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# TERM PAPER

IN TRANSLATION STUDIES

**Peculiarities of reproduction in the Ukrainian language of units of the lexical-semantic field "HATERED" in the American film discourse (based on the material of the film «The Boy in Striped Pajamas»)**

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Представлено на кафедру_____
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Рецензування _____
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*(кількість балів, «до захисту» («на доопрацювання»), дата, підпис керівника курсової роботи)*

Захист _____ ___
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Підсумкова оцінка_____
_____
*(кількість балів, оцінка за 4-х бальною системою, дата, підпис викладача)*

# КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**Особливості відтворення українською мовою одиниць лексико- семантичного поля "HATERED" у американському кінодискурсі (на матеріалі кінофільму The Boy in Striped Pyjamas 'Хлопчик у смугастій піжамі')**

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Па20-19

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*(підпис)*

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# ЗАВДАННЯ
## на курсову роботу з перекладу з першої іноземної мови для студентів IV курсу

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спеціальності **035 Філологія,** спеціалізації **035.041 Германські мови та літератури (переклад включно), перша – англійська,** освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

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_____

Науковий керівник Шкута Олена Георгіївна_____
Дата видачі завдання_____10 вересня 2022 року_____

### Графік виконання курсової роботи з перекладу

| № п/п | Найменування частин та план курсової роботи | Терміни звіту про виконання | Відмітка про виконання |
|---|---|---|---|
| **1.** | Аналіз наукових першоджерел і написання **теоретичної частини** курсової роботи (**розділ 1**) | 30 листопада 2022 р. | |
| **2.** | Аналіз дискурсу, який досліджується, наматеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання **практичної частини** курсової роботи (**розділ 2**) | 7–11 лютого 2022 р. | |
| **3.** | Написання **вступу і висновків** дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду | 28–31 березня 2022 р | |
| **4.** | **Оцінювання** курсових робіт **науковими керівниками**, підготовка студентами презентацій до захисту курсової роботи | 25–30 квітня 2022 р. | |
| **5.** | **Захист** курсової роботи (за розкладом деканату) | 2-13 травня 2022 р. | |

Науковий керівник Шкута Олена Георгіївна (підпис)
Студент Мілютіна Ольга Костянтинівна (підпис)

**РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ**
**З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ**

студента(ки)_IV_курсу, групи ___Па20-19_____ факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія,** спеціалізації **035.041 Германські мови та літератури (переклад включно), перша – англійська,** освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

**Мілютіна Ольга Костянтинівна**

(ПІБ студента)

за темою : Особливості відтворення українською мовою одиниць лексико- семантичного поля “HATERED” у американському кінодискурсі (на матеріалі кінофільму The Boy in Striped Pyjamas ‘Хлопчик у смугастій піжамі’)

| | **Критерії** | **Оцінка в балах** |
|---|---|---|
| 1. | Наявність основних компонентів структури роботи — ***загалом 5 балів*** (усі компоненти присутні – **5**, один або декілька компонентів відсутні – **0**) | |
| 2. | Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — ***загалом 10 балів*** (повна відповідність – **10**, незначні помилки в оформленні – **8**, значні помилки в оформленні – **4**, оформлення переважно невірне – **0)** | |
| 3. | Відповідність побудови вступу нормативним вимогам — ***загалом 10 балів*** (повна відповідність – **10**, відповідність неповна – **8**, відповідність часткова – **4**, не відповідає вимогам – **0)** | |
| 4. | Відповідність огляду наукової літератури нормативним вимогам — ***загалом 15 балів*** (повна відповідність – **15**, відповідність неповна – **10**, відповідність часткова – **5**, не відповідає вимогам – **0**) | |
| 5. | Відповідність практичної частини дослідження нормативним вимогам — ***загалом 20 балів*** (повна відповідність – **20**, відповідність неповна – **15**, відповідність часткова – **10**, не відповідає вимогам – **0**) | |
| 6. | Відповідність висновків результатам теоретичної та практичної складових дослідження — ***загалом 10 балів*** (повна відповідність – **10**, відповідність неповна – **8**, відповідність часткова – **4**, не відповідає вимогам – **0**) | |

**Усього набрано балів: _____**

**Оцінка:**

*«До захисту»* _____ _____
**(42-70 балів)** *(підпис керівника)*

*«На доопрацювання»* _____ _____
**(0-41 балів)** *(підпис керівника)*

**”_____”_____2023 р.**

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# INTRODUCTION

The term paper is dedicated to the study the peculiarities of reproduction in the Ukrainian language of units of the lexical-semantic field "HATERED" in the American film discourse (based on the material of the film “The Boy in Striped Pajamas”).

**Theoretical background**. Language, as a social phenomenon, is directly related to the realities and even traditions of the people of its native speaker. We can say without a doubt that all cultural and everyday actions in the life of the world, without exception, are reflected in the language. One of the most interesting nuances of language science is the lexical-semantic field.

The study of this topic always attracts the attention of scientists, since they are used in almost all areas of modern life. They can be found in the original works of classics and contemporary writers, in the media, in professional communication, and in everyday speech.

The development of linguistic science is accompanied by an intensive search for the theoretical foundations of the study of the lexical-semantic level, the establishment of its system-structural elements, relations between them. The research of this topic was carried out by countless translators and linguists, among them E. Ermolenko, A. Potebnya, M. Pokrovsky, R. Meyer, G. Eisen, L. A. Lisichenko, Zh. P. Sokolovskaya, L. M. Vasilyeva, L. A. Novikova etc.

**The topicality** of the research is conditioned to the fact that the interest in studying the peculiarities of reproduction in the Ukrainian language of units of the lexical-semantic field "HATERED" in the American film discourse concept is due to their importance not only for English and Ukrainian philology, but also among the most pressing problems of general linguistics, because in the linguistic picture of the world the concept of lexical-semantic field "HATERED" occupies a special place as one of the most important phenomena of national consciousness.

**The aim** of the research is to analyse the peculiarities of reproduction in the Ukrainian language of units of the lexical-semantic field "HATERED", to study the history of its emergence and main characteristics, to determine the place of the

concept in the modern English-language film discourse.

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

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

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

3. Analyze the concept of of units of the lexical-semantic field "HATERED" and establish the main ways of its creation;

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

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

**The object of research** is the variety of modern English and Ukrainian languages presented by the authors of the historical drama film “The Boy in Striped Pajamas”.

**The subject of research** is English and Ukrainian lexical-semantic characteristics of the HATERED concept, their translation and typological characteristics.

**The data sources** of the research are 50 sentences of English film discourse. The basis of the research is the 2008 historical drama film “The Boy in Striped Pajamas”.

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

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

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

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

# CHAPTER 1

# PHILOLOGICAL, TRANSLATIONAL AND DISCURSIVE MEANS OF VERBALIZATION OF THE CONCEPT

## 1.1 The definition of discourse and film discourse, its main characteristics and ways of translation

The term **"discourse"** has long been established in science, and there is no need, it would seem, to justify the legality of its use. The use in areas with fundamentally different subjects of research has led to different interpretations of this term. Undoubtedly, the frequency of its use led to the fashion for discourse as a collective imitation of novelties, and they began to replace concepts and terms that had long been registered in linguistics. However, it should be noted that the discourse quite legitimately occupied a niche formed in terminology, received its own definition, and most importantly, allowed to expand the possibilities of linguistic analysis.

In modern linguistics, **discourse** is traditionally associated with such concepts as utterance, language, language activity, text, communicative situation, monologue, dialogue, which leads, on the one hand, to an understanding of what series of phenomena discourse belongs to, and on the other hand, creates a false impression of the identity of these phenomena.

