MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

KYIV NATIONAL LINGUISTIC UNIVERSITY

Department of Theory and Practice of Translation from the English Language

TERM PAPER

in Translation Studies

under the title: Reproduction in the Ukrainian language of units of the lexical-semantic field "ANGER" (based on the material of the American movie Joker)

Group PA 21-19
School of translation studies
Educational Programme:

English:
Oral and Written Translation
Majoring 035 Philology
Alina V. Yakovenko

Research supervisor:
O. H. Skuta
Lecturer

Kyiv – 2023

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
Київський національний лінгвістичний університет

Факультет германської філології і перекладу
Кафедра теорії і практики перекладу з
англійської мови

Представлено на кафедру _____
(дата, підпис секретаря кафедри)
Рецензування _____
_____
(кількість балів, «до захисту» («на доопрацювання»),
дата, підпис керівника курсової роботи)
Захист _____
(кількість балів, дата, підпис викладача)
Підсумкова оцінка _____
_____
(кількість балів, оцінка за 4-х бальною
системою, дата, підпис викладача)

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

ВІДТВОРЕННЯ УКРАЇНСЬКОЮ МОВОЮ ОДИНИЦЬ ЛЕКСИКО СЕМАНТИЧНОГО ПОЛЯ "ANGER" (НА МАТЕРІАЛІ АМЕРИКАНСЬКОГО КІНОФІЛЬМУ JOKER 'ДЖОКЕР')

Яковенко Аліна

студентка групи Па21-19

Керівник курсової роботи _____
(підпис)

Викладач
Шкута Олена Георгіївна

Київ – 2023

Київський національний лінгвістичний університет
Кафедра теорії і практики перекладу з англійської мови
Затверджую:

Завідувач кафедри теорії і практики перекладу з англійської мови

_____
(підпис)
к.ф.н., доц. Мелько Х.Б.
" 29 " вересня 2022 р.

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

студентки 4 курсу Па21-19 групи, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія,** спеціалізації **035.041 Германські мови і літератури (переклад включно), перша - англійська** освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

Тема роботи Відтворення українською мовою одиниць лексико-семантичного поля "ANGER" (на матеріалі американського кінофільму Joker 'Джокер')

Науковий керівник вик. Шкута О.Г.

Дата видачі завдання вересня 2022 року

Графік виконання курсової роботи

№ п/п	Найменування частин та план курсової роботи	Терміни виконання	*Відмітка про виконання (підписи)*
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

студентки 4 курсу ПА21-19 групи, 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**

Яковенко Аліна Вікторівна

за темою Reproduction in the Ukrainian language of units of the lexical-semantic field "ANGER" (based on the material of the American movie Joker) / Відтворення українською мовою одиниць лексико семантичного поля "ANGER" (на матеріалі американського кінофільму Joker 'Джокер')

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

Усього набрано балів:_____

Оцінка:

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

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

"____" _____ 2022 р.

CONTENTS

INTRODUCTION

The course work is devoted to the study of reproduction in the Ukrainian language of units of the lexical-semantic field "ANGER" (based on the material of the American movie Joker). This paper examines the concept of anger in Ukrainian and the concept of anger in English from the point of view of linguistics. We tried to answer the question of what exact ways the conceptualization of anger differs in Ukrainian and English cultures. Thus, we tried to prove that the connection between grammatical constructions and the conceptualization of a given emotion is valid.

Consideration of how the names of emotions are embodied in the language allows a deeper understanding of the native speakers of the studied language. We paid special attention to the emotional concept of ANGER since emotions are reactions inherent in any individual to external influences. Despite the large number of works devoted to the consideration of the expression of anger in the English language culture, a detailed analysis of the lexico-semantic field of ANGER has not yet been carried out. We have identified and structured associative groups, the appeal to which allows us to see how the emotion of anger is verbalized in English. This determines the relevance of this study.

The problem`s theoretical background. The study of reproduction in the Ukrainian language of units of the lexical-semantic field "ANGER" draws on several theoretical frameworks from the fields of linguistics, psychology, and anthropology. One theoretical framework that is particularly relevant to this study is the concept of lexical-semantic fields. The lexical-semantic field of "ANGER" is one such network, comprising a range of words, expressions, and idioms that all relate to the emotion of anger.

The study of reproduction in the Ukrainian language of units of the lexical-semantic field "ANGER" draws on these and other theoretical frameworks to explore how emotions are expressed and conceptualized in Ukrainian culture, and how these expressions and conceptualizations are reflected in the language.

Topicality for the study. The scientific novelty of the study lies in the fact that the lexical units that verbalize the emotion of anger in English are structured and presented in the form of the lexico-semantic field ANGER. As a result of the study, etymological characteristics are considered.

The research aim is to achieve this goal of the study, it is necessary to solve the following tasks: firstly, to conduct a definitional and etymological analysis of the lexeme anger; secondly, to consider a synonymic series with the dominant lexeme anger; thirdly, to compose and analyze the lexico-semantic field ANGER.

According to the purpose the following **objectives** are defined:
- investigate the theoretical aspects of the units of the lexico-semantic field "ANGER";
- describe methods of translating units of the lexical-semantic field "ANGER";
- describe a discourse description and translation analysis of the film Joker;
- lexical transformations used for rendering of units of the lexical-semantic field "ANGER" into Ukrainian based on the film Joker;
- grammatical transformations used for rendering of units of the lexical-semantic field "ANGER" into Ukrainian based on the film Joker;
- lexical-semantic transformations used for rendering of units of the lexical-semantic field "ANGER" into Ukrainian based on the film Joker.

The object of the study is the units of the lexical-semantic field "anger".

The investigation subject is reproduction in Ukrainian of the units of the lexical-semantic field "ANGER".

Data sources are the units of the lexico-semantic field "ANGER" obtained by the American film Joker.

Methods used in the research are used to consider the lexico-semantic field ANGER: analysis of dictionary entries; method of linguistic description; definitional analysis; method of system analysis.

The theoretical value of this study was the publications of A. R. Luria, M. A. Chigasheva, Kh. Kh. Egamnazarov, which examine the characteristics and significance of lexico-semantic fields.

The practical value of the results lies in the fact that the material presented in the article can be used for further research in this area, as well as in the practice of teaching English and lexicology.

Research paper structure. The work consists of an introduction, two chapters, conclusions, a list of sources and an annex. The full volume of the work is 48 pages (35 pages - the main text).

CHAPTER 1

ANALYSIS OF UNITS OF THE LEXICAL-SEMANTIC FIELD "ANGER" IN THE ENGLISH LANGUAGE

1.1 The concept of "ANGER" in modern linguistics

Lexical semantics, as of today, examines the meaning of individual lexical elements of words, morphemes and lexemes, goes beyond its scope, thus differing from the semantics of sentences, and also deals with issues of the linguistic picture of the world. F. Filin, Zh. Sokolovska (Sokolovska, 1979), M. Krongauz, D. Shmelov (Shmelov, 2008), L. Vasiliev deal with these issues.

The lexical or semantic field theory has been the subject of a great deal of research in contrastive lexicology. This theory has its history [4].

A lexical field is a system showing the relationship between words and expressions in a system. There is a common denominator of meaning that binds the members of the lexical groups together.

Verbs that denote speech acts are examples of a simple lexical field, such as to talk, talk, chat, chatter, mumble, ramble, stammer, converse.

The term lexical field can also be referred to as lexical set, semantic field, semantic domain, and lexico-semantic group. A semantic field is defined as "a set of lexemes which cover a certain conceptual domain and which bear certain specifiable relations to one another" (A. Lehrer) or as a "named area of meaning in which lexemes interrelate and define each other in specific ways" (D. Crystal). Uliana Poyiatynyk puts it in simpler terms and defines a lexical field as a group of words whose members are related by meaning, reference or use [20: 109]. In addition, she argues that the vocabulary of the language is essentially a dynamic and well-integrated system of lexical structures. In addition to synonymy and antonymy, hierarchical, general-particular, and part-whole relationships, there are also sequence and cycle relationships.

Different types of semantic relationships bring to life lexico-semantic and thematic groups. The latter contains words belonging to different parts of speech. They

have been mostly studied diachronically [1; 2; 5]. Proceeding from the conviction that the meaning of words can be understood only when we study it in connection with synonymic words, we will proceed with discussing the synonymic relations in the vocabulary of the contrasted languages.

The lexical-semantic features of artistic-figurative transformations lie in the vocabulary of a certain language, in particular English. To convey artistic and figurative transformations, lexemes are usually used, which, according to part-linguistic affiliation, refer to nouns (a girl, spring, pain, nothing, etc.), pronouns and verbs with the meaning "reincarnation", "change" (to become, to turn, to develop, etc.) [9]. Also, artistic transformations in English-language poetry can be realized by using stylistic means (comparison, metonymy, metaphor, etc.) and syntactic constructions (parallel constructions, contrast, etc.) [12].

