

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: Specificity of the Ukrainian translation of lexical and semantic field units "LOVE" (based on the English-language film The Holiday).

Group PA 20-19

School of translation studies

Educational Programme:

**Theory and Practice of Translation  
from English and Second Foreign Language**

Majoring 035 Philology

**Daria I. Frantsuzova**

Research supervisor:

**O.H. Shkuta**

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

**СПЕЦИФІКА УКРАЇНСЬКОГО ПЕРЕКЛАДУ ОДИНИЦЬ ЛЕКСИКО-  
СЕМАНТИЧНОГО ПОЛЯ “LOVE” (НА МАТЕРІАЛІ  
АНГЛІЙСЬКОМОВНОГО КІНОФІЛЬМУ THE HOLIDAY  
‘ВІДПОЧИНОК ЗА ОБМІНОМ’).**

Французова Дар’я  
студентка групи Па20-19

Керівник курсової роботи \_\_\_\_\_

Викладач

Шкута Олена Георгіївна

Київ – 2023

## CONTENTS

INTRODUCTION.....	1
CHAPTER 1. THEORETICAL FRAMEWORK OF THE SEMANTIC FIELD “LOVE” RESEARCH IN TRANSLATOLOGY PERSPECTIVE.....	3
1.1 Semantic field as a fragment of lexical system of a language.....3"Відпочинок за обміном" ("The Holiday" реж. N. Meyers, 2006)	3
1.2 Approaches and methods of the linguistic research of the semantic field “LOVE” in English.....	6
1.3 Strategies and techniques of translation and types of translatology transformations .....	8
CHAPTER 2. SPECIFIC FEATURES OF THE SEMANTIC FIELD “LOVE” TRANSLATION FROM ENGLISH TO UKRAINIAN IN THE FILM “HOLIDAY” .....	16
2.1 The film “Holiday” and stages of its translatology research .....	16
2.2 Specific features of the structure of the semantic field “LOVE” .....	17
2.3 Translation strategies and techniques of the semantic field “LOVE” rendering from English into Ukrainian in the film “Holiday” .....	21
CONCLUSIONS.....	25
BIBLIOGRAPHY.....	27
LIST OF REFERENCE SOURCES.....	31
LIST OF DATA SOURCES.....	32
ANNEX.....	33
РЕЗЮМЕ.....	39



## INTRODUCTION

In modern linguistics, there are no doubts about the close connection between language and mentality, language and culture, and mentality and emotions, because language is not only a way of expressing culture, but also a prerequisite for its existence and development, which is researched by representatives of the linguistic and cultural approach in linguistics, analyzing culture-specific phenomena at all levels of the language system [1; 24; 26], which comprehends and expresses, among others, emotional phenomena. The phenomena of the emotional and psychological plane of human existence are among the most complex both in the process of expression through linguistic means and translation [25].

Forming the specificity of linguistic features, these linguistic means constitute a separate complication in terms of translation into other languages, as they may not have direct equivalents in them and will require translational transformations [1; 4; 5; 7; 8; 10]. The techniques and strategies of translating films during dubbing into another language have a special specificity, taking into account the orientation towards the viewer in the person of a representative of another culture, for whom the lines used in the speech of the characters should be perceived naturally and be understandable [6; 17; 22; 23; 28]. This increases the **relevance** of this study.

The **object** of research in it is the peculiarities of the translation process during the dubbing of a feature film from English to Ukrainian.

The **subject** of the study is the linguistic and cultural and stylistic features of reproduction in the translation of the components of the lexical-semantic group "LOVE" from English to Ukrainian.

The research **material** is the feature film "Holiday" in the original - in English and translated into Ukrainian ("Відпустка за обміном").

The **purpose** of the research is to study the specifics of the linguistic, cultural, and stylistic features of the language in the original and translation of the feature film.

The set goal outlined the range of **tasks**:

- to outline the theoretical basis of the study of the lexical-semantic group;
- to characterize the features of the lexical-semantic group "LOVE" in the English-language picture of the world and aspects of its research;
- describe the peculiarities of translation transformation as a means of preserving the pragmatic function of religious activity;
- to investigate the specifics of the translation of the components of the lexical-semantic group "LOVE" on the poster of the film "Holiday";
- to systematize the tactics and strategies of translating the lexical-semantic group "LOVE" in the movie "Holiday" from English to Ukrainian.

Research **methods** include methods of semantic and stylistic analysis, elements of component analysis, transformation method, methods of analysis and synthesis, interpretation method, correlation method, and comparative method.

The formulated goal and defined range of tasks determined the **structure** of the work, which consists of an introduction, two sections, conclusions, and a list of used sources.

# CHAPTER 1

## THEORETICAL FRAMEWORK OF THE SEMANTIC FIELD “LOVE” RESEARCH IN TRANSLATOLOGY PERSPECTIVE

### 1.1 Semantic field as a fragment of the lexical system of a language

The problem of the semantic organization of the lexical system of the language is today one of the most difficult in linguistics and has not yet received its final solution, despite the vast literature. Different groups of words are distinguished by different authors on different grounds, using different approaches and methods. That is why there is still no strict definition of each of the named semantic categories, and even more so their comprehensive description (despite the fact that no one doubts their linguistic reality).

Despite the difference in the approaches to the description of these semantic categories, in the linguistic works of recent decades, the desire to reveal the interconnection and interdependence of their members can be clearly traced. The following definitions are usually used by linguists.

A lexical-semantic group is a set of words belonging to the same part of the language, united by intra-linguistic links on the basis of mutually determined and interconnected elements of meaning. Members of the lexical-semantic group have the same grammatical status and are characterized by the homogeneity of semantic relations, that is, they are connected by certain semantic-paradigmatic relations (synonyms, antonyms, all kinds of inclusions, clarifications, differentiation, generalizations of close and (or) adjacent meanings). This means that the members of the lexical-semantic group, in addition to the general grammatical meaning, have at least a common component of the lexical meaning (archiseme) [3; 6].

A set of horizontal synonymous rows in relation to one or another lexical-semantic variant of the dominant word will form a lexical-semantic group. Thus, a word with all its lexical-semantic variants serves as the basis for selecting a

lexical-semantic group. The paradigmatic nature of members of the LSG is based on an integral semantic feature.

The related concept of "thematic group" is also distinguished as a set of words united on the basis of the non-linguistic commonality of the subjects or concepts covered by them. The basis for the selection of a thematic group is a set of objects or phenomena of the external world, united by a certain feature and expressed in different words. One of the important features of a thematic group is the diversity of language relations between its members or the absence of such relations at all, therefore the loss of one or another word of the thematic group or a change in its meaning does not affect the meanings of other words of this group [7, 12].

The absence of linguistic connections between the members of the thematic group does not mean, however, the absence of non-linguistic connections. Thanks to these extra-linguistic connections, words are combined into thematic groups. Thus, a thematic group is an association of words based not on linguistic lexical-semantic connections, but on non-linguistic ones, that is, on the classification of objects and phenomena of the outside world [12, 45].

This is its fundamental difference from the lexical-semantic group, which is based on the intra-linguistic connections of the words included in it. Since entire "segments of reality" are organized into thematic groups, there is a huge number of these thematic series in the language (examples of thematic groups can be the names of architectural structures, interior decoration of housing, parts of the human body, etc.).