Currently, the functional-communicative approach examines discourse as a fundamental form of everyday human practice and characterizes it as a complex communicative phenomenon that includes, in addition to the text, extralinguistic factors (knowledge of the world, thoughts, attitudes, goals of the addressee) necessary for understanding the text.

The definition of the term **"discourse"** causes significant difficulties due to the fact that it is in demand within a number of scientific disciplines, such as linguistics, anthropology, literary studies, ethnography, sociology, sociolinguistics, philosophy, psycholinguistics, cognitive psychology and some others. And quite directly, the ambiguity of the term "discourse" and its use in

various fields of humanitarian knowledge form different approaches to the interpretation of the meaning and essence of this concept.

From the very beginning, within the framework of studies that study the organization of the text of connected speech, there was a controversy related to the terminological definition of the object of research, as well as the field of linguistics itself, which studies the text. Initially, the term "text linguistics" appeared to many scientists, it seems not entirely successful, and in some linguistic works, the text of coherent speech is called a discourse. The polysemic nature of the term "discourse" is recorded in the "Short Dictionary of Text Linguistic Terms" by T.M. Nikolayeva: "Discourse is a multi-meaning term of text linguistics, which is used by a large number of authors in meanings that are almost homonymous. The most important of them are: 1) coherent text; 2) oral-conversational form of the text; 3) dialogue; 4) a group of statements related to each other in terms of content; 5) a speech work as a given - written or oral.

The emergence of discourse theory marked a qualitative leap in the development of the science of language and set researchers a very difficult task - to provide a linguistic description of discourse. Having arisen within the framework of the linguistics of the text, the theory of discourse never lost its connection with it, but consistently went to the differentiation of the subject of its research, to the distinction between the concepts of "text" and "discourse". For example, according to the definition of V.G. Borbotko, discourse is a text, but one that consists of communicative units of language - sentences and their combinations into larger units that are in a continuous semantic connection, which allows us to perceive it as a whole entity [12:187]. Borbotko emphasizes the fact that the text as linguistic material is not always a coherent language, that is, a discourse. Text is a more general concept than discourse. Discourse is always a text. Not every text is a discourse. Discourse is a special case of text.

In modern linguistics, discourse is treated ambiguously. Several approaches to the definition of discourse can be distinguished.

Communicative (functional) approach: discourse as verbal communication (language, use, functioning of language), or as a dialogue, or as a conversation, that is, a type of dialogical statement, or as speech from the speaker's position, as opposed to a story that does not take such a position into account. Within the framework of the communicative approach, the term "discourse" is interpreted as "some symbolic structure, which is made a discourse by its subject, object, place, time, circumstances of creation (production)".

**Structural-syntactic approach**: discourse as a text fragment, that is, education above the level of a sentence (supraphrase unity, complex syntactic whole, paragraph). Discourse is understood as two or more propositions that are in a semantic connection with each other, while the connection is considered as one of the main features of the discourse.

**Structural-stylistic approach**: discourse as a non-textual organization of spoken language, characterized by a vague division into parts, the dominance of associative connections, spontaneity, situationality, high contextuality, and stylistic specificity.

**Socio-pragmatic approach**: discourse as a text immersed in a communication situation, in life, or as a socially or ideologically limited type of utterances, or as a "language within a language", but presented as a special social given that has its own texts.

This classification makes it possible to understand that the nature of the discourse is threefold: one side of it is addressed to pragmatics, to typical situations of communication, the other to the processes occurring in the consciousness of the participants of communication and to the characteristics of their consciousness, the third to the text itself.

The concept of **"discourse"** is understood in an inextricable connection with the concepts of speech and text. Discourse as a communicative phenomenon is an intermediate link between speech as verbal communication, as an activity, on the one hand, and a specific text recorded in the course of communication, on the other. In a simpler contrast, the discourse should be understood as a cognitive

process, with knowledge of the speech product, and the text - as the final result of the process of linguistic activity, which flows into a certain finished form. This opposition of real speech to its result leads to the realization that the text can be interpreted as a discourse only when it is actually perceived and enters the current consciousness of its individual. H. Vidousen made an attempt to differentiate the concepts of "text" and "discourse" by including the category "situation" in this pair. Thus, discourse is considered by them as "text" + "situation".

**Film discourse** combines features of monologic and dialogic speech, can reflect communication both personal and at the level of different social groups, and present signs of cooperative and confrontational interaction.

**Film discourse** also became a mass form of communication in the 20th century. Cinematography has a lot in common with ordinary language communication. And here and there we have signs. Syntagmatics plays an important role both in ordinary language and in film language (that is, the linear arrangement of signs, when one comes only after the other, and not all together). But there are also significant differences related to the fact that we are now dealing with the language of art. The signs of film discourse become familiar to us only during film discourse. That is, we know the signs of language before we hear any statement, instead, the signs of cinema must be created during the discourse. Hence the problem of the creative nature of cinema - it is necessary to create not only the text, as we have in the case of literature, but also the language itself. In ordinary communication, we go from speech to text, and in cinema - from text to speech. As P. Pasolini noted, the activity of a writer is purely artistic creativity, on the other hand, the activity of a director is different - first linguistic creativity, and only then artistic creativity. Accordingly, the behavior of the viewer becomes creative, he himself tries to find what the director and actors wanted to tell him.

**Film discourse** gives an opportunity to see the interests of society, to trace changes in the mentality of people in different periods. Although the audience does not have the opportunity to intervene in the action of the film, and can only

be passive participants, the film discourse is considered a psychologically plausible tool that reveals what exactly the audience gravitates towards in a particular period. Due to its massiveness, cinema is quite dependent on the financial support of a specific person, so the director is always trying to find suitable topics that will resonate with the viewer. There are interesting studies (Z. Krakauer) of German cinema during the period of totalitarianism, carried out precisely in this aspect. Let us also recall the totalitarian cinema of the USSR, where an optimistic image of the country was persistently created.

**Film discourse** enriched the human mentality with a new type of semiotic unit, which was built according to the laws of inconsistency (montage). When two frames pass in front of the eyes, the viewer automatically tries to find a connection between them, even if he wants to, there may not be one. Frames located next to each other are psychologically considered as cause and effect. This is montage: the convergence of shots that in reality may not have been converged. Montage enriched film discourse, and from there it began to be used in other arts, for example, in literature. [3:103].

A.N. Zaretska defines **film discourse** as a coherent text, which is a verbal component of the film, in combination with non-verbal components - the audiovisual series of this film and other extralinguistic factors significant for the semantic completeness of the film, that is, a creolized formation that has the properties of integrity, coherence, informativeness, communicative-pragmatic orientation, medianess and created collectively by a differentiated author for viewing by the recipient of the message (cinema viewer).

**Film discourse** is intensively studied in psychology, philosophy, sociology, semiotics, pedagogy, theory and practice of translation. In linguistics, the complex language of a film is considered as a special type of text. In scientific literature, the relative terms "film discourse", "film text", "film narrative", "film dialogue" are used. In our opinion, film discourse is the most comprehensive concept in this series. [7:250].

I.N. Lavrynenko understands film discourse as a polycode cognitive-communicative formation, a combination of various semiotic units in their inseparable unity, which is characterized by coherence, integrity, completeness, addressability. Film discourse is expressed with the help of verbal, non-verbal (including cinematographic) signs in accordance with the collective author's intention; it is recorded on a material medium and is intended for reproduction on the screen and audiovisual perception by moviegoers.

