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under the title: Reproduction in Ukrainian of the units of the lexical-semantic field "WAR" (based on the American film Pearl Harbour)

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MІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

Відтворення українською мовою одиниць лексико-семантичного поля "WAR" (на матеріалі американського кінофільму Pearl Harbour 'Перл Харбор')

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CONTENTS

INTRODUCTION

War has always been one of the key themes in world cinema, reflecting both war events and their effects on people's lives. In this context, it is important to consider how the Ukrainian language reproduces the English-language terms related to the theme "WAR", especially through the prism of the American film "Pearl Harbour". Directed by Michael Bay, this film recreates the events of the 1941 attack on Pearl Harbor in Hawaii and its aftermath. This paper examines how the Ukrainian language adapts English terms that reflect aspects of war, such as combat operations, strategies, military equipment and other aspects presented in the film "Pearl Harbour". Various methods of reproduction and translation of these terms from English to Ukrainian are analyzed, in particular through direct translation, adaptation, free translation, use of metaphors, idiomatic expressions and other linguistic means. The purpose of this work is to study how the Ukrainian language reacts to English terms related to the theme of war reproduced in the film "Pearl Harbor", and to determine different strategies and approaches to their translation and reproduction. The results of the study can help to better understand the mechanisms of translation and reproduction of military vocabulary in the Ukrainian context.

The term paper is focused on the intricate process of reproducing the lexical-semantic field "WAR" in Ukrainian language, particularly within the context of translation and adaptation, using the film "Pearl Harbor" as a case study. "WAR" as a linguistic phenomenon carries multifaceted connotations and cultural implications, making its translation and adaptation a challenging endeavor. This study delves into the complexities of linguistic and cultural transfer, aiming to elucidate the strategies, transformations, and difficulties encountered in rendering English-language units related to "WAR" into Ukrainian.

The theoretical background of this study lies in linguistic theories related to lexical-semantic fields, translation studies, and film adaptation. Key concepts include the nature of lexical-semantic fields, translation theory and practice, linguistic and cultural transfer in translation, and the specifics of film translation and adaptation.

Topicality. In the modern world, the topic of war is extremely relevant and important, since conflicts and military operations remain one of the most important problems of the modern world. The study is relevant due to the significance of understanding how lexical-semantic fields, particularly those related to "WAR," are reproduced in translation, especially within the context of audiovisual media. Investigating the translation of such specialized vocabulary contributes to both translation studies and cultural studies, shedding light on how linguistic and cultural nuances are conveyed across languages and mediums.

The aim of the study is to describe and analyze the reproduction of English-language units of the lexical-semantic field "WAR" in the Ukrainian language, with a focus on translational transformations and difficulties encountered.

To achieve this aim, the following **objectives** need to be solved:

1) To reveal the concept of the lexical-semantic field;

2) To describe theoretical approaches to the translation of the unit of lexical-semantic field "WAR";

3) To identify general characteristics and stylistic features of the fictional discourse of films;

4) To analyze lexical, grammatical and lexico-grammatical transformations in the translation of units of lexical-semantic field "WAR" in the film "Pearl Harbor".

The investigation subject of this study is the film "Pearl Harbor," which provides audiovisual material containing linguistic expressions related to the lexical-semantic field "WAR."

The object of this research is the translation transformations used during translation of the units of lexical-semantic field "WAR".

The data sources are 50 sentences with the units of lexical-semantic field "WAR" taken from the film "Pearl Harbor".

Main research **methods** are: theoretical analysis, critical analysis, theoretical synthesis, descriptive method, transformational analysis.

The practical value of the term paper lies in in a fact that it offers insights into the challenges and strategies involved in translating specific terminology related to

war, which is crucial for translators and language professionals working in cross-cultural contexts. Also by focusing on a popular film like "Pearl Harbor," the study provides a concrete and relatable context for examining translational transformations, thereby enhancing understanding of how linguistic and cultural nuances shape the portrayal of war in different languages.

Theoretical value of the work lies in detailed analysis of the translation of units of lexical-semantic field "WAR" and its further use in subsequent studies.

Structure of the work: the research paper consists of the following components: introduction, two chapters, general conclusions, a list of references, a list of data sources, annex and resume.

The introduction describes the topic of the work, the relevance of the work, defines the aim and objectives of the work, identifies the research methods and reveals the theoretical and practical value of the study.

The first chapter reveals the concept of the lexical-semantic field; characterizes linguistic and cultural peculiarities of the vocabulary of the "WAR" sphere; discuses the peculiarities of reproduction of English-language units of the lexical-semantic field "WAR" in the Ukrainian language.

The second chapter analyses lexical, grammatical and lexico-grammatical transformations in the translation of units of lexical-semantic field "WAR" in the film "Pearl Harbor".

The conclusion summarizes the main findings of the study.

The Bibliography contains sources used during the research.

The List of reference sources contains dictionaries and encyclopedias used in writing the term paper.

The list of data sources contains references to the literature that served as a source of factual material for the study.

The annex contains 50 English sentences with abbreviations and shortenings and their translation into Ukrainian.

CHAPTER 1. LEXICAL-SEMANTIC FIELD "WAR" AS LINGUISTIC PHENOMENON

1.1. Concept of lexical-semantic field "WAR"

The lexical-semantic field is a set of lexical units (words and phrases) that have a similar semantic meaning and are related by syntactic and stylistic relations. [1] It reflects the semantic organization of the language, as well as the system of meanings and nuances between words. The lexical-semantic field can be represented in the form of a dictionary or a graphic diagram that displays the relationships between words and their meanings.

A lexical-semantic field is a concept from linguistics that describes a group of related words in a language that have a common semantic component or connection. [7] This concept arises from the idea that words in a language are related to each other and organized into certain structures that reflect the semantic relations between them. The lexical-semantic field is reflected in the use of synonyms, antonyms, associative relations and other linguistic means to express a certain concept or notion. For example, the lexical-semantic field "color" may contain such words as "red", "blue", "yellow", etc.

Lexical-semantic fields can be different in size and complexity. They can cover a wide range of aspects of the concept or be aimed at specific topics or areas of life. The study of lexical-semantic fields helps to better understand the structure of language and the relationships between words in a speech act.