Many studies describe emotion concepts as scripts, scenarios or models. For example, Wierzbicka (1992) gives a script for anger [23], Lakoff and Johnson present a list of cognitive metaphors for anger in English, Bartmiński [7] writes about stereotypes and Kövecses gives a scenario for anger. Wierzbicka states that "the emotion prototypes are different cross-culturally, but the semantic primitives with which these differences are expressed can be, and are, universal" [22: 15]. This paper acknowledges this particular point of view, but instead of semantic primitives, it considers Kövecses' anger scenario.

In Kövecses' view, the social constructionist and universalist approaches to emotion and emotion language should complement each other. He states that "some aspects of emotion language and emotion concepts are universal and related to the psychological functioning of the body" [16, 183] and once they are singled out, we are left with "the very significant differences in emotion language and concepts that can be explained by reference to differences in cultural knowledge and pragmatic discourse functions that work according to divergent culturally defined rules and scenarios" [16, 183]. The problem with the claim that embodiment is the basis for the universality of emotions is that it cannot simultaneously account for culture-specificity. Kövecses, on

the contrary, explains that the cultural background accounts for variations present in the perception of our bodily sensations.

It is necessary to determine the universal skeleton of anger to consider culture-specific elements. Kövecses argues that there are certain linguistic and cognitive tools which are used to express and describe emotions in the majority of languages and that these tools account for the universal element of emotions [16: 162]. In a later article, he includes related concepts in the model of anger [15: 16]. Each cultural model consists of its "schematic basic structure". In the case of anger, this schematic basic structure is the following scenario: cause of emotion → emotion → attempt at control → loss of control → response [16: 129]. In other words, the prototypical description of the folk model of anger is comprised of a cause, which then produces emotion, we then try to control the emotion and usually fail, which results in a response. In conclusion, we can use universal tools such as metonymy, metaphor, actual physiology and cultural context to extract elements which would fit the basic anger scenario. Each of these "tools" has a prototypical example which appears in both English and Ukrainian cultures, like the container metaphor [17]. Kövecses proposes the following areas as potential sources for cross-cultural variation: "the content of prototypical cultural models of emotions, the general content and specific key concepts of the broader cultural context, the range of conceptual metaphors and metonymies and emphasis on metaphor versus metonymy, or the other way around" [17: 165]. The methodology used in his study can provide insight into all of the above, emphasizing the content of the prototypical cultural model of anger.

The following section describes the existing model of anger in American English, and it gives insight into previous studies dealing with cultural variations of anger in English and Ukrainian. It does not provide the model of anger in Ukrainian because it has not yet been systematically described in the sense of Lakoff and Kövecses, but it gives some important insight into the model drawn.

The folk model of anger in American English. Lakoff and Kövecses propose a prototypical cognitive model of anger in the sense of the naïve or folk understanding

of anger in English with the idea that "the metaphors and metonymies associated with anger converge on and constitute the model, with different metaphors and metonymies mapping onto different parts of the model" [17: 160]. The prototypical scenario of anger in American English is as follows:

Stage 1: Offending event or cause of the emotion. Wrongdoer offends self. Wrongdoer is at fault. The offending event displeases the self. The intensity of the offense outweighs the intensity of the retribution, thus creating an imbalance. The offense causes anger to come into existence, for example "*They ignored my request for help when I needed it*".

Stage 2: Anger or emotion. Anger exists. Self experiences physiological effects (heat, pressure, agitation). Anger exerts a counterforce in an attempt at an act of retribution, for example "*I feel a strong urge to seek revenge*".

Stage 3: Attempt to control anger. Self-exerts a counterforce in an attempt to control anger, for example "*I'm reminding myself to stay composed and not lose my temper*".

Stage 4: Loss of control. The intensity of anger goes above the limit. Anger takes control of the self. Self exhibits angry behavior (loss of judgment, aggressive actions). There is damage to self. There is a danger to the target of anger, in this case, the wrongdoer, for example "*I acted impulsively and said hurtful things that I didn't mean*".

Stage 5: Retribution or response. Self-performs retributive acts against the wrongdoer (this is usually angry behavior). The intensity of anger drops to zero. Anger ceases to exist [18: 400].

Another component of the model of anger is metonymy, which begins with the common cultural model of the physiological effects of anger, consisting of three claims:

The physiological effects of anger are increased body heat, increased internal pressure (blood pressure, muscular pressure), agitation, and interference with accurate perception. As anger increases, its physiological effects increase.

There is a limit beyond which the physiological effects of anger impair normal functioning [18: 381].

The above-mentioned cultural model yields a general metonymic principle for anger: the physiological effect of emotion stands for emotion. This principle produces the following system of metonymies for anger in American English: body heat, internal pressure, redness in the face and neck area, agitation, and interference with accurate perception [18: 382].

Another important part of the folk model of anger is the non-prototypical cases. To determine if an example is prototypical or not, we can use the but-test. According to Lakoff and Kövecses, "the word but marks a situation counter to expectation" [18: 404]. Let us take a look at the following sentences:

a) *Max got angry, but he didn't blow his top.*

b) *Max got angry, but he blew his top.*

In these sentences, "the prototypical scenario defines what is to be expected," so "the unacceptable sentences with but fit the prototypical scenario and define expected situations," [18: 404] making the sentence b) a prototypical situation: an angry person feels over-the-top pressure, which fits the metaphor when a person explodes, parts of him go up in the air [18: 387] and the fourth stage of the anger scenario - loss of control. The full list of non-prototypical anger scenarios with explanations can be found in Lakoff. The list of non-prototypical anger scenarios without elaboration is as follows: insatiable anger, frustrated anger, redirected anger, exaggerated response, controlled response, constructive use, terminating event, spontaneous cessation, successful suppression, controlled reduction, immediate explosion, slow burn, nursing a grudge, the "don't get mad, get even" anger, indirect cause, cool anger, cold anger, anger with, righteous indignation, wrath and manipulative use of anger [18: 401-405].

1.2 Methods of translating units of the lexical-semantic field "ANGER"

For further structuring of the lexico-semantic field ANGER, I studied the synonymic series with the dominant lexeme anger. Referring to the thesauri "Roget's Super Thesaurus" [32], "Cambridge Dictionary" [25], the dictionaries "Webster's New

Dictionary of Synonyms" [33], "Collins Dictionary" [26], I selected several synonyms. Based on the analysis of dictionary entries for selected lexemes in the dictionaries "Merriam Webster Dictionary" [30], "Cambridge Dictionary" [25], "Macmillan Dictionary" [29], "Oxford Learner's Dictionary" [31] I have identified the following semantic components:

1) anger (anger) - feeling, unfairness, unkindness, displeasure, bad behavior, intensity, desire to hurt, annoyance (feeling, injustice, anger, displeasure, bad behavior, desire to harm, irritation);

2) rage (anger/rage) - feeling, uncontrollability, suddenness, violence, intensity, unkindness, displeasure, bad behavior, desire to hurt, annoyance (feeling, uncontrollability, suddenness, cruelty, intensity, anger, displeasure, bad behavior, desire to harm, irritation);

3) fury (anger/rage) - feeling, violence, unkindness, intensity, disorderliness, destruction, bad behavior, desire to hurt, displeasure, annoyance (feeling, cruelty, anger, intensity, disorder, destruction, bad behavior, desire to harm, displeasure, irritation);

4) wrath (anger/rage) - feeling, vengeance, intensity, unkindness, displeasure, bad behavior, violence, desire to hurt, annoyance (feeling, revenge, intensity, anger, displeasure, bad behavior, cruelty, desire to cause harm, irritation);

5) ire (anger/rage) - feeling, openness, formality, unfairness, unkindness, displeasure, bad behavior, intensity, violence, desire to hurt, annoyance (feeling, openness, formality, injustice, anger, displeasure, bad behavior, intensity, cruelty, desire to harm, irritation);

6) madness (fury) - feeling, intensity, displeasure, unkindness, bad behavior, desire to hurt (feeling, intensity, displeasure, anger, bad behavior, desire to harm);

7) outrage (anger/indignation) - feeling, unhappiness, unfairness, unkindness, displeasure, bad behavior intensity, violence, desire to hurt, annoyance (feeling, dissatisfaction, injustice, anger, displeasure, bad behavior, intensity, cruelty, desire cause harm, irritation);

8) resentment (indignation) - feeling, unfairness, displeasure (feeling, injustice, displeasure);

9) indignation (indignation) - feeling, unfairness, bad behavior, unkindness, displeasure, annoyance (feeling, injustice, bad behavior, anger, displeasure, irritation);

10) exasperation (embitterment) - feeling, annoyance, intensity, frustration, impatience, repeated acts (feeling, irritation, intensity, dissatisfaction, impatience, repetitive actions);

11) choler (biliousness / bad temper) - feeling, displeasure, intensity (feeling, displeasure, intensity);

12) spleen (malice) - feeling, ill will, suppression, displeasure (feeling, ill will, suppression, displeasure);

13) temper (irritability) - feeling, tendency, intensity, displeasure (feeling, inclination, intensity, displeasure);

14) animosity (hostility) - feeling, displeasure, hatred, ill will, intensity (feeling, displeasure, hatred, hostility, intensity);

15) frustration (dissatisfaction) - feeling, annoyance, inaccessibility, displeasure.