Thus, the growing interest of linguists in the study of film discourse in connection with the great influence of cinema on the features of modern man's perception of the world has become an indisputable fact. Cinema discourse is a polyparadigmatic object of study, and its systematic description requires data from a number of sciences.

Constituent elements of film discourse are film scripts, which are understood as the literary basis for the production of a film. Film scripts are transformed dramatic texts combined with a video sequence as a basis for conveying emotions.

Thus, we can conclude that the discourse of the film is an autonomous category, the produced component of which will be the film dialogue. Possessing a dual nature, the discourse of a movie combines a set of characteristics inherent in both living language (**spontaneity, ephemeral structure, presence of communicative inten**t) and stage dialogue (**staticity, preparedness, lack of communicative intent in the speaker**). At the same time, the discourse of the film reflects the linguistic communicative patterns of a modern native speaker, is built on the principles and conditions of spontaneous communication, and also has a unique ability to penetrate into the discourse of everyday language. Compared to the discourse of living speech, it is characterized by great clarity, completeness of the information transmitted, a high degree of saturation with various linguistic elements, depending on the genre of the film.

## 1.2 The concept of "HATERED" in the American film discourse

The notion of a **concept** arose in the Middle Ages within the framework of philosophy in the works of philosophers - supporters of P. Abelard, who initiated a new direction of scientific research - conceptualism and gave the following definition of a concept: "a concept is a meaningful core, a commonality of things in their cognitive meaning in the surrounding world."

The rapid development and integration of linguistic and philosophical studies led to the emergence of many definitions and interpretations of the concept as a complex mental formation. In the theory of information, the concept is understood as "information condensation", thanks to which the thinking process is carried out and functions consciousness. Concepts are considered as informational mental-linguistic integrity and qualify as informemes. In psycholinguistics, a concept is a basic perceptual-cognitive-affective entity. The connection between concept and meaning begins in British linguistics, where "concept" is defined as a cognitive category and marked as meaning (R. Keller).

In a broad sense, the concept is today understood as an informative essence in consciousness, which is manifested in language, pictures, and artistic images. At the same time, in linguistics, two approaches to the nature of the concept are distinguished: linguistic-cognitive and linguistic-cultural, where the main difference between them is perception of the concept as one language unit or a certain number of language units [3:5;3]. Proponents of the first approach consider each word as a separate concept, and of the second - a concept as an abstract concept, an idea. In the dichotomy "language - speech", speech is perceived as a means of existence of language. Concepts, emerging in consciousness, are reflected in language and objectified in speech, representing a dialectical unity of perception of the same phenomenon presented in different aspects of analysis.

A concept is a basic mental formation that is the embodiment of personal experience and national consciousness at the language level and is objectified in speech.

Language should be a means of harmonious communication. However, it can be used negatively for its intended purpose. **Hate speech** is language directed against other people. This is motivated by differences in some personal characteristics such as race, class, nationality, gender, or religion. It was caused by films, **especially American ones**.

The next step is the analysis of the definitions of the concept of **"HATERED"** in modern English explanatory dictionaries. [22,23,25,26].

In encyclopedic dictionaries of the English language, "hate" is interpreted as:

- *verb (used with object),* **hat·ed, hat·ing.**

to dislike intensely or passionately; feel extreme aversion for or extreme hostility toward; detest:*to hate the enemy;to hate bigotry.*

to be unwilling; dislike:*I hate to do it.*

*verb (used without object),* **hat·ed, hat·ing.**

to feel intense dislike, or extreme aversion or hostility.

- *noun*

intense dislike; extreme aversion or hostility.

the object of extreme aversion or hostility.

- (in a video game) the focus or targeting of an enemy on a player character; enmity; aggro:*The Black Mage got hate, but it's really his own fault for casting those level-four spells back to back.As a tank, pretty much your number-one priority is getting and holding hate.*

- **Synonyms**

| | |
|---|---|
| • *animosity*<br>• *antagonism*<br>• *dislike*<br>• *enmity*<br>• *hatred*<br>• *horror* | • *disgust*<br>• *execration*<br>• *frost*<br>• *grievance*<br>• *gripe*<br>• *irritant* |

| | |
|---|---|
| • *hostility*<br>• *loathing*<br>• *pain*<br>• *rancor*<br>• *resentment*<br>• *revenge*<br>• *venom*<br>• *abhorrence*<br>• *abomination*<br>• *anathema*<br>• *animus*<br>• *antipathy*<br>• *aversion*<br>• *bother*<br>• *bugbear*<br>• *detestation*<br>• *no love lost* | • *malevolence*<br>• *malignity*<br>• *nuisance*<br>• *objection*<br>• *odium*<br>• *rankling*<br>• *repugnance*<br>• *repulsion*<br>• *revulsion*<br>• *scorn*<br>• *spite*<br>• *trouble*<br>• *black beast*<br>• *bête noire*<br>• *ill will*<br>• *mislike*<br>• *nasty look* |

**Hate speech** is the use of language to express negative ideas and beliefs about others. It is a form of speech aimed at dehumanizing individuals belonging to certain groups [15:26]. Thus, it creates numerous consequences that can lead to disorder and disharmony in society. HS expresses hatred towards others in order to humiliate or insult members or groups that differ in their race, class, nationality, gender, or religion. Today, HS has become a burning issue and it is found in many areas, predominantly on social media platforms, in films and political speeches. HS is said to be a standout, especially in American cinema typical images of women, religion and Africans [20:97]. Because HS is embedded in social, cultural, political and economic settings, it has attracted the public. The aim of the study is to study the representation of HS in some

American films within the framework of a critical pragmatic paradigm. The main purpose of critical research is to highlight a negative social problem so that people become aware of it.

**HS** is a negative antisocial phenomenon that has harmful and serious consequences for its victims. The main objective of HS is to erase or destroy others, psychologically, socially or physically, with the aim of making the target people suffer or not [13:311]. HS can lead to emotional reactions such as anger, denial, mistrust, and feelings of resentment or vulnerability [16:344]. It silences its targets so that they cannot express their feelings [14:7]. This isolates them from others ([13:311] and excludes them from society [18]. and Rice, 2003, p. 343-1056). This can contribute to a loss of dignity, identity, self-esteem, and confidence [14:1]. This violates social norms and undermines the social order, leading to discrimination and crime. and violence.This can lead to suicide, murder or even genocide [18]. As a critical social problem, HS is subject to a critical approach to learning. This research work uses a critical-pragmatic approach.