Also, linguists use the term "semantic field", which is understood as a set of language units united by a common meaning, which represents the substantive, conceptual or functional similarity of the phenomena being denoted. The theory of the semantic field goes back to the concept of I. Trier, presented in his work "German Vocabulary in the aspect of Understanding". [30]

I. Trier believed that in every language there are fields of logical concepts and actual lexical fields that completely "overlap" each other, forming semantic



fields. The existence of semantic fields is an absolute universality, although their composition may be different in each language.

For words included in the semantic zero, the presence of a common semantic feature (archiseme) is characteristic, on the basis of which this field is formed. Sections of the semantic field are lexical-semantic groups, in this sense, the semantic field appears as a generic concept in relation to the lexical-semantic group - the concept of species. The presence of a common semantic feature that unites the linguistic units of the field does not, however, exclude the existence of differential features [12, 43].

Thus, the semantic field is a number of paradigmatically related words or their individual meanings, lexical-semantic variants. The structure of the field, thus, is based on genus-species (or hyper-hyponymic) relations. Some words of one or another semantic field (hyperonyms) name a certain class of objects (persons, animals, plants, actions, states, properties, etc.), and others (hyponyms) - their varieties, and types. Words that have a common hyperonym are called sohyponyms [23, 78].

On the basis of genus-species relations in the semantic field, such semantic paradigms arise, which were called endocentric series. In these series, each subsequent word is a hyponym in relation to the previous word and a hyperonym in relation to the next one.

The semantic field is a complex structure in which the core (which includes the most used, functionally loaded words) and the periphery are distinguished, but the boundary between them is unclear, and often blurred. Therefore, elements of one field (especially peripheral ones) can enter another field. The lexical system of the language can be imagined as a collection of partially overlapping semantic fields.

In different languages, the same semantic field can be organized differently, It is extremely difficult to describe the lexical-semantic system of the language. Structuralists suggested using the method of component analysis. This method is

based on the hypothesis that the meaning of a word consists of the smallest meaning atoms (or components) that are not decomposed into smaller units [12].

This method is based on three main principles: the description of the meanings of the vocabulary of the language using a set of elementary semantic units (components), the representation of these semantic components as universals, characteristic of all languages, and their interpretation as epistemological components of linguistic consciousness [22].

Compared to the lexical meaning of a word, the semantic component is more abstract, and its ability to enter the lexical meaning of different words makes it universal.

In domestic and foreign linguistics, considerable experience has already been accumulated both in theory and in the practice of component analysis. With its help, a large volume of lexical layers in various languages of the world was analyzed [24; 27].

Currently, work is underway to establish a complete set of semantic components, a kind of universal alphabet, which will allow us to understand the device of the deep mechanisms of the lexical system and adequately describe the semantic fields of various languages.

The existence of lexical-semantic and thematic groups in the language, as well as various types of fields, indicates that the vocabulary of the language is not just a set of lexical units, but a unity organized and structured in a certain way.

This work examines the lexical-semantic field of "LOVE", so in the next subsection, we will consider the experience of researching it in linguistics in terms of the main aspects and approaches that have been the focus of researchers' attention.

## **1.2 Approaches and methods of linguistic research of the semantic field "LOVE" in English.**

The attention of linguists is often drawn to the dynamics of semantic shifts in the functioning of words, the essence and structure of lexical meaning, and modeling of the lexical-semantic field.

Throughout the history of mankind, the concept of "love" has been an integral part of its existence, which had the most diverse forms of expression.

The study of this complex and multifaceted concept was addressed by scientists of various fields who applied the narrative approach and methodological apparatus of their linguistic and cultural sciences [13; 24; 27], psychology [13; 16], philosophy [5; 8].

Researchers offer different aspects of studying the topic of love.

Today, within the framework of philological research, the concept of love is studied in terms of lexical units that verbalize it [1; 6; 12; 25], phraseological units that reveal the concept of love within the framework of the linguistic picture of the world, considering the issues of their structure and semantics, and lexical units that verbalize the concept of love in culture are considered as components of the lexical system within the framework of the traditional linguistic approach [12; 14; 17; 21].

Love is also considered within the framework of conceptual (cognitive) research, which is often combined with a linguistic-cultural approach, which studies the concept of LOVE, which is interpreted as culturally specific [21; 3; 17]. Both lexical units and phraseological units, pareties, sayings, and proverbs act as counterparts in the language of the concept as a mental formation [32].

Particular attention is paid to love in linguo-poetological, linguistic-stylistic, and cognitive-poetological approaches to its analysis, since a significant number of researchers study the reflection of the concept of love in the works of various authors, starting from the early Old English works, V. Shakespeare and ending with modern authors of the 20th century, where in the works in Modernism and postmodernism, love receives a rather peculiar interpretation [2; 3; 6; 9; 10].

We also find associative studies of love [12; 15], who study the representation of this idea in the linguistic consciousness with the help of an associative experiment and deduce the associations inherent in native speakers and representatives of linguistic culture [24], because, despite the universality of love as a phenomenon inherent in representatives of any culture, each culture depicts love in a specific way.

In this study, we involve the translational aspect, in which we investigate the lexical-semantic field of “LOVE” and how its components in the English language are transferred to Ukrainian, where, despite the similarities, as it seems at first glance, the concept of love, we can observe a specific connotative meaning and imagery. The concept of love inherent in English-speaking culture will be expanded in detail in the next section, and the next section is devoted to the description of translation tactics and strategies that a translator can potentially use when rendering a film text in translation.

### **1.3 Strategies and techniques of translation and types of translatology transformations**

The linguistic originality of the text of any national language, determined by cultural-cognitive and linguistic-cultural features, cannot be identical, reproduced absolutely exactly in another language, which means that there must be a functional relationship between the original and the translation, which refers to the functional adequacy of the use of a certain equivalent. Creating an adequate translation is the main responsibility of the translator, who reproduces the content and form of the original by means of another language.

Translation as a term has a polysemantic nature, but its most generalized meaning is associated with the process of transferring the meaning/content of a

word, group of words, sentence, or passage from the original language to the language of translation [2]. In fact, the nature of translation involves the replacement of textual material in one language (the original language) with equivalent textual material in another language (the language of translation).

The main goal of any translation is to achieve adequacy. Adequacy is a comprehensive transfer of the semantic content of the original and fully functional and stylistic correspondence to it [7; 8]. It is believed that the translated text can never be a complete and absolute equivalent of the original text, so trying to achieve equivalence can lead to a significant departure from the original [9, c. 56]. The terms "adequacy" and "equivalence" are different from each other when translating any text.

Adequacy is the ratio of the original and final texts, which takes into account the purpose, and the fact of maintaining the following conditions: all units/terms and their combinations are correctly translated; the translation is understandable for the reader and he has no questions or comments for the translator. Therefore, an adequate translation is a reproduction of the unity of the content and form of the original by means of another language, which takes into account both content and pragmatic equivalence, without violating the norms of the language of translation, is accurate, and has a similar effect on the reader of the translated text, that is, its functionality and pragmatic effect are preserved

Literal word-for-word transmission of individual elements does not yet mean achieving such a result, it is not the usual sum of these elements, but is evaluated in the system [8]. There is an opinion on distinguishing four parameters of translation adequacy: the parameter of adequacy of semantic information transmission; the parameter of the adequacy of the transfer of emotional and evaluative information; the parameter of the adequacy of expressive information transfer; parameter of the adequacy of aesthetic information transmission [10].