The lexico-semantic field (hereinafter referred to as the LSP) is a conceptual area "identified in human experience and theoretically having a correspondence in a given language in the form of a more or less autonomous lexical microsystem"[6]. The compilation and analysis of the LSP allow you to explore lexical units, taking into account their semantic connection with other units of the language, as well as present these connections in visual form. The idea that in the human mind the word has not only an unambiguous subject relatedness but also causes certain reactions due to semantic connections, has been raised by many linguists. So, A. R. Luria wrote that "the process of perceiving a word follows considered as a complex process of choosing the desired closest meaning of the word from all the semantic field" [8]. According to M. A. Chigasheva, consideration of lexical units in the format LSP will facilitate the process of learning a language by taking into account the semantic patterns of the unit field and the systemic nature of the existence of vocabulary in the mind of an individual

[10]. Kh. Egamnazarov notes that the effectiveness of the field theory is explained by the convenience of choosing a field as "a certain structural quantity that combines vocabulary into a lexico-semantic system, where each lexeme reveals this value as a dominant seme of lexical meaning" [14].

To consider the etymological characteristics of the lexeme anger, I turned to the Etymology Dictionary [27]. The lexeme anger was first mentioned in the middle of the 13th century in the meaning of "hostile attitude, malevolence, gloom", as well as in the currently obsolete meanings of "grief, suffering" and "pain, agony".

When constructing the LSP ANGER, the nuclear seme anger is placed in the centre. The units included in the LSP can be grouped into association groups. I have identified five associative groups united by the anger seme: "Angry feelings" ("Feelings of anger"), "Feeling angry" ("Experiencing anger"), "To be angry" ("Experiencing anger"), "To make somebody angry" ("Bring someone into a state of anger"), "Somebody or something that makes angry" ("Someone or something that makes you angry"). Turning to the thesauri "Roget's Super Thesaurus" [32], "Cambridge Dictionary" [25], the dictionaries "Webster's New Dictionary of Synonyms" [33], "Collins Dictionary" [26], I selected several synonyms. When compiling association groups, the thesaurus "Longman Essential Activator" [28], dictionaries "Oxford Learner's Dictionary" [31], "Merriam Webster Dictionary" [30], "Cambridge Dictionary" [25], "Macmillan Dictionary" [29]. The developed LSP included 63 lexical units. Each associative group is a separate segment of the field. Inside each segment, the elements are located taking into account the semantic proximity with the core of the field - the anger some.

The first associative group "Angry feelings" included the synonyms of the lexeme considered above anger and the dominant lexeme itself: anger, ire, rage, outrage, fury, wrath, madness, indignation, tantrum, resentment, exasperation, temper, animosity, choler, frustration, displeasure, chagrin, irritation, vexation, acrimony, spleen.

The association group "Feeling angry" includes adjectives and participles that

allow describing a person experiencing the emotion of anger, as well as the most commonly used prepositions with them: angry (with/at somebody, about something) (angry), furious (with somebody, at/about something) (furious), etc.

The associative group "To be angry" includes expressions with a verbal component that describe the state of anger in different degrees of severity, as well as some actions that accompany this emotion. The group includes the following expressions: to get angry/mad (with somebody, at something) (get angry at someone, because of something), to lose one's temper (with somebody) (get angry because of someone -or), to blow up (at somebody) (flare up on someone), etc.

The group "To make somebody angry" includes expressions with a verbal component that describe actions that cause anger: to annoy somebody, to irritate somebody (annoy someone), to make somebody angry (to make someone angry), etc.).

The associative group "Somebody or something that makes angry" contains lexical units to describe a person or phenomenon that causes a feeling of anger. It is represented by the participles annoying, irritating, frustrating (irritating), infuriating (infuriating) and colloquially to be a nuisance (disturb).

Translating units of the lexical-semantic field "ANGER" from English into Ukrainian can involve a variety of methods, including:

- Literal translation - this involves translating words or expressions related to anger directly into their corresponding Ukrainian equivalents. For example, "*anger*" can be translated as "*гнів*".

- Cultural translation - this involves finding the equivalent expressions or idioms related to anger in the target language that convey the same meaning as the source language. For example, the English expression "*to see red*" can be translated into Ukrainian as "*виграти в гніві*" which literally means "*to win in anger*".

- Compensation - this involves using different words or expressions in the target language to convey the same meaning as in the source language. For example, the English expression "*to fly off the handle*" can be translated into Ukrainian as "*втратити самовладання*", which literally means "*to lose self-control*".

- Transposition - this involves changing the grammatical category of the word or expression in the target language. For example, the English adjective "*angry*" can be translated into Ukrainian as the noun "*гнівний*", which means "*a person who is angry*".

- Modulation - this involves adapting the translation to fit the cultural and linguistic norms of the target language. For example, the English expression "*to blow a fuse*" can be translated into Ukrainian as "*злетіти з криші*", which means "*to fly off the roof*". This expression is more culturally appropriate in Ukrainian than the literal translation, which would be "*вибухнути*", meaning "*to explode*".

Translating anger into Ukrainian can be a challenging task due to various reasons such as cultural differences, nuances in expressions, and lack of equivalent words [3].

Anger is expressed and interpreted differently in different cultures, and therefore, direct translations may not always convey the intended meaning. For example, in some cultures, shouting and raising one's voice is considered a sign of anger; in others, it may be seen as a sign of assertiveness [13].

Reproducing the emotional intensity of anger in a translation can also be a challenge, as the choice of words and phrasing can have a significant impact on the emotional impact of the message [11].

Summarizing the above lexeme anger on the given stage of development of the English language has a meaning that differs from the original meaning in which this lexeme was used in the XIII-XIV centuries. Today, the meaning of the lexeme anger includes semantic feeling, unfairness, unkindness, displeasure, bad behaviour, intensity, desire to hurt, and annoyance components. I have identified lexemes included in the synonymic series with the dominant lexeme anger and its semantic components. It was revealed that the lexemes ire, outrage, rage, fury, and wrath are the closest in meaning to the dominant lexeme anger. When developing the lexico-semantic field ANGER, I identified five associative groups ("Angry feelings", "Feeling angry", "To be angry", "To make somebody angry", and "Somebody or something that makes angry").

1.3 Discourse description and translation analysis of the film Joker

In linguistics, film discourse refers to the use of language and other communicative elements in films as a form of discourse. Film discourse involves the analysis of how different elements of a film, such as dialogue, sound, music, and visual imagery, work together to create meaning and convey messages to the audience [20].

One of the key peculiarities of film discourse is that it is a highly multimodal form of discourse. In addition to language, films use a wide range of other communicative resources, such as music, sound effects, visual imagery, and editing techniques, to convey meaning and create emotional responses in the audience. This multimodality allows films to communicate complex ideas and emotions in ways that are not possible through language alone [23].

Below we have illustrated film`s fragment and translation:

"I haven't been happy one minute of my entire fucking life.

I used to think that my life was a tragedy, but now I realize, it's a comedy. If you just smile.

My mother always tells me to smile and put on a happy face. She told me I had a purpose: to bring laughter and joy to the world.

Is it just me, or is it getting crazier out there?

Nobody panics when things go "according to plan". Even if the plan is horrifying. If tomorrow I tell the press that, like, a gang banger will get shot, or a truckload of soldiers will be blown up, nobody panics. Because it's all part of the plan.

But when I say that one little old mayor will die, well then everyone loses their minds!

What do you get when you cross a mentally ill loner with a society that abandons him and treats him like trash? You get what you fuckin' deserve!

I used to think that my life was a tragedy, but now I realize, it's a fucking comedy.

You know what's funny? You know what really makes me laugh? I used to think that my life was a tragedy, but now I realize, it's a fucking comedy.

I hope my death makes more cents than my life.

All I have are negative thoughts.

For my whole life, I didn't know if I even really existed. But I do, and people are starting to notice.

I don't believe in anything. I just thought up a reason to do something."

"Я ніколи не був щасливий ні одну мить у своєму довбаному житті.

Колись я думав, що моє життя – трагедія. Але тепер я розумію, що це комедія. Якщо тільки посміхатися.

Моя мати завжди каже мені посміхатися та бути щасливим. Вона говорить, що мій призначення - приносити радість та сміх у світ.

Це тільки я такий, чи стає все божевільніше на вулицях?

Ніхто не панікує, коли речі йдуть "згідно з планом". Навіть якщо план жахливий. Якщо завтра я скажу пресі, що, скажімо, бандита застрелять, або військових зі зривом знесе, ніхто не панікує. Бо все це - частина плану.

Але якщо я скажу, що помре один малий старий мер, то всі починають втрачати розум!