## 1.3 Lexical and grammatical transformations of translation the field "HATERED" component

| Original Text | Translation |
|---|---|
| Is Grandma not coming?<br>No.<br>She's poorly, apparently,<br>but Grandpa's coming.<br>- Did you smell it, Dad?<br>- What?<br>That horrid smell from the chimneys.<br>What is it?<br>I think they just burn | Бабуся не прийде?<br>Ні.<br>Вона, мабуть, захворіла,<br>але дідусь прийде.<br>- Тату, ти відчув запах?<br>- Що?<br>Той жахливий запах з димаря.<br>А що це?<br>Гадаю, вони просто спалюють |

| | |
|---|---|
| rubbish there sometimes. | сміття там іноді спалюють. |
| Look. | Поглянь. |
| What? | Що? |
| Hey! | Агов! |
| Gretel. | Гретель. |
| Hey, that's not fair!- | Гей, так нечесно! |
| Gretel. | Гретель. |
| - What? | - Що? |
| It's only a game. | Це лише гра. |
| Ralf, this tutor you brought in, | Ральфе, цей репетитор, якого ти привів, |
| does he usually teach children | він зазвичай навчає дітей |
| as young as Gretel and Bruno? | таких юних, як Ґретель і Бруно? |
| I believe so. Why? | Гадаю, що так. А що? |
| Well, do we know what he's teaching them? | Ми знаємо, чого він їх навчає? |
| Gretel seems to have | Гретель, здається. |
| become so- | стала такою... |
| They're being taught what all children | Їх вчать тому, чому вчать усіх дітей |
| are being taught at the moment. | навчають усіх дітей. |
| They mustn't get left behind. | Вони не повинні залишитися позаду. |
| "The Jew slandered us and | "Жид обмовив нас і |
| incited our enemies." | підбурював наших ворогів." |
| The Jew corrupted us through | Жид розбестив нас поганими |
| bad books. | книжками. |
| He mocked our literature and | Він висміював нашу |
| our music. | літературу і нашу музику. |
| Everywhere, his influence was | |
| destructive, | |
| the eventual result of which | |

| | |
|---|---|
| was our nation's collapse.<br>A nation's collapse is all<br>to this one man?<br>The Jew here means the entire Jewish race.<br>If it had been just one man,<br>I'm sure something would've been done about him.<br>There is such a thing as a nice Jew,<br>though, isn't there?<br>I think, Bruno, if you<br>ever found a nice Jew,<br>you would be the best<br>explorer in the world.<br>Continue, Gretel.<br>"The aim of the Jew<br>is to become the ruler of humanity."<br>The Jew is not creative, but destructive.<br>He is the enemy of culture.<br>"Thousands of Germans<br>have been made poor by the Jew."<br>Master Bruno.<br>What are you doing? You've just<br>had your lunch, haven't you?<br>I was going for a walk, | Скрізь його вплив був руйнівним,<br>кінцевим результатом якого<br>був крах нашої нації.<br>Крах нації - це все<br>через цю людину?<br>Під євреєм тут мається на увазі вся єврейська раса.<br>Якби це була лише одна людина,<br>я впевнений, що з ним<br>з ним би щось зробили.<br>Існує таке поняття, як хороший єврей,<br>чи не так?<br>Я думаю, Бруно, якщо ти<br>коли-небудь знайдеш хорошого єврея,<br>ти будеш найкращим<br>дослідником у світі.<br>Продовжуй, Гретель.<br>"Мета єврея -<br>стати правителем людства."<br>Єврей не творчий, а руйнівний.<br>Він ворог культури.<br>"Тисячі німців<br>євреї зробили бідними".<br>Майстер Бруно.<br>Що ви робите? Ви ж щойно |

| | |
|---|---|
| and I thought I might get peckish.<br>But don't make a mess of your satchel. Bring it here.<br>- I'll wrap it properly for you.<br>- No. It's none of your business.<br>Bruno, what is it?<br>What are you doing with your satchel?<br>Herr Liszt gave us some books.<br>I'm going out on the swing to read.<br>- Let me see.<br>- What?<br>The books.<br>No.<br>Bruno, I just want to see what books Herr Liszt has given you.<br>I told a lie.<br>What?<br>I've just got...<br>adventure books. | пообідали, чи не так?<br>Я збирався прогулятися,<br>і подумав, що зголоднію.<br>Тільки не розкидай<br>в твоєму рюкзаку. Принеси його сюди.<br>- Я тебе загорну як слід.<br>- Ні. Це не твоя справа.<br>Бруно, що таке?<br>Що ти робиш зі своїм портфелем?<br>Пан Ліст дав нам кілька книжок.<br>Я піду на гойдалку почитаю.<br>- Дай подивлюся.<br>- Що це?<br>Книжки.<br>Ні.<br>Бруно, я просто хочу подивитися.<br>які книжки дав тобі пан Ліст.<br>Я збрехав.<br>Я збрехав. Про що?<br>Я отримав лише...<br>пригодницькі книжки. |

**Analysis**

1. The text under analysis headlined «**The Boy in the Striped Pajamas**» belongs to artefact type. It is of media and film discourse.

2. The text was taken from https://subslikescript.com/movie/The_Boy_in_the_Striped_Pajamas-914798

The text is aimed at the reader interested in the film «**The Boy in the Striped Pajamas**» **.** The purpose of the text information is to convey to the reader all the necessary information and conversations in the movie.

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

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

- simple lexical repetition : smell -smell , Gretel-Gretel, children-children, Jew-Jew, nation's collapse-nation's collapse, Bruno-Bruno, books-books, coming-coming

- complex lexical repetition : nation-nations, Jew-Jews

- simple paraphrase : teach-teaching, Jew-Jewish,

-complex paraphrase : creative-destructive ,

- substitution : children-them, Jaw-his, him, man

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

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

4. Stylistic characteristics of the text are:

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

Is Grandma not coming? Ralf, this tutor you brought in, does he usually teach children as young as Gretel and Bruno? I believe so. Why? What are you doing? You've just had your lunch, haven't you? I was going for a walk, and I thought I might get peckish.

2) Weak positions are sentences that depend on strong positions in the text: No. She's poorly, apparently, but Grandpa's coming. Well, do we know what he's teaching them?But don't make a mess of

your satchel. Bring it here.

3) Tropes: It's none of your business

Epithets- horrid, eventual, nice, best, poor , properly, adventure

5. Basic transformations:

**Transliteration**-

- Ralf, this tutor you brought in, does he usually teach children as young as Gretel and Bruno? I believe so. Why?-Ральфе, цей репетитор, якого ти привів, він зазвичай навчає дітей таких юних, як Ґретель і Бруно?

**Transposition:**

- Everywhere, his influence was destructive, the eventual result of which was our nation's collapse.-Скрізь його вплив був руйнівним, кінцевим результатом якого був крах нашої нації.
- If it had been just one man, I'm sure something would've been done about him.-Якби це була лише одна людина, я впевнений, що з ним з ним би щось зробили.
- Well, do we know what he's teaching them?-Ми знаємо, чого він їх навчає?

**Addition**-

- The Jew here means the entire Jewish race.-Під євреєм тут мається на увазі вся єврейська раса.

**Modulation-**

- The Jew here means the entire Jewish race.-Під євреєм тут мається на увазі вся єврейська раса.

**Literal translation**-

- Ralf, this tutor you brought in, does he usually teach children as young as Gretel and Bruno? I believe so. Why?-Ральфе, цей репетитор, якого ти привів, він зазвичай навчає дітей таких юних, як Ґретель і Бруно?
- He mocked our literature and our music.-Він висміював нашу літературу і нашу музику.

**Omission:**

- There is such a thing as a nice Jew, though, isn't there?-Існує таке поняття, як хороший єврей, чи не так?

## CONCLUSIONS

In the first chapter we have found that in modern linguistics, discourse is treated ambiguously. Several approaches to the definition of discourse can be distinguished.

Communicative (functional) approach: discourse as verbal communication (language, use, functioning of language), or as a dialogue, or as a conversation, that is, a type of dialogical statement, or as speech from the speaker's position, as opposed to a story that does not take such a position into account. Within the framework of the communicative approach, the term "discourse" is interpreted as "some symbolic structure, which is made a discourse by its subject, object, place, time, circumstances of creation (production)".

Film discourse combines features of monologic and dialogic speech, can reflect communication both personal and at the level of different social groups, and present signs of cooperative and confrontational interaction.