In linguistics, the concept of the lexical-semantic field is used to analyze and classify words according to their meaning and relationships. [2] It helps to understand the organization of the lexical system of the language and its internal structure. Lexical-semantic fields are studied both in general lexicology and within separate lexicological disciplines, such as terminology, lexicography, stylistics, and others.

The lexical-semantic field "WAR" is an important linguistic phenomenon that reflects the complexity and depth of perception of war in language and culture. This

field consists of different lexical units that reflect different aspects and contexts of war: military operations, combat actions, strategic decisions, emotional states, social consequences, and others.

Lexical units included in this field can have different semantic nuances and be used in different contexts. For example, the words "war", "battle", "battle", "conflict" can be used to describe various aspects of war, from the general idea of military conflict to specific events and battles.

The lexical-semantic field "WAR" also reflects the cultural and historical aspects of war in language. [3] Different cultures and eras may have their own ideas about war, its causes and consequences, which is reflected in the use of linguistic means for its description and perception.

A topic or concept in the lexical-semantic field is a fundamental element that defines the area of meanings and associations associated with the use of certain words or terms. It reflects the central idea or object that is considered within the framework of this field. In the case of the topic "WAR", the central concept is war itself, and all the words and expressions used in this field refer to various aspects of military conflicts, warfare, strategies, consequences, etc.

The topic of war can include a wide range of subtopics and aspects, such as military operations, techniques, weapons, engagements, casualties, victories and defeats, strategies and tactics, political consequences, emotional aspects, memory and history, and much more.

This topic can be the subject of study and research in various scientific, cultural and artistic contexts, including literature, film, history, politics, psychology, philosophy and sociology.[4] It affects the way we understand and perceive the world, affects our values, beliefs and cultural context. The theme "WAR" is reflected in the wide variety of words and expressions used to describe military events, conflicts and their aftermath. It includes not only technical vocabulary, but also expressions expressing emotions, attitudes and views on war.

In the language and culture of each country, the theme "WAR" has its own nuances and associations that reflect the historical and cultural

context. For example, in the American movie "Pearl Harbor", which covers the attack on Pearl Harbor during the Second World War, words and expressions are used that reproduce the American view of war, patriotism, heroism and loss.

Thus, the study and analysis of the vocabulary of the semantic field "WAR" in the context of the movie "Pearl Harbor" allows for a better understanding of the ways in which military themes are reproduced and their impact on language and culture.

The terms or vocabulary used in the semantic field "WAR" can cover various aspects of war: military strategy, tactics, weapons, combat operations, military equipment, military discipline, as well as the emotional aspect, reflecting fear, pain, heroism, patriotism, etc. In the context of the movie "Pearl Harbor" you can find such terms as "bombardment", "attack", "defense", "shot", "combat", "insurrection", "military", "fleet", "aircraft", "torpedo", "explosion", "air defense" and many others.

In addition, it is important to consider the use of military terminology in military communication language, which may include abbreviations, acronyms, and jargon typical of the field. The semantic field "WAR" may also include terms that reflect various aspects of military life and the life of warriors, such as "training", "military base", "headquarters", "battlefield", "trench", "battle", "subterfuge", "strategy", "mission", "injury", "medical aid", "captive", "military duty", "military discipline", "sabotage", "reconnaissance", "counterattack" and others. Given the cinematic context of the film "Pearl Harbor", such terms can include the names of specific characters, locations of events, technical characteristics of military units, and many other things related to the military theme.

In the semantic field "WAR" there may be various semantic relations between terms. Example:

Synonymy is a linguistic phenomenon in which two or more words have a similar or identical meaning, that is, they are used to denote the same object, phenomenon, action, or property. Synonymy: The terms "combat" and "military" can be used interchangeably in certain contexts.

Antonym is a linguistic phenomenon in which two words have the opposite or opposite meaning. For example, "large" and "small" are antonyms because they

denote opposite sizes or scope. Antonyms: for example, "peace" and "war" are antonyms that reflect opposite states.

Hyperonymy and hyponymy: For example, "war" can be a hyperonymy for the terms "conflict", "combat activity", "military operations", etc., which are hyponyms compared to the broader concept of "war".

• Meronymy: the term "battle" can be a meronymy for "shooting", "artillery fire", etc.

• Associative relations: some terms in the semantic field "WAR" can be associated by semantic or associative relations, for example, "heroism", "fear", "propaganda", "victim" and others.

These semantic relations reflect various aspects of military activity, war and related concepts in the lexical composition of the semantic field "WAR".

Contextual features include the interaction of words or expressions with the surrounding text or situation in which they are used. [5] This can affect their meaning, expressiveness and other linguistic aspects. For example, the word "war" can have different shades of meaning depending on the context in which it is used. Reproducing such contextual features in translation can be a difficult task, as it requires preserving the meaning and appropriate tone. Contextual features are ways of using and interpreting words in different situations or contexts. For example, some words can have different shades of meaning depending on the context. Contextual features may also include cultural aspects, social context, historical realities and other factors that influence the perception and interpretation of words or expressions. In the movie "Pearl Harbor" the war can be seen as a symbol of the struggle for freedom and independence, or as a tragic event that resulted in a large number of victims. Such contextual nuances can influence the translation and interpretation of the word "war" and other related terms in the film.

Phraseologisms and idioms are special expressions that have a permanent meaning different from the sum of the meanings of their component parts. In the context of war, such expressions can be used to express various aspects of combat, the emotions of soldiers, or life on the front lines. In the American film "Pearl

Harbor", there may be phrases and idioms that characterize situations on the battlefield, emphasize the importance of brotherhood and friendship in the army, or reflect the emotional state of the characters during the war. Idioms are fixed expressions or phrases used in speech to convey certain concepts or express certain ideas. They can be special for this lexical-semantic field. Idioms can also be used to create figurative descriptions of military events or emotions. They help to convey the atmosphere of war by evoking specific associations and impressions in listeners or viewers. [6] For example, in the movie "Pearl Harbor" you can find such phrases as "brother in arms", "take fire" and others, which help convey the spirit of military activity and the feeling of a warrior on the battlefield.

Summarizing, the lexical-semantic field includes words and their semantic relations, which are used to express a certain topic or concept in speech.