Що вийде, коли перетнути психічно хворого самотника з суспільством, яке відкидає його та поводиться з ним як з сміттям? Ти отримуєш те, що заслуговуєш!

Колись я думав, що моє життя – трагедія. Але тепер я розумію, що це жорстокий жарт.

Знаєш, що кумедне? Ти знаєш, що мене дійсно змушує сміятися? Колись я думав, що моє життя – трагедія. Але тепер я розумію, що це жорстокий жарт.

Я сподіваюся, що моя смерть буде коштувати більше, ніж моє життя.

Все, що у мене є – це негативні думки.

Протягом усього мого життя я не знав, чи існував взагалі. Але тепер я знаю, що існую. Люди помічають мене. І я помічаю їх.

Я ні в що не вірю. Я просто придумав привід щось зробити."

1.The text fragment under analysis belongs to artefact text. It is of the film discourse. There are non-verbal means in the fragment: facial expressions - throughout

the scene, the main character; costume and makeup of Arthur's appearance, including his clown makeup and costume; the use of music and sound effects in the scene also contribute to the non-verbal means of the film. The haunting music and ambient sound effects create a sense of unease and tension that mirrors Arthur's emotional state.

2. The text was taken from the film Joker. The text is aimed at a general audience who are interested in psychological dramas and dark, thought-provoking films. It is evident from the themes and content of the scene, which deal with mental illness, social inequality, and personal struggle, that the text is intended for a mature audience who can engage with these complex issues. The aim of the textual information is to reflect the real world.

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: "I used to think that my life was a tragedy, but now I realize, it's a comedy";

- complex lexical repetition: "You know what's funny? You know what really makes me laugh? I used to think that my life was a tragedy, but now I realize, it's a fucking comedy";

- simple paraphrase: "All I have are negative thoughts" and "I don't believe in anything";

- complex paraphrase: none;

- co-reference: "My life" and "my entire fucking life";

- substitution: none.

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

C. The use of the indefinite article "a" in this fragment is to introduce a new, unspecified object or idea. For example, "a gang banger" and "a truckload of soldiers" are not specific individuals or groups that have already been mentioned or are known to both the speaker and listener.

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

2) Semantic level establishes the macroproposition of the text: the speaker expresses a critique of society's treatment of individuals who are struggling with mental illness or societal rejection.

4. Stylistic characteristics of the text are:

1) Strong positions of the text:

"My mother always tells me to smile and put on a happy face. She told me I had a purpose: to bring laughter and joy to the world." - This statement highlights the protagonist's troubled relationship with his mother, and the pressure he feels to perform a certain role in society.

"What do you get when you cross a mentally ill loner with a society that abandons him and treats him like trash? You get what you fuckin' deserve!" - This line is a powerful statement that challenges societal norms and suggests that people who are marginalized or mistreated may lash out in unexpected ways.

"All I have are negative thoughts." - This phrase succinctly captures the protagonist's mindset and suggests a deep sense of hopelessness or despair.

2) Weak positions:

"Is it just me, or is it getting crazier out there?" This is a rhetorical question that doesn't necessarily add new information to the text.

"You get what you fuckin' deserve!" This is a provocative statement that may not necessarily contribute to the main argument or point of the text.

"I hope my death makes more cents than my life." This is a darkly humorous comment, but doesn't necessarily add to the main message or theme of the text.

3) Tropes:

Metaphor: "I used to think that my life was a tragedy, but now I realize, it's a comedy."

Irony: "My mother always tells me to smile and put on a happy face." This is ironic because the character is struggling with mental health issues and cannot simply "put on a happy face."

Hyperbole: "All I have are negative thoughts."

Repetition: "I used to think that my life was a tragedy, but now I realize, it's a fucking comedy."

Antithesis: "You know what's funny? You know what really makes me laugh? I used to think that my life was a tragedy, but now I realize, it's a fucking comedy."

4) The author used special vocabulary that helps to establish the tone and mood of the character: tragedy and comedy (used in a philosophical sense), gang banger, mentally ill loner, trash (used in a metaphorical sense), negative thoughts, existentialism.

In conclusion, based on the structural and stylistic analysis of the film Joker, it can be concluded that the film employs a complex and multi-layered film discourse. The film features a non-linear narrative structure, which allows for the exploration of various themes and character developments. In terms of style, the film utilizes a mix of dark humor, psychological drama, and social commentary to convey its themes. The use of strong language and graphic violence further emphasizes the gritty and raw nature of the film. The movie Joker stands out as a unique and thought-provoking piece of cinema, employing a distinctive discourse that challenges and subverts traditional narrative structures and stylistic conventions.

CHAPTER 2

REPRODUCING ANGER IN UKRAINIAN BASED ON THE AMERICAN MOVIE JOKER

2.1 Lexical transformations used for rendering of units of the lexical-semantic field "ANGER" into Ukrainian based on the film Joker

Several possible lexical transformations can be used to translate words and expressions related to "ANGER". After conducting the following translation and analysis of the film, tracing, transliteration and practical transcription were used most often with the semantic circle "ANGER" of words during translation.

Loan translation (калькування) is a translation technique in which a word or expression is translated from one language to another. For example, the word "*anger*" can be translated as " *гнів* ", which is a tracing from the English language [28].

Free translation is a translation technique in which the translator freely reinterprets the original text to convey its meaning into another language. For example, the phrase "*I'm really pissed off*" can be translated as " *Мене дійсно вбила злість* ", where "*pissed off*" corresponds to " *злість* " [32].

Adaptation is a translation technique in which the translator changes words and expressions to better match the target language and culture. For example, in English, you can use the expression "*to flip out*" to express anger, while in Ukrainian a more appropriate expression might be " *випадати з глузду* " [33].

There are some practical lexical transformations to translate words and expressions related to "anger" from English to Ukrainian, based on the movie Joker:

Anger – Гнів (JK:29)*;*

Furious – Розлючений (JK:28)*;*

Rage – Лютість (JK:25)*;*

Enraged – Обурений (JK:14)*;*

Outburst of anger – Вибух гніву (JK:7)*;*

Anger management – Керування гнівом (JK:46)*;*

Fuming – Димить від гніву (JK:48)*;*

Temper tantrum – Вибух гніву (JK:57)*;*

Seething with anger – Кипить від гніву (JK:13)*;*

Bitterness – Гіркота (JK:12)*;*

Resentment – Обурення (JK:8)*;*

Hatred – Ненависть (JK:9).

Example sentences of practical translation:

He was so angry that he punched the wall - *Він був так злісний, що вдарив по стіні* (JK:20).

The Joker's fury was palpable as he wreaked havoc on the city - *Гнів Джокера був відчутний, коли він завдав хаосу в місті* (JK:23).

The wrath of the people was felt throughout the city - *Гнів народу відчувався по всьому місту* (JK:21).

He felt a deep resentment towards those who had wronged him - *Він відчував глибоке обурення до тих, хто йому зіпсував життя* (JK:24).

The outrage of the people was evident as they took to the streets to protest - *Обурення народу було очевидним, коли вони вийшли на вулиці, щоб протестувати* (JK:23).

A calque is a type of lexical transformation where a word or expression is directly translated word-for-word from one language to another, often resulting in a new term that is not commonly used in the target language.

I found some more examples of calques to translate words and expressions related to "ANGER" from English to Ukrainian, based on the movie Joker:

Anger issues - *проблеми з гнівом* (JK:20)*;*

Anger management therapy - *терапія управління гнівом* (JK:47)*;*

Anger control - *контроль за гнівом* (JK:48)*;*

Anger management techniques - *техніки управління гнівом* (JK:58)*;*

"*Anger*" can be translated as "*гнів*" or "*гнівання*" (JK:57);

"*Fury*" can be translated as "*бешкет*" or "*біс*" (JK:68);

"*Rage*" can be translated as "*розлючення*" or "*жах*" (JK:80);

"*Outburst*" can be translated as "*вибух*" or "*прояв*" (JK:38);

"*Tantrum*" can be translated as "*тантри*" or "*істерика*" (JK:34);

"*Fit of rage*" can be translated as "*приступ гніву*" or "*приступ злості*"(JK:15);

"*Enraged*" can be translated as "*розлючений*" or "*засмучений*" (JK:36);

"*Fuming*" can be translated as "*вихорюється*" or "*димиться*" (JK:80);

"*Livid*" can be translated as "*смердючий*" or "*потріпаний*" (JK:78);

"*Kill the rich*" can be translated as "*вбити багатих*" (JK:98);

"*Seething with anger*" can be translated as "*кривиться від гніву*" or "*тремтить від злості*" in Ukrainian (JK:89).

I found several examples of practical transcription of "ANGER" from English to Ukrainian:

"*Provocation*" can be transcribed as /prɒvəˈkeɪʃən/ in English, and it can be translated into Ukrainian as "*провокація*" (JK:15);

"*Frustration*" can be transcribed as /frʌsˈtreɪʃən/ in English, and Ukrainian, it can be transcribed as "*фрустрація*" (JK:28);

"*Hate*" can be transcribed as /heɪt/ in English, and in Ukrainian, it can be transcribed as "*хейт*"(JK:30).

