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Підсумкова оцінка _____

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системою, дата, підпис викладача)

**КУРСОВА РОБОТА
З ПЕРЕКЛАДУ**

**СПЕЦИФІКА ПЕРЕКЛАДУ ОДИНИЦЬ ЛЕКСИКО-СЕМАНТИЧНОГО
ПОЛЯ “FREEDOM”(НА МАТЕРІАЛІ АНГЛІЙСЬКОМОВНОГО
ФІЛЬМУ КІНОФІЛЬМУ `12 YEARS A SLAVE` «12 РОКІВ РАБСТВА»)**

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(підпис)

Викладач

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Київ – 2023

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ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

студент _____ курсу _____ групи, факультету перекладознавства КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітньо-професійної програми **Англійська мова: усний і письмовий переклад**

Тема роботи Специфіка перекладу одиниць лексико семантичного поля "Freedom" (на матеріалі кінофільму "12 Years a Slave" «12 років рабства»)

Науковий керівник _____ Шкуга Олена Георгіївна _____

Дата видачі завдання _____ 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)	1–5 листопада 2022 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2023 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023 р.	
4.	Оцінювання курсових робіт науковими керівниками, підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2023 р.	
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2023 р.	

Науковий керівник _____ (підпис)

Студент _____ (підпис)

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

студента 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

Охріменко Ігор Олегович

(ПІБ студента)

За темою Специфіка перекладу одиниць лексики семантичного поля "Freedom" (на матеріалі кінофільму "12 Years a Slave" «12 років рабства»)

	Критерії	
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)

“ ___ ” _____ 2023р

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INTRODUCTION

The 20th century became the era of scientific and technical progress and the information revolution, which led not only to a quantitative increase in translations into the Ukrainian language, but also translations from the Ukrainian language, and their qualitative execution thanks to new machine technologies, a new approach to translation.

Cinema translation is a little-studied area of modern translation studies, in which the “translation of cultures” is often lost, which is why it is necessary to correct the state of affairs in the field of such “the most popular” of the arts, preparing film translators for their future professional activities.

With the development of mass culture, the increase in the speed of dissemination of information and, in particular, the cinema itself, its influence on mass consciousness increased. Cinematography vividly responded not only to historical events, but also to philosophical ideas. Issues of life and death, freedom and responsibility of the individual and other problems related to the individual's understanding of history, modernity, the direction of the development of society and his place in the world increasingly become the objects of interest of artists.

Freedom is the ability of a person to choose the type of activity by himself, following his desires, interests and goals, which are formed within the framework of universal human values of civil society.

The topicality of this study is due to the fact that currently films related to the ideas of “freedom” and “free man” are only gaining momentum of analysis among scientists. In the paper, we offer to consider the Oscar-winning American-British historical-biographical drama of 2013 directed by S. McQueen “12 Years a Slave”. Another factor of relevance is the fact that there are currently no recent studies and analysis of the concept of “freedom” in this film.

The aim of the research is to study the concept of “freedom” in the film “12 Years a Slave” and its translation into Ukrainian.

Research objectives:

1) to explore the essence of film translation;

2) to consider the functions of film translation;

3) to define film translation strategies;

4) to analyse the concept of “freedom” in the Ukrainian and American linguistic worldviews;

5) to investigate the representation of the concept of “freedom” in the movie “12 Years A Slave” and its translation into Ukrainian.

The subject of the research is the concept of “freedom” in the Ukrainian and American linguistic worldviews.

The object of research is the representation of the concept of “freedom” in the movie “12 Years A Slave”.

The data sources are the movie “12 Years A Slave” and its script.

The following **general scientific methods** were used in the work:

theoretical and discursive analysis – to consider the research material in a certain discursive field;

— observation, comparison and synthesis – for comparing and summarising the available information on the research material;

— component analysis – to analyse the research material;

— contextual analysis – to consider the units expressing the concept of “freedom” in Ukrainian and English in the necessary contexts;

— interpretative method – to consider all possible interpretations of the meaning of the units expressing the concept of “freedom”;

— selective analysis – to identify quotes from the film related to the concept of “freedom”.

The structure of the paper is determined by its aim and objectives. The research consists of an introduction, two chapters, conclusions, a bibliography, a list of reference sources, a list of data sources, an annex and a summary.

CHAPTER 1

THEORETICAL FOUNDATIONS OF MOVIE TRANSLATION RESEARCH

1.1 Concept of FREEDOM as a linguistic phenomenon.

The concept of Freedom in linguistics is created mainly with the help of lexico-syntagmatic relations. The exceptional complexity of the structure of the lexico-semantic field of freedom equals its importance in our language.

In terms of linguistics the term “Freedom” is commonly used in almost all aspects of language and in all types of discourses: legal, scientific discourse and the subject of our study, movie discourse.

As a linguistic phenomenon, the word "freedom" can be analyzed in terms of its structure, syntax, semantics, and pragmatics.

In terms of its structure, "freedom" is a noun that is derived from the adjective "free." It can also be used in a variety of different grammatical contexts, such as the subject of a sentence (e.g., "Freedom is important"), the object of a verb (e.g., "They fought for freedom"), or as part of a larger noun phrase (e.g., "freedom of speech").

From a semantic perspective, "freedom" is a complex concept that can be associated with a range of related ideas and values, such as autonomy, self-determination, liberty, and equality. The meaning of "freedom" can also vary depending on the context in which it is used, as well as the cultural and historical factors that have shaped its meaning over time.

In terms of pragmatics, the use of "freedom" in communication can also be influenced by a range of social and cultural factors, such as the speaker's intention, the audience's expectations, and the overall context in which the communication is taking place.

For a deeper understanding of the lexeme “freedom” in the Ukrainian language, let us turn to an explanatory dictionary, because it is the meanings given in dictionaries that most clearly demonstrate the specifics of the world picture and help us to understand the peculiarities of national consciousness.

In Ukrainian, this concept is presented in two lexical and semantic variants. The concept is realized in Ukrainian as “свобода” and as “воля”.

“Свобода” is:

1. The absence of political and economic oppression, harassment and restrictions in the social and political life of any class or the whole society; freedom;
2. Not being under arrest, imprisoned or in captivity;
3. Life, existence, etc. without dependence on anyone, the ability to behave at one's own discretion;
4. The ability to act without obstacles and prohibitions in any field;
5. Philosophical category – the ability of a subject to express his/her will, provided that he/she is aware of the laws of nature and society;
6. Ease, absence of difficulties in anything;
7. Simplicity, ease of behaviour;
8. Free time from work [55 p. 68].

“Воля” is:

1. One of the functions of the human psyche, which consists primarily in controlling oneself, managing one's actions and consciously regulating one's behaviour;
2. Desire, wanting.

This definition is realised in the following lexical structures: to will – to fulfil the wishes of someone; to have the right to order or dispose of; your will – to do as you wish, as you wish, to act at your own discretion; people of good will, i.e. those who contribute to the establishment and preservation of peace in the world and wish all people good and harmony; last will and testament - the last request/desire of a person before death; of one's own free will – according to one's preferences; willingly or unwillingly – all the same, all the same; willingly or unwillingly - one way or another;

3. The right to dispose of at one's discretion; power;
4. Absence of restrictions; privilege.

The following lexical units serve as implementers: at large – the absence of any restrictions, being outdoors, not being imprisoned; to get out – wanting to get out of somewhere; at will – outdoors, in the open; to let loose – not to put yourself in a box, not to limit your own or others' actions, not to restrain your feelings. Attention should also be paid to phraseological combinations: to give free rein to the feet – to run away or run very fast; to give free rein to the hands, i.e. to touch something without permission, to grab – is mostly a negative expression;

5. Permission, consent, decision.

This interpretation is reflected in such units of speech as: to let go – it means to stop controlling something, to let it run its course, to consciously direct something, to let it go; one's will – the right to do what one wants; freedom of the press – to express thoughts and views in the media without hindrance; free will – to do as one knows / as one wants; to have will – to have influence on someone, to dispose of someone freely.

6. The right to achieve one's goal;

7. Freedom, independence; the opposite of bondage, slavery;

8. Liberation of peasants from serfdom. Serfdom is a painful page in the history of our people, which dates back to the times of Kyivan Rus, so it is not surprising that this interpretation is included in the explanatory dictionary of the Ukrainian language. This proves once again how much the theme of freedom and liberty has been and will be a cross-cutting theme for our people.

9. Requirement, order [55, p.735], [92].

In the Ukrainian language, these words are often considered synonymous, but there is still a certain difference between these concepts.

The Ukrainian dictionary of synonyms for the word “свобода” gives the following equivalents: “воля”, “визволення”, “вільність”; (нації) “суверенітет”, “незалежність”; “бажання”, (манер) “простота”, “невимушеність”, “дозвілля”; мн. “свободи”, (громадянські) “права”. To fully understand the meaning of the concept, one should also pay attention to the antonymic series. The dictionary of

antonyms contains the following antonyms to the word “свобода”: “неволя”, “поневолення”, “безволя”, “безвілля”, “гніт”, “пригноблення”, “рабство”, “ярмо”, “кріпацтво”, “закріпачення”.

The lexeme “воля” can be combined with such adjectives as: “iron”, “human”, “powerful”, “heavy”, “unbreakable”, “unshakable”, “resolute”, “strong”, “weak”, “real”, “valid”, “political”, “national”, “complete”, “economic”. In turn, there are different types of “безвілля”: “great”, “relative”, “mental”, “ideological”, “extraordinary”, “excessive”, “unbearable”, “insignificant”, “obvious”, “complete”.

We also identified a number of verbs that can be used with the noun “воля”: “to give”, “to take away”, “to defend”, “to provide”, “to bring”, “to receive”, “to glorify”, “to fight”, “to dishonour”, “to live”, “to educate”, “to temper”, “to mobilise”, “to want”, “to get rid of”, “to eliminate”, “to value”, “to demand” [56: 275].