The discourse of the film is an autonomous category, the produced component of which will be the film dialogue. Possessing a dual nature, the discourse of a movie combines a set of characteristics inherent in both living language (spontaneity, ephemeral structure, presence of communicative intent) and stage dialogue (staticity, preparedness, lack of communicative intent in the speaker). At the same time, the discourse of the film reflects the linguistic communicative patterns of a modern native speaker, is built on the principles and conditions of spontaneous communication, and also has a unique ability to penetrate into the discourse of everyday language. Compared to the discourse of living speech, it is characterized by great clarity, completeness of the information transmitted, a high degree of saturation with various linguistic elements, depending on the genre of the film.

A concept is a basic mental formation that is the embodiment of personal experience and national consciousness at the language level and is objectified in

speech.

Language should be a means of harmonious communication. However, it can be used negatively for its intended purpose. Hate speech is language directed against other people. This is motivated by differences in some personal characteristics such as race, class, nationality, gender, or religion. It was caused by films, especially American ones.

HS is a negative antisocial phenomenon that has harmful and serious consequences for its victims. The main objective of HS is to erase or destroy others, psychologically, socially or physically, with the aim of making the target people suffer or not.

# CHAPTER 2
# PECULIARITIES OF REPRODUCTION IN THE UKRAINIAN LANGUAGE OF UNITS OF THE LEXICAL-SEMANTIC FIELD "HARTED" IN THE AMERICAN FILM DISCOURSE BASED ON THE MATERIAL OF THE FILM "THE BOY IN STRIPED PIJAMAS"

## 2.1. Ways of translation units of “HARTED” component in the American film lexical and semantic field with the discourse

Until the end of the 90s of the 20th century, the "language of cinema" was not the subject of linguistic research, but mainly concerned the interests of art critics. The beginning of the scientific coverage of the "language of cinema" was laid by the teachers of the department of film dramaturgy of VDIK (1963-1967), and after 1997 a number of philological dissertations devoted to the study of this phenomenon appeared. Dialogue is the most important component of a film script, which, in addition to unfolding the plot, performs a number of functions in the discourse of the film. First of all, it builds the image of the heroes and the relationship between them, and also serves as a means of revealing characters. According to D. Lakoff, an American specialist in the field of socio-gender linguistics, language is an integral component of individuality. A lot can be understood about a person by the way he speaks [20].

Until the end of the 90s of the 20th century, the "language of cinema" was not the subject of linguistic research, but mainly concerned the interests of art critics. The beginning of the scientific coverage of the "language of cinema" was laid by the teachers. The written sources of the "language of cinema", which can be used in linguistic analysis, include subtitles, along with the script and recordings of the film. These inscriptions in the lower part of the frame coexist in tandem with the spoken dialogue, inseparable from the sounds and images on the screen. Subtitles, along with film dialogue and other varieties of printed word on screen, are considered a verbal component of film discourse that plays a crucial role in the creation of meaning. However, in linguistics, subtitles remain the most understudied written source of film language.

In view of the above, we can conclude that film discourse is created by the means of film language on the basis of the film script, taking into account the literary works, according to which the script was written and / or the film was shot. The structural elements of film discourse form the following hierarchical sequence: "film text" (the linguistic system of the film plus narrow extra-linguistic factors), "film discourse" (the linguistic component combined with the means of non-verbal communication), "film dialogue" / "film language" (the verbal component of the film is the core the position of film discourse) and a private form of implementation of film language in written form — "subtitles". In addition, the elements of film discourse participate in the formation of a film image, a unit of non-verbal communication, the main building material for which is the language of film. Department of Film Dramaturgy of VDIK (1963-1967), and after 1997 a number of philological dissertations devoted to the study of this appeared phenomenon Dialogue is the most important component of a film script, which, in addition to unfolding the plot, performs a number of functions in the discourse of the film. First of all, it builds the image of the heroes and the relationship between them, and also serves as a means of revealing characters. According to D. Lakoff, an American specialist in the field of socio-gender linguistics, language is an integral component of individuality. A lot can be understood about a person by the way he speaks.

- The core of the lexical-semantic field “HATERED” includes the following subclasses: hate, trouble, animosity, antagonism,dislike, enmity, hatred, horror, hostility, loathing, pain.

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

Translation and contrast comparison of the LSP “HATERED

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

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

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

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

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

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

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

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

A **literal translation** is a mechanical translation of the words of a foreign text in the order in which they appear in the text, without taking into account syntactical logical connections. A literal translation leads to a change of opinion of the original or to a violation of the norms of the native language.

A **free translation** is a translation that conveys the general content of what was said (written) in another language in the way the translator understood it, without taking into account the shades of thought expressed by the linguistic means of the source language.

**Generalization** is the replacement of a word (phrase) with a broader (specific) meaning in the original by a word (phrase) with a narrower meaning in the target

text.

**Transcription** is the reproduction of the sound of a foreign word, and transliteration is the reproduction of the literal composition of a foreign word in the target language. In translation, a certain **symbiosis of transcription and transliteration** is most common.

**Calque**, or tracing, in linguistics - borrowing foreign words, expressions, phrases with a literal translation of the corresponding language unit, as well as the result of these borrowings: words, expressions and phrases.

**Modulation** is a lexico-semantic replacement of a word or phrase of the source language by a unit of the target language, the value of which is a logical consequence of the value of the source unit.

## 2.2 Lexical transformations in the translation of American film discourse

**Translation** is a two-stage process of interlingual and intercultural communication when on the basis of analysed and transformed text in the SL a translator creates another text in the TL which substitutes the source text in the target language and culture [6: 20].

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

There are three most characteristic cases that lead to this:

- in the translation language, there is no verbal correspondence to a particular word of the original (in general or in this sense).
- the Match is incomplete, i.e. it only partially covers the meaning of the word in the original language.
- different meanings of the polysemous word of the original correspond to different words in the translation language.

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

**Transcoding** helps to achieve maximum equivalence in the text. There are

transliteration, transcription, calque and zero transcoding.

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

- Ralf, this tutor you brought in, does he usually teach children as young as Gretel and Bruno? I believe so. Why?-Ральфе, цей репетитор, якого ти привів, він зазвичай навчає дітей таких юних, як Ґретель і Бруно?
- Well, they're different. They're the enemy, Bruno. Evil, dangerous vermin.(A1:4)- Ну, вони різні. Вони вороги, Бруно. Злий, небезпечний паразит.
- What?
  When will Pavel be back?
  - Mum?- Never, stupid.
  It's Father. They've been bombed.(A1:33)- Що?
  Коли Павло повернеться?
  - Мамо? - Ніколи, дурне.
  Це батько. Їх розбомбили.
- Evil, dangerous vermin. They're the reason we lost the Great War.(A1:26)Злий, небезпечний паразит. Вони є причиною нашої поразки у Першій світовій війні.

**Modulation**

- The Jew here means the entire Jewish race.-Під євреєм тут мається на увазі вся єврейська раса.
- The aim of the new is to become the ruler of humanity. The new is not creative, but destructive He is the enemy of culture. Thousands of germans have been made poor by the new.- Мета нового — стати правителем людства. Нове не творче, а руйнівне. Він ворог культури. Тисячі німців стали бідними завдяки новому.(A1:2)

- Well, they're different. They're the enemy, Bruno. Evil, dangerous vermin.- Ну, вони не такі, як ми. Вони вороги, Бруно. Злі, небезпечні нелюди.(A1:4)
- One thing's for sure, sitting around being miserable won't make things any happier. (A1:10 )Одне можна сказати точно: люди не стануть щасливіше, безглуздо сидячи на одному місці.
- Evil, dangerous vermin. They're the reason we lost the Great War.(A1:26)Злий, небезпечний паразит. Вони є причиною нашої поразки у Першій світовій війні.