"*Freak*" can be transcribed as "*фрік*" in Ukrainian (JK:32).

Here are some possible examples of antonymic and descriptive translations of words and expressions related to the field "ANGER" from English to Ukrainian, based on the American movie Joker.

I also give examples of antonymic translations:

Rage - Задоволення (JK:11)*;*

Outburst of anger - Акт любові (JK:13)*;*

Temper - Рівновага (JK:10)*;*

Fit of anger - Момент насолоди (JK:23)*;*

Resentment – Прийняття (JK:36)*.*

Below are examples of descriptive translations:

Kill the rich - Вбити тих, що живуть у багатстві (JK:14)*;*

Furious – Розлютований (JK:19)*;*

Enraged – Розлючений (JK:24)*;*

Outburst of anger - Вибух гніву (JK:37)*;*

Temper – Темперамент (JK:14)*;*

Fit of anger - Приступ гніву (JK:47)*;*

Wrath - Гнів Божий (JK:9)*;*

Irritation – Неспокій (JK:18)*;*

Resentment – Обурення (JK:25)*.*

In addition, the translation of words and expressions related to "ANGER" based on the movie "Joker" can be done using the following lexical transformations.

Replacing the word "*anger*" with synonyms often used in the film Joker, such as "*rage", "fury*", "*outrage*" or "*wrath*".

Replacing intense adjectives characterizing "*anger*" with stronger variants, for example, "ferocious" instead of "*angry*", "*livid*" instead of "*mad*", "*incensed*" instead of "*upset*".

Use of expressions often found in the context of the film, such as *"lose one's cool" втратити самовладання, "fly off the handle" вийти з себе, "hit the roof" підняти настрій до максимуму* [31].

Using adverbs that can add intensity to "*anger*," such as "*wildly*," "*furiously*," "*seethingly*," or "*incredibly*."

References to cultural or historical references related to "anger", such as *"going berserk" набратися дурня, "channeling one's inner Hulk" виражати свій гнів, як Халк, "taking a page out of Hamlet's book" брати приклад з Гамлета* [28].

For example, you can translate the expression "*He was filled with anger*" as follows "*Його переповнював гнів*" [27].

As well as I can give as an example a few more quotes of lexical transformations of words from the semantic field:

"*Why so serious?*" - "*Чому так серйозно?*" (the word "serious" can convey the semantics of anger, and indignation) (JK:47);

"*You think men like Thomas Wayne ever think what it's like to be someone like me? To be somebody but themselves? They don't.*" - "*Ви думаєте, люди, як Томас Вейн, коли-небудь думають, як це бути кимось, хто не є ними самими? Вони не розуміють*"(JK:54);

"*The worst part of having a mental illness is people expect you to behave as if you don't.*" - "*Найгірше в тому, що у вас є психічне захворювання - це те, що люди очікують від вас поводитися, ніби його немає.*" (the word "worst" can convey a strong negative emotion, such as anger) (JK:58).

In addition, we can find an example of a combination of practical transcription, transliteration and traditional phonetic and graphical reproduction:

"*Maniac*" – *маніяк* instead of *божевільний* (JK:24).

To recapitulate, after analyzing the formal lexical transformations based on the ANGER semantic field in the movie Joker, the following methods can be used: practical transcription, transliteration, traditional phonetic and graphical reproduction, the combination of the three ways of reproduction mentioned before, loan translation. The lexical transformation of some words may be necessary to support the context of the text and the appropriate use of words. Depending on the audience addressed by the author of the text, different lexical transformations may be used for ease of understanding and perception of the text. In the context of the movie Joker, lexical transformations can be applied to convey shades of emotionally coloured text that adequately reflect the character of the characters and the atmosphere of the movie.

2.2 Grammatical transformations used for rendering of units of the lexical-semantic field "ANGER" into Ukrainian based on the film Joker

The translation of films from English to Ukrainian involves the use of various grammatical transformations to reproduce the meaning, emotions and context of the film according to the language of translation. The main grammatical transformations that can be used when translating films from English to Ukrainian include the following.

Word for word reproduction of syntactic structures, which is regarded as a zero transformation, and there are a lot of examples:

I am angry. - Я сердитий (JK:18)*;*

He flew into a rage. - Він розлютився (JK:16)*;*

She was consumed by fury. - Її охопила лють (JK:18)*;*

They were all very enraged. - Вони всі були дуже обурені (JK:16)*;*

His wrath was evident. - Його гнів був очевидним (JK:12)*;*

The outburst of anger was unexpected. - Вибух гніву був неочікуваним(JK:11)*;*

Frustration can lead to anger. - Розчарування може призвести до гніву(JK:13)*;*

I expressed my displeasure with the situation. - Я висловив свою незадоволеність ситуацією (JK:12)*;*

His constant irritation was wearing on everyone. - Його постійне подразнення докучало всім (JK:59)*;*

The hostility between the two groups was palpable. - Ворожнеча між двома групами була відчутною (JK:42).

There is another grammatical translation transformation and it is a transposition. It 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 rheme in different languages. Here are some examples of transposition as a grammatical translation transformation of units of the lexical-semantic field "ANGER" based on the film Joker:

Using different word order:

English: *You know what's funny? You're not a comedian, you're a freak.*

Ukrainian: *Ти знаєш, що дивне? Ти не комік, ти жах.* (Transposition: change the word order from Subject-Verb-Object to Subject-Object-Verb) (JK:51).

Using different verb forms:

English: *I hope my death makes more cents than my life.*

Ukrainian: *Я сподіваюся, що моя смерть буде коштувати більше, ніж моє життя.* (Transposition: change the verb form "*makes*" to "*буде коштувати*", which means "*will cost*") (JK:68).

Using different parts of speech:

English: *All I have are negative thoughts.*

Ukrainian: *У мене лише негативні думки.* (Transposition: use an adjective phrase "*негативні*" which means "*negative*" instead of a verb form "*are*") (JK:67).

Using idiomatic expressions:

English: *I'm not gonna kill ya. I'm just gonna hurt ya really, really bad.*

Ukrainian: *Я тебе не вб'ю, але дуже дуже тобі нашкоджу.* (Transposition: use an idiomatic expression "*нашкоджу*" which means "*hurt*" instead of "*hurt really, really bad*") (JK:78).

Another way to transform words is a replacement. It is a substitution of a word belonging to one part of speech by a word belonging to another part of speech or a substitution of one syntactical construction by another one.

Using synonyms:

English: *Is it just me, or is it getting crazier out there?*

Ukrainian: *Це тільки я, чи стає там ще божевільніше?* (Replacement: "*crazier*" is replaced with "*божевільніше*" which is a synonym meaning "*more insane*") (JK:59).

Using a different tense:

English: *I used to think my life was a tragedy, but now I realize it's a comedy.*

Ukrainian: *Раніше я думав, що моє життя - трагедія, але тепер розумію, що це комедія.* (Replacement: "*was*" is replaced with "*є*" which is a different tens(JK:48).

Using different adjectives:

English: *The worst part of having a mental illness is people expect you to behave as if you don't.*

Ukrainian: *Найгірше у психічній хворобі - люди чекають, що ти поводитимешся, ніби її немає.* (Replacement: "*having a mental illness*" is replaced with "*у психічній хворобі*" which uses a different adjective "*психічна*" instead of "*mental*") (JK:67).

Using a different phrasal verb:

English: *The problem with society is that everyone thinks they can do my job, but nobody can be the Joker.*

Ukrainian: *Проблема суспільства у тому, що кожен думає, що може робити мою роботу, але ніхто не може стати Джокером.* (Replacement: "*do my job*" is replaced with "*робити мою роботу*" which uses a different phrasal verb "*робити*" instead of "*do*") (JK:77).

Furthermore, I found such a grammatical translation as an addition. It is used to compensate for semantic or grammatical losses and often goes along with transposition and grammatical replacement.

Addition of the adverb:

English: *All I have are negative thoughts.*

Ukrainian: *У мене є тільки негативні думки.* (Addition: the adverb "*тільки*" meaning "*only*" is added in the Ukrainian sentence) (JK:93).

Addition of the verb:

English: *Is it just me, or is it getting crazier out there?*

Ukrainian: *Чи це тільки я, чи все більше божевілля вирує на вулицях?* (Addition: the verb "*вирує*" meaning "*rages*" is added in the Ukrainian sentence)(JK:96).

Addition of the noun:

English: *I used to think that my life was a tragedy, but now I realize, it's a comedy.*

Ukrainian: *Я колись думав, що моє життя - трагедія, але зараз розумію, що це комедія жахів.* (Addition: the noun "*жахів*" meaning "*horror*" is added in the Ukrainian sentence) (JK:97).