The translation is the reproduction of the original by the means of another language while preserving the unity of content and form, which is achieved by the integral reproduction of the ideological content of the original in its characteristic

stylistic originality by means of another language. Therefore, in order to preserve the similarity of the impact on the reader when switching to the expression of thought in another language, it is necessary to find such means and, first of all, such grammatical forms that would correspond to the content as well, would merge with it in the same way as a form merges with its content of the original [1, c. 10]. However, it is believed that both the adequacy and the equivalence of the translation are never complete.

In particular, they propose to distinguish between formal and dynamic translation equivalence. Formal equivalence is ensured when the translator tries to reproduce the message as closely as possible to the form and content of the original, conveying as accurately as possible its general structure and individual elements [2]. As for dynamic equivalence, in this case, the translator aims to create between the translated text and its reader the same connection that existed between the original text and its reader - a native speaker [6, c. 24].

This type of translation especially appreciates the complete naturalness of the means of expression, which are sometimes selected so that, perceiving the text, the reader does not go beyond his own cultural context at all, which, in turn, gives secondary importance to the reproduction of the structural and formal aspect of the original. So, equivalence means the relationship between the source and final texts, which perform similar communicative functions in different cultures. Hence the generally accepted classification of types of equivalence: syntactic, semantic (component and denotative), and pragmatic equivalence [9, c. 46].

Equivalence is the basis of communicative equivalence, the presence of which makes a text a translation, which involves the transfer in the translation of the content of the original, which is considered as a set of information contained in the text, including emotional, stylistic, figurative, aesthetic functions of language units, and the norm of equivalence means a requirement maximum orientation to the original [5, c. 73]

Equivalence in the theory of translation should be understood as the preservation of relative equality of substantive, substantive, semantic, stylistic, and

functionally communicative information contained in the original and the translation, which is not only explicitly expressed in the text, but also implicitly attributed to the subtext. So, the concept of "adequacy" combines the transfer of stylistic and expressive shades of the original, and "equivalence" is focused on the correspondence of the text created as a result of interlingual communication to the specified parameters given to the originals [10, c. 112].

Quite often, when translating texts, there are difficulties with the transmission of various kinds of realities or other phenomena that do not have equivalents in another language, which form linguistic gaps - a phenomenon that is verbally indicated as a separate concept in some languages and cultures and is not reflected in others in language. Therefore, the translation of such vocabulary, which has no equivalent, is a difficult task for the translator.

In this regard, translation experts testify to the need to apply transformations that can be lexical-semantic, stylistic, and grammatical. Accordingly, in the process of his translation activity, the translator always pursues a certain goal - the achievement of translation adequacy. Translational transformations are necessary due to the difference in the syntactic structure and lexical-semantic system of the two languages to transform the elements of the source text in order to ensure a complete translation [8, c. 56].

Translation transformations are a technique of translation, which consists in changing the formal (lexical or grammatical transformations) or semantic (semantic transformations) components of the original text while preserving the information intended for transmission" [8; 10; 18]. Transformations are interpreted as "techniques of logical thinking, with the help of which we reveal the meaning of the word of the original language in the context and find its correspondence in the language of the translation, which does not coincide with the dictionary" [18, p. 21] or as interlanguage operations of re-expression of meaning" [18, p. 21].

Translation transformations are also understood as technical techniques of translation, consisting in the replacement of regular correspondences with irregular ones, as well as the linguistic expressions themselves, obtained as a result of the

use of such techniques, as well as "a departure from the structural and semantic parallelism between the original and translated text in favor of their equivalence in the plan of influence" [8, p. 52; 18, p. 23].

Translation transformations can be considered as methods of translation that the translator uses to solve typical difficulties", and "translation transformations are such numerical and qualitatively diverse interlanguage transformations that are carried out to achieve translation equivalence and adequacy of the translation despite the differences of formal and semantic systems of two languages" [18, p. 24]. With regard to lexical-semantic and stylistic, the following methods of translation of non-equivalent vocabulary are distinguished [8; 14]:

***Transliteration and transcription.*** They are appropriate where it is important to preserve the lexical brevity of the designation and, at the same time, emphasize the specificity of the named object or concept that is absent in the translation language), which are used when translating foreign proper names. Calculating, which involves the transfer of the vocabulary of the source language by replacing its parts with direct counterparts in the translation language, is used to transfer both non-equivalent terms and those that have equivalents, and involves the translation of phrases while preserving the structure of the original.

***Descriptive*** translation, which consists in explaining or describing the signs or characteristics of one or another word that designates a certain phenomenon, using an extended-phrase and even a sentence in the translated language. Some researchers attribute this type to lexical-grammatical transformations, since in it the lexical unit of the original language is replaced by a word combination that gives an explanation or definition of this unit [18].

This forces a detailed study of the semantics of a word or expression in order to be able to properly interpret its meaning by means of the language of translation, sometimes combining translation techniques and the principles of conveying information to the recipient and making it accessible for understanding. And the descriptive method is one of the methods used for this purpose, sometimes in combination with others. Basically, this method is used in translations of realities



when there are no short dictionary equivalents in the Ukrainian language [14, p. 59].

Sometimes, in addition to the descriptive method, we observe the phenomenon of *compensation* when comparing the original and translated texts. According to I. Korunts, such a method of translation is called compensation, in which elements of the content of the original, which were lost during the translation, are transmitted in the text in some other way to compensate for the semantic loss. In other words, it is the replacement of an element of the original, which is difficult to convey, with a similar or some other element that compensates for the loss of information and is capable of having a similar effect on the reader [15, p. 107].

Lexical-stylistic transformations also include *synonymous substitutions*, which are used when there is no equivalent to the word in the original language in the translated language, then the translator selects an equivalent that will most successfully convey the meaning of the linguistic unit, but is not a direct synonym of this word. Or a direct translation of the meaning of the word will create the effect of tautology in the translation, and to prevent this, synonymous replacement is used.

*Concretization* and *generalization*, which are also quite common when translating political texts. Concretization is a method of translation in which a word or phrase of a foreign language with a wider meaning is replaced by a word in the translation with a narrower meaning, and sometimes the transformation is by adding additional information to specify the information [8, c. 57]. The need to specify the meanings of some words is often due to differences in the structure of the original and translated languages, and the absence of a corresponding lexical unit of broad semantics in the language. Generalization is reduced to a change in terms of broader semantics.

Summarizing translation transformations, it should be noted that they are conditionally divided and cannot be used separately from each other, which is why translators use the principle of complex translation. Translators combine

translation transformations in their work, for example, lexical with stylistic or grammatical transformations. So, in addition to lexical, stylistic, and their combinations, a number of grammatical transformations are also distinguished, which are combined with lexical-semantic ones.

A lexical-grammatical transformation is considered a *substitution*, as a result of which the grammatical signs of word forms change (for example, instead of the singular form in the translation, the plural form is used), parts of speech (for example, the infinitive in the translation is transformed into a noun), members of the sentence (for example, the adverb becomes the subject during translation), words (for example, one word during translation is changed to another, similar in meaning) and sentences (for example, a simple sentence turns into a complex one or vice versa) [15].