The lexeme “воля” is realised in such derivative nouns as: “вільність”, “вольниця”, “вольності”, “безвілля”, “безволя”, “вдоволення”, “довольність”, “дозвілля”, “задоволення”, “невільник”, “невільництво”, “привілля”, “призволення”, “продовольство”, “сваволя”, “самовільство”.

Adjectives and adverbs: “вільний”, “вольний”, “вольовий”, “вдовіль”, “довільний”, “доволі”, “дозвільний”, “дозволений”, “задовільний”, “невільничий”, “підневільний”, “поволі”, “поволеньки”, “привільний”, “продовольчий”, “поневолі”, “безвольно”.

Verbs: “воліти”, “вдоволити”, “вдовольнити”, “звільняти”, “довольнитися”, “дозволити”, “дозволятися”, “збезволіти”, “неволити”, “зневолювати”, “збезволювати”, “задовольняти”, “обезволити”, “поневолити”, “призволятися”, “приневолити”, “увільняти” [18: 423].

Attention should also be paid to compound words that include the morpheme “вол” or “віл”. These include: “вільнодумець”, “вільнолюбство”, “вільнодумство”, “волелюбство”, “сваволя”, “свавілець”, “свавілля”, “свавільник”, “свавільство”, “сваволець”, “свавільник”, “свавольство”, “свавільничати”, “сваволити”, “свавільниця” [43 с. 185].

As already mentioned, the topic of freedom is widely represented in folklore, and therefore is widely verbalised in proverbs and sayings. Judging by historical events, the topic of freedom has been a painful one for our people, so our national treasury contains a lot of folk wisdom on this topic: “Або волю здобути, або дома не бути”; “І золота клітка, для пташки неволя”; “Степ та воля — козацька доля”.

Having studied Ukrainian proverbs and sayings with the main element of “воля”, we can conclude that “свобода” is the most valuable for the Ukrainian people. A certain pattern can be traced in this list of our nation's worldly wisdom. Most of the expressions date back to the times of the Cossacks and the Zaporozhian Sich, which characterise Ukrainian Cossacks. This is not surprising, as the Zaporozhian Cossacks are the pride of Ukrainians.

Historical events associated with the Cossacks are particularly valuable for the historical record. The Cossacks are the embodiment of courage, strength, steadfastness, militancy and rebellion. They are our ideal heroes who have made a significant contribution to Ukraine's path to independence. They were the ones who fought for freedom and defended the dignity of Ukrainians and Ukraine as an independent and sovereign state for many centuries. That is why the concept of «воля» is relevant and has a wide range of uses and expressions.

In addition to its direct semantic meaning, the lexeme “воля” is also expressed in a figurative sense and has parallel semantic connotations: “з доброї волі” and “сила волі”. Of one's own free will means of one's own free will and without coercion. It is used when a person acts with good intentions or does something without being influenced by anyone.

To have «силу волі» means to see things through, even if you encounter temporary difficulties on the way to achieving your goal, which may be due to certain circumstances or a depressed emotional state. Only a person who has the willpower is able to withstand all adversity and confidently pursue his or her goals. In addition, it is worth mentioning a related adjective with a similar semantic meaning, namely “вольовий”, which also describes a person who goes against all odds.

The concept of “воля” intersects with another concept of “рабство”/“slavery”, which is opposite in meaning. This pattern can be explained by the fact that these two concepts coexist with each other and would not have any meaning and significance without each other.

Nouns that are related to this concept in their meaning include the following: “рівноправність”, “суверенітет”, “рівність можливостей”, “непідлеглість”, “незалежність”, “справедливість”, “відповідальність за свої вчинки”, “воля”, “автономність”, “самобутність”, “паритетність”, “гідність”, “самостійність”, “свобода совісті”, “свобода думки”, “звільнення”, “емансипація”, “свобода дій”, “добровільність”, “позбавлення”, “визволення”, “невимушеність”, “Визвольний рух”, “невимушеність”, “відсутність насилля”, “вільність”, “здатність приймати рішення”, “відкритість”, “гласність”, “з власної волі”, “за власним бажанням”.

All of these words and phrases can be used in one context or another to mean “свобода” or “воля”.

1.2 Theoretical background of translating the concept of FREEDOM

We often come across the concept of “translation strategy”, but we do not find an unambiguous interpretation of this concept in the works of scholars: The opinions of scholars on what should be called a “translation strategy” differ, and we do not find a definition of this term in dictionaries.

According to the linguist O. Mykhailenko, translation strategy is “certain principles that guide the translator when working with the original text and in the process of its transcoding into another language” [18: 150]. The German linguist H. Krings understands translation strategies as “translator's plans aimed at solving a specific translation problem within a specific translation task” [3: 91].

A translation strategy does not mean a rigid sequence of translation activities, but rather a flexible diversification of translation methods and techniques within the selected guidelines and the “general line” of translation, which, in turn, is determined by many factors: the communicative intentions and intentions of the translator, the author of the original and the purposes of translation, the nature of the recipient, the specifics of the objective situation behind the text, etc.

The choice of translation strategy is influenced by the following factors: the purpose of the translation; the type of text being translated (there are two main functional types of translation: literary translation and informative translation); the nature of the intended recipient of the translation (in some cases, the translation does not have an exact addressee and the translator focuses on the so-called “average receptor”) [18: 150].

Strategic competence, when developing it in future translators, should be seen as an integral part of translation competence [18, p. 148].

Translation competence combines both receptive competence of understanding and productive competence of formulation; life experience of the translator; idiomatic knowledge of the target language: understanding of the translated text; selection and implementation of the translation strategy; determination of the functional problematic of the statement aimed at adequate transmission of the communicative intent and a

sufficient degree of communicative effectiveness. It implies special “translation” competence in two languages; the ability to “translate” the source text; knowledge of translation technology; knowledge of the norms of a particular style and genre of text; knowledge of translation norms that determine the strategies of the target language; and a certain minimum knowledge base.

An important part of the translation process is to reveal the translator's behavioural strategies when choosing a translation option. When defining a strategy, different researchers proceed from different considerations and speak of a translation strategy as a potentially conscious plan, a method of performing a translation task, a kind of translation thinking underlying a translator's actions, or a programme of translation actions. This leads us to the idea that the concept of “translation strategy” is often equated with the concepts of “method, translation technique”, which is possible if we consider this concept in a narrow sense, solving the problems of translating certain segments of a statement.

Within the framework of the communicative-functional approach to the translation process, the translation strategy is defined as a certain cognitive substrate that determines the actions of the creator of the text in the target language and actualises his mental processes of perception and understanding of the source text and generation of an equivalent text in the target language.

Since there is currently no single classification, we propose to consider the opinions of some scholars. T.V. Pastrick identifies three groups of translation strategies:

2) conative strategies, oriented to the addressee of interaction, taking into account the content and functions of communication, aimed at determining the semantic content of the source text and the impact on the readers of the translated text intended by the author of the original;

3) personal translation strategies - regularities of cognitive processing of information (perception, interpretation and generation) determined by the translator's character traits;

4) cognitive-linguistic strategies are based on the translator's linguistic and textual knowledge: knowledge of cognitive, emotional, aesthetic information and the peculiarities of its verbalisation [18: 150].

Linguists E. G. Polomskikh and V. V. Barsukova identify several stages of strategy when working with translation:

1. orientation and analytical stage: acquaintance with the original, reading comprehension, semantic and linguistic analysis, collection of source text data.

2. the stage of planning translation activities and direct forecasting of translation results.

3. operational stage: direct translation.

4. the stage of control and evaluation: translation editing and pragmatic adaptation to the conditions of existence in the culture [18: 150].

In her work, linguist N.A. Dyakonova identifies the following corpus of translation strategies [9]:

— *the strategy for determining the genre and style of the text* used by the translator regardless of the dominant function of the original, since, as the name implies, before starting to translate, the author must determine what genre and style the statement to be translated belongs to;

— *the strategy for determining the dominant density* is also universal and helps the translator to identify the main and secondary elements of the source text to be translated;

— *the probabilistic forecasting strategy* based on the psychophysiological mechanism of probabilistic forecasting, it is a strategy of anticipatory reflection of reality during translation. This strategy is implemented when the scope of lexical meaning of the source and target language units is as close as possible, i.e. when translating content-oriented texts whose functional dominants are clichés, terms, and book words;

— *the trial-and-error strategy* comes to the aid of the translator in case of acute time pressure or lack of a broad context. This strategy works when translating the

meanings of abstractions and terms, i.e. when translating texts with a dominant description function, as in this type of text the probability of choosing the correct meaning without a broad context is maximised;

— *the compression/decompression strategy* implemented by the translator when translating all types of texts, as it is based on the principle that there are always lexical and syntactic elements and structures in a language that do not have a literal correspondence in other languages, and therefore require specification (decompression) or, conversely, generalisation (compression) when translated into other languages;

— *the strategy of compensatory modifications* used by the translator to a greater extent when translating texts with a dominant function of expression and appeal than when translating texts with a dominant function of description, since the content-oriented nature of the original text does not imply any modifications of the content, but rather, on the contrary, requires its most accurate translation;

— *the strategy of conveying worldview* involves the translator taking into account the general picture of the world, as well as private ideas about the life of the author of the source text and their reflection in the translation. Therefore, this strategy can be applied and is one of the leading ones when translating texts with the dominant function of expression and appeal, and is not typical for use when translating texts with the dominant function of description;

— *the strategy of literal translation*, on the contrary, is most often used by translators when translating content-oriented texts, since the terms and clichés, functional dominants of this type of texts, are usually international and have literal correspondences in the target language [9].

Translation transformations are numerous and diverse transformations that ensure the achievement of translation equivalence and adequacy, despite the differences in the formal and semantic systems of the two languages. Since translation transformations are carried out on linguistic units that have a plan of content and a plan

of expression, they are formal and semantic in nature, transforming the form and meaning of the source units [12, p. 35].