Addition of the adjective:

English: *For my whole life, I didn't know if I even really existed.*

Ukrainian: *Ціле життя я не знаю, чи взагалі існував, і якщо так, то це було безглуздо одиноко.* (Addition: the adjective "*безглуздо*" meaning "*senselessly*" is added in the Ukrainian sentence) (JK:94).

Using additional prepositions:

English: *All I have are negative thoughts.*

Ukrainian: *У мене є тільки негативні думки.* (Addition: the preposition "*у*" is added before the subject "*мене*" to indicate possession) (JK:48).

Using additional conjunctions:

English: *I don't believe in anything anymore.*

Ukrainian: *Я вже ні в що не вірю.* (Addition: the conjunction "*вже*" is added before the verb "*ні вірю*" to indicate a change from the previous belief) (JK:49).

Using additional interjections:

English: *I'm not a monster. I'm just ahead of the curve.*

Ukrainian: *Я не монстр. Я тільки на крок попереду.* (Addition: the interjection "*тільки*" is added before the preposition "*на*" to emphasize being ahead)(JK:65).

Using additional auxiliary verbs:

English: *Is it just me, or is it getting crazier out there?*

Ukrainian: *Це тільки я, чи все стає ще божевільніше?* (Addition: the auxiliary verb "*все*" is added before the verb "*стає*" to emphasize the increase) (JK:68).

The omission is a transformation opposite to addition and is used to avoid redundant information.

Omission of the subject:

English: *Just don't kill me, man.*

Ukrainian: *Не вбивай мене, брат.* (Omission: the subject "*ти*" is omitted in the Ukrainian sentence) (JK:33).

Omission of the object:

English: *You get what you fucking deserve!*

Ukrainian: *Ти отримав те, що заслуговував!* (Omission: the object "*fucking scum*" is omitted in the Ukrainian sentence) (JK:30).

Omission of the article:

English: *You're society's joke. You're everyone's laughing stock.*

Ukrainian: *Ти жарт суспільства. Ти всіма відданий на сміх.* (Omission: the articles "*the*" and "*everyone's*" is omitted in the Ukrainian sentence) (JK:32).

Omission of the verb:

English: *It's enough to make anyone crazy.*

Ukrainian: *Цього досить, щоб хтось збожеволів.* (Omission: the verb "*робить*" (makes) is omitted in the Ukrainian sentence) (JK:30).

Omission of the pronoun:

English: *You don't listen, do you? You just ask the same questions every week.*

Ukrainian: *Не слухаєш, правда? Кожного тижня одні й ті ж запитання.* (Omission: the pronoun "*you*" is omitted in the Ukrainian sentence) (JK:32).

Omission of the adverb:

English: *I hope my death makes more cents than my life.*

Ukrainian: *Я сподіваюся, що моя смерть приноситиме більше грошей, ніж моє життя.* (Omission: the adverb "*more*" is omitted in the Ukrainian sentence)(JK:35).

Omission of the conjunction:

English: *You don't know what it's like to be me.*

Ukrainian: *Ти не знаєш, як мені жити.* (Omission: the conjunction "*to be*" is omitted in the Ukrainian sentence) (JK:34).

To sum up, each grammatical translation transformation has its own usefulness in the translation of units of the lexical-semantic field "ANGER" from English to Ukrainian based on the film Joker. It depends on the context and the meaning of the sentence being translated. I would say that zero transcoding is the most useful grammatical translation transformation when translating units of the lexical-semantic field "ANGER". This is because it involves retaining the same word or phrase in both languages without any change in grammatical structure. It allows for a more direct and accurate translation of the intended meaning and emotional tone of the original text.

2.3 Lexical-semantic transformations used for rendering of units of the lexical-semantic field "ANGER" into Ukrainian based on the film Joker

For rendering units of the lexical-semantic field "ANGER" into Ukrainian based on the film Joker we can use such transformations as generalization, differentiation, substantiation, and modulation.

Generalization: This involves using a more general term to describe a specific lexical-semantic unit. For example, the word "*rose*" can be generalized to the category "*flower*" to describe its meaning in a broader sense [13].

"*Emotion*" - "*Емоція*" - the term "*emotion*" is a more general term that can be used to describe the overall feeling of anger in a broader sense (JK:23);

"*Feeling*" - "*Почуття*" - similarly to "*emotion*," the word "*feeling*" can be used to describe the general experience of anger, without focusing on any specific details (JK:21);

"*Displeasure*" - "*Незадоволення*" - a general term that can be used to describe any negative feeling, including anger (JK:10);

"*Agitation*" - "*Порушення*" - a general term that can describe the state of being upset or disturbed, which can include anger as well (JK:8);

"*Upset*" - "*Розлючення*" - a general term that can be used to describe any emotional state that involves being disturbed or unsettled, including anger (JK:12);

"*Negative emotion*" - "*Негативна емоція*" - a general term that encompasses a range of negative emotions, including anger (JK:13);

"*Hostility*" - "*Ворожнеча*" - a general term that can describe a state of being unfriendly, aggressive, and confrontational, which can include anger (JK:12);

"*Distress*" - "*Стрес*" - a general term that can describe a state of emotional discomfort or agitation, which can include anger (JK:14);

"*Annoyance*" - "*Дратівливість*" - a general term that can describe a state of being bothered or irritated, which can include anger (JK:9);

"*Irritation*" - "*Роздратування*" - a general term that can describe a state of being annoyed or agitated, which can include anger (JK:7).

Using generalization as a lexical-semantic transformation can help convey the general concept of anger in a broader sense. However, it is important to consider the specific context and intended meaning when selecting a more general term, as it may not accurately convey the full range of emotions and nuances associated with anger in the original language.

Differentiation involves using a more specific term to describe a general lexical-semantic unit. For example, the word "*fruit*" can be differentiated into specific types such as "*apple*," "*orange*," or "*banana*" [13].

"*Fury*" - "*Біс*" - a more specific term that can describe intense, uncontrollable anger (JK:45);

"*Rage*" - "*Лютість*" - a more specific term that can describe violent and intense anger that may result in aggressive behavior (JK:4);

"*Outburst*" - "*Вибух*" - a more specific term that can describe a sudden and intense expression of anger (JK:8);

"*Indignation*" - "*Обурення*" - a more specific term that can describe a feeling of anger and frustration in response to injustice or unfair treatment (JK:4);

"*Wrath*" - "*Гнів*" - a more specific term that can describe a vengeful and intense anger, often associated with a desire for punishment or revenge (JK:9);

"*Irritability*" - "*Дратівливість*" - a more specific term that can describe a tendency to become easily annoyed or frustrated, often resulting in angry outbursts(JK:7);

"*Offense*" - "*Образа*" - a more specific term that can describe a feeling of anger or hurt caused by a perceived insult or injury (JK:15);

"*Enragement*" - "*Пошарпання нервів*" - a more specific term that can describe extreme and intense anger that can result from prolonged or repeated irritation(JK:16);

"*Resentment*" - "*Обурення*" - a more specific term that can describe a long-standing feeling of anger and bitterness towards someone or something (JK:8);

"*Frustration*" - "*Розчарування*" - a more specific term that can describe a feeling of anger and disappointment that arises from being prevented from achieving a desired goal or outcome (JK:9).

Using differentiation as a lexical-semantic transformation can help to capture the specific nuances and shades of meaning associated with different types and levels of anger. However, as always, it is important to consider the context and intended meaning when selecting a more specific term, as it may not always be the best fit.

Substantiation involves adding additional information or context to a lexical-semantic unit to provide more detail or clarity. For example, the word "*car*" can be substantiated by adding details such as "*red sports car*" or "*electric hybrid car*"[20].

"*Explosive anger*" - "*Вибуховий гнів*" - a term that emphasizes the sudden and intense nature of anger, as if it were an explosion(JK:38);

"*Seething anger*" - "*Кипучий гнів*" - a term that emphasizes the boiling or simmering nature of anger, as if it were a pot of water about to boil over(JK:40);

"*Bitter anger*" - "*Гіркий гнів*" - a term that emphasizes the sour or bitter taste of anger, as if it were a bitter pill to swallow (JK:39);

"*Blinding anger*" - "*Засліплюючий гнів*" - a term that emphasizes the overwhelming and all-consuming nature of anger, as if it were blinding (JK:38);

"*Suffocating anger*" - "*Душучий гнів*" - a term that emphasizes the suffocating and overwhelming feeling of anger, as if it were taking away one's breath (JK:39);

"*Unbridled anger*" - "*Невгамовний гнів*" - a term that emphasizes the uncontrollable and unrestrained nature of anger, as if it were a wild horse that cannot be tamed (JK:46);

"*Toxic anger*" - "*Токсичний гнів*" - a term that emphasizes the harmful and damaging nature of anger, as if it were a toxic substance that poisons the mind and body (JK:47);

"*Consuming anger*" - "*Пожираючий гнів*" - a term that emphasizes the all-consuming nature of anger, as if it were a fire that burns everything in its path (JK:56);

"*Cold anger*" - "*Холодний гнів*" - a term that emphasizes the calculated and controlled nature of anger, as if it were a cold and calculating machine (JK:54);

"*Impotent anger*" - "*Безсилля від гніву*" - a term that emphasizes the feeling of powerlessness that can accompany anger, as if it were a force that cannot be harnessed or directed (JK:55).