The lexical-semantic field of "war" encompasses a wide range of words, phrases, and concepts that are related to the overarching theme of armed conflict and its various dimensions. Here are some examples of what may be included within the lexical-semantic field of "war":

In the lexical-semantic field of "war," there exists a plethora of words and concepts intricately linked to the overarching theme of armed conflict and its multifaceted aspects. This encompasses a vast array of terms describing the physical and confrontational dimensions of military operations. Words associated with conflict and combat, such as "battle," "skirmish," "engagement," "confrontation," "combat," "hostilities," and "warfare," play a pivotal role within this domain. They encapsulate the intensity, action, and complexity inherent in warfare. These terms collectively provide linguistic tools for delineating and scrutinizing military maneuvers, tactics, and strategies.

1.2. Theoretical approaches to the translation of the units of lexical-semantic field "WAR"

Reproduction of English-language units of the lexical-semantic field "WAR" in the Ukrainian language may have its own peculiarities due to cultural and historical differences between the two languages.

During translation of the units of the lexical-semantic field "WAR", translators use all the types of translation transformations, as each word or phrase within this field carries specific cultural, historical, and emotional connotations that may not directly correspond between languages. To render such vocabulary into Ukrainian, translators use lexical transformations, grammatical transformations and lexical and grammatical transformations.

There are a couple of types of lexical transformations: formal lexical transformations and lexical and semantic transformations. [22] The most frequent transformation of formal lexical transformations for conveying military terms is loan translation. [25] Loan translation is a translation technique where words or phrases from one language are translated into another by directly translating the individual components of the original term. Instead of borrowing the entire word or phrase from the source language, the translator creates an equivalent expression in the target language using its own words.

Other frequently used transformations are transcription and transliteration. Unlike loan translation, which involves conveying the meaning of the text from one language to another, transliteration focuses on representing the sounds or characters of words from one script to another. By making a transcription of a word, translator preserves the original English pronunciation of a word in the Ukrainian translation. Transliteration is the process of converting text from one writing system into another, where the characters of a word remain the same in the source language and the target language. These types of transformations help to maintain the original pronunciation or spelling of words while presenting them in a different script. They are often used when dealing with proper nouns, technical terms, or foreign words that do not have direct equivalents in another writing system.

Traditional phonetic and graphical reproduction also belong to formal lexical transformations. It refers to the process of representing sounds and written characters

from one language or writing system to another in a conventional or established manner. This process involves following established rules or conventions for accurately reproducing the pronunciation and written form of words in a target language or script.

Lexical and semantic transformations include the following: generalization, differentiation of meaning, modulation and concretization. [22] The frequently used transformation of these is differentiation of meaning. English-language units of the lexical-semantic field "WAR" in the Ukrainian language may have a lot of variations in translation. Taking into account cultural differences, historical contexts and emotional perception, translators have different options for choosing equivalent expressions. So, depending on a context, emotions and specifics of the information, translators use differentiation of meaning to convey information into Ukrainian accurately and with proper emotional coloring.

Other frequently used lexical and semantic transformations are concretization and generalization. By use of concretization, translator can emphasize some words, as he changes a word with broad meaning in the source language to a word with more specific meaning in the target language. In contrast to this, generalization is used to change a word with specific meaning, which may be not comprehensible to a wide audience, to a word with more general meaning. They both are used to highlight and attract attention of readers to some information or to make the information easier to understand.

The last lexical and semantic transformation used to render units of the lexical-semantic field "WAR" in the Ukrainian language is modulation. Modulation refers to the alteration or adjustment of language elements to convey a particular meaning or achieve a desired effect in the target language. It involves adapting the text to suit the linguistic norms, cultural context, and communicative intentions of the target audience while maintaining fidelity to the original message. Modulation can be used for various reasons, including to convey the appropriate level of formality or informality, to capture the nuances of tone or mood, or to accommodate differences in cultural conventions or rhetorical strategies between the source and target

languages. Translators often employ modulation to ensure that the translated text effectively communicates the intended message and resonates with the target audience.

Grammatical transformations used translate to units of the lexical-semantic field "WAR" in the Ukrainian language are grammatical replacement, omission, addition and transposition.

One of the most frequently used grammatical transformations is grammatical replacement. Grammatical replacement refers to the process in translation where grammatical structures in the source language are replaced with equivalent structures in the target language while maintaining the overall meaning of the text. This involves changing the syntactic arrangements, word order, verb conjugations, noun declensions, and other grammatical features to conform to the norms and rules of the target language. [20] Grammatical replacement is a commonly used by translators to ensure that the translated text can be read fluently in the target language. It involves not only converting individual words from one language to another but also restructuring sentences and phrases to adhere to the grammatical patterns of the target language.

Other commonly used transformations are addition and omission. Addition is a transformation, where to the source language word or phrase during translation are added extra word or words. This may occur for various reasons such as cultural context, enhancing readability, or conveying nuances that exist in the target language but not in the source language. Addition is usually used to provide additional information, without which it will be difficult to understand the author's intentions or to add emotional coloring to the information.

On the other hand, omission is used to remove unnecessary information during translation. Translators may omit some words for various reasons, including to streamline the text, maintain clarity, or adapt it to the cultural norms and linguistic conventions of the target audience.

Transposition is also often used in the translation of the units of lexical-semantic field "WAR". Transposition involves changing the order or sequence of

elements within the text while maintaining their original meaning. This transformation is used to adapt the structure of sentences, phrases, or clauses from the source language to better fit the syntactic conventions of the target language. In the translation of the war vocabulary transposition involves reordering words, changing the placement of phrases or clauses to improve clarity and readability in the target language. It ensures the accurate conveying of the intended meaning while adjusting the linguistic structure to align with the conventions of the target audience.

Lexical and grammatical transformations are not used as often as all described above. They include antonymic translation, total reorganization and compensation.

Antonymic translation involves replacing a word or phrase in the source text with its opposite or antonym in the target language. This transformation is used to convey contrast or opposition between concepts in the translation. By substituting words with their antonyms, translators can emphasize differences in meaning, tone, or mood between the source and target texts. Antonymic translation is particularly effective when conveying nuances of meaning or when aiming to evoke specific emotional or rhetorical effects in the target audience. It allows translators to capture the full spectrum of meaning present in the source text and to convey subtle nuances that may be lost in a more literal translation.

Total reorganization is used in translation of idioms and set expressions. Translators may use word-for-word translation or descriptive translation while rendering idioms from English into Ukrainian, but in some cases it is impossible. Total reorganization is used when in the target language there is an idiom or set expression, that sounds completely different from the one in source language, but it is a direct equivalent and has the same meaning. Translators use it to preserve the emotional coloring and the general mood of the text.