Based on current research, the following types of translation transformations are distinguished:

- lexical transformations: transcription/transliteration, calquing, generalisation, modulation;

- grammatical transformations: syntactic similarity, division, combination, grammatical substitution (parts of speech, clause members and syntactic substitution in complex sentences);

- lexical and grammatical transformations: antonymic translation, explication, compensation; techniques: omission, addition, and movement of lexical items [20].

Today, there are several classifications of translation tactics, but the classic one is the typology of J. Vigne and J. Darbelnet. It includes the following tactics:

- borrowing – the use of the same word or expression in the translation;

- calquing is the use of a neologism from the source language into the target language, but the structure of the word is adapted;

- literal translation;

- transposition – moving one grammatical category to another without changing the meaning of the sentence;

- modulation – replacement of a word or phrase of the source language with a unit of the target language, the meaning of which can be logically derived from the meaning of the source unit;

- adaptation (cultural substitution or cultural equivalent) is a cultural element that replaces the original text with one that is better suited to a particular linguistic culture [3: 92].

Considering all the factors that influence the translation process, including the nature of the translated material (book, film, cartoon) or the type of target audience (children, teenagers, adults, etc.), not only the use of these strategies can be a

reasonable translation decision or translation tactic, but their skilful and appropriate combination in translation.

Some examples of transformations of word freedom will be the following:

Transcription/Transliteration: In Ukrainian, the word "freedom" can be transcribed or transliterated as "вольність" (volnist'). This approach involves representing the sounds of the original word in the target language's writing system.

Calquing: A calque involves translating a word or phrase word-for-word while preserving the grammatical structure of the original language. An example of a calque for "freedom" in Ukrainian would be "вільність дій" (vilnist' dii), which translates to "freedom of actions."

Generalization: Generalization involves broadening the meaning of a word or phrase to make it more applicable in the target language. In Ukrainian, the word "воля" (volya) can be used to convey the concept of "freedom" in general.

Modulation: An example of modulation for "freedom" in Ukrainian would be "свобода", which emphasizes the idea of independence and self-governance, and is commonly used in Ukrainian political discourse.

Syntactic similarity: One way to preserve the structure of the original sentence in translation is through syntactic similarity. For example, "Freedom is a fundamental human right" can be translated into Ukrainian as "Свобода є фундаментальним правом людини".

Grammatical substitution: Grammatical substitution involves changing the grammatical structure of a sentence while preserving its meaning. This can involve substituting one part of speech for another, rearranging the order of clause members, or substituting one syntactic construction for another. For example, "The freedom that we enjoy in our country is not universal" can be translated into Ukrainian as "Свобода, яку ми насолоджуємося в нашій країні, не є універсальною" (Svoboda, iaku my nasolodzhuiemosia v nashii kraini, ne ye universal'noiu). In this

case, the adjective "universal" is replaced with the adverb "універсальною" (universal'noiу) to better fit the Ukrainian grammatical structure.

Antonymic translation: An example of antonymic transformation of the word "freedom" from English to Ukrainian would be to translate it as "неволя", which means "slavery" or "captivity." This transformation involves replacing the positive connotations of "freedom" with negative ones, emphasizing the lack of liberty or independence.

For instance, a sentence such as "He fought for freedom" could be transformed into "Він боровся проти неволі", which means "He fought against slavery". This transformation highlights the struggle against oppression or constraint, rather than the pursuit of freedom.

1.3 Specifications of movie discourse

The twentieth century was an era of scientific and technological progress and the information revolution, which led not only to a quantitative increase in translations into Ukrainian, but also in translations from Ukrainian, and to their quality due to new machine technologies and a new approach to translation [13:157].

Intersemiotic translation is an under-researched translation option, which is the transmission of the same text or its content through any non-verbal semiotic system, such as choreography, music, cinema, etc.

In modern research, cinema discourse is interpreted as a complex phenomenon that contains a coherent text, which is the verbal component of a film, along with non-verbal components, such as audiovisual components, as well as other non-verbal factors that are important for the semantic completeness of the film [15].

According to A.P. Melnyk, the film is represented “as an inseparable unity of verbal, non-verbal and extra-linguistic information transmitted through several semiotic systems” [17:111].

In recent years, Ukrainian periodicals have increasingly featured interviews with specialists from television dubbing studios and practicing translators, which demonstrates the urgent need for high-quality Ukrainian translations of foreign films [24]. Dubbing director O. Negrebetskyi says that “translations of foreign-language films into Ukrainian are the biggest cultural breakthrough of this millennium” [19].

Movie translation is an under-researched area of modern translation studies, in which the “translation of cultures” is often lost, which is why it is necessary to correct the state of affairs in this “most massive” of arts by training film translators for their future professional activities [13, p. 157].

According to linguist A. Chernova, “movie translation is the translation of feature films, animated films, and TV series. Movie translation is a kind of symbiosis of translation and interpretation” [23].

The need for film translation arose somewhat later, after the advent of cinema, as the first cinema was “silent” (1895-1927). Film translation as such did not exist at

that time: all actions on the screen were commented on by operators who spoke foreign languages. The date of birth of film translation can be conditionally called 1903, when “Uncle Tom's Cabin” was released in the United States, and the official birthday of sound cinema is 6 October 1927, when the sound film “The Jazz Singer” premiered. By that time, the “language barrier” had already formed.

Film studios solved this problem in several ways:

1. different versions of the same film were shot with different native-speaking actors, in different languages;
2. the main roles were played by actors who speak different languages, and the secondary characters were played by new native speakers;
3. actors read dialogues in different languages, reading transcriptions of foreign words in English from a board placed behind the camera [20].

Cinema translation includes several types: subtitling; dubbing; voice-over [20].

Closed captioning is a translation in the form of written text, usually placed at the bottom of the screen, that conveys character dialogue, as well as various speech elements (letters, graffiti, advertising inserts, signs, posters, etc.) and song lyrics [20].

Voice-over translation or subtitling is the translation of a dialogue script that is broadcast almost synchronously with the original dialogue track. Voice-over translation or semi-dubbing is a standard type of audiovisual translation of feature films and TV series in Ukraine, Poland and many other Western European countries [20].

The development of film translation in Ukraine took place in three stages [21].

The first stage dates back to the 1960s and lasted until 1978, when the Dovzhenko Studio was the main centre. This stage was called the “Russian-speaking Soviet school of film translation in Ukraine” because all films had only Russian translations.

The second stage began, as we have already mentioned, in 1978, and was called the “Ukrainian-language Soviet film translation school on the territory of Ukraine”. At this time, on the initiative of the general director of the Dovzhenko Film Studio, M. P. Mashchenko, the Synchron Film Translation Studio was established in Kyiv at the Khlopavka Theatre (1978-2002) [21]. At this time, foreign films were already being

translated into Ukrainian. Despite the fact that the translation was carried out in Ukrainian, film interpreters “focused on the dubs that existed in the USSR and tried to reach for them” [21].

The third stage was called the “Ukrainian-language school of Ukrainian film translation in Ukraine”, which began with Ukraine's independence. At that time, the number of imported films increased, but the film translation studios of the time were not ready to cope with such an “avalanche of films, which caused the market for imported films to be clogged with unanimous amateur, often illegal, translations. This phenomenon was called 'Gavrilov's translation’” [21].

“When we started in 2006, there was a kind of wildness of perception of elementary things. In the halls, what you might call 'gopniks' were laughing, even though the Ukrainian language had already been on the air since 1992” [19].

The situation of film translation in Ukraine depended directly on the legislative framework [21]. After considerable changes to the film translation itself, namely the obligation to translate only into the Ukrainian state language, we can now observe that this is the officially accepted translation.

Movie translation is always accompanied by certain difficulties, not only linguistic but also technical, which affects the degree of equivalence and adequacy of the original translation, as well as its technical implementation on the screen [8].

In cinema translation, it is extremely important to take into account the relationship between the image and the textual material, to pay equal attention to verbal and non-verbal means of expression [10].

According to Marta Boyanivska, the literary editor of one of Ukraine's main television channels, STB, educational films (various documentaries) are particularly difficult to translate, as they contain many facts, scientific terms, and measures of various quantities that require careful translation [23].

In an interview, Ukrainian dubbing director Oleksa Negrebetskyi noted that “cinema translation imposes huge restrictions. Hence, a whole range of problems” [22].

Serhiy Kovalchuk, a Ukrainian dubbing translator, said in an interview that “every project comes with a creative brief. It contains a character description. There is

a casting of actors for each project. The recording of their voices is given to the company. They listen, select and approve them” [16].

Oleksa Negrebetsky shared his experience: “When you translate films, you almost always have to rework the translation many times. Not because it is of poor quality, but because the translation of a film is mostly done while filming is still in progress, while editing is still in progress. The director remakes and re-edits the film, and we remake it after him” [14].

In his interview, Ukrainian dubbing director Pavlo Skorokhodko also shared his creative experience: “You have to guess with the actors, understand which of them can play the right role. A lot depends on the translator working on the film. It is he who writes down the characters' lines, and it depends on him how stylistically foreign actors will speak Ukrainian. They also have to 'invest' all the Ukrainian phrases, i.e. choose them articulately so that the viewer gets the impression that Hollywood stars speak Ukrainian fluently” [1].

To a certain extent, mass cinema is created to impose a certain opinion on the masses, i.e. an opinion that is considered convenient and useful for someone. The active participation of cinema in the process of mass communication increases the potential of its social impact.

Cinematography discourse implements a number of the following functions:

— The entertainment function is identified with a variety of entertainment materials that allow you to spend your free time, get aesthetic pleasure, and emotional relief. For example, family films, music programmes, various TV games or TV series.