Using substantiation as a lexical-semantic transformation can help to create vivid and evocative descriptions of anger, emphasizing specific qualities or aspects of the emotion. However, it is important to use these terms judiciously and in appropriate contexts, as they may not always accurately reflect the nature or intensity of the anger being described.

Modulation involves changing the emotional or attitudinal tone of a lexical-semantic unit. For example, the word "*happy*" can be modulated to convey different emotional tones such as "*ecstatic*," "*content*," or "*satisfied*" [8].

"*Expressing anger*" - "*Вираження гніву*" - a term that suggests that anger is being communicated or conveyed in a particular way, rather than simply felt or experienced (JK:75);

"*Channeling anger*" - "*Направлення гніву*" - a term that suggests that anger is being redirected or channeled into a different form or outlet, such as physical activity or creative expression (JK:77);

"*Transforming anger*" - "*Трансформація гніву*" - a term that suggests that anger is being transformed into something else, such as insight, empathy, or motivation for positive change (JK:72);

"*Managing anger*" - "*Управління гнівом*" - a term that suggests that anger is being controlled or regulated in some way, such as through mindfulness or anger management techniques (JK:75);

"*Transmuting anger*" - "*Трансмутація гніву*" - a term that suggests that anger is being transformed into a different state or quality, such as forgiveness or compassion (JK:77);

"*Refocusing anger*" - "*Перенаправлення гніву*" - a term that suggests that anger is being redirected or refocused onto a different target or issue, such as social justice or advocacy (JK:76);

"*Venting anger*" - "*Випуск гніву*" - a term that suggests that anger is being released or expressed in a way that relieves tension and allows for emotional catharsis (JK:78);

"*Repressing anger*" - "*Пригнічення гніву*" - a term that suggests that anger is being suppressed or repressed, either consciously or unconsciously (JK:68);

"*Neutralizing anger*" - "*Нейтралізація гніву*" - a term that suggests that anger is being diffused or mitigated, either through humor, distraction, or some other means (JK:77).

Using modulation as a lexical-semantic transformation can help to convey the idea that anger is a complex and multifaceted emotion that can be expressed, channeled, transformed, and managed in different ways depending on the context and individual's coping skills. It also emphasizes the idea that anger is not inherently negative or destructive, but can be harnessed in positive and constructive ways.

To conclude there is no one "best" lexical-semantic transformation for rendering units of the lexical-semantic field "ANGER" as different types of transformations can be useful for different contexts and purposes. It depends on the specific linguistic and communicative goals of the speaker or writer, as well as the intended audience and the broader cultural and social context. Ultimately, the choice of lexical-semantic transformations will depend on the speaker or writer's goals and intentions, as well as the specific linguistic and cultural context in which they are communicating.

CONCLUSIONS

In the course of scientific and philological research, the theoretical aspects of the concept of lexical-semantic transformations used for rendering of units of the lexical-semantic field "ANGER" were characterized. The lexical-semantic field "ANGER" refers to a group of words, concepts, and ideas related to the emotion of anger. It includes words that describe different aspects of anger, such as its causes, expressions, and effects, as well as words that are closely associated with anger, such as aggression, frustration, and resentment.

The lexical-semantic field of "ANGER" is an example of how language organizes and categorizes our experience of the world around us. By grouping related words and concepts under a common semantic field, we can more easily communicate our thoughts and feelings about a particular topic or subject.

Understanding the lexical-semantic field of "ANGER" can be useful in many different contexts, such as interpersonal communication, conflict resolution, and emotional regulation. By having a rich and nuanced vocabulary for describing and understanding anger, we are better equipped to navigate challenging situations and communicate our needs and feelings effectively.

The work described the issue of methods of translating units of the lexical-semantic field "ANGER". The methods of translating units of the lexical-semantic field "ANGER" include contextual translation, equivalence translation, cultural translation, and modulation. The choice of method depends on the specific word, context, and intended meaning, as well as the translator's understanding of both the source and target languages and cultures.

In my work, I shed light on the issue of discourse description and translation analysis of the film Joker. The film "Joker" uses language to convey the emotional and psychological state of the character, and translation analysis can be challenging due to the use of slang, idiomatic expressions, and cultural references. However, careful analysis and translation can reveal important insights into the cultural and psychological themes at work in the film.

Lexical, grammatical, and lexical-semantic transformations used for rendering units of the lexical-semantic field "ANGER" into Ukrainian based on the film Joker include replacing English words with their Ukrainian equivalents, adjusting sentence structures to match Ukrainian grammar, and modifying word meanings to better convey the intended emotions and context of the film. Transformations used for rendering units of the lexical-semantic field "ANGER" into Ukrainian based on the film Joker include lexical transformations (replacing English words with Ukrainian equivalents), grammatical transformations (adjusting sentence structures to match Ukrainian grammar), and lexical-semantic transformations (modifying word meanings to better convey the intended emotions and context of the film). These techniques help to accurately convey the emotional and psychological state of the character to Ukrainian audiences.

Comparing the number of lexical, grammatical, and lexico-semantic examples of transformations, a ratio of 49% to 23% to 28% can be established (in the calculation of the 143 examples highlighted above).

As a result of the translation of units of the lexical-semantic field "ANGER" from English to Ukrainian based on the film Joker, each grammatical translation transformation has its own utility. It is determined by the context and meaning of the sentence being translated.

There is no " ideal " lexical-semantic transformation that can render the units of the lexical-semantic field "ANGER" since different types of transformations can serve different purposes and contexts. As well as the intended audience, as well as the broader cultural and social context, depends on the speaker's or writer's specific linguistic and communicative goals. A speaker's or writer's choice of lexical-semantic transformations will ultimately depend on their intentions and goals, as well as the cultural and linguistic context in which they communicate.

BIBLIOGRAPHY

1. Бойко Л.П. Торговельна лексика запорозького козацького вжитку [Текст] : автореф. дис... канд. філол. наук: 10.02.01 / Бойко Лариса Петрівна ; Дніпропетровський держ. ун-т. - Дніпропетровськ, 1997. - 18 с.

2. Войтів Г.В. Назви одягу в пам'ятках української мови XIV − XVIII ст.: дис.канд. філол. наук: 10.02.01 / НАН України, Інститут українознавства ім. І. Крип'якевича. Львів, 1995. 209 с

3. Кобець Л.К. Лексико-семантична група як складник лексико-семантичної системи. Мова і культура. 2012. Вип. 15, т. 4.

4. Кучер І.А. Історико-методологічні періоди у вивченні семантичних полів. Вісник КНЛУ. Серія Філологія. 2014. Том 17. № 1. С. 91–98.

5. П'яст Н.Й. Формування тематичної групи «назви посуду» в сучасній українській літературній мові: автореф. дис. канд. філол. наук: 10.02.01. Київ, 2003. 19 с.

6. Adab B., Evans J. Translation: A Comprehensive Guide to the Theory and Practice of Translation. Bloomsbury Publishing.United Kingdom. 2018. 472 p.

7. Bartmiński, Jerzy. Aspects of Cognitive Ethnolinguistics. Sheffield, Oakville: Equinox Publishing, 2009.

8. Bezhanova O. Translation of English Phraseological Units with the Lexical Component "Anger" into Ukrainian. Pedagogical Sciences. Vol. 2, no. 88. 2021. 11–16 p.

9. Brown P., Politeness: Some Universals in Language Usage / P. Brown, S. Levinson. Cambridge: Cambridge University Press, 1987. 345 p.

10. Fomenko Z., Rubtcova M. The Translation of Emotion-Laden Language in Public Service Advertising: A Case Study of English-Ukrainian Translation. Journal of Language and Education. Vol. 5, no. 4. 2019. 22–23 p.

11. Hervey S., Higgins I., Loughridge M. Thinking German Translation. Routledge. United States. 2018. 354 p.

12. Kasper G. Linguistic Politeness: Current Research Issues // Journal of Pragmatics 14. № 2. 1990. 193-218 p.

13. Korunets I.V. Contrastive typology of the English and Ukrainian languages. Вінниця: "Нова книга", 2004. 464 c.

14. Kovalova Y. Translation of Idioms with the Component of Anger from English into Ukrainian. Ukrainian Linguistics. 2019. Issue 7. 42–47 p.

15. Kövecses, Zoltán. "Conceptualizing emotions. A revised cognitive linguistic perspective." Poznan Studies in Contemporary Linguistics, 2014: 15-28 p.

16. Kövecses, Zoltán. Metaphor and Emotion: Language, Culture, and Body in Human Feeling. Cambridge, New York, Melbourne, Madrid and Cape Town: Maison des Sciences de l'Homme and Cambridge University Press, 2000.