One of the most rarely used translation transformation in the translation of the units of lexical-semantic field "WAR" is compensation. Translators use it when there in a target text is a word that cannot be translated into the source language without losing the original meaning. That's why in some cases translators may create new words to accurately conveys the meaning of the original text. It is almost never used

in translation of military vocabulary, as it is almost impossible to find such words in this discourse.

It is also important to consider cultural differences in the perception of war and the terms used. Some words that may have a negative connotation in one culture may be used with a more positive connotation in another culture, and vice versa. [10] When translating and reproducing the English-language units of the lexical-semantic field "WAR" in the Ukrainian language, it is important to take into account the emotional tone and cultural features in order to accurately reproduce the intensity and meaning that this concept carries for the language community.

Some words describing war in English may have a more neutral or neutralized meaning in Ukrainian, or vice versa. For example, the word "battle" may have a more important meaning in the Ukrainian language, as it is associated with historical events such as the "glorious battle".

Therefore, in the reproduction of English-language units of the lexical-semantic field "WAR" in the Ukrainian language are used all the types of lexical transformations, grammatical transformations and lexical and grammatical transformations. Also, translation of such vocabulary requires careful consideration of the cultural and linguistic features of both languages, as well as the context in which they are used.

1.3. General characteristics and stylistic features of the fictional discourse of films

The study of fictional discourse in films is a multidisciplinary field that combines elements of film studies, literary analysis, linguistics, and semiotics. It involves analyzing the various narrative strategies, storytelling techniques, and linguistic features used in films to convey meaning, evoke emotions, and engage the audience. Film translation has a lot in common with literary translation, but it still has its own peculiarities. In a film a picture and audio complement each other, so the accurate translation is very important. Also, the language of the film and television

play should be very popular and easy to understand to attract attention of the viewers. [7]

There is no set definition to the term fictional discourse of films. But it is defined as a type of text, where verbal and non-verbal means form one inseparable unit. [19] This type of discourse is classified by a few components: by the content, by the purpose and communicative intentions, by the nature of the informative component and by genre and target audience. [16]

The fictional discourse of films encompasses several distinctive features and peculiarities that set it apart from other forms of storytelling and discourse. Films rely heavily on visual elements such as cinematography and editing to convey narrative information, character emotions, and thematic motifs. So, in films the main emphasis is on non-verbal means. Also, unlike traditional linear storytelling, films often employ non-linear narrative structures, such as flashbacks, flash-forwards, and parallel storylines. These techniques can add complexity to the narrative and invite viewers to engage with the story on multiple levels.

The only verbal mean to present information to the viewer are dialogues and sometimes inserts or thoughts of characters.

Dialogue in films serves as a vital tool for conveying information, advancing the plot, and developing characters. Effective dialogue not only provides exposition and context but also reveals characters' personalities, motivations, and relationships through their speech and serves very intense tool to evoke viewer's emotions.

However, this type of discourse has a lot of difficulties to translators. They should take into account such things as vocabulary choice, sentence structure, tone, and speech patterns to understand character dynamics, cultural context, and thematic elements. The main challenge in such translation that there is limited number of symbols and limited time a phrase, so often translator has to omit some words to meet these demands.

Therefore, the study of fictional discourse in films involves analyzing narrative strategies and linguistic features to convey meaning and engage the audience. Translating film dialogue presents challenges such as vocabulary choice and limited

time constraints, requiring translators to carefully consider cultural context and thematic elements while ensuring accuracy and coherence.

An excerpt from the film and its analysis is given below.

"The German Luftwaffe relentlessly bombards downtown London while Churchill's Royal Air Force is in a deadly struggle to maintain control of the British skies."

"This is a real mess."

"Lieutenant McCawley reporting for duty, sir."

"Good."

"We'll get you settled into your quarters. And then introduce you to the crate you'll be flying."

"If y'all are patching up bullet holes here, maybe we ought to skip housekeeping and get me in an airplane."

"Two didn't come back, sir. We counted only 11."

"Are all Yanks as anxious as you to get themselves killed, Pilot Officer?"

"Not anxious to die, sir. Just anxious to matter."

"This is yours. Good chap. Didn't die till he'd landed and shut down his engine."

"Please be seated, gentlemen. I'm afraid I'm in a bad mood. Churchill and Stalin are asking me what I'm asking you. How long is America going to pretend the world is not at war?"

"We've increased food and oil shipments, Mr. President, and as far as I know…"

"What they really need are tanks, planes, bullets, bombs, and men to fight. But our people think Hitler and his Nazi thugs are Europe's problem. We have to do more. Send the Brits and Russians more of our ships and anti-aircraft weapons."

"And keep cannibalizing the Pacific Fleet?"

"What choice do we have? We're building refrigerators while our enemies build bombs."

"War is inevitable. To hide this fact is death. The Americans cut off the oil that is our lifeline... We only have enough for eighteen months, we have no choice but war. There is only one way. A massive, sudden strike."

"You see us capable of such a blow?"

"We will annihilate their Pacific Fleet in a single attack at Pearl Harbor."

"This is so exciting."

"You know there's about 100 ships on Pearl."

"How many sailors per ship?"

"It depends. More on a battleship than a sub. But say, on average...2,000?"

"Then there's the flyers, the marines, base personnel."

"I'm still working on."

"The sailors."

"Girls, I think the odds are in your favor."

"Yeah, like 4,000 to one."

"It's paradise."

"See you on the beach, boys! We're in Hawaii!"

"Hey!"

"Look, it says right here, "never ride waves amongst rocks or submerged pilings." See, it says you shouldn't do that."

"How do you know they're submerged if they're submerged?"

"Gooz, what in the hell are you doing?"

"Just trying to fix this surfboard thing."

"He keeps taking chunks off his nose on the rocks."

"On my day off, I'm working on my new invention – the Gooz Cruise Fin. I'm gonna be a rich fella. Every surfboard in the nation's gonna need one."

"Yeah? Well, you're gonna need a broom."

"Check out these new recruits."

"Y'all pilots?"

The text under analysis is the extract taken from the American film "Pearl Harbor". It belongs to grey zone type of text. It is of fictional type of discourse.

The text was taken from the American film "Pearl Harbor". The text is aimed to inform readers about the events of the beginning of World War II in the US and persuade the reader to believe the author.