## 2.3 Grammatical transformations in the translation of American film discourse

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

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

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

2) partial coincidence;

3) complete coincidence.

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

partial mismatch of the number category, a partial mismatch in the forms of the passive construction, an incomplete coincidence of the forms of the infinitive and participle, some differences in the expression of modality, etc.

**Transposition:**

- Everywhere, his influence was destructive, the eventual result of which was our nation's collapse. (A2)--Скрізь його вплив був руйнівним, кінцевим результатом якого був крах нашої нації.
- If it had been just one man, I'm sure something would've been done about him(A2)--.-Якби це була лише одна людина, я впевнений, що з ним з ним би щось зробили.
- Well, do we know what he's teaching them? (A2)---Ми знаємо, чого він їх навчає?
- Airing your views so publicly could land you in trouble. You know that. Настільки публічне висвітлення ваших поглядів може призвести до проблем. Ти це знаєш. (A1:9)

**Addition**

- The Jew here means the entire Jewish race. (A2) -Під євреєм тут мається на увазі вся єврейська раса.
- Its struggles and its sorrows, its joys and its miseries are mine.(A1:11)Його боротьба та його печалі, його радості та його страждання належать мені.
- They're the enemy. The enemy? But I thought we were fighting- They're evil, Bruno. (A1:25) Вони вороги. Ворог? Але я думав, що ми сваримося... Вони-тотальне зло, Бруно.
- Evil, dangerous vermin. They're the reason we lost the Great War.(A1:26)Злий, небезпечний паразит. Вони є причиною нашої поразки у Першій світовій війні.

**Literal translation**

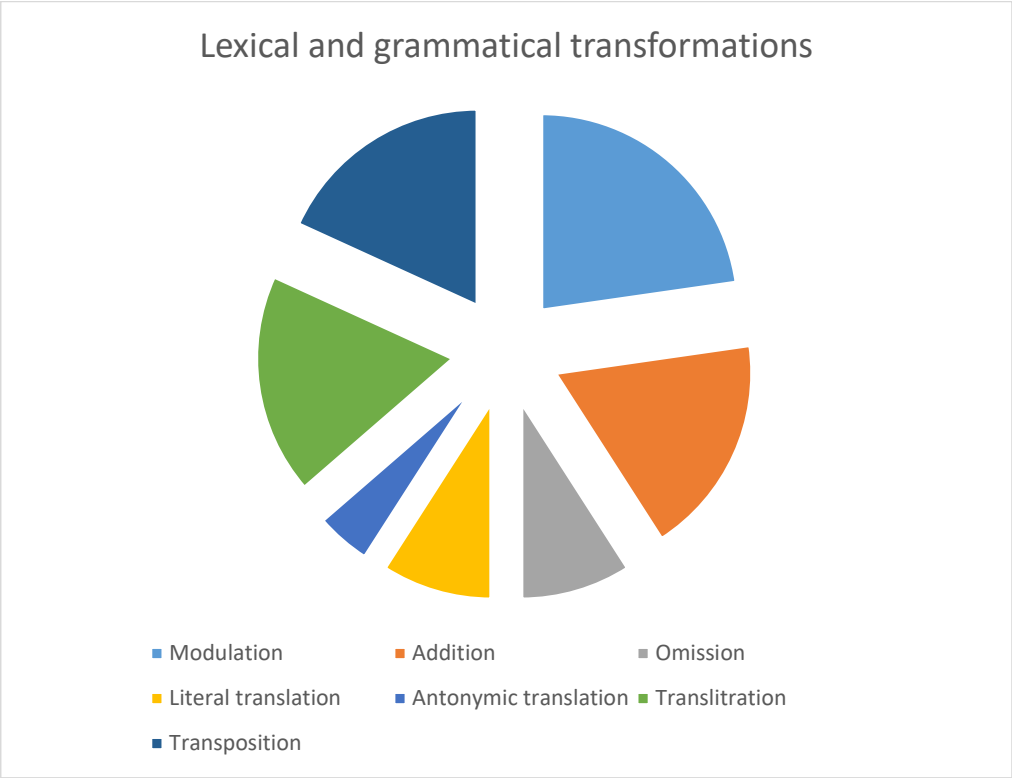
- Ralf, this tutor you brought in, does he usually teach children as young as Gretel and Bruno? I believe so. Why? (A2) -Ральфе, цей репетитор, якого ти привів, він зазвичай навчає дітей таких юних, як Ґретель і Бруно?
- He mocked our literature and our music. (A2) -Він висміював нашу літературу і нашу музику.

**Omission**

- There is such a thing as a nice Jew, though, isn't there? (A2) - Існує таке поняття, як хороший єврей, чи не так?
- Did you smell that horrible smell the other day? Coming from the chimneys. The day I fell off the swing. Did you smell it, mum? … Is grandma not coming? (A1:8)- Ви відчували цей жахливий запах днями? Який виходив з димоходів. Того дня, коли я впав з гойдалок. Ти відчула запах, мамо? … Бабуся прийде?

**Antonymic tranlation**

- Did you smell that horrible smell the other day? Coming from the chimneys. The day I fell off the swing. Did you smell it, mum? … Is grandma not coming? (A1:8)- Ви відчували цей жахливий запах днями? Який виходив з димоходів. Того дня, коли я впав з гойдалок. Ти відчула запах, мамо? … Бабуся прийде?




## Conclusions

In this chapter during our investigation of 50 examples of peculiarities of reproduction in the Ukrainian language of units of the lexical-semantic field "HATERED" in the American film discourse (based on the material of the film «The Boy in Striped Pajamas») regarding grammatical and lexical transformations in the examples, we have found 4 examples of transliteration, 4-transposition, 4-addition, 2-omission, 1-antonymic translation, 5-modulation, 2-literal translation. Transliteration-2%, transposition-2%, addition-2%, omission-1%, antonymic translation-0.5%, modulation-2;5%. Transpositon, transliteration and modulation are more commonly used when reproduction in the Ukrainian language of units of the lexical-semantic field "HATERED" in the American film discourse (based on the material of the film «The Boy in Striped Pajamas»).

# CONCLUSIONS

In this term work we were discovering the peculiarities of reproduction in the Ukrainian language of units of the lexical-semantic field "HATERED" in the American film discourse (based on the material of the film «The Boy in Striped Pajamas»)

In the first chapter we have found that in modern linguistics, discourse is treated ambiguously. Several approaches to the definition of discourse can be distinguished.

Communicative (functional) approach: discourse as verbal communication (language, use, functioning of language), or as a dialogue, or as a conversation, that is, a type of dialogical statement, or as speech from the speaker's position, as opposed to a story that does not take such a position into account. Within the framework of the communicative approach, the term "discourse" is interpreted as "some symbolic structure, which is made a discourse by its subject, object, place, time, circumstances of creation (production)".

Film discourse combines features of monologic and dialogic speech, can reflect communication both personal and at the level of different social groups, and present signs of cooperative and confrontational interaction.

The discourse of the film is an autonomous category, the produced component of which will be the film dialogue. Possessing a dual nature, the discourse of a movie combines a set of characteristics inherent in both living language (spontaneity, ephemeral structure, presence of communicative intent) and stage dialogue (staticity, preparedness, lack of communicative intent in the speaker). At the same time, the discourse of the film reflects the linguistic communicative patterns of a modern native speaker, is built on the principles and conditions of spontaneous communication, and also has a unique ability to penetrate into the discourse of everyday language. Compared to the discourse of living speech, it is characterized by great clarity, completeness of the information transmitted, a high degree of saturation with various linguistic elements, depending on the genre of the film.