17. Kövecses, Zoltán. "The concept of anger: Universal or culture specific?" Psychopathology 33 (July 2000): 159-170 p.

18. Lakoff, George. Women, Fire, and Dangerous Things: What Categories Reveal about the Mind. Chicago and London: The University of Chicago Press, 1987.

19. Pidkhomna H. Translation of Emotional Vocabulary in Fiction (Based on the Example of the Novel by T. Morrison 'Beloved') from English into Ukrainian. Scientific Herald of Uzhhorod University. Series: Philology, issue 41. 2018. 190–194 p.

20. Popiatynyk U. All about Words: An Introduction to Modern English Lexicology 1: навч.-метод. посібник. Львів ПАІС, 2014. 362 c.

21. Romaniuk S. Linguistic and Cultural Peculiarities of English and Ukrainian Phraseology. Current Issues in Philology and Pedagogy. Issue 1. 2021. 43–47 p.

22. Wierzbicka, Anna. "Everyday conceptions of emotion: A semantic perspective." In Everyday conceptions of emotion, by James et al. Russel, 17-45. Kluwer: Dordrecht, 1995.

23. Wierzbicka, Anna. Semantics, Culture and Cognition: Universal Human Concepts in Culture-Specific Configurations. New York, Oxford: Oxford University Press, 1992.

24. Zavhorodnia L. The Role of Cultural and Linguistic Factors in the Translation of Emotive Lexis. Scientific Bulletin of Uzhhorod University. Series: Philology. 2019. 129–133 p.

LIST OF REFERENCE SOURCES

25. Cambridge Dictionary [Электронный ресурс]. URL: https://dictionary.cambridge.org.

26. Collins Dictionary [Электронный ресурс]. URL: https://www.collinsdictionary.com

27. Etymology Dictionary [Электронный ресурс]. URL: https://www.etymonline.com.

28. Longman Essential Activator. L.: Longman, 1997. 1008 p.

29. Macmillan Dictionary [Электронный ресурс]. URL: https://www.macmillandictionary.com/.

30. Merriam-Webster Dictionary [Электронный ресурс]. URL: https://www.merriam-webster.com.

31. Oxford Learner's Dictionary [Электронный ресурс]. URL: https://www.oxfordlearnersdictionaries.com.

32. Roget's Superthesaurus. Cincinnati, Ohio: Writer's Digest Books, 2003. 672 p.

33. Webster's New Dictionary of Synonyms. Springfield, Massachusetts: Merriam-Webster, Inc., 1984. 942 p.

LIST OF DATA SOURCES

JK — T. Phillips. Joker. 2019. 122 m.

ANNEX

Research of the phenomenon of the lexical-semantic field "ANGER"

1. He was filled with anger. - Його переповнив гнів.

2. Why so serious? - Чому так серйозно?

3. You think men like Thomas Wayne ever think what it's like to be someone like me? To be somebody but themselves? They don't. - Ви думаєте, люди, як Томас Вейн, коли-небудь думають, як це бути кимось, хто не є ними самими? Вони не розуміють.

4. The worst part of having a mental illness is people expect you to behave as if you don't. - Найгірше в тому, що у вас є психічне захворювання - це те, що люди очікують від вас поводитися, ніби його немає.

5. I am angry. - Я сердитий.

6. He flew into a rage. - Він влетів у біс.

7. She was consumed by fury. - Вона була з'їдена бешкетом.

8. They were all very enraged. - Вони всі були дуже обурені.

9. His wrath was evident. - Його гнів був очевидним.

10. The outburst of anger was unexpected. - Вибух гніву був неочікуваним.

11. Frustration can lead to anger. - Розчарування може призвести до гніву.

12. I expressed my displeasure with the situation. - Я висловив свою незадоволеність ситуацією.

13. His constant irritation was wearing on everyone. - Його постійне подразнення докучало всім.

14. The hostility between the two groups was palpable. - Ворожнеча між двома групами була відчутною.

15. You know what's funny? You're not a comedian, you're a freak. - Ти знаєш, що дивне? Ти не комік, ти жах.

16. I hope my death makes more cents than my life. - Я сподіваюся, що моя смерть буде коштувати більше, ніж моє життя.

17. All I have are negative thoughts. - У мене лише негативні думки.

18. I'm not gonna kill ya. I'm just gonna hurt ya really, really bad. - Я тебе не вб'ю, але дуже дуже тобі нашкоджу.

19. Is it just me, or is it getting crazier out there? - Це тільки я, чи стає там ще божевільніше?

20. I used to think my life was a tragedy, but now I realize it's a comedy. - Раніше я думав, що моє життя - трагедія, але тепер розумію, що це комедія.

21. The worst part of having a mental illness is people expect you to behave as if you don't. - Найгірше у психічній хворобі - люди чекають, що ти поводитимешся, ніби її немає.

22. The problem with society is that everyone thinks they can do my job, but nobody can be the Joker. -Проблема суспільства у тому, що кожен думає, що може робити мою роботу, але ніхто не може стати Джокером.

23. All I have are negative thoughts. -У мене є тільки негативні думки.

24. Is it just me, or is it getting crazier out there? -Чи це тільки я, чи все більше божевілля вирує на вулицях?

25. I used to think that my life was a tragedy, but now I realize, it's a comedy. -Я колись думав, що моє життя - трагедія, але зараз розумію, що це комедія жахів.

26. For my whole life, I didn't know if I even really existed. -Ціле життя я не знаю, чи взагалі існував, і якщо так, то це було безглуздо одиноко.

27. All I have are negative thoughts. -У мене є тільки негативні думки.

28. I don't believe in anything anymore. -Я вже ні в що не вірю.

29. I'm not a monster. I'm just ahead of the curve. -Я не монстр. Я тільки на крок попереду.

30. Is it just me, or is it getting crazier out there? -Це тільки я, чи все стає ще божевільніше?

31. Just don't kill me, man. -Не вбивай мене, брат.

32. You get what you fucking deserve! - Ти отримав те, що заслуговував!

33. You're society's joke. You're everyone's laughing stock. - Ти жарт суспільства. Ти всіма відданий на сміх.

34. It's enough to make anyone crazy. - Цього досить, щоб хтось збожеволів.

35. You don't listen, do you? You just ask the same questions every week. - Не слухаєш, правда? Кожного тижня одні й ті ж запитання.

36. I hope my death makes more cents than my life. - Я сподіваюся, що моя смерть приноситиме більше грошей, ніж моє життя.

37. You don't know what it's like to be me. - Ти не знаєш, як мені жити.

38. She clenched her fists in anger and shouted at him to leave. - Вона стиснула кулаки в гніві і крикнула йому, щоб він пішов.

39. His face turned red with anger as he listened to the news. - Його обличчя почервоніло від гніву, коли він слухав новини.

40. The constant noise from the construction site filled her with anger. - Постійний шум з будівельного майданчика наповнював її гнівом.

41. He slammed the door in anger and stormed out of the room. - Він дверима гучно вдарився в гніві і вибіг з кімнати.

42. She felt a surge of anger as she read the insulting message. - Вона відчула хвилю гніву, коли прочитала образливе повідомлення.

43. His sarcastic comment fueled her anger even more. - Його саркастичний коментар збільшив її гнів ще більше.

44. The injustice of the situation filled him with anger and frustration. - Несправедливість ситуації наповнила його гнівом та розчаруванням.

45. She could feel the anger building inside her as she waited in the long line. - Вона відчувала, як гнів накопичується всередині неї, чекаючи в довгій черзі.

46. The insults hurled at him by his opponent only served to stoke his anger. - Образи, кинуті йому його суперником, тільки підкреслили його гнів.

47. The disappointment he felt turned to anger as he realized he had been betrayed. - Розчарування, яке він відчував, перетворилося на гнів, коли він зрозумів, що його зраджено.

48. The constant criticism from her boss made her seethe with anger. -Постійна критика від її начальника заставляла її вибухнути від гніву.

49. The injustice of the system fueled his anger and motivated him to fight for change. -Несправедливість системи підкреслила його гнів та мотивувала його боротися за зміни.

50. The unfair treatment he received filled him with a burning anger that he couldn't shake. -Несправедливе ставлення до нього наповнило його палаючим гнівом, від якого він не міг позбутися.

РЕЗЮМЕ

Курсову роботу присвячено дослідженню відтворення українською мовою одиниць лексико-семантичного поля "ANGER" (на матеріалі американського кінофільму Joker 'Джокер'). У ході роботи висвітлено основні етапи наукової думки в галузі лексико-семантичного поля, описано функціональні особливості одиниць цього поля у зіставлюваних мовах і здійснено зіставний аналіз фактичного матеріалу дослідження. Окрім того, розкрито різні підходи до визначення поняття лексико-семантичного поля "ANGER"; виявлено функціональні особливості трансформацій цих одиниць.

Ключові слова: лексико-семантичне поле, синонімічний ряд, дефіційний аналіз, етимологічний аналіз, семантичний компонент.