Yes, it can appear in the form of an *antonymic translation*. The reception of antonymic translation consists in transferring the concept to the opposite, that is, the antonym of the Ukrainian counterpart of this word [18, p. 88]. There are omissions in the translation, which involve the omission of a lexeme or construction in the translated text. Replacing a part of speech. In most cases, an English word of a certain part of the language is translated by the corresponding word of the same part of the language. The method of replacing parts of the language is used when the translation of such a part of the language could lead to a violation of the grammatical norms of the translated language and traditional word usage.

*Replacing* a part of speech can be accompanied by a change in sentence structure. The active and passive adverbs of the present tense are replaced, as a rule, by personal forms of the verb in the subordinate clause. Grammatical transformations can also appear in the form of permutations of words, because during translation, lexical elements change places. This transformation is used in order to bring the traditional English conjugation of words in line with the native language.

The *addition* of a word is another type of grammatical transformation, which is often caused by the so-called compression of the English language, for example wage-strike - a strike demanding higher wages. As a result of word additions, as a rule, there is a syntactic restructuring of the sentence. Therefore, in order to comply with the norms of the Ukrainian language and to ensure the adequacy of the translation, it is necessary to introduce semantic components into the structure of the phrase in the Ukrainian language, which is only implied in the original.

Some researchers generally believe that translation from one language to another is impossible without grammatical transformations, and grammatical transformations are, first of all, the restructuring of a sentence (changing its structure) and all kinds of substitutions - both syntactic and morphological [8; 14; 18, p. 46].

Different researchers distinguish various types of grammatical transformations. In particular, there are general types [2; 18, p. 21], including permutations, substitutions, additions, and omissions, which can generalize all possible transformations, in particular, of syntactic order. The most common grammatical transformations, to which he includes syntactic assimilation (literal translation), clause division, sentence combining, and grammatical substitutions (which involve changes in the form of a word, part of speech, or sentence member). Another variant of types of grammatical transformations [8, c. 41] includes an internal division; external division; internal integration; external integration; changing the order of words; compensation.

In our opinion, when looking for a way to translate into Ukrainian and the need to involve a certain type of transformation from the above classifications, it is necessary to use the specificity of not only the nominative but also the figurative function of lexical units in one or another case.

**CHAPTER 2**  
**SPECIFIC FEATURES OF THE SEMANTIC FIELD “LOVE”**  
**TRANSLATION FROM ENGLISH TO UKRAINIAN IN THE FILM**  
**“HOLIDAY”**

**2.1 The film “Holiday” and stages of its translatology research**

The film “Holiday” deals with enjoyable escapism and of course, depicts the concept of LOVE. The plot was the major factor of selecting the film script for analysis.

The story starts with Amanda (Cameron Diaz) and Iris (Kate Winslet) fed up with their love lives; Amanda's boyfriend has been cheating on her and the man Iris loves has just got engaged to someone else.

They both decide to switch houses for Christmas for an escape from their complicated lives; so Iris jets off to Amanda's place in sunny L.A and Amanda goes to Iris' quaint cottage in snowy Surrey, England.

Amanda soon meets Iris' handsome brother Graham, brilliantly played by Jude Law and Iris meets musician Miles (Jack Black).

In London, Iris Simpkins writes a wedding column in a newspaper and nurtures an unrequited love for her colleague Jasper Bloom. Near Christmas, she is informed that Jasper is engaged to marry another colleague, and her life turns upside down.

In Los Angeles, the movie-trailers maker Amanda Woods has just split with her unfaithful boyfriend Ethan and wants to forget him. Through a house exchange website, Amanda impulsively swaps her mansion for Iris' cottage in Surrey for the holidays.

While in Surrey, Amanda meets Iris' brother and book editor Graham and they fall in love with each other. Meanwhile, Iris meets her new next-door neighbor the ninety year old screenplay writer Arthur, who helps her retrieve her self-esteem, and the film composer Miles, with whom she falls in love.

The manner of speeches of characters is quite vivid and colourful in the film, rich in epithets, metaphors, and other stylistically expressive means, as well as paremia, and quotations, which are treated as precedent texts and create specific imagery vision of LOVE in the plot of the film, which becomes the focus of our research.

The stages of this research conformed to the tasks set.

1) The first stage of this research was selection of fragments in speeches of the characters of the film under analysis, where they talk about love. The process of selection was carried out from the original English version and its version, dubbed into Ukrainian. As a result of parallel selection the list of fragments in English with their Ukrainian equivalents was compiled.

2) The second stage of research implied semantic analysis of the corpus of English lexical units in the context of the fragments, followed by their systemic description and interpretation of specific features of their semantics with a special focus on connotative meaning and imagery interpretation.

3) The third stage of research focused on the analysis of the techniques of translation from English to Ukrainian by means of the correlation of equivalents suggested by the interpreter with the final conclusions concerning their adequacy.

The results obtained were systematically interpreted in the next two parts of the work, where the semantic field “LOVE” is analysed in English in the way in it is represented universally, in English-speaking culture, the way it is interpreted in the framework of the plot of the film “Holiday” in the original and in its dubbed version into Ukrainian.

## **2.2 Specific features of the structure of the semantic field “LOVE”**

Love is 1) a feeling of deep heartfelt attachment to a person of the opposite sex; 2. A feeling of deep heartfelt attachment to someone, or something. 3. to what.

Interest in something. To love means 1) To feel deep devotion, attachment to someone, or something. 2. To feel, to show deep affection for a person of the opposite sex; 3. To have an interest, a desire for something. 4 To require some conditions as the most favorable for existence, growth, etc. (about plants, animals). Such a definition is provided by both the explanatory dictionary of the Ukrainian language and the English language, which indicates the basic similarity of this universally known phenomenon for every culture.

Love, as one of the basic emotional categories, is fundamental to human nature, because it is thanks to it that gender features are fixed and expressed in language, which have become the object of research by many linguists today. It is love that is the basis for such emotional states as jealousy, hatred, interest, joy, suffering, satisfaction, and therefore this emotion is a very complex and voluminous concept, covers all these processes, and expresses a wide range of relationships between people.

L.E. Kuznetsova creates a semantic model of the concept of "love" based on the analysis of ideas about it in psychological research. The following features are highlighted in the model: integral feature "value"; "positivity" sign; the central position of the object of love in the subject's value system; unmotivated choice of the object of love, its involuntarily; the individuality of the object of love; sexual coloring (in types of erotic love) [10, p. 202].

Love as a deep, irrational feeling experienced by a subject and directed at another subject or object is extremely complex and multifaceted. That is why all the uniqueness of this psychological phenomenon should be equally reflected in language, which requires a large number of means to express love feelings. Let's take a closer look at the structure of the lexical-semantic group in modern English.

Thus, the components of the lexical-semantic field "LOVE" are various parts of speech - nouns (love, adoring, affection, care, liking, addition, passion, lust, etc.), verbs (to love, to adore, to like, etc.), which can also acquire certain signs, pronouns (passionately) and adjectives, the number of which in the film text is significant.

The lexical-semantic group of adjectival emotionalisms with the general emotional sema "Love" is an integral part of the LSP of emotional adjectives in the English language and has 147 units.