A concept is a basic mental formation that is the embodiment of personal

experience and national consciousness at the language level and is objectified in speech.

Language should be a means of harmonious communication. However, it can be used negatively for its intended purpose. Hate speech is language directed against other people. This is motivated by differences in some personal characteristics such as race, class, nationality, gender, or religion. It was caused by films, especially American ones.

HS is a negative antisocial phenomenon that has harmful and serious consequences for its victims. The main objective of HS is to erase or destroy others, psychologically, socially or physically, with the aim of making the target people suffer or not.

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

In our analysis during our investigation of 50 examples of peculiarities of reproduction in the Ukrainian language of units of the lexical-semantic field "HATERED" in the American film discourse (based on the material of the film «The Boy in Striped Pajamas») regarding grammatical and lexical transformations in the examples, we have found 4 examples of transliteration, 4-transposition, 4-addition, 2-omission, 1-antonymic translation, 5-modulation, 2-literal translation. Transliteration-2%, transposition-2%, addition-2%, omission-1%, antonymic translation-0.5%, modulation-2;5%. Transpositon, transliteration and modulation are more commonly used when reproduction in the Ukrainian language of units of the lexical-semantic field "HATERED" in the American film discourse (based on the material of the film «The Boy in Striped Pajamas»).

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## LIST OF DATA SOURCES

The Boy in the Striped Pyjamas - 2008 historical drama film written and directed by Mark Herman.

## ANNEX A

| Original Text | Translation |
|---|---|
| 1. The new slandered us and invited our enemies. The new corrupted us through bad boss. | 1. Новий нас обмовив та запросив наших ворогів. Новий розбестив нас через поганого боса. |
| 2. The aim of the new is to become the ruler of humanity. The new is not creative, but destructive He is the enemy of culture. Thousands of germans have been made poor by the new. | 2. Мета нового — стати правителем людства. Нове не творче, а руйнівне. Він ворог культури. Тисячі німців стали бідними завдяки новому. |
| 3. "The Jew slandered us and incited our enemies." | 3. «Єврей обмовив нас і підбурив наших ворогів». |
| 4. Well, they're different. They're the enemy, Bruno. Evil, dangerous vermin. | 4. Ну, вони не такі, як ми. Вони вороги, Бруно. Злі, небезпечні нелюди. |
| 5. We're meant to be enemies. Did you know that? | 5. Ми призначені бути ворогами. Ви знали це? |
| 6. Mama says it's old clothes. Well, whatever it is, it smells horrid. | 6. Мама каже, що це старий одяг. Ну, що б це не було, пахне жахливо. |

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| 7. Right. Just ignore it. Ignore it. Ignore the fact that the man I married is a monster! | 7. Правильно. Просто ігноруйте це. Ігноруйте це. Ігноруйте той факт, що чоловік, за якого я вийшла заміж, - чудовисько! |
| 8. Did you smell that horrible smell the other day? Coming from the chimneys. The day I fell off the swing. Did you smell it, mum? … Is grandma not coming? | 8. Ви відчували цей жахливий запах днями? Який виходив з димоходів. Того дня, коли я впав з гойдалок. Ти відчула запах, мамо? … Бабуся прийде? |
| 9. Airing your views so publicly could land you in trouble. You know that. | 9. Настільки публічне висвітлення ваших поглядів може призвести до проблем. Ти це знаєш. |
| 10. One thing's for sure, sitting around being miserable won't make things any happier. | 10. Одне можна сказати точно: люди не стануть щасливіше, безлуздо сидячи на одному місці. |
| 11. Its struggles and its sorrows, its joys and its miseries are mine. | 11. Його боротьба та його печалі, його радості та його страждання належать мені. |
| 12. That horrid smell from the chimneys. What is it? I think they just burn rubbish there sometimes. | 12. Той жахливий запах із димарів. Що це? Мені здається, там іноді просто спалюють сміття. |
| 13. Hey, that's not fair!<br>14.- Gretel. | 13. Гей, це не чесно!<br>14.- Гретель. |

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| 15.- What?<br>16.It's only a game. | 15.- Що?<br>16.Це лише гра. |
| 17.The Jew corrupted us through bad books. | 17.Єврей зіпсував нас поганими книгами. |
| 18.He mocked our literature and our music | 18.Він знущався над нашою літературою і нашою музикою. |
| 19.Everywhere, his influence was destructive, the eventual result of which was our nation's collapse, and then-<br>20.Yes, Bruno? | 19.Скрізь його вплив був руйнівним, кінцевий результат якого був крах нашої нації, а потім...<br>20.«Так, Бруно? |
| 21.A nation's collapse is all down to this one man? | 21.Розпад нації пов’язаний лише з однією людиною? |
| 22.Disturbed, most of them, or just plain cowards. | 22.Порушені, більшість з них, або просто боягузи. |
| 23.Even so, all of them traitors. Absolutely right. | 23.Незважаючи на це, всі вони зрадники. Абсолютно вірно. |
| 24.They're not in there because they're good, silly. They're no good at anything. They're in there because they're evil. | 24.Вони там не тому, що вони хороші, дурне. Вони нічого не вміють. Вони там, тому що вони злі. |
| 25.They're the enemy. The enemy? But I thought we were fighting- They're evil, Bruno. | 25.Вони вороги. Ворог? Але я думав, що ми сваримося... Вони злі, Бруно. |

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| 26.Evil, dangerous vermin. They're the reason we lost the Great War. | 26.Злий, небезпечний паразит. Вони є причиною нашої поразки у Першій світовій війні. |
| 27.Dad's not horrible, is he? He's a good man. Of course, he is. But he's in charge of a horrible place. It's only horrible for them, Bruno. | 27.Тато не жахливий, чи не так? Він хороша людина. Звичайно, він є. Але він керує жахливим місцем. Це просто жахливо для них, Бруно. |
| 28.Is it really horrible in the camp? How dare you talk to people in the house. | 28.Невже в таборі жахливо? Як ти смієш розмовляти з людьми в будинку. |
| 29.Gretel and everyone were saying all these things, and that soldiers so scary. | 29.Гретель і всі говорили всі ці речі, і ці солдати такі страшні. |
| 30.In actual fact, Gretel, he was sent there...<br>31.because he failed to inform the authorities... of his father's lack of loyalty to the Party. | 30.Насправді, Гретель, його відправили туди...<br>31. тому що він не повідомив владі... про невідданість свого батька Партії. |
| 32.Well, bad luck that it was his father who was disloyal, and not his mother. | 32.Ну, нещастя, що невірний був батько, а не мати. |
| 33.What?<br>34.When will Pavel be back?<br>35.- Mum?- Never, stupid.<br>36.It's Father. They've been bombed. | 33.Що?<br>34.Коли Павло повернеться?<br>35.- Мамо? - Ніколи, дурне.<br>36.Це батько. Їх розбомбили. |