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: ships – ship, war – war, say – says, fleet – fleet

- complex lexical repetition: die – death, flying – flayer, building – build, bombs – bombards, death – deadly

- simple paraphrase: strike – blow – attack, afraid – anxious, fella – chap – boys, pilots – flyers, only – single, cannibalizing – annihilate,

- complex paraphrase: exited – anxious

- co-reference: airplane – crate, ship – battleship – sub, weapon – bullet

- substitution: Gooz – he

Grammatical cohesion and syntactical structure are ensured by sequence of tenses and the use of definite and indefinite articles. Compound and complex sentences, as well as the use of conjunctions and prepositions, ensure grammatical cohesion.

Semantic level establishes the macroproposition of the text: I, the author, hereby inform you, the reader, about key events related to the attack on Pearl Harbor during World War II.

Stylistic characteristics of the text are:

Strong positions of the text: central sentences: The German Luftwaffe relentlessly bombards downtown London while Churchill's Royal Air Force is in a

deadly struggle to maintain control of the British skies.; How long is America going to pretend the world is not at war?

Weak positions: marginal sentences.

Tropes: metaphor (deadly struggle), hyperbole (every surfboard in the nation's gonna need one), epithets (relentlessly, bad, massive, sudden, single, submerged).

The author used special vocabulary, that is terms (Luftwaffe, Pilot Officer, Royal Air Force, battleship, marine, pilots, sub. Base personnel recruits), slang (y'all, Yanks, gonna, fellow, chap) and vulgar words (what in the hell).

The transformations used during translation are analyzed in Chapter 2.

Conclusion to Chapter 1

The lexical-semantic field "WAR" encompasses a diverse range of words, phrases, and concepts related to armed conflict, including terms describing military operations, which collectively provide linguistic tools for understanding the intensity and complexity of warfare.

All the types of lexical transformations, grammatical transformations and lexical and grammatical transformations are used to translate such vocabulary. Also, translators should pay attention to the cultural, historical, and emotional nuances of the original text to convey not only information correctly, but also emotional coloring and the general mood of the text.

The fictional discourse of films is characterized by its multidisciplinary nature, drawing on elements from film studies, literary analysis, linguistics, and semiotics to analyze narrative strategies and linguistic features. Films rely heavily on visual elements and dialogue to convey meaning, evoke emotions, and engage the audience. The discourse is marked by lexical and semantic cohesion, grammatical cohesion, and syntactical structures, use of tropes and specialized vocabulary to create authenticity and evoke specific contexts and emotions.

CHAPTER 2.

REPRODUCTION IN THE UKRAINIAN LANGUAGE OF THE UNITS OF THE LEXICAL-SEMANTIC FIELD "WAR" (BASED ON THE FILM MATERIAL HARBOR)

2.1 Grammatical transformations in the translation of the units of lexical-semantic field "WAR"

The term paper focuses om the translation of the units of lexical-semantic field "WAR" in the film "Pearl Harbor". During watching and analyzing the official Ukrainian translation of the film was revealed a lot of different grammatical transformations.

Omission was one of the most used transformations, noted during analysis. Omission involves leaving out certain words of phrases during translation, but the sense of the sentence remains the same.

(1)   We've increased food and oil shipments, Mr. President, and as far as I know

– What they really need are tanks, planes, bullets, bombs, and <u>men to fight</u>. (PH:URL) *– Містере президент, ми збільшили поставки продуктів і нафти і як мені відомо*

– Найбільше їм потрібні танки, літаки, кулі, бомби і <u>вояки</u>.

In this sentences words "*men to fight*" was translated into Ukrainian by one word "*вояки*". As there the number of words decreased, but the information remains the same, the omission was used.

(2)   I wasn't built to be a prisoner, so I would have my crew bail out, I'd find the sweetest <u>military target</u> I could and drive my plane right smack into the middle of it. (PH:URL) *– Я не з тих, хто потрапляє у полон, я наказав би своєму екіпажу вистрибнути, вибрав би собі найбільш підходящу <u>мішень</u> і скерував літак прямо на неї.*

In the original English sentence, the phrase *"military target"* is used to describe the specific type of target the speaker would aim for with their plane. In the Ukrainian translation, the phrase *"найбільш підходящу мішень"* is used, which translates to *"the most suitable target"*. The term *"military"* is omitted in the translation, but the overall meaning of the sentence remains intact. Therefore, omission is used in this sentence.

(3)   I'm with <u>Navy Newsreel</u>, and I can tell you one thing – them ain't navy planes! (PH:URL) – *Я <u>журналіст</u>, одне я знаю точно – це не наші літаки!*

In the original English sentence, the phrase *"Navy Newsreel"* refers to the specific organization of military journalists. In the Ukrainian sentence, this term is omitted in the translation and rendered as *"журналіст"*, but the overall meaning of the sentence remains intact. As some word was lost during translation, but the sense is preserved, there was used omission.

(4)   Japan <u>continues its military conquest</u> throughout the Pacific. (PH:URL) – *Японія <u>перемагає</u> у Тихоокеанському регіоні.*

In this sentence the phrase *"continues its military conquest"* is translated with only one word *"перемагає"*. Despite the delinquency of so many words, the sense of the sentence remains the same. So, during translation of this sentence was used omission.

(5)   Because of this unprovoked, dastardly attack by Japan, I ask that the congress declare <u>a state of war</u>. (PH:URL) – *У зв'язку з цим не спровокованим і неочікуваним нападом з боку Японії, я прошу Конгрес оголосити <u>війну</u>.*

In this sentence, the phrase *"a state of war"* describes the condition of a country of being at war. It is translated into Ukrainian with only one word *"війна"*, the words *"a state of"* (стан) are omitted, but it conveys the same meaning. This omission simplifies the sentence structure while preserving the essential message in the translation, ensuring clarity and coherence in the target language.

Grammatical replacement is another transformation, which was very often found in the translation. It is used so often, because some constructions in English language cannot be rendered directly into Ukrainian language with the same parts of

speech, so translators have to change them to adjust the grammatical structure to fit the target language.