This lexical-semantic formation includes such adjectives as adoring (showing very strong love for someone (CALD)), besotted (completely in love with someone and always thinking of them (CALD)), endearing (making someone love or like you (LDCE)), gooey (showing your love for someone in a way that other people think is silly (LDCE)), torrid (that involves very strong emotions connected with love and sex (CCADE)), smitten (in love with someone (MED)), doting (showing that you love someone very much (CALD)), infatuated (having a very strong but not usually lasting feeling of love or attraction for someone or something (OALD)), patriotic (showing love for your country and being proud of it (CALD)) and others.

The conceptual center of this group is the "Love" emoseme because it is the dominant, nuclear seme. Accordingly, the adjective loving, which corresponds to the common semantic component of the group, was chosen as the main identifier word that will represent the studied group in the LSP structure of emotional adjectives. This adjective is the central element of the group and is characterized by shades of semantics:

- 1) showing a lot of love towards someone (CALD);
- 2) feeling or showing love and affection for sb/sth (OALD);
- 3) someone who is loving feels or shows love to other people; loving actions are done with great enjoyment and care (CCADE);
- 4) feeling or showing love (MED);
- 5) behaving in a way that shows you love someone; done with a lot of care and attention (LDCE).

Using the analysis of these dictionary definitions, we can establish the general meaning inherent in the LSG of emotional adjectives with the common emotional seme "Love": feeling or showing love or affection for someone or something (the one who feels or shows love or affection for someone or

something). The integral seven "positivity" and "anthroponymic" present in the name of the group indicate that this feeling belongs to the main emotional categories directly related to the inner world of a person because love plays an important role in his life and when interacting with real reality, the result of which is positive perception by an individual of this or that phenomenon.

In the LSG structure of adjectives with the emote "Love", as in the rest of the groups belonging to the studied field, the elements are united according to the semantic principle around the central word, reflecting the main systemic connections of emotes within the group. This group is characterized by a specific lexical-semantic commonality of its elements, which are divided into three main subgroups formed on the basis of the dominant adjectives affectionate (loving, gentle, gentle), longing (who longs for), lustful (passionate, lustful). They denote different forms of manifestation of love in the form of a sign or quality and are shown in the following diagram (Fig. 1).

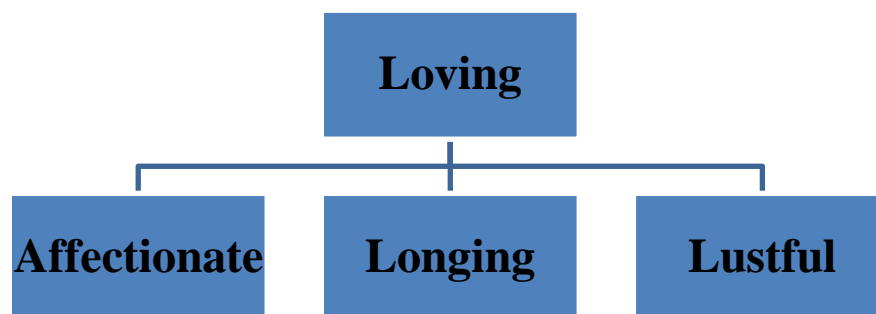


Fig. 1. The main subgroups within the LSG of adjectives with the emotesme "Love"

These lexical-semantic subgroups, in turn, are divided into quantitatively smaller formations - synonymous series (with the exception of the subgroup based on the dominant adjective emosemism longing, which does not have synonymous series), in the semantics of which the integral sema is transmitted indirectly or through the semantics of other members groups:

- *affectionate*: admiring (що відчуває захоплення), adoring (що обожнює), attractive (що приваблює, притягальний), caring (турботливий), compassionate (співчутливий, жалісливий), fond (люблячий), liking (що



відчуває симпатію, прихильний), sentimental (сентиментальний, чутливий), tender (люблячий, ласкавий, турботливий);

- *lustful*: desirous (який бажає, жадає, прагне), infatuated (захоплений, засліплений пристрасстю), passionate (пристрасний, закоханий).

Thus, the lexical-semantic structure of the LSG of adjectival emotes with the emote "Love" is a relatively heterogeneous entity, because its center is an abstract emotional concept that involves not only an impact on the subject, the result of which is the emergence of certain feelings or experiences, but also the desire of the subject himself to express his emotions with the help of certain actions. Since this group is a part of the LSG of emotional adjectives, it combines adjectival emotesisms with the meaning of love and covers all the variety of feelings of sympathy for objects and phenomena of objective reality.

### **2.3 Translation strategies and techniques of the semantic field “LOVE” rendering from English into Ukrainian in the film “Holiday”**

The plot of the film "Holiday" unfolds around the feeling of love. Taking into account the understanding stated above regarding the designation of the feeling of love, which implies a common understanding of the concept itself, let's consider how these lexical units are reproduced in the translation into Ukrainian.

In general, the components of the lexical-semantic field "LOVE" (*love, passion, etc.*) do not belong to those without equivalents, if we compare the structure of this group in the English and Ukrainian languages, so let's pay attention to the scope of the concept and the presence of a difference, as well as to the fact that how the components of the researched lexical-semantic field are reproduced in the translation of the film and what connotations they acquire.

The dominant lexeme for the lexical-semantic field "LOVE" is the word *love* as a core nomination. In the Ukrainian language, there are two most central

dominants of this field - **кохання** and **любов**, as well as a significant crossover of the semantic structure according to the main semes, we can also observe in the word **закоханість**. While the English word **love** corresponds to all the mentioned lexemes of the English language in terms of the scope of the concept, covering the semantics of all of them, in the Ukrainian language the words are not equivalent.

Whereas love involves deep feelings of attachment to a partner in or out of a relationship (*I have found almost everything ever written about **love**... / Я винайшла, що все, написано про **кохання** – правда; It was love / Це було кохання*), **любов** can mean a broader phenomenon as liking, including for objects that are non-beings (for a kind of occupation, food, entertainment, etc.) (*What do you mean - your **love** of travelling? / Ти маєш на увазі свою **любов** до подорожей ?*), and **закоханість** is not such a long and somewhat superficial feeling of admiration, which can grow into love, but can pass є не настільки довгим і певним чином поверховим почуттям захопленості, яке може перерости у кохання, а може пройти (*It wasn't **love**! / Це не була **закоханість**!*).

Therefore, the technique of translation into Ukrainian in this case will be specification, because usually the translator has to choose which love or loves is meant in a specific context, and apply a narrower version of the meaning.

However, the translator of the film does not always follow this strategy, choosing a non-central word of the lexical-semantic field in this sense, choosing love as the equivalent of love in the context: *Shakespeare also said “**Love** is blind” / Шекспір також сказав, “**Любов** сліпа”* which is obviously done for consonance in the composition of the phrase in the translation language,

Units narrower in scope of semantics, which are not nuclear for this lexical-semantic field, such as **passion**, **liking** can also act as equivalents of the word **love** in translation: *“And her **passion** for Christmas ...” / А її **любов** до Різдва...”*.

A similar difference exists between all the key components of the lexical-semantic field "LOVE", which are verbs, adjectives, or other parts of speech that

are derived from the specified ones. All of them are reproduced in the Ukrainian language in an appropriate way by concretization, so, for example, the fragment “*Don’t say you are in love!*” / “*І не кажи, що закоханий!*” is translated with the involvement of concretization and transformation of a part of speech.