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| 37.The important thing is your mother does not feel...that this is an appropriate place for you to be spending your childhood, and the more I think about it, the more I realize she's very probably right. | 37.Важливо те, що ваша мати не відчуває... що це ідеальне місце для вашого дитинства, і чим більше я думаю про це, тим більше розумію, що вона, мабуть, права. |
| 38.Mum says this is no place for children, which is just stupid. | 38.Мама каже, що тут не місце для дітей, а це просто дурниця. |
| 39.I'll wait a little bit, just to see what they're like, because they look a bit strange. The children do? Well, and the farmers.<br>What sort of strange? I'm sorry. Vegetables. | 39.Я трохи почекаю, просто щоб побачити, які вони, тому що вони виглядають трохи дивно. Діти? Ну і фермери.<br>Чому ти вважаєш їх дивними? мені шкода. Вони виглядають. Як овочі. |
| 40.- I told you they were strange.<br>- Who?<br>-The farmers. They wear pajamas. | 40.— Я ж казав, що вони дивні.<br>– Хто?<br>-Фермери. Вони носять піжами. |
| 41.Why do the farmers wear pajamas?<br>42.I can see them from my window.<br>43.The thing is, Bruno, those people-<br>44.Well, you see, they're not really people at all. | 41.Чому фермери носять піжами?<br>42.Я бачу їх зі свого вікна.<br>43.Справа в тому, Бруно, що ці люди...<br>44.Ну, бачите, вони зовсім не люди. |
| 45.You know, knights in shining armor, exploring strange lands | 45.Ви знаєте, лицарі в блискучих обладунках, досліджують |

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| and stuff, and silly princesses always getting in the way. | дивні землі і таке інше, і дурні принцеси завжди стають на шляху. |
| 46. Dolls are for little girls. It's not right to be playing with silly toys... while people are away risking their lives for the Fatherland. | 46. Ляльки для маленьких дівчаток. Не годиться гратися дурними іграшками... поки люди йдуть далеко, ризикуючи життям за Батьківщину. |
| 47. Which was his bad luck.<br>48. -Bad luck?<br>49. -Well, bad luck that it was his father who was disloyal, and not his mother. | 47. 36. Що було його нещастям.<br>48. -Невдача?<br>49. -Ну, нещастя, що зрадив батько, а не мати. |
| 50. I've got some horrible news, too. I'm going away. | 50. У мене теж погані новини. Я йду геть. |

**ANNEX B**

| Original Text | Translation |
|---|---|
| Is Grandma not coming?<br>No.<br>She's poorly, apparently, but Grandpa's coming.<br>- Did you smell it, Dad?<br>- What?<br>That horrid smell from the chimneys.<br>What is it?<br>I think they just burn | Бабуся не прийде?<br>Ні.<br>Вона, мабуть, захворіла, але дідусь прийде.<br>- Тату, ти відчув запах?<br>- Що?<br>Той жахливий запах з димаря.<br>А що це? |

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| rubbish there sometimes.<br>Look.<br>What?<br>Hey!<br>Gretel.<br>Hey, that's not fair!-<br>Gretel.<br>- What?<br>It's only a game.<br>Ralf, this tutor you brought in, does he usually teach children as young as Gretel and Bruno?<br>I believe so. Why?<br>Well, do we know what he's teaching them?<br>Gretel seems to have become so-<br>They're being taught what all children<br>are being taught at the moment.<br>They mustn't get left behind.<br>"The Jew slandered us and incited our enemies."<br>The Jew corrupted us through bad books. | Гадаю, вони просто спалюють<br>сміття там іноді спалюють.<br>Поглянь.<br>Що?<br>Агов!<br>Гретель.<br>Гей, так нечесно!<br>Гретель.<br>- Що?<br>Це лише гра.<br>Ральфе, цей репетитор, якого ти привів,<br>він зазвичай навчає дітей таких юних, як Ґретель і Бруно?<br>Гадаю, що так. А що?<br>Ми знаємо, чого він їх навчає?<br>Гретель, здається.<br>стала такою...<br>Їх вчать тому, чому вчать усіх дітей<br>навчають усіх дітей. |

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| He mocked our literature and our music.<br>Everywhere, his influence was destructive,<br>the eventual result of which was our nation's collapse.<br>A nation's collapse is all<br>to this one man?<br>The Jew here means the entire Jewish race.<br>If it had been just one man,<br>I'm sure something would've been done about him.<br>There is such a thing as a nice Jew,<br>though, isn't there?<br>I think, Bruno, if you<br>ever found a nice Jew,<br>you would be the best<br>explorer in the world.<br>Continue, Gretel.<br>"The aim of the Jew<br>is to become the ruler of humanity."<br>The Jew is not creative, but destructive. | Вони не повинні залишитися позаду.<br>"Жид обмовив нас і підбурював наших ворогів."<br>Жид розбестив нас поганими книжками.<br>Він висміював нашу літературу і нашу музику.<br>Скрізь його вплив був руйнівним,<br>кінцевим результатом якого<br>був крах нашої нації.<br>Крах нації - це все<br>через цю людину?<br>Під євреєм тут мається на увазі вся єврейська раса.<br>Якби це була лише одна людина,<br>я впевнений, що з ним<br>з ним би щось зробили.<br>Існує таке поняття, як хороший єврей,<br>чи не так?<br>Я думаю, Бруно, якщо ти |

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| He is the enemy of culture.<br>"Thousands of Germans<br>have been made poor by the Jew."<br>Master Bruno.<br>What are you doing? You've just<br>had your lunch, haven't you?<br>I was going for a walk,<br>and I thought I might get peckish.<br>But don't make a mess of<br>your satchel. Bring it here.<br>- I'll wrap it properly for you.<br>- No. It's none of your business.<br>Bruno, what is it?<br>What are you doing with your satchel?<br>Herr Liszt gave us some books.<br>I'm going out on the swing to read.<br>- Let me see.<br>- What?<br>The books. | коли-небудь знайдеш<br>хорошого єврея,<br>ти будеш найкращим<br>дослідником у світі.<br>Продовжуй, Гретель.<br>"Мета єврея -<br>стати правителем людства."<br>Єврей не творчий, а руйнівний.<br>Він ворог культури.<br>"Тисячі німців<br>євреї зробили бідними".<br>Майстер Бруно.<br>Що ви робите? Ви ж щойно<br>пообідали, чи не так?<br>Я збирався прогулятися,<br>і подумав, що зголоднію.<br>Тільки не розкидай<br>в твоєму рюкзаку.<br>Принеси його сюди.<br>- Я тебе загорну як слід.<br>- Ні. Це не твоя справа.<br>Бруно, що таке? |

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| No.<br>Bruno, I just want to see what books Herr Liszt has given you.<br>I told a lie.<br>What?<br>I've just got...<br>adventure books. | Що ти робиш зі своїм портфелем?<br>Пан Ліст дав нам кілька книжок.<br>Я піду на гойдалку почитаю.<br>- Дай подивлюся.<br>- Що це?<br>Книжки.<br>Ні.<br>Бруно, я просто хочу подивитися.<br>які книжки дав тобі пан Ліст.<br>Я збрехав.<br>Я збрехав. Про що?<br>Я отримав лише...<br>пригодницькі книжки. |

# РЕЗЮМЕ

Курсову роботу присвячено вивченню та аналізу особливостей відтворення українською мовою одиниць лексико- семантичного поля “HATERED” у американському кінодискурсі (на матеріалі кінофільму The Boy in Striped Pyjamas ‘Хлопчик у смугастій піжамі’).

В ході дослідження проаналізовано основні задачі, поставлені на початку роботи, що розглядаються в масс-медіа дискурсі та кіно- дискурсі. Визначено поняття концепту HEARTED та основних його характеристик. Наведено приклади перекладу англомовних прикладів концепту HEARTED матеріалі кінофільму The Boy in Striped Pyjamas.

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

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