— The informative function is to inform the audience of news about events taking place in a certain territory - in a district, city, region, country, or the world as a whole. In the film discourse, these are mainly autobiographical or historical films that reveal certain events and therefore are endowed with a lot of real facts.

Nowadays, in the context of globalisation, this function is becoming increasingly important, as timely information about current events can maintain stability in society and stop the spread of destructive false information.

— The educational function contributes to the formation of a broad outlook, analytical thinking when watching films or TV programmes that carry ethical and moral values. The educational function is also manifested in the creation of a full-fledged information field for viewers, in the formation of a civic position, preservation and enhancement of moral, cultural and scientific values in the conditions of modern life, preservation and revival of traditions.

The educational function is to convey knowledge and expand a person's cognitive abilities (for example, History Channel or National Geographic programmes, which, by the way, may also contain some ideological component). It shapes and changes the intensity and direction of attitudes of a certain type, the function of organizing behavior and the function of communication [28].

1.4 Text analysis

We will analyze the following part of the “12 Years a Slave” movie script:

Sitting together out in the yard are Clemens Ray, John and Solomon. Over time they have drawn trustworthy enough to speak with one another. At the moment Solomon is still trying to apply reason to the situation. Randall wanders about in the background. As usual, he calls out for his "Mama." By now, however, his calls should feel like little more than background noise. SOLOMON: I believe now someone lay in wait for me. My drink was altered... We are free men. They have...they have no right to hold us. Solomon waits for a response from the others. They give none. SOLOMON: We need a sympathetic ear. If we have an opportunity to explain our situation, it is impossible for me to believe men could be so unjust to detain us as slaves once the truth of our case is known. CLEMENS: Who in your estimation is that sympathetic ear? SOLOMON: The two men I journeyed with; Brown and Hamilton. I'm certain they're making inquires at this very moment. CLEMENS: I would be just as certain they are counting the money paid for delivering you to this place. SOLOMON: They were not kidnappers. They were artists. They were performers. CLEMENS: You know that? SOLOMON: I...I have no reason to-- CLEMENS: You know for certain who they were? FLASHBACK Very quickly, we get an MOS glimpse from Solomon's POV of BROWN PERFORMING BACK AT THE TAVERN. His act is shit, and with 20/20 hindsight perhaps it is even a bit shittier than we recall. The man an artist? Hardly. EXT. YARD - CONTINUOUS Solomon's got to reconcile that recollection of his. Brown sure wasn't a performer of any merit. More like a charlatan. As Solomon considers that fact, Clemens states very plainly: CLEMENS How I reckon the situation: whatever past we had...well, that's done now. The reality to come is us being transported southward. New Orleans if I were to venture. After we arrive, we'll be put to market. Clemens Ray chokes a bit. The horrid fate waiting for them becoming quite clear to him. CLEMENS (CONT'D) Beyond that... Well, once in a slave state I suppose there's only one outcome. John's anxiety grows. JOHN No. CLEMENS I don't say that to give you empty agitation... JOHN For y'all. For y'all they ain't nothin' but that! But

John was'n kidnapped. John bein' hold as debt, tha's all. Massa pay his debt, and John be redeemed-- CLEMENS Boy-- John is nearly beside himself with panic. JOHN Now John's...John's sorry for y'all, but tha's how it be. Where y'all goin', yah goin' witout John. Massa take care of me. Massa take care. RANDALL Mama! All three men turn and look. At the moment Randall doesn't call out emptily. At the door to the yard is Burch along with two women. One in her late twenties; ELIZA. She is "arrayed in silk, with rings upon her fingers, and golden ornaments suspended from her ears." Though a slave, Eliza was a mistress and has - to this point - lived well. This is reflected in her airs and her speech. The other is a little girl, light in skin color, of about seven or eight. This is EMILY, Randall's half sister. As she enters the yard Eliza squeals with high delight, then breaks into tears of both sorrow and joy. Clearly this is mother and child being reunited. As Burch locks the yard door, Eliza clutches both her children. She is overcome with emotion. ELIZA My darlings. My sweet, sweet babes. INT. BURCH'S DUNGEON - EVENING Later in the evening. Solomon now shares his space with Eliza and her children. As the children rest, Eliza drops into a lament as if pleading her case to Solomon who lends a sympathetic ear. ELIZA Poor innocent things. They know nothing of the misery they are destined to endure. The years previous will have been bliss by comparison. Both slyly, and with a bit of aggrandizement: ELIZA (CONT'D) I had my master's favor, do you understand? Above even his own wife, I had it. Do you know that he built a house for me? Built it only on the sole condition that I reside there with him. The added promise in time I would be emancipated. And for nine years he and I cohabited. And in that nine years he blessed me with every comfort and luxury in life. Displaying the finery she still wears: ELIZA (CONT'D) Silks and jewels and even servants to wait upon us. Such was our life, and the life of this beautiful girl I bore for him. But Master Berry's daughter...she always looked at me with an unkind nature. She hated Emily no matter she and Emily were flesh of flesh. As Master Berry's health failed, she gained power in the household. Eventually, I was brought to the city on the false pretense of our free papers being executed. On our arrival, instead of being baptized into the family of the free, we were delivered into stricter bondage. If I had known what waited I would not have been brought here alive. I swear that. Eliza looks

to Solomon. But there is no response that comes easily on the heels of all that's been said.

1. The text under analysis headlined “**12 Years a Slave**” belongs to metafact text type (text type: artefact etc.). It is feature film discourse.

2. The text was taken from the movie “**12 Years a Slave**” The text is aimed at an American reader which is evident from the fact that the text describes the life of African-American slaves in the past. The aim of the textual information is to exemplify the distinction between freedom and slavery following the journey of the main character. Highlight the value of freedom as an individual right.

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: *For y'all - For y'all, John – John, poor – poor.*

- complex lexical repetition: *delivering - delivered*

- simple paraphrase: *darlings - sweet babes,*

- complex paraphrase: *trustworthy – untrustworthy, just - unjust*

- co-reference: *artists – performers.*

- substitution: *slaves – they, Eliza - Misstress*

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

"Over time they have drawn trustworthy enough to speak with one another." - present perfect tense to describe an action that started in the past and is still ongoing in the present.

"At the moment Solomon is still trying to apply reason to the situation." - present continuous tense to describe an action in progress at the moment of speaking.

"By now, however, his calls should feel like little more than background noise." - modal verb "should" in present tense to indicate an expected result at the present time.

C. The definite article in this case “*The two men I journeyed with; Brown and Hamilton*” denotes the main character is knowledgeable about the two men he travels with. The use of the indefinite article here “*If we have an opportunity to explain our situation*” denotes uncertainty in the future events.

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

"Clemens Ray, John and Solomon are sitting together out in the yard, and over time they have grown trustworthy enough to speak with one another." – compound

"As Burch locks the yard door, Eliza clutches both her children and is overcome with emotion." - complex

2) Semantic level establishes the macro proposition of the text: Characters are captured and hope slowly leaves their minds.

4. Stylistic characteristics of the text are: The script is written in the present tense, which is typical for screenplays. The script uses minimal descriptions, and most of the action is conveyed through dialogue. The script also includes flashbacks.

The characters' dialects are written to reflect their social and economic status, such as Eliza's higher social standing, as reflected in her airs and speech.

1) Strong positions of the text: *We are free men, they have no right to hold us!*

2) Weak positions: *Massa take care of me. Massa take care.*

3) Tropes:

Irony - "*We are free men*" is an ironic statement since the characters are actually slaves.

Hyperbole: There is hyperbole when Clemens says "*Whatever past we had...well, that's done now. The reality to come is us being transported southward. New Orleans if I were to venture. After we arrive, we'll be put to market.*" The idea that their past is entirely gone is exaggerated, as is the idea that they will be sold immediately upon arrival.

4) The author used special vocabulary, that is colloquial and characteristic for that time period and characters: *For y'all; John's sorry for y'all, but tha's how it be; Where y'all goin', yah goin' without John.*

5. Basic transformations:

Omission: "*By now, however, his calls should feel like little more than background noise.*" - "Його крики мали б вже звучати не сильніше, фоновго шуму." – we omit the word "however" in the sentence.

Transposition: "*Solomon waits for a response from the others. They give none.*" - "*Соломон чекає на відповідь від інших. Але її не отримує.*" – We change the order

of the sentence and add the word "але" (but) to emphasize the fact that the others did not respond.

Change of grammatical forms:

"They have...they have no right to hold us." - "Вони...вони не мають права тримати нас у полоні." – We change the verb "have" to "мають" (have) and the pronoun "they" to "вони" (they) to match the grammatical rules of the Ukrainian language.

Conclusions to chapter 1

Movie translation is an under-researched area of modern translation studies, in which the “translation of cultures” is often lost, which is why it is necessary to correct the state of affairs in this “most massive” of arts by training film translators for their future professional activities.

Film translation is always accompanied by certain difficulties, not only linguistic, but also technical, which affects the degree of equivalence and adequacy of the original translation, as well as its technical implementation on the screen.

The translator must have a professional understanding of the following issues: correctly and reasonably apply certain transformations during translation, take into account the specifics of translating films belonging to different genres; familiarise themselves with the film's plot; know both the culture of the country where the film was shot and the culture of the country into which the film is being translated; be creative in the translation process and be guided by the criteria that the translation of the title and the entire film must meet.

Cinema performs a number of the following functions: entertaining; informative; educational; educational, which forms and changes the intensity and direction of attitudes of a certain type, the function of organising behaviour and the function of communication.

Scholars' opinions on what should be called a “translation strategy” differ. According to linguist O. Mykhailenko, a translation strategy is "certain principles that guide a translator when working with the original text and in the process of its transcoding into another language".

Linguist N.A. Dyakonova identifies the following corpus of translation strategies in her work: the strategy of determining the genre and style of the text; the strategy of determining the dominant density; the strategy of probabilistic forecasting; the strategy of trial and error; the strategy of compression/decompression; the strategy of compensatory modifications; the strategy of conveying the worldview; the strategy of literal translation.