(6)   He fought with <u>bravery</u>. (PH:URL) – *Він <u>хоробро</u> воював.*

The noun *"bravery"* is translated to *"хоробро"*. Although *"bravery"* and *"courage"* (another possible translation) are synonyms, *"хоробро"* is chosen for its slightly broader connotation in Ukrainian, encompassing not just brave actions but also a moral strength. Word *"bravery"* is a noun and during translation it was changed to *"хоробро"*, which is an adverb, so grammatical replacement was used.

(7)   From Berlin, Rome, And Tokyo, we have been described as a nation of weaklings and playboys who hire British or Russian or Chinese soldiers to do our <u>fighting</u> for us. (PH:URL*)* – *У Берліні, Римі і Токіо нас називали країною слабких людей і плейбоїв, які наймають британських, російських і китайських солдатів, щоб ті <u>билися</u> замість нас.*

In this sentence the word *"fighting"* is conveyed into Ukrainian as *"билися"*. This word preserves the meaning, but they are of different parts of speech, as *"fighting"* is noun and *"билися"* is a verb. Therefore, during translation was used grammatical replacement**.**

(8)   You left her to fight somebody else's war, and you made damn sure that I didn't go with you, and we thought that you were <u>dead</u>. (PH:URL) – *Ти покинув її воювати на іншій війні і зробив усе, щоб я не поїхав з тобою, ми думали що ти <u>загинув</u>.*

In this sentence the word *"dead"* is replaced with the verb *"загинув"*, which means *"to be killed"*. This is a grammatical replacement because the translator chose to use a different grammatical form (a verb instead of an adjective) to convey the same meaning in the target language.

(9)   How long is America going to pretend the world <u>is not at war</u>? (PH:URL) – *Як довго Америка вдаватиме ніби світ <u>не воює</u>?*

In this sentence, expression *"is not at war"* is translated into Ukrainian as *"не воює"*. The noun *"war"* here is replaced with a verb *"воювати"*, so the grammatical replacement was used during translation. This replacement changes the syntactical

structure slightly, but it retains the same semantic meaning, conveying the idea that America is pretending the world is not engaged in warfare.

(10)   During the intervening time, the Japanese government has deliberately sought to deceive the United States by false statements and expressions of hope for <u>*continued peace*</u>*.* (PH:URL) – *Весь цей час він цілеспрямовано вводив в оману Сполучені Штати брехливими заявами про* <u>*збереження миру*</u>*.*

In the original English sentence, the phrase "*continued peace*" word "*continued*" serves as an adjective modifying the noun "*hope*". Into Ukrainian it is translated as "*збереження миру*", the term "*збереження*" is used as a noun, so there was used grammatical replacement. This replacement maintains the meaning of the original phrase while adjusting the grammatical structure to fit the target language. Instead of using an adjectival form, the translation opts for a noun phrase, which is more typical in Ukrainian grammar.

There also was noted the use of **omission** and **grammatical replacement** together:

(11)   For the success of this operation high-level bombing <u>*and torpedo attack training*</u> *are crucial, Commander Genda.* (PH:URL) – *Щоб операція була успішна ми повинні навчитися влучно бомбардувати з повітря та* <u>*атакувати торпедами*</u>*.*

In the original English sentence, the phrase "*torpedo attack training*" functions as a compound noun phrase describing a specific type of training involving torpedo attacks. This phrase is translated into Ukrainian as "*атакувати торпедами*" and translator used grammatical replacement to convey the meaning of the phrase. Here, the compound noun phrase is replaced with a verb phrase to convey the same meaning in a grammatically appropriate manner in Ukrainian. Also, translator used omission, because the word "training" was avoided during translation.

Another translation transformation, that was frequently used is translation is **transposition**. It changes the word order, so that a phrase or a sentence sounds more natural to the target language audience.

(12)   World War II for us began at Pearl Harbor, and 1,177 men still lie entombed in the battleship Arizona. (PH:URL) – Для нас Друга Світова Війна почалася у Перл Харборі, лінкор «Арізона» перетворився на братську могилу для 1177 наших моряків.

In the original English sentence, the phrase "*World War II*" is presented as a noun phrase. In the Ukrainian translation, the phrase "*Друга Світова Війна*" is also presented as a noun phrase, but it is positioned differently within the sentence structure. This is a transposition because the elements of the sentence are rearranged while maintaining the same overall meaning.

(13)   Red One, you got fighters all over your tail. (PH:URL) – Перший, у тебе на хвості винищувач.

In this sentence the phrase "*fighters all over your tail*" is translated into Ukrainian as "*на хвості винищувач*". Here, the word order is changed to align with the typical word order in Ukrainian sentences, where prepositional phrases often follow the noun they modify. It is transposition, which ensures that the meaning of the original phrase is accurately conveyed in the translation while adjusting the word order to fit the grammatical structure of the target language.

The combination of **transposition** and **omission** was also noted:

(14)   The German Luftwaffe relentlessly bombards downtown London, while Churchill's Royal Air Force is in a deadly struggle to maintain control at the British skies. (PH:URL) – Люфтвафе безперервно бомбардує центр Лондона, а королівська авіація Черчиля відчайдушно бореться за панування у небі над країною.

In the original English sentence, there is the phrase "*Churchill's Royal Air Force*", which denotes air force of the United States, and was translated into Ukrainian "*королівська авіація Черчиля*". During the rendering of this phrase, translator changed the word order, so that the phrase sounds more natural to Ukrainians. Also, the number of words changed, as English "*air force*" is translated in one word "*авіація*". Therefore, the translator conveys this phrase by using transposition and omission.

The last grammatical transformation that was used during translation of the film is **addition**. It was used the least number of times of all grammatical transformations. Addition in this sentences gives additional information, that makes it easier to understand the idea of a sentence.

(15)   But when I see <u>defeat</u> in the eyes of my countrymen, in your eyes, right now, I start to think that maybe he brought me down for times like these when we all need to be reminded who we truly are, that we will not give up or give in. (PH:URL) *– Але коли я бачу <u>вогонь поразки</u> в очах своїх співвітчизників, у ваших очах, то розумію мабуть він посадив мене у візок саме для того, щоб нагадати хто ми насправді, що ми ніколи не здамося і не впадемо у відчай.*

The word "*defeat*" is translated as "*вогонь поразки*". In this sentence translator added the word "*вогонь"* (fire) to emphasize the intensity and emotional impact of the defeat. It adds a vivid imagery to the description, highlighting the profound effect of defeat on the morale and spirit of the speaker and their compatriots. Therefore, in this sentence addition is used.