Thus, English *love*, as a verb with a broader semantics, in the Ukrainian translation can, accordingly, be translated as to *любити*, *кохати*, or *закохуватись* depending on the context, during which specification is used for translation.

English variants of adjectives, in particular, such as *passionate*, are often translated not only as *пристрастний*, which is the direct equivalent, but as *закоханий*, where we see a development of meaning, since they are not identical in scope of meaning, e.g. *She looked so passionate!* / *Вона так закохано дивилась!*

As for the English unit of the adjectival type *loving* or *caring*, they do not have a direct one-word equivalent due to the absence of present participle forms in the Ukrainian language, so in such a case it is necessary to replace the grammatical form: *He was so loving!* / *Він так тебе кохає!*, or replacing the sentence structure or selecting an equivalent from other parts of the language: *If he were so loving* / *От якби він мав таке кохання до мене.*

Also, among the derivatives of the lexeme *love*, there is *lover*, which according to a similar logic receives equivalents as *коханець* and *закоханий*, where we observe the specification (*коханець*): *You want me to find a lover?* / *Мені знайти собі коханця?* or the development of meaning (*закоханий*):, after all, *коханець* is not always *закоханий*, but *закоханий* is not always *коханець*, where a *lover* is, as in the last fragment of the film text (the lines of the character), or the equivalent is the *любий*, which we observe in the translation of the fragment: *Shakespeare said, "Journeys end in lovers meeting. / "Кінець дороги там, це любих зустріч.* The last variant also requires the technique of development of meaning, since the content of the selected unit is not identical and rather focuses on the attitude of the psychological plan in relation to the person.

And of course, it should be noted that in the case of the need to translate nouns that name beings and adjectives that act as attributes to them, in the Ukrainian language there is also a specification according to the gender principle and tracking when the translation requires the choice of the feminine forms.

Other components of the lexical-semantic field "LOVE" are extremely rare, and the listed ones determine the main trends in the verbal description of love in the film script, as well as their reproduction in the translation during the dubbing of the analyzed film into Ukrainian, where the proposed contextual or situational transformations were concerned with the difference in the conjugation of words and due to the specificity of the lexical meaning and morphological types of languages.

## CONCLUSIONS

In the work, in which we focus on the study of the peculiarities of reproduction in the translation of units that are components of the lexical-semantic field "LOVE", we came to the conclusion during the empirical part of the work that it is possible to observe the specificity due to the different scope of the content plan even for dominant words analyzed field. Among them, *love*, which does not belong to the non-equivalent vocabulary, already raises questions in terms of translation into Ukrainian due to the different volume of concepts.

The dominant lexeme for the lexical-semantic field "LOVE" is the word *love* as a nuclear nomination. In the Ukrainian language, there are two most central dominants of this field - *кохання* and *любов*, as well as a significant crossover of the semantic structure according to the main semes, we can also observe in the word *закоханість*. While the English word *love* corresponds to all the mentioned lexemes of the English language in terms of the scope of the concept, covering the semantics of all of them, in the Ukrainian language the words are not equivalent, just like other derivatives and other components of the lexical-semantic field "LOVE".

This requires the application of translational transformations during translation, and the techniques of translation into Ukrainian in this case are concretization, development of meaning, compensation, replacement of a part of speech, grammatical restructuring of a sentence. And of course, it should be noted that in the case of the need to translate nouns that name beings and adjectives that act as attributes to them, in the Ukrainian language there is also a specification according to the gender principle and tracking when the translation requires the choice of the feminine (*коханець / коханка, коханий/кохана, закоханий / закохана*).

Other components of the lexical-semantic field "LOVE" are extremely rare, and the listed ones determine the main trends in the verbal description of love in the film script, as well as their reproduction in the translation during the

dubbing of the analyzed film in the Ukrainian translation, where the proposed transformations of a contextual or situational nature were connected with the difference in the conjugation of words and due to the specificity of the lexical meaning and grammatical structure of languages.

## BIBLIOGRAPHY

1. Андрієнко Т. П. Когнітивні чинники, що визначають вибір стратегії перекладу. *Філологічні трактати Сумського державного університету*. 2012. Т. 4, № 3. С. 5–13.
2. Бурда-Лассен О.В. Переклад як процес декодування ментальної ідентичності нації (на матеріалі українських і німецьких етнолексем міфологічного походження) : автореф дис... канд. філол. наук: 10.02.16 / Київський національний ун-т ім. Тараса Шевченка. К., 2005. 18 с.
3. Бухольц Н. А. Відтворення ідіолекту персонажів анімаційних фільмів у перекладі : автореф. дис.. канд. філол. наук: 10.02.16. Херсон, 2016 . 19 с.
4. Бялик О. Є. Лексико-семантичне поле слова «emotion» у сучасній англійській мові. *Science and Education a New Dimension. Philology*, V(36), Issue: 136, 2017. 90-102
5. Вансяцкая Е. А. Роль невербальных и вербальных компонентов коммуникации в текстах, отражающих эмоциональные реакции человека и их соотношение (на материале английского языка) : автореф. дис. ... канд. филол. наук : 10.02.04. Харьков, 1999. 22 с.
6. Галуцьких І. А. Тілесність в англійській художній прозі модернізму й постмодернізму : когнітивно-семіотичні студії. Запоріжжя : Кругозір, 2016. 628 с.
7. Гнезділова Я. В. Емоційність та емотивність сучасного англійського дискурсу: структурний, семантичний і прагматичний аспекти. Київ : Наукова думка, 2007. 220 с
8. Дашкова К. В. Поняття «лексико-семантичне поле» і його структура // <http://www.sci-notes.mgu.od.ua/archive/v33/13.pdf>
9. Демецька В.В. Теорія адаптації в перекладі : дис. ... д-ра наук: 10.02.16. 2008. 579с.
10. Дзера О. Жанри художнього перекладу. *Записки перекладацької майстерні*. Львів: Центр гуманітарних досліджень ЛНУ ім. І. Франка, 2002. Т. 1. С. 18-37.

11. Засєкін, С. В. Універсальні стратегії перекладу художнього тексту: досвід емпіричного психолінгвістичного дослідження. *Ученые записки Таврического национального университета им. В.И. Вернадского. Серия "Филология. Социальные коммуникации"*. 2011. Т. 24 (63), № 4, ч. 2. С. 254-260.
12. Зорівчак Р. П. Реалія і переклад (на матеріалі англomовних перекладів української прози) . Львів: Вид-во при Львів. ун-ті, 1989. 216с.
13. Кам'янець А.Б. Інтертекстуальна іронія і переклад: монографія / Анжела Богданівна Кам'янець, Тетяна Євгенівна Некряч. К.: Видавець Карпенко В.М., 2010. 176 с.
14. Корунець І.В. Теорія і практика перекладу (аспектний переклад): Підручник. Вінниця. «Нова Книга», 2000. 448 с.
15. Кочур Г. Література та переклад: Дослідження. Рецензії. Літературні портрети. Інтерв'ю / [упоряд.: А. Кочур, М. Кочур; передм. І. Дзюби, Р. Зорівчак]. К.: Смолоскип, 2008. 216 с.
16. Лайонз Дж. Лингвистическая семантика. Введение, 2003. – С. 343–345.
17. Матківська Н. А. Вибір моделі перекладу при відтворенні ідіолекту. *Наук. записки Нац. ун-ту «Острозька академія»*. Сер. Філол. 2014. Вип. 45. С. 281-283.
18. Мельник А. Функції сучасної американської анімації як основа вибору перекладацьких стратегій. *Studia linguistica*. 2012. Вип. 6(2). С. 175-178.
19. Науменко Л. П., Гордєєва А. Й. Практичний курс перекладу з англійської мови на українську : навч. посібник. Вінниця, 2011. 136 с.
20. Недбайло К. М. Транспозиції частин мови в перекладі з англійської мови на українську (на матеріалі художніх текстів) : автореф. дис. на здобуття наук. ступ. канд. філол. наук : 10.02.16. Київ, 2008. 20 с.