CHAPTER 2

VERBALISATION AND WAYS OF TRANSLATING THE CONCEPT OF “FREEDOM” IN THE MOVIE “12 YEARS A SLAVE”

2.1 The concept of “FREEDOM” in the linguistic worldview

Since the 1990s, linguists have paid special attention to the influence of cultural differences of a particular language community, their embodiment in various forms of linguistic practices and discourses, as well as the ways in which conceptual systems of different cultures are transmitted through the semantic and pragmatic systems of individual languages. This contributed to the emergence of a large number of works devoted to the concept of “concept” both abroad and in Ukrainian linguistics. It is worth mentioning the achievements of such scholars as R. Langacker, D. Hererts, C. Fillmore, T. van Dijk, V.Z. Demyankova, O.S. Kubryakova, Y.S. Stepanov, V.A. Maslova, etc.

According to O.S. Kubriakova, a concept is a unit of mental or psychic resources of our consciousness and the information structure that reflects human knowledge and experience; an operational semantic unit of memory, mental vocabulary, the entire picture of the world reflected in the human psyche [...: 253].

Thus, the concept is defined not only as a unit of the individual consciousness of the speaker, but also as a basic element of a certain culture in general. Y.S. Stepanov, for example, argues that the concept has a “native spirit”, fixed by the habitual and favourite way of thinking of speakers [...: 253].

Knowledge about the world around us is organised into conceptual systems, which can be described by referring to the concept of frames, which, according to T. van Dijk, are units organised around a particular concept. As opposed to a simple set of associations, these units contain the basic, typical and potentially possible information associated with a particular concept. In addition, frames can define and describe what is characteristic or typical of a particular society [...: 253].

It is also worth noting that a frame is a system of categories structured according to a certain context, which, in turn, schematises and organises the experience of both

individuals and a particular language community as a whole, and outlines the history of social institutions on which we rely to create a particular category in the history of a language community [...: 381].

One of the main characteristics of the concept of “freedom” is its multidimensionality and discrete integrity of meaning, which is manifested in a continuous cultural and historical space [...: 253].

The linguistic analysis of the concept of “freedom” has shown that, unlike Ukrainian culture, for which the concept of “freedom” is much narrower, this concept unites such frames as “liberty” and “independence”, the expression of which depends on the speaker's intentions and the historical conditionality of the situation. After all, the essence of the concept of “freedom” depends on the era, political and social situation in society.

The history of this concept reveals the ideas and goals of socio-political movements, and reveals such crisis situations in society as the American Revolution and the Civil War.

According to the dictionary, the term "freedom" means the right to act without control and restrictions; the ability to do, speak, think and write as an individual wishes [...]; the ability to live freely outside of prison [...].

As for the term “liberty”, it refers to freedom and the right to act without permission and without fear of authority; the rights of the individual enshrined in law [...].

In contrast to the first two concepts, whose meanings often overlap, the term “independence” is used primarily to refer to political freedom from the control of another country's government [...].

As we can see, the concept of freedom embodies not just a single idea, but a set of community values that affect such spheres of society as intellectual, social, economic and political.

The United States of America has always been described by writers as a haven free from tyranny and oppression, and throughout history, the concept of freedom has been an integral part of American culture and its main difference from European

civilisation. Thus, freedom is understood as a natural state of humanity, which in reality is levelled by slave-owning social institutions [...: 34].

After analysing the content of the concept at the level of the terms “freedom”, “liberty” and “independence”, we concluded that it has such structural elements as the struggle against slavery, the basis of the unity of the American nation, independence from Great Britain, and the freedom of the individual.

We identify the following elements of the “freedom” frame within the concept:

1. Freedom as a sacred struggle against slavery.

The New World has always been described as a territory of free individuals, but slavery has been around since the first European settlers. Until 1808, when the slave trade was outlawed, nine million black people were transported to the United States of America, despite the fact that the US Declaration of Independence, adopted in 1776, proclaimed all people equal and defined freedom as an inalienable right of mankind [...: 33].

2. Freedom as the embodiment of the unity of the American nation.

Closely related to the understanding of freedom as a struggle against slavery is the awareness of freedom as a prerequisite for the unity of American society. Thus, in the nineteenth century, at the time of a sharp cultural turn towards romantic aesthetics, the idea of unity in a separate, harmonious combination of the spirit of the times, its traditional moral and spiritual values and the individual potential of the individual, his or her aspirations came to the fore [...: 11]. This interaction of the individual and the general becomes an essential prerequisite for the development of the American nation, especially during the Civil War.

3. Freedom of the individual. Within this category, the following terminology is worth highlighting.

— Freedom as a component of the religious worldview has been inherent in American society for centuries. Interestingly, since the Puritan times, the concept of freedom has been understood not so much as a political or social status as a spiritual state of an individual.

— Freedom of speech and thought. The ability to think and speak freely is undoubtedly one of the fundamental principles of any democratic society. Certainly, the American nation has tried to make this idea an integral element of its existence throughout its history.

— Freedom of action, work and existence.

The historical background for the embodiment of the concept of freedom of work and action in poetic texts can be considered the period of 1865, called the “triumph of the contract”, which provided for the right of free agreement between individuals with the subsequent receipt of their own benefits and the voluntary exchange of goods, which in turn became an expression of the individual's freedom of will [...: 7].

Within the framework of the concept of “freedom” expressed at the level of place names, it is worth paying attention to the functioning of the “liberty” / “liberation” frame, whose components largely overlap with those of the “freedom” frame. Therefore, first of all, let us define the concept of “liberty” as one that implies the right of everyone to express their opinions, choose and follow a profession, own property, move freely, associate with other individuals, have their own religious beliefs, etc. [...: 244].

Thus, the concept of “liberty” is closely related to the concept of “democracy”, which implies protection by law of all rights and freedoms of individuals. That is why the main difference between the concepts of “freedom” and “liberty” is the legal consolidation of the components of the latter in legal documents

1. Freedom as resistance to slavery.
2. Freedom as the basis of the unity of the American nation.
3. Freedom as a sacred value of the American nation. This understanding of freedom is also one of the components of the “freedom” frame.
4. Freedom of an individual protected by law.

Another component of the concept of “freedom” is the frame of “independence”. It is realised at the level of the concept of “незалежність”. For example, America's

independence from Great Britain was embodied in the creation of a new state, one of the basic principles of which is freedom.

It should also be noted that the concept of “freedom” includes the lexeme “right”, as freedom implies the right to vote, to choose, etc.

2.2 Lexical transformations in the movie discourse and field of “Freedom”

Lexical transformations change the semantic core of a translated word. Lexical transformations describe formal and semantic relations. This group contains transliteration, transcription, loan translation and lexico-semantic transformations such as concretization, generalization and modulation. Transliteration is representation of the spelling of the foreign word with the target language letters.

We usually use transliteration to translate abbreviations, names of companies, organizations etc. Transliteration is the most common transformation used in order to abbreviate phrases as a whole. For example BAFTA (The British Academy of Film and Television Arts).

E.g. PCS (англ. post-credit scene) was magnificent.

Сцена після титрів була захоплююча

In this case, the acronym PCS is translated by the phrase *сцена після титрів* into Ukrainian with the help of transliteration.

Transcription of the original form may in some cases be used for the translation of names of associations and societies.

E.g. Have you seen the new screenplay?

Ти бачив новий скрінплей?

In the example above the lexeme *screenplay* is translated into Ukrainian as *скрінплей* with the help of transcription

Another case of transcription will be the following:

E.g. She acts as if she was a celebrity!

Вона поводитья наче селебріті!

In this case, lexeme *celebrity* is directly transcribed into the target sentence with the help of the word *селебріті*.

By replacing the component parts (morphemes or words) with their direct lexical correspondences in a target language we arrive at the technique of loan translation

E.g. Australian Association of Cinematographers has presented a new exhibition.

Асоціація австралійських кінематографів провела новий показ.

In this example, the *Australian Association of Cinematographers* is translated as *Асоціація австралійських кінематографів* with the help of loan translation

E.g. He is a superstar!

Він супер зірка!

In this case, lexeme *superstar* is substituted by *супер зірка* with the help of loan translation

Generalization is the substitution of words or phrases with narrow meanings with words of wider meaning. In terms of examples:

E.g. I recently started watching Doramas.

Я нещодавно почав дивитись корейські фільми

Here lexeme *Doramas* is changed into *корейські фільми* because *Dorama* is a type of Korean movie. It is used in order to generalize that a person recently discovered Korean cinematography.

Another example would be:

E.g. Do you want to go to this Action movie?

Не хочеш глянути цей Бойовик?

In this case, the lexeme *Action movie* is translated as *Бойовик* with the help of generalization. Not every action movie necessarily involves fighting, but the general term *Бойовик* denotes not only fighting like box or karate but also movies that involve shooting. Interestingly enough in some other cases, lexeme *Бойовик* may denote a soldier and fighter outside of movie discourse.

Specification on the other hand uses the substitution of words with wider meanings with words of a narrower meaning. For example

E.g. I will ask my assistant to bring me my lines.

Я попрошу ассистента принести мені сторінки з моїми репліками.

In this case, the word *my lines* is substituted by the phrase *сторінки з моїми репліками* achieving specification. The thing is that in colloquial English movie discourse, lexeme *lines* may mean a couple of things, depending on the context, in the context of a previous example word *line* refers to a sheet of paper with text, however in another example it will represent a different concept.

E.g. I need to fixate the camera in a way that actors will stay in line.

Мені треба зафіксувати камеру так щоб актори були в кадрі.

Here lexeme *line* is substituted by the phrase *в кадрі* with the help of specification.

Another tool at our disposal is Modulation. Modulation represents a logical development of the notion expressed by the word.

E.g. This movie made so much money, it is a blockbuster.