(16)   I was in <u>occupied France</u>, and couldn't get word out. (PH:URL) *– Я переховувався на <u>території окупованої Франції</u> і мусив мовчати.*

In the original sentence, the phrase "*occupied France*" describes the situation in which France was during the World War II. Ukrainian translation "*територія окупованої Франції*" accurately conveys the meaning by adding word "*територія*". Therefore, there was used addition.

Thus, considering the information above, we can see that among all grammatical transformations the most frequently used were omission (7 times), grammatical replacement (6 times), transposition (3 times) and addition (2 times).

2.2 Lexical and semantic transformations in the translation of the units of lexical-semantic field "WAR"

Among lexical and semantic transformations in the translation of the units of lexical-semantic field "WAR" one of the most frequent transformations used is

differentiation of meaning. It is used very often, because Ukrainian language has a lot of synonyms to one word and so, translator has to choose one that suits the best to the context.

(1) *The battle <u>raged</u> on for hours.* (PH:URL) – *Битва <u>тривала</u> годинами.*

The verb "*raged*" in English conveys a sense of violence and intensity, which is preserved in the Ukrainian "*тривала*" (continued), though the emotional intensity is slightly muted in translation. This choice might reflect a stylistic preference in Ukrainian to focus on the duration rather than the intensity of the fight. Therefore, the differentiation of meaning was used.

(2) *The army <u>advanced</u> despite heavy losses.* (PH:URL) – *Армія <u>просувалася</u> вперед, незважаючи на великі втрати.*

The verb "*advanced*" is more nuanced in the translation. In English, it suggests forward movement as part of a military action, which is echoed in the Ukrainian "*просувалася*", implying progression with effort or difficulty. In this translation was used differentiation of meaning.

(3) *Let's see if we can <u>commandeer</u> this vessel, 'cause we're, uh, officers of the U.S. government.* (PH:URL) – *Але ми маємо повне право <u>конфіскувати</u> цей катер, бо ми офіцери.*

Word "*commandeer*" means to take possession or control someone's property for military use of by force and is usually translated into Ukrainian as "*реквізувати*". In this sentence it is rendered as "*конфіскувати*", so there was used differentiation of meaning.

(4) *But even while France falls to Hitler, America still refuses to join the <u>fighting</u>.* (PH:URL) – *Його жертвою нині стала Франція, та Америка все одно відмовляється втручатися у <u>війну</u>.*

In the original English sentence, the phrase "*join the fighting*" conveys the idea of actively participating in the conflict or engaging in combat alongside other nations. It implies direct involvement in military operations and battles. In the Ukrainian translation, the phrase "*втручатися у війну*" (to interfere in the war) is used instead. As word "*fighting*" is translated as "*війна*", the differentiation of meaning is used.

*(5)	One of our <u>destroyers</u> reports having fired and sunk enemy submarine attempting to enter Pearl Harbor at 06:53.* (PH:URL) – <u>*Есмінець*</u> *повідомив про затоплення ворожого підводного човна, який намагався увійти у Перл Харбор о 6:53.*

In the original English sentence, the word "*destroyers*" refers to small fast military ships. This word is usually translated into Ukrainian as "*винищувач*", but such translation is not suitable in this context, because it is usually referred as an aircraft that drops bombs, so translator had to choose more accurate equivalent. So, in this sentence is used differentiation of meaning.

*(6)	I'm supposed to keep this fleet battle- ready to take on the Japanese, <u>cover</u> half the damn globe.* (PH:URL) – *Я мушу командувати флотом, який має дати відсіч японцям, ще й <u>захищати</u> пів світу.*

The word "*cover*" has a lot of meanings and in this context, it is used to describe the action of protecting or defending something. It is translated into Ukrainian as "*захищати*", so there is used differentiation of meaning.

*(7)	Yesterday, December 7, 1941, a date which will live in infamy, the United States of America was suddenly and deliberately <u>attacked</u> by naval and air forces of the empire of Japan.* (PH:URL) – *Учора, 7 грудня 1941 року, це трагічна дата назавжди ввійде в історію, на Сполучені Штати по-зрадницькому, без попередження <u>напали</u> морські і повітряні сили Японської імперії.*

In this sentence the word "*attacked*" is translated as "*напали*", so during translation there was used differentiation of meaning.

*(8)	The <u>mission</u> I'm asking you to volunteer for is exceptionally dangerous.* (PH:URL) – <u>*Завдання*</u>*, яке вам пропонують надзвичайно небезпечне.*

In this sentence the word "*mission*" refers to a specific military task. In the Ukrainian translation, the term "*завдання"* is used. While "*mission*" and "*завдання"* share similar meanings, the Ukrainian term "*завдання"* is more commonly used to refer to tasks or assignments in various contexts, including military operations. By using "*завдання"* instead of "*mission",* the translator chooses a term that is more

natural and widely understood in Ukrainian while conveying the same essential meaning. So, in this sentence translator used differentiation of meaning.

(9)   Our mission is to <u>hit</u> military targets, aircraft and tank factories. (PH:URL) – *Наше завдання – <u>вразити</u> військові мішені, літаки і танкові заводи.*

In the original English sentence, the term "*hit*" conveys the action of attacking military targets, aircraft, and tank factories. In the Ukrainian translation, the term "*вразити*" is used, which carries a similar meaning to "*hit*" in English. However, "*вразити*" emphasizes the act of targeting and striking with precision or force, aligning closely with the context of military action. There was used differentiation of meaning, which ensures that the translation accurately captures the intended meaning of the original term while selecting a word that is contextually appropriate in Ukrainian.

Among the lexical and semantic transformations, the use of **modulation** was identified. It involves adjusting the language to better suit the target audience or to achieve a specific effect in the translation.

(10)   So, Sir, you would have us <u>mobilize</u> the entire fleet at the cost of millions of dollars based on this spine-tingling feeling of yours? (PH:URL) – *Ви пропонуєте <u>привести у бойову готовність</u> весь флот, а це коштуватиме мільйони доларів, бо у вас, бачте, мурашки поза шкірою?*

In this sentence "*mobilize*" mean to prepare to fight and it is usually translated into Ukrainian as "*мобілізувати*". But in this sentence, "*mobilize*" translator rendered it as "*привести у бойову готовність*" and therefore there was used modulation.