21. Огаркова Г. А. Вербалізація концепту "кохання" в сучасній англійській мові : когнітивний та дискурсивний аспекти : автореф. дис. канд. філол. наук : спец. 10.02.04 "Германські мови" / Г. А. Огаркова ; Київський національний університет імені Т. Шевченка. – Київ, 2005. – 20 с.
22. Подміногін В.О. Переклад: тенденція та традиція. *О простом и сложном профессионально*. 2011. С. 176 – 183.
23. Помпаева Г. В. Понятие «поля» в современных лингвистических исследованиях. Гегэрлт. № 2, 2005. с. 124-127.
24. Ребрій О.В. Системний підхід до вироблення стратегії перекладу. *Вісник ХНУ. Серія «Перекладознавство»*. 2009. № 848. С 215-220.
25. Романова Н. В. Лексико-семантичне поле Liebe (на матеріалі лірики Теодора Кернера). Ученые записки Таврического национального университета им. В.И. Вернадского Серия «Филология. Социальные коммуникации». Том 24 (63). 2011 г. № 4. Часть 2. С.165-171.
26. Селиванова Е. А. Когнитивная ономазиология : монографія / Е. А. Селиванова - К. : Изд. укр. фитосоциологического центра, 2000. - 248 с.
27. Стокуленко К. П. Зрада у коханні : її причини та духовне осмислення у романі «Маруся Чурай» Ліни Костенко. Київ : Наукова думка, 2004. с.149-152
28. Хайчевська, Т. М., Мірчук, Т. Ю. (2018). Лексико-семантичне поле поняття «кохання» (на матеріалі роману Гюстава Флобера «Виховання почуттів»). *Наукові записки Національного університету «Острозька академія»: Серія «Філологія»*, (66), 3–6.
29. Ходарєва І.М. Лексико-семантичне поле любов : аксіологічний аспект (на матеріалі романів П. Загребельного). *Культура народів Причорномор'я*. 2011. № 211. С. 109-113.
30. Чередниченко О.І. Дві тенденції в українському художньому перекладі. *Про мову і переклад*. К.: Либідь, 2007. С.150–161.
31. Baker M. In other words: A coursebook on translation. – London and New York: Routledge, 1992. – 328 p.

32. Burke M. Iconicity and literary emotion. *European Journal of English Studies*. 2001. Vol. 5. P. 31–46.
33. Durr U. *Lexical semantics : semantic fields and collocations*. Munich : Grin Verlag, 2011. p. 64.
34. Glucksberg S. *Understanding Figurative Language*. – Oxford: OUP, 2003. – 218 p.
35. Lang P. J. *The Varieties of Emotional Experience : A Meditation on James-Lange Theory*. *Psychological Review*. 1994. № 101 (2). P. 211–221.
36. Nida E. A. *Componential Analysis of Meaning: An Introduction to Semantic Structures*. – The Hague: Mouton, 1975. – 268 p.
37. Paquin R. Translator, Adapter, Screenwriter. *Translating for the audiovisual [Electronic resource] / R. Paquin // Translation Journal*. — 1998. — Vol. 2. — N 3. — Available from : <http://accurapid.com>
38. Polumbo G. *Key terms in Translation Studies / G. Polumbo*. – Continium, 2009. – P. 12
39. Venuti L. *The Translator's Invisibility / Lawrence Venuti*. – [2nd ed.]. – London and New York : Routledge, 2008. – 319 p.

**LIST OF REFERENCE SOURCES**

40. Larson M. Meaning-based translation: A guide to cross-language equivalents. – Lanham: University Press of America, 1984. – 312 p.
41. Wehmeier S. Oxford advanced learner's Dictionary. Oxford: Oxford University Press, 2000. – 312 p.

**LIST OF DATA SOURCES**

42. "Відпочинок за обміном" ("The Holiday" реж. N. Meyers, 2006)

## ANNEX

1. Now I've got somewhere really important to be, and you have got to get the hell out. – Тепер мені треба йти на дуже важливий захід. А тобі саме час звідси провалювати.
2. Say a man and a woman both need something to sleep in and both go to the same men's pajama department. – Скажімо, чоловікові та жінці потрібно щось для сну, і вони обидва йдуть в один і той же відділ чоловічих піжам.
3. If you were a melody... I used only the good notes. – Якби ти була мелодією... я б брав би тільки чисті ноти.
4. You're supposed to be the leading lady of your own life, for god's sake! – У житті потрібно виконувати тільки головну роль!
5. You're incredible! You're a prodigy! A doodle prodigy! – Ти неймовірна! Ти геній! Просто геній!
6. I suppose I think about love more than anyone really should. I am constantly amazed by its sheer power to alter and define our lives. – Гадаю, я думаю про любов більше, ніж будь-хто інший. Мене постійно вражає її сила, яка здатна змінювати і визначати наше життя.
7. I have another scenario for you — I'm in love with you. – У мене для вас інший сценарій - бо я закоханий у вас.
8. I don't know. But I think what I've got is something slightly resembling, gumption. – Я не знаю. Напевно, щось, що віддалено нагадує... силу волі.
9. I'm not going to fall in love with you, I promise. – Я не збираюся в тебе закохуватися. Даю слово.
10. I need some peace and quiet... or whatever it is people go away for. – Мені потрібен спокій і тиша. Ну що там люди шукають у відпустці.
11. I'm looking for corny in my life. – Я шукаю банальностей у своєму житті.