Цей фільм зібрав у прокаті купу грошей, це бок-офісний хіт.

In this example, words *made* and *blockbuster* are substituted by *зібрав у прокаті* and *бок-офісний хіт* with the help of modulation. The reason why these words are used in a target Ukrainian language is that word *made* which has possible translation like: *зробив, заробив*, is traditionally translated as *зібрав у прокаті* when it refers to movies. The word *blockbuster* may be confused with the proper name of a popular chain of cinema theatres “Блокбастер” That is why it is better to use *бок-офісний хіт* in this context in order to avoid confusion.

Another example of modulation will be the usage of the word *sequel*:

E.g. I did not know that this movie has a sequel.

Я не знав що у цього фільма є продовження.

In this example, the word *sequel* is substituted with Ukrainian *продовження*. *Продовження* is semantically similar to *сиквел* or *друга частина* but it is used more commonly in Ukrainian and therefore would be more appropriate for this context. The use of *продовження* in this situation also conveys the idea that the movie is a continuation of a previous story or plotline.

Compensation introduces the idea of adding extra elements to the target language in order to make up for the loss of a similar element in the original text. One of the main utilities of this transformation comes into play when the target language does not have a one-word equivalent of the same stylistic coloring. A good example of compensation when translating the concept of freedom from English to Ukrainian will be:

E.g. The birds soared in the sky, enjoying their freedom.

Птахи насолоджуючись вільністю, кружляли по небу.

Here the substitution of *freedom* with *вільність* is caused by the specific context in which it is used, namely birds flying freely in the sky. In order to compensate for the loss of this specific context we will use a descriptive phrase such as *насолоджуючись вільністю* to convey the idea of a free flight.

Another example to demonstrate the utility of compensation will be:

E.g. She felt a sense of freedom as she walked through the open fields.

Вона почувалася вільною, гуляючи відкритими полями.

Here the phrase *sense of freedom* is used in a context of openness, lack of obstacles, and unrestricted access. In order to convey this concept correctly it is more appropriate to use *почувалася вільною* as a substitute phrase, this will compensate for the idea of openness.

Another example of compensation can be found in the following example:

E.g. Constitution guarantees freedom of speech

Конституція гарантує свободу слова

In this case, the word *freedom* is translated as *свобода*. However, since the phrase *freedom of speech* is a compound noun that does not have an exact equivalent in the target language, we will use *свободу слова* to convey the semantical meaning of unrestricted speech.

The metamorphic transformation uses the similarity of notions in order to transfer meaning from the source language to the target one. An example of metamorphic transformation will be:

E.g. I finished this work and now I am free!

Я закінчив цю роботу і тепер вільний наче птах!

Here the metaphoric effect is achieved by substituting the phrase *I am free* with the Ukrainian phrase *вільний наче птах*. In this context, the concept of freedom is conveyed via an absence of work or other obligatory activities.

Descriptive transformation is used for the replacement of the concept or phrase in a source language with a description of it in the target language. For example:

E.g. I was brought to the city on the false pretense of our free papers being executed.

Я приїхав у місто з хибним уявленням, що документи які засвідчують нашу свободу проходять процес затвердження.

Here phrase *free papers* is substituted by *документи які засвідчують нашу свободу* with the help of a description. If we try to use a direct transcription and substitute *free papers* with *вільні папери* the context is lost and the reader will not understand it. For this reason, we use a descriptive method to explain that *free papers* mean documents that guarantee the freedom of an individual.

To sum up lexical transformations we can conclude that the most common type of lexical transformation used is compensation

2.3 Grammatical transformations in the movie discourse and the field of “Freedom”

Linguistic peculiarities and features are involved in the process of learning languages on the same level as divisions between language families and their cooperativeness

It is obvious that English and Ukrainian languages are different on a grammatical structural layer. A certain level of grammatical change has to exist in the process of translation in order to compensate for the different use of grammatical categories in English and Ukrainian. The level of change is dependent on the character of correlation between the grammatical norms of the source language to the target language.

In order to achieve a high level of adequacy and equivalence in translation we have a variety of tools at our disposal. The first among them is transposition. It helps translators in exercising his/her freedom in translation, which in term helps achieve a higher level of quality. Transposition is utilized by the replacement of a word class with another without alternations in the meaning. Of course, the transposed expression often fails to savor the same stylistic value, however, the meaning remains the same.

Transposition is a change in the order of words in phrases and sentences which is often caused by structural differences in expressing the theme and the rhyme in different languages. For example:

E.g I am Solomon Northup. I am a free man a resident of Saratoga, New York.

Я Соломон Нортроп. Мешканець міста Саргота, в штаті Нью Йорк і я вільна людина.

The sentences above show a transposition or simply a change in parts of the sentence. At the same time, the meaning of an overall sentence remains the same. For the purposes of grammatical cohesion, the parts were changed without creating a new meaning. Another example is:

E.g I don't want to hear any more shit about you bein' "entitled" to your freedom, about being kidnapped or anythin' whatever of the kind.

Досить вже з мене балачок про те що тебе викрали та твоє "право" бути вільним чи будь-чого іншого.

Parts of the sentence were changed without loss in meaning. One more example:

E.g We are free men, they have...they have no right to hold us.

В них нема права нас утримувати, ми вільні люди.

Again changing the parts of a sentence resulted in zero loss in meaning.

In some cases it is necessary to substitute a word belonging to one part of speech by a word belonging to another part of speech or substitute one syntactical construction by another one. This is called grammatical replacement, it is subdivided into morphological replacement and syntactical replacement. If need be, translator for the purposes of accurate translation, has to replace parts of speech in target and source language or change the gramatical structure of the sentence, in such cases grammatical replacement comes in handy.

E.g. If we have an opportunity to explain our situation, it is impossible for me to believe men could be so unjust to detain us as slaves once the truth of our case is known.

Я вірю, що якщо нам вдасться пояснити наше становище, то люди не зможуть далі тримати нас як рабів як тільки їм стане відома правда.

In the Ukrainian version, the conditional clause "*If we have an opportunity to explain our situation*" is replaced by the phrase "*Я вірю, що якщо нам вдасться пояснити наше становище*", which has a different grammatical structure but conveys the same meaning.

E.g. As Master Berry's health failed, she gained power in the household.

Одночасно з тим як господаю Беррі ставало гірше, вона набирала все більше сили у домі.

In this sentence, the grammatical replacement occurs in the phrase *as Master Berry's health failed*. In the Ukrainian translation, this phrase is translated as *одночасно з тим як господаю Беррі ставало гірше*, which literally means at the same time as Master Berry was getting worse. The source sentence uses the construction *as + past tense verb* to convey this idea, while the target translation uses the phrase *одночасно з тим як* (literally at the same time as) followed by the past tense verb. Another example would be:

E.g. Yah tell me yah did'n see it, then yah choose not to look, or yah sayin' I lie.

Ти кажеш, що не бачив цього, тоді ти обираєш не дивитись, чи може ти думаєш що я брехун.

Here we have pronoun + verb *I lie* substituted by *я брехун* pronoun + adjective

Another example will be:

E.g. I'll do as ordered, sir.

Я виконаю ваш наказ, пане.

In this example *do as ordered* (verb+preposition+adjective in past participle) is changed into *виконаю ваш наказ* (verb+pronoun+noun). In this way, we are able to save meaning and make speech more colorful and cohesive for Ukrainian readers.

Another grammatical transformation, Addition is commonly used to compensate for semantic or grammatical losses. You often can find it being used with transposition and grammatical replacement.

E.g. Sir, Master Tibbeats had directed me to call upon you for a keg of nails.

Пане, майстер Тіббітс наказав мені звернутися до вас і отримати бочку цвяхів яку він замовляв.

In the example above in the translation to the target language, we added *яку він замовляв* in order to preserve the continuation of a story.

E.g. I did as instructed. If there's something wrong, then its wrong with your instructions.

Я виконав так, як ви мені і наказали. Якщо щось пішло не так, то це не через мої помилки, а через ваші, недостатньо чіткі, інструкції.

In the example above, in order to create a special atmosphere and show the character of the main hero, we use additions *то це не через мої помилки and недостатньо чіткі*. With this, we were able to highlight the defiance and fighting spirit of a character and create a suspenseful scene.

Omission is a type of grammatical transformation, that helps us to make the translation cleaner and gets rid of redundant or irrelevant elements of the utterance.

The example will be the following:

E.g. *Solomon is now very much alone, and he waits for what is to come.*

Соломон на самоті очікує на те, що буде далі

In this example, we have omitted the lexeme *very much* because the concept of being alone in this context does not require exaggeration and brings no additional information. Therefore we have omitted it by using lexeme *на самоті* without using additional lexemes like *в повній самотності*.

2.4 Lexico-semantical transformations in movie discourse and the field of “Freedom”

12 Years a Slave is based on the 1853 memoir of Solomon Northup, a free black man from Saratoga, New York who was kidnapped and then spent twelve years in the South as a slave in Bayou Bouef, Louisiana. Northup’s memoir is framed entirely from his own first-person narration, supplemented by accounts of facts he gathered after gaining his freedom. Upon its initial publication, his story came as enlightening to a society on the brink of a Civil War over slavery, but it fell out of print and favor until nearly a century later, when it was resurrected by historians Sue Eakin and Joseph Logsdon with historical annotations.

Director Steve McQueen and screenwriter John Ridley’s film of the same name provides an emotionally effective and technically proficient means of retelling the slave narrative. The film was lauded with critical and commercial acclaim, culminating with a Best Picture win at the Academy Awards.

As we have already noted, in the English-language worldview, the concept of “freedom” is represented by the following words: “freedom”, “liberty”, “liberation”, “independence”. To confirm this, we analysed the film's scenes and the film itself. After the analysis, we can say that the concept of "freedom" is indeed expressed in the film with the following words:

— Freedom

It should be noted that in the movie itself, this word is not used as often as in the original script, because it is common knowledge that many scenes are not included in the main film. We propose to look at a few of them.

