те, щоб я отримала освіту, як мій брат, але це не прийшло без жертв».

33. STEED: "Don't bother arresting them. Let their husbands deal with them. Drop them at their front doors."
Не турбуйтеся їх заарештовувати. Нехай ними займаються їхні чоловіки. Киньте їх біля вхідних дверей».
34. BENEDICT: "But you're my wife. And you'll act like a wife. I have humoured you Alice, thus far but... this is an outrage."
Але ти моя дружина. І поводитимешся як дружина. Досі я задовільняв тебе, Алісо, але... це обурливо.
35. POLITICIAN: "If we allow women to vote, it will mean the loss of social structure. Women are well represented by their fathers, brothers, husbands. Once the vote was given, it would be impossible to stop at this. Women would then demand the right of becoming MPs, cabinet ministers, judges."
Якщо ми дозволимо жінкам голосувати, це означатиме втрату соціальної структури. Жінки добре представлені їхніми батьками, братами, чоловіками. Після того, як право голосу було б надане, зупинитися на цьому було б неможливо. Тоді жінки вимагали б права стати депутатами, членами кабінету міністрів, суддями».
36. LLOYD GEORGE: "And you worked for Mr Taylor?"
То, ви працювали на містера Тейлора?
MAUD: "Part time from when I was seven, full time from when I was twelve. Don't need much schooling to launder shirts. I was good at collars, steaming the fine lacing. Got the hands for it. I was made head washer at seventeen. Forewoman at twenty. Twenty four now so."
Неповний робочий день, коли мені було сім років, повний робочий день, коли мені було дванадцять. Щоб прати сорочки, не потрібно великої науки. Я добре вміла поратись із комірами, відпарювати тонку шнурівку. Дісталися підходящі руки. Мене назначили головною прачкою в сімнадцять. Бригадиркою в двадцять. Зараз мені двадцять чотири.
LLOYD GEORGE: "You're young to have such a position."
Ви молода для такої посади.
37. STEED: "Then there's nothing left but to stop you."
Не залишається нічого, окрім як спинити вас.
MAUD: "What are you gonna do? Lock us all up? We're in every home, we're half the human race, you can't stop us all."
І що ви зробите? Замкнете нас усіх? Ми у кожному домі, нас половина від усього людства, ви не зможете спинити нас усіх.

STEED: "You might lose your life before this is over."

Ти можеш втратити життя ще до того як це скінчиться.

MAUD: "But we will win."

Але перемога буде за нами.

38. ALICE: "It is men who have all legal rights over our children. It is men who control our economic existence. It is men who hold the deeds to our property."

Це чоловіки мають усі законні права на наших дітей. Це чоловіки контролюють наше економічне існування. Це чоловіки утримують документи на наше майно.

39. MAUD: "You told me no one listens to girls like me. Well I can't have that anymore. All my life I've been respectful. Done what men told me. I know better now."

Ви казали, ніхто не слухає таких дівчат як я. Та я більше не можу це приймати. Усе своє життя я була ввічливою. Робила що чоловіки мені скажуть. Але тепер мені зрозуміло більше.

40. MAUD: "Mrs Pankhurst once said that if it's right for men to fight for their freedom, then it's right for women to fight for theirs."

Місіс Панкхрест одного разу сказала що якщо це правильно що чоловіки борються за свою свободу, тоді правильно що жінки борються за свою.

41. MRS PANKHURST: "We are fighting for a time when every little girl born into the world will have an equal chance with her brothers. Never underestimate the power we women have to define our own destinies. We do not want to be law breakers, we want to be law makers."

Ми боремося за час, коли кожна маленька дівчинка, народжена на світ, матиме рівні шанси зі своїми братами. Ніколи не недооцінюйте силу, яку ми, жінки, маємо визначати власні долі. Ми не хочемо бути тими хто порушує закон, ми хочемо бути тими, хто його створює.

42. LLOYD GEORGE: "And does your mother still work at the laundry?"

Ваша мати продовжує працювати у пральні?

MAUD: "She died when I was four. Vat tipped, scalded her."

Вона померла коли мені було чотири. Чан з окропом накренився і її обпекло.

43. SONNY: "Exercise your rights? You a suffragette now, one of those Panks?"

Здійснювала свої права? Ти тепер суфражистка, одна з цих панків?

MAUD: "No."

Ні.

SONNY: "Mrs Miller is. You know how they like to talk. You spend your time with her, that's what they'll call you."

Місіс Міллер є. Ти знаєш, як вони люблять говорити. Ти проводиш із нею час, вони називатимуть тебе так».

44. EDITH: "Orders from Mrs Pankhurst are we're to follow. If they will not accept us as political prisoners then we will strike until they do."

Ми маємо виконувати накази місіс Панкхерст. Якщо вони не визнають нас політичними в'язнями, ми будемо страйкувати, доки вони цього не визнають».

45. EMILY: "Never surrender. Never give up the fight."

Ніколи не здавайся. Ніколи не припиняй боротьби.

46. ALICE: "- and the Prime Minister, Mr Asquith, has agreed to a hearing of testimonies of working women up and down the country. We have an opportunity to demonstrate that as women are equal to men in their labours, so they should be equal to men in their right to vote."

- і прем'єр-міністр, пан Асквіт, погодився заслухати свідчення працюючих жінок у всій країні. У нас є нагода продемонструвати, що як жінки рівні з чоловіками у своїй праці, так і вони повинні бути рівні з чоловіками у своєму праві голосу».

47. MR CUMMINGS: "You've never laboured in your life."

Ти в своєму житті ніколи не працювала.

ALICE: "This is your moment to come forward and speak up. I will choose one person from this laundry to deliver their testimony at the House of Commons. These will be heard by the Chancellor of the Exchequer, Mr Lloyd George."

Це ваш момент, щоб вийти вперед і висловитися. Я виберу одну людину з цієї пральні, щоб вона виступила зі своїми свідченнями в Палаті громад. Їх заслухає канцлер казначейства пан Ллойд Джордж.

48. EDITH: "No no no there can be no doubting, Hugh."

Ні-ні-ні, тут не може бути жодних сумнівів.

HUGH: "The movement is divided now. Even Sylvia Pankhurst is opposed to her mother and her sister's militant strategy."

Зараз рух розділився. Навіть Сільвія Панкхерст виступає проти войовничої стратегії своєї матері та сестри.

EDITH: "The only way is forward."

Єдиний шлях — уперед.

HUGH: “And what if you blow yourself up with one of those damned things? What happens to your damned cause then?”

Що як ти підірвешся сама на одній з цих клятих штук? Що тоді буде з твоєю клятою справою?

49. EDITH: “We’re political prisoners. We have the right to wear our own clothes.”

Ми — політичні в’язні. Ми маємо право залишатися у власному одязі.

PRISON GUARD: “Arms up.”

Руки ввєрх.

50. VIOLET: “Strangle what’s respectable. You want me to respect the law, then make the law respectable.”

Чхати що є ввічливо. Якщо ви хочете щоб я поважала закон, хай тоді закон поважає мене.