12. It's Christmas Eve and we are going to go celebrate being young and being alive. – Сьогодні Святвечір, і ми збираємося відсвяткувати нашу молодість і те, що ми живі.
13. Legend has it, when the Santa Anas blow, anything can happen. – Легенда свідчить, що коли дме Санта-Анас, може статися все, що завгодно.
14. Okay. I'm sorry. I didn't mean to kiss you twice... and then linger a long time on the second kiss. – Гаразд. Вибач. Я не хотів цілувати тебе двічі... а потім так довго затримуватися на другому поцілунку.
15. For some quite inexplicably, love fades; for others love is simply lost. But then of course love can also be found, even if just for the night. – Для когось кохання зникає з незрозумілих причин, для когось воно просто втрачається. Але, звісно, кохання можна знайти, навіть якщо лише на одну ніч.
16. And after all that, however long all that may be, you'll go somewhere new. And you'll meet people who make you feel worthwhile again. – І після всього цього, як би довго це не тривало, ви підете кудись у нове місце. І зустрінеш людей, які допоможуть тобі знову відчувати, що ти чогось вартий.
17. You've gotta fight the fight, kid.– У житті потрібно вміти боротися, малюк.
18. Well, like I said, Most Interesting Girl Award. – Ну, як я вже сказала, нагорода Найкращої дівчини.
19. Shakespeare said, 'Journey's end in lovers meeting.' What an extraordinary thought. – Шекспір сказав: "Все закінчується зустріччю закоханих". Рідкісна за красою думка.
20. He's really cute. I feel great when I'm with him, which is an entirely new experience. And he's about ninety years old. – Дуже симпатичний, з ним так здорово, абсолютно незнайомі відчуття. До речі, йому скоро 90.
21. I don't know what to say about it. Totally brill. – Я не знаю, що сказати про це. Просто блискуче.

22. I've found almost everything ever written about love to be true. – Я з'ясувала: майже все, що написано про кохання - правда.
23. I can't figure out the mathematics of this, I just know I love you. – Я не можу з'ясувати логіку цього, я просто відчуваю, що кохаю тебе.
24. So now I'm just gonna kiss you for the millionth time and say, 'Be seeing you'. – Тож зараз я просто поцілую тебе в мільйонний раз і скажу: "До зустрічі".
25. I've got a life to start living. – У мене є життя, яке треба почати жити.
26. Then we start to feel the tension, we know this isn't going to work, so we start fighting because we don't know what else to do. – Тоді ми починаємо відчувати напругу, ми знаємо, що це не допоможе, тому починаємо боротися, бо не знаємо, що ще робити.
27. And maybe we're trying to figure this thing out because it makes us feel so good to feel this way, and maybe the fact that I'm leaving in 8 hours makes this far more exciting than it might actually be. – І, можливо, ми намагаємося розібратися в цьому, тому що нам так приємно це відчувати, і, можливо, той факт, що я їду через 8 годин, робить це набагато більш захоплюючим, ніж це могло б бути насправді.
28. Sex makes everything more complicated. Even not having it, because the not having it... makes it complicated. – Секс узагалі все ускладнює, і в тому разі, коли його немає, це теж усе ускладнює.
29. I apologize for the blunt delivery, but as problematic as this fact may be, I am in love. – Я перепошую за відвертість, але яким би проблематичним не був цей факт, я закоханий.
30. I'm a full-time dad. I'm a working parent. I'm a mother and a father. I'm a guy who reads parenting books and cookbooks before I go to sleep. – А я тато двох доньок. Тато, який працює. І мама, і тато. Я перед сном вивчаю кулінарні книги і шукаю посібники з виховання дітей.
31. We never have grownups here that are girls. – У нас тут ніколи не буває повнолітніх дівчат.

32. You know Graham, I just broke up with someone, and considering you just showed up and you're insanely good-looking and probably won't remember me anyway. – Знаєш, Греме, я щойно розійшлася з одним хлопцем, а зважаючи на те, що ти щойно з'явився, і ти шалено гарний, ти, мабуть, мене все одно не згадаєш.
33. Call me old fashioned but one doesn't have sex with women who are unconscious. – Називайте мене старомодним, але ніхто не займається сексом з малопритомними жінками.
34. And remember when they used to say that single women over the age of 35 were more likely to get killed by a terrorist than to get married? – А пам'ятаєте, як казали, що самотні жінки старше 35 років мають більше шансів бути вбитими терористом, ніж вийти заміж?
35. I have the classic male problem of no follow through. – Я хворий на класичну чоловічу хворобу: все кидаю на півдорозі.
36. You didn't really wanna be a couple! You resist it in your own way. – Ви насправді не хотіли бути парою! Ти проти цього по-своєму.
37. Look at me. I'm down here sweating like a pig. And look at you. You're the only woman on the face of the earth that breaks up with her boyfriend and doesn't even shed a tear. I mean, that's gotta mean something, right? – Поглянь на мене. Я тут внизу потію як свиня. А ти подивися на себе. Ти єдина жінка на землі, яка розлучилася зі своїм хлопцем і не зронила жодної сльозинки. Це ж має щось означати, так?
38. So that makes it impossible to forget him, which is great for him but sucks for you. – Ось тому ти і не можеш його забути. Йому в кайф, а тобі в петлю.
39. I think if the obvious response doesn't immediately come to you, uh, we can just, we should just talk about something else. Like possibly what a complete ass I am. – Я думаю, що якщо очевидна відповідь не прийде до вас одразу, ми можемо просто поговорити про щось інше. Наприклад, про те, який я повний придурок.



40. I came to Hollywood over 60 years ago and immediately fell in love with motion pictures. – Я потрапив до Голлівуду понад 60 років тому і мментально закохався в кіно.
41. And it's a love affair that's lasted a lifetime. – І цей роман триває все моє життя.
42. When I first arrived in Tinseltown, there were no cineplexes or multiplexes. No such thing as a Blockbuster or DVD. – У той час у цьому місті блиску і мішури ще не було ні мультиплексів, нічого. Ні блокбастерів, ні DVD.
43. Iris, in the movies, we have leading ladies, and we have the best friend. You, I can tell, are a leading lady, but for some reason, you're behaving like the best friend. – Ірис, у фільмах завжди є головна героїня і є її найкраща подружка. Ви, я знаю, головна героїня, але чомусь поводитесь, як її подружка.
44. Let's get this embarrassment over with. – Швидше зганьбимося, швидше забудемо.
45. Exactly, and on top of that there's the old standby, I can't believe a girl like that would actually be with a guy like me. – Точно, а на додачу до цього ще й старе застереження: я не можу повірити, що така дівчина може бути з таким хлопцем, як я.
46. You know, I never really thought I'd say this, literally never, but I think you were absolutely right about us. Very square peg, very round hole. – Знаєш, я ніколи не думала, що ось зараз це скажу, буквально... але ти мав цілковиту рацію про нас із тобою: як поганій корові криве сідло!
47. From the moment I met you, it's been an adventure. – З моменту, як ми познайомилися, жити стало веселіше.
48. I understand feeling as small and as insignificant as humanly possible. And how it can actually ache in places you didn't know you had inside you. – Я розумію, як це - відчувати себе таким маленьким і незначним, наскільки це можливо для людини. І як це може боліти в тих місцях, про які ти навіть не здогадувався, що вони в тебе є.

49. And all that fuzzy stuff, those years of your life that you wasted, that will eventually begin to fade. – І все те нечітке, ті роки вашого життя, які ви змарнували, зрештою, почнуть стиратися.
50. What about our stories, those of us who fall in love alone? We are the victims of the one sided affair. – Ну а як же ми, всі інші? Хто розповість про нас, про тих, хто самотній у коханні? Ми жертви одностороннього почуття.

## РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу одиниць лексико-семантичного поля "кохання". У ході роботи описано існуючі способи перекладу одиниць лексико-семантичного поля "LOVE", проаналізовано матеріал англійськомовного кінофільму "The Holiday" і здійснено перекладацький аналіз фактичного матеріалу дослідження.

**Ключові слова:** переклад, перекладацький аналіз, лексико-семантичне поле, лексико-семантична група, лексема.