I travelled this country for the best part of 20 years, and my freedom is everything. — Я подорожую цією країною 20 років, і моя свобода — це все для мене.

I will keep myself hearty until freedom is opportune! — Я буду сильним, поки свобода можлива.

My back is thick with scars for protesting my freedom. — Моя спина вкрита шрамами за те, що я відстоював свою свободу.

It is a desire I keep inside me, and easily so, when I am south. Freedom at best a fleetin' notion. — Це бажання я тримаю в собі, і мені легко це робити, коли я на півдні. Свобода в кращому випадку – поняття швидкоплинне.

These sentences were translated using a literal translation. In our opinion, the translators have made an accurate translation, preserving and correctly conveying the original idea of the producer and screenwriter.

— Liberty/liberation

Liberty is freedom itself. Liberation is the act of setting something free or becoming free. It is the noun form of the verb “to liberate”.

Liberation is often used in a political or social context. For example, in the United States, the women's liberation movement holds that women in the U.S. do not experience complete liberty but remain captive to social traditions, and seeks the complete liberation of women so that they will have the same degree of liberty as men. Similarly, when a nation is seen as being captive to an occupying foreign government, the overthrow of that government is often described as “liberation”. It is the same in the movie, where black people are the property of rich white people.

And I promise you – I promise – upon my liberation I will have satisfaction for this wrong. — І я обіцяю вам, я обіцяю, після звільнення притягну вас до відповідальності.

The translation of this sentence was made by using the modulation technique and omitting the phrase “for this wrong”. In our opinion, this translation is not very accurate, as it loses the message of the hero's request for compensation for the illegal detention of him, Solomon Northup, a free man, as a slave, as the original translation reads as follows: «І я обіцяю вам, я обіцяю, що після мого звільнення я отримаю компенсацію за цю кривду».

Suppose they'd pass a law taking away your liberty and making you a slave? — Припустимо, вони видадуть закон, який забирає вашу свободу, роблячи вас рабом?

There are those in New York of much substance who will spare no energy to secure my liberty. – У Нью-Йорку є люди, які не пошкоднують сил, щоб забезпечити мою свободу.

The letter is directed to an old acquaintance at Sandy Hill stating my condition and urging him to take measures to restore me to liberty. – Лист адресований старому знайомому в Санді-Хілл, в ньому йдеться про мій стан і міститься заклик вжити заходів для мого повернення на свободу.

In these cases, a literal translation method is used, fully preserving the scriptwriter's idea.

— Right

This word is associated with the largest number of sentences in the movie. The word “right” is presented as a noun, meaning the free rights of a person/people.

You have no right whatsoever to detain me. – I у вас немає права мене утримувати.

What right have you to your niggers when you come down to the point? – ‘What right? I bought 'em. I paid for 'em’. – ‘Of course you did. The law says you have the right to hold a nigger, but begging the law's pardon...it lies’. – ‘Яке ти маєш право на своїх негрів, якщо вже на те пішло?’ – ‘Яке право? Я їх купив. Я за них заплатив. – ‘Звісно, що купив. Закон каже, що ти маєш право тримати нігера, але, перепрошую, закон... він бреше’.

They got no right to me. I'm free. Free as them. – Вони не мають на мене права. Я вільний. Вільний, як і вони.

We are free men. They have...they have no right to hold us. – Ми вільні люди. Вони не мають... вони не мають права нас затримувати.

— free

This word is presented as an adjective, denoting a free person.

I am a free man; a resident of Saratoga, New York. The residence also of my wife and children who are equally free. — Я вільна людина, житель Сараторги, Нью-Йорк. Місце проживання моєї дружини і дітей, які теж вільні.

Yah no free man. And yah ain't from Saratoga. Yah from Georgia. — Ти не вільна людина. І ти не з Саратоги. Ти з Джорджії.

Yah ain't a free man. Yah nothin' but a Georgia runaway. — Ти не вільна людина. Ти звичайний втікач із Джорджії.

Free him! — Звільнити його!

As we can see, this concept in the above sentences is also represented by the method of literal translation. In general, we can consider this an advantage, because in this way the writer's opinion is directly conveyed without losing its expressiveness.

However, we also found a sentence translated using the omission and modulation method:

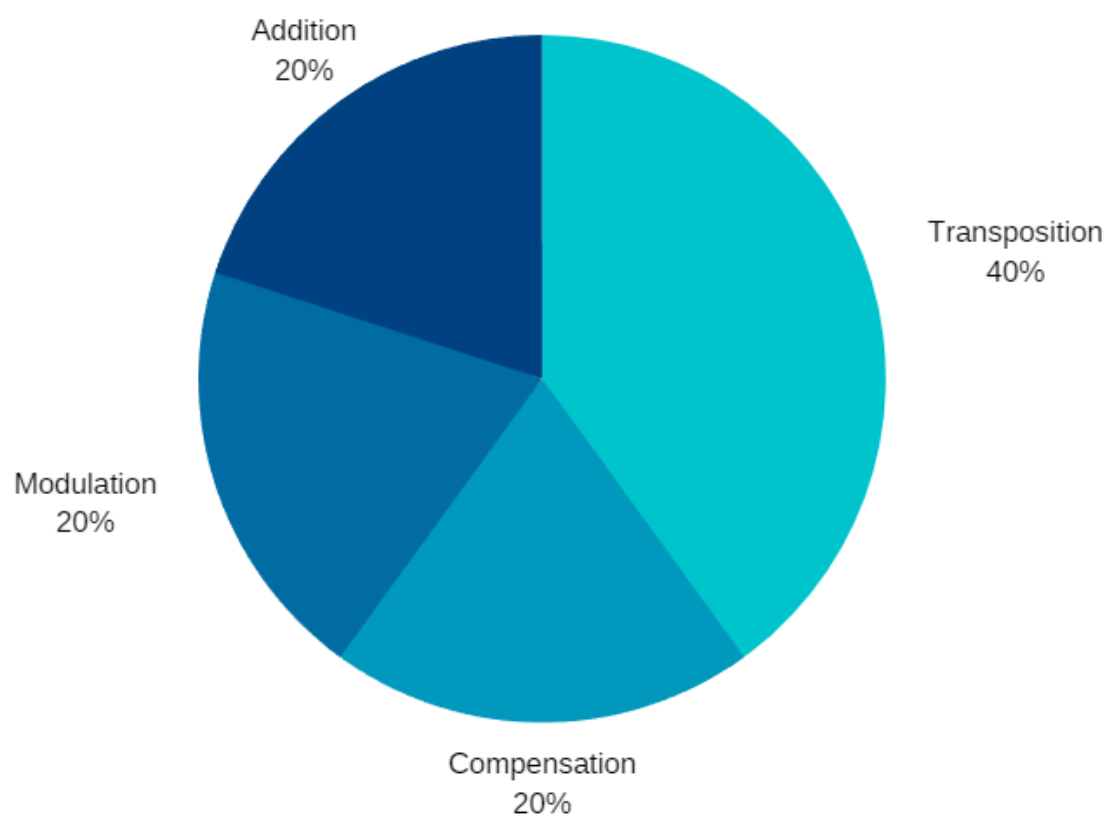
The Sabbath day, I is free to roam. — Сьогодні день відпочинку.

However, it is worth paying attention to the name of one of the film's characters, Theophilus Freeman. According to the plot, Freeman was a slave trader who gave Northup the identity of “Platt”, a runaway slave from Georgia, and sells him to plantation owner William Ford. In our opinion, the screenwriter deliberately used this ironic device to ridicule a man whose name means “free man” and whose job is the opposite of that – selling slaves.

Who were your master? Master name a Freeman. — Хто був твоїм хазяїном? Ім'я хазяїна — Фріман.

The most commonly used types of transformation of lexemes "freedom" in movie discourse and "12 Years a Slave"

The most commonly used types of transformation of lexemes "freedom" in movie discourse and "12 Years a Slave"



Conclusions to chapter 2

A concept is a unit of mental or psychic resources of our consciousness and the information structure that reflects human knowledge and experience; an operational content unit of memory, mental vocabulary, the entire picture of the world reflected in the human psyche.

The concept of “freedom” in the Ukrainian language is realised as «свобода» and «воля», and in the English language – “liberty”, “liberation”, “independence”, “free”, “right”, etc.

In the practical section of our study, we examined the script and the film “12 Years a Slave” itself, where the concept is implemented using the words “freedom”, “liberty”, “liberation”, “independence”, “free”, “right”. In most cases, we used the transposition, preserving the main idea of the director and screenwriter in order to maintain expressiveness.

CONCLUSIONS

Movie translation is an under-researched area of modern translation studies, in which the “translation of cultures” is often lost, which is why it is necessary to correct the state of affairs in this “most massive” of arts by training film translators for their future professional activities.

Film translation is always accompanied by certain difficulties, not only linguistic, but also technical, which affects the degree of equivalence and adequacy of the original translation, as well as its technical implementation on the screen. The translator must have a professional understanding of the following issues: correctly and reasonably apply certain transformations during translation, take into account the specifics of translating films belonging to different genres; familiarise themselves with the film's plot; know both the culture of the country where the film was shot and the culture of the country into which the film is being translated; be creative in the translation process and be guided by the criteria that the translation of the title and the entire film must meet.

Cinema performs a number of the following functions: entertaining; informative; educational; educational, which forms and changes the intensity and direction of attitudes of a certain type, the function of organising behaviour and the function of communication.

Scholars' opinions on what should be called a “translation strategy” differ. According to linguist O. Mykhailenko, a translation strategy is "certain principles that guide a translator when working with the original text and in the process of its transcoding into another language". Linguist N.A. Dyakonova identifies the following corpus of translation strategies in her work: the strategy of determining the genre and style of the text; the strategy of determining the dominant density; the strategy of probabilistic forecasting; the strategy of trial and error; the strategy of compression/decompression; the strategy of compensatory modifications; the strategy of conveying the worldview; the strategy of literal translation.

A concept is a unit of mental or psychic resources of our consciousness and the information structure that reflects human knowledge and experience; an operational content unit of memory, mental vocabulary, the entire picture of the world reflected in the human psyche.

The concept of “freedom” in the Ukrainian language is realized as «свобода» and «воля», and in the American language – “liberty”, “liberation”, “independence”, “free”, “right”, etc.

In the practical section of our study, we examined the script and the film “12 Years a Slave” itself, where the concept is implemented using the words “freedom”, “liberty”, “liberation”, “independence”, “free”, “right”. In most cases, we used the , preserving the main idea of the director and screenwriter in order to maintain expressiveness.

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ANNEX

1. 'What **right** have you to your niggers when you come down to the point?' – 'What **right**? I bought 'em. I paid for 'em'. – 'Of course you did. The law says you have the **right** to hold a nigger, but begging the law's pardon...it lies'. – 'Яке ти маєш **право** на своїх негрів, якщо вже на те пішло?' – 'Яке **право**? Я їх купив. Я за них заплатив. – 'Звісно, що купив. Закон каже, що ти маєш **право** тримати нігера, але, перепрошую, закон... він бреше'.

2. A horrific sight, but a far too common end for slaves that seek **freedom** by running. – Жахливе видовище, але надто поширений кінець для рабів, які шукають **свободи** втечею.

3. And I promise you – I promise – upon my **liberation** I will have satisfaction for this wrong. — І я обіцяю вам, я обіцяю, після **звільнення** притягну вас до відповідальності.

4. As is your **right**. As it will be my pleasure to bankrupt you in the courts. Your decision. – Це твоє **право**. І я з задоволенням залишу тебе ні з чим. Вирішувати тобі.

5. At first their calls were welcomin'. Dey too was **free**, 'n I thought dey greeted me like a sistah. Lately, dey cries have turned horrifyin'. – Спочатку їхні розмови були привітними. Вони теж були **вільні**, і я думала, що вони вітаються зі мною, як з рідною сестрою. Але останнім часом їхні крики стали жахливими.

6. Better the loneliness. You have been **free** most of the summer. Return now and your master will make example of you. Celeste, go north. Make your way by night... – Краще самотність. Ти був **вільний** більшу частину літа. Повертайся зараз, і твій господар зробить з тебе приклад. Селеста, йди на північ. Йди вночі...

7. Do you think we can make ourselves **free** again? Do you think we can escape? – Як ви думаєте, чи можемо ми знову стати **вільними**? Думаєш, ми зможемо втекти?

8. **Free** heart means nothin if'n yo body gunna die a slave. – **Вільне** серце нічого не значить, якщо твоє тіло помре рабом.

9. **Free him!** — **Звільнити** його!

10. **Freely.** And you know why. — **Вільним.** І ти знаєш чому.

11. I am a **free** man; a resident of Saratoga, New York. The residence also of my wife and children who are equally **free.** — Я **вільна** людина, житель Сараторги, Нью-Йорк. Місце проживання моєї дружини і дітей, які теж **вільні.**

12. I can hardly contain my wantin' for **liberty.** I am anxious for it. — Я ледве стримую своє прагнення до **свободи.** Я жадаю її.

13. I don't want to hear any more shit about you bein' “entitled” to your **freedom,** about being kidnapped or anythin' whatever of the kind. — Я не хочу більше чути ніякого лайна про те, що ви маєте “право” на свободу, що вас викрадають або щось подібне.

14. I have talked too openly of **freedom** for niggers. I have concern for my own life now. — Я занадто відкрито говорив про **свободу** для негрів. Тепер я хвилююся за своє життя.

15. I travelled this country for the best part of 20 years, and my **freedom** is everything. — Я подорожую цією країною 20 років, і моя **свобода** — це все для мене.

16. I will drive him from my land before the sun comes over it. Ohh, were he not **free** and white, Platt. Were he not free and white. — Я вижену його з моєї землі ще до того, як сонце зійде над нею. Ох, хіба він не був **вільним** і білим, Платт. Якби він не був вільним і білим.

17. I will keep myself hearty until **freedom** is opportune! — Я буду сильним, поки **свобода** можлива.

18. Ironically, his master now represents “**freedom**”. — За іронією долі, його господар тепер уособлює “свободу”.

19. It is a desire I keep inside me, and easily so, when I am south. **Freedom** at best a flectin' notion. — Це бажання я тримаю в собі, і мені легко це робити, коли я на півдні. **Свобода** в кращому випадку — поняття швидкоплинне.

20. It twilight always in Celeste's world, even in the brightest day. I will live there, and I will live **freely**. – У світі Селести завжди сутеніє, навіть у найяскравіший день. Я буду жити там, і я буду жити **вільно**.

21. It's easy to speak of **freedom**, but not how it is gained. – Легко говорити про **свободу**, але не про те, як її здобути.

22. It's icon's of **freedom** – the WHITE HOUSE, the CAPITAL BUILDING – fairly mocking Solomon's captivity. – Це ікони **свободи** – БІЛИЙ ДІМ, КАПІТАЛЬНА БУДІВЛЯ – неабияк висміюють Соломоновий полон.

23. My back is thick with scars for protesting my **freedom**. — Моя спина вкрита шрамами за те, що я відстоював свою **свободу**.

24. My **freedom** been nothin' but a daydream. – Моя **свобода** була лише мрією.

25. On our arrival, instead of being baptized into the family of the **free**, we were delivered into stricter bondage. If I had known what waited I would not have been brought here alive. I swear that. – Після прибуття, замість того, щоб бути хрещеними в сім'ю **вільних**, ми потрапили в найсуворіше рабство. Якби я знав, що на мене чекає, мене б не привезли сюди живим. Присягаюся.

26. Suppose they'd pass a law taking away your **liberty** and making you a slave? – Уявімо, що вони ухвалять закон, який забере у вас **свободу** і зробить вас рабом?

27. Suppose they'd pass a law taking away your **liberty** and making you a slave? — Припустимо, вони видадуть закон, який забирає вашу **свободу**, роблячи вас рабом?

28. The letter is directed to an old acquaintance at Sandy Hill stating my condition and urging him to take measures to restore me to **liberty**. – Лист адресований старому знайомому в Сенді-Хілл, в ньому йдеться про мій стан і міститься заклик вжити заходів для мого повернення на **свободу**.

29. The only answer I can give... Watch your opportunities and strike for **freedom**. – Єдина відповідь, яку я можу дати... Слідкуйте за своїми можливостями і боріться за **свободу**.

30. The paper for him is a first step toward **freedom**. – Папір для нього – перший крок до свободи.

31. The Sabbath day, I am **free** to roam. — Сьогодні день відпочинку.

32. There are those in New York of much substance who will spare no energy to secure my **liberty**. – У Нью-Йорку є люди, які не пошкоднують сил, щоб забезпечити мою **свободу**.

33. They got no **right** to me. I'm **free**. **Free** as them. – Вони не мають на мене **права**. Я **вільний**. **Вільний**, як і вони.

34. Though Solomon gives it no thought, it's a little daunting to consider how precarious his **freedom** is once consigned to this ledger. – Хоча Соломон не замислюється над цим, трохи лякає думка про те, наскільки хиткою є його **свобода**, коли вона потрапляє до цієї книги.

35. Until that is canceled you have no **right** to take his life. – Доки це не буде скасовано, ви не маєте **права** позбавляти його життя.

36. We are **free** men. They have...they have no **right** to hold us. – Ми **вільні** люди. Вони не мають... вони не мають **права** нас затримувати.

37. Were he not **free** and white, Platt. Were he not **free** and white. — Якби він не був **вільним** і білим, Плате. Якби він не був **вільним** і білим.

38. Write again. – There is every use. My **freedom**. – Напиши ще раз. – Це може бути корисним. Моя **свобода**.

39. Yah ain't a **free** man. Yah nothin' but a Georgia runaway. — Ти не **вільна** людина. Ти звичайний втікач із Джорджії.

40. Yah has your **freedom** then? – Значить, у вас є **свобода**?

41. Yah no **free** man. And yah ain't from Saratoga. Yah from Georgia. — Ти не **вільна** людина. І ти не з Саратоги. Ти з Джорджії.

42. Yah still insist yah a **free** man? – Ти все ще наполягаєш, що ти **вільна** людина?

43. You have no **right** whatsoever to detain me – І у вас немає **права** мене утримувати.

44. You must know that I'm not a slave. Before I came to you, I was a **free man**.
— Ви повинні знати, що я не раб. До того, як я потрапив до Вас, я був **вільним**.

45. **Freedom** is a cornerstone of Democracy. – **Свобода**, це невід'ємна частина демократії.

46. Prisoners yearned for **freedom** after years of confinement. – Ув'язненні тужили за **свободою**, після років поневолення.

47. The country fought for **freedom** against colonial powers. – Країна виборювала **суверенітет** у колоніальних сил.

48. Education is important in the preservation of **freedom**. – Освіта є запорукою збереження **свободи**.

49. True **freedom** comes with great responsibility. – Справжня **свобода** приходить разом з великою відповідальністю.

50. **Freedom** of speech is a fundamental human right. – **Свобода** слова є базовим правом кожної людини.

РЕЗЮМЕ

Курсову роботу присвячено дослідженню перекладу концепту «свобода» в фільмі «12 років рабства». У ході роботи розглянуті поняття «кінодискурс», його основні функції та стратегії перекладу. У практичній частині досліджено способи перекладу одиниць лексико-семантичного поля FREEDOM. Всі приклади вживання концепту у фільмі зазначено у додатках (загалом їх 50 одиниць).

Ключові слова: концепт, «свобода»/«freedom», мовні картини світу, «12 років рабства», кінопереклад.