(11)   On the British front, Churchill declares, "Give us the tools, and we will <u>finish the job</u>." (PH:URL) – *На Британському фронті Черчиль просить допомогти йому <u>добити ворога</u>.*

In this sentence, the phrase "*finish the job*" is translated as "*добити ворога*", which in English means "*to defeat the enemy*". This phrase reflects a more specific and direct action compared to the original "*finish the job*". Therefore, during translation of this sentence was used modulation. It alters the wording slightly while

maintaining the overall meaning and also emphasized the intention of the original statement.

(12)   Top-secret means you train for something never done before in aviation history, and you go without knowing where you're going. (PH:URL) – *Гриф «цілком таємно» – це коли вам доручають те, про що в авіації ще навіть не чули, а ви погоджуєтеся не знаючи яке буде завдання.*

In this sentence the term "*top-secret*" is used to describe highly classified mission. This phrase translated into Ukrainian as "*гриф «цілком таємно»*". There was used modulation and such translation emphasizes the aspect of being assigned tasks that are unprecedented in aviation history and accepting them without prior knowledge of the specific mission.

(13)   How do you like someone shooting back at you? (PH:URL) – *Ну, подобається коли вам дають здачі?*

In the original English sentence, the phrase "*shooting back at you*" conveys the action of returning fire aimed at the speaker. This phrase is rendered into Ukrainian as "*вам дають здачі*", which can be understood as "*you are given return fire*". During translation there was used modulation, because the phrase was changed completely during translation, but it preserved the meaning and even gave additional emotional colouring.

Also was identified the use of **generalization**, when the English term was rendered into Ukrainian by a word with more broad meaning. Here are examples:

(14)   No matter how long it may take us to overcome this premeditated invasion, the American people, in their righteous might, will win through to absolute victory. (PH:URL) – *Незалежно від того скільки часу знадобиться нам, щоб подолати наслідки цієї свідомої агресії, американський народ знайде в собі сили здобути перемогу.*

The word "*invasion*" is usually translated into Ukrainian as "*вторгнення*", but here translator used the word "*агресія*". By using of this word translator emphasized the sense of deliberate and hostile action by the invading force and the aggressive nature of the invasion. Therefore, in this sentence was used generalization.

(15) The <u>intercepts</u> have missing words and garbled lines, so to explain the decrypts, we have to try to interpret what we think they're trying to do. (PH:URL) – *У <u>повідомленнях</u> бракує слів і словосполучень, щоб зламати код нам доводиться багато припускати і тлумачити.*

In the original English sentence, the word "*intercepts*" refers to intercepted communications or messages that have been obtained covertly for intelligence purposes. In the Ukrainian translation, the word with more general meaning "*повідомленнях*" (messages) is used instead. While "*повідомлення*" does not directly translate to "*intercepts*," it conveys a similar meaning in the context of intercepted communications. There is used generalization.

(16) The <u>task force</u> is 320 miles north of Pearl Harbor. (PH:URL) – *Наш <u>флот</u> за 320 миль на північ від Перл Харбору.*

In the original sentence, the term "*task force*" refers to a military unit of naval forces organized for a specific mission. In the Ukrainian translation, the phrase "*наш флот*" is used. This phrase generalizes the concept conveyed by "*task force*" into a broader category of military assets, in this case, the fleet. By using "*флот*" instead of "*task force*," the translation generalizes the specific type of military unit into a broader category of naval forces. Therefore, in this sentence translator used generalization.

The use of **concretization** was noted. Translator used it to make the information more specific and easier to understand.

(17) Naval intel intercepted a <u>transmission</u> from Tokyo to the Japanese embassy in Washington instructing them to break apart all decoder machines and burn all secret documents. (PH:URL) – *Адмірале, наша розвідка перехопила <u>шифрограму</u> Токіо японському посольству у Вашингтоні з наказом знищити шифрувальну машину і всі важливі документи.*

The word "*transmission*" means the process of broadcasting or sending out some information. Ukrainian translator uses word "шифрограма", and substitutes the word "*transmission*" by the word with a more specific meaning, because

"*шифрограма*" is usually used by military. Therefore, there was used concretization to emphasize the meaning.

(18)   I regret to tell you that over 3 thousand <u>American lives</u> have been lost. (PH:URL) – *На превеликий жаль, ми втратили понад 3 тисячі своїх <u>співвітчизників</u>.*

The original sentence was taken from the speech of president Churchill from film, where he addressed the whole world and especially Americans, so by the phrase "*American lives*" he meant his countrymen. It was very successfully rendered into Ukrainian language by a word "*співвітчизники*" by the use of concretization.

(19)   We've got small mechanic runway about ten minutes away. Hasn't been <u>hit</u> yet. (PH:URL) – *За 10 хвилин звідси технічна смуга, її ще не <u>розбомбили</u>.*

In this sentence word "*hit*" is rendered into Ukrainian as "*розбомбили*". In English language the word "*hit*" has broad meaning, but from the context it is obvious what character wanted to say. In Ukrainian language it is changed into the word with more specific meaning, so there is used concretization.

As we can see from the examples above, the most frequent lexical and semantic transformation is differentiation of meaning (9 times), then goes modulation (4 times) and generalization and concretization have the same frequency. (both used 3 times)

2.3 Formal lexical transformations in the translation of the units of lexical-semantic field "WAR"

Among formal lexical transformation was identified the use of loan translation. **Loan translation** involves borrowing a word or phrase from one language and translating it directly into another language. Such type of transformation cannot always be adequate, but there are examples of the excellent use of it.

(1)   But captain Thurman of <u>Naval Intelligence</u> here has his own theory about the missing ships. (PH:URL) – *Однак у капітана Турмана з <u>морської розвідки</u> є власна версія про зниклі кораблі.*

"*Naval Intelligence*" is the branch of American military intelligence that focuses on gathering, analyzing and disseminating information related to naval activities, operations and threats. In this case was used loan translation, as it was translated into Ukrainian as "*морська розвідка*".

*(2)	They called for a <u>ceasefire</u> to evacuate civilians.* (PH:URL) – *Вони закликали до <u>припинення вогню</u>, щоб евакуювати цивільних.*

In this example, "*ceasefire*" is translated as "*припинення вогню*", which literally means "*stopping of fire*". This translation not only accurately conveys the original term's meaning but also fits culturally as it directly describes the action in a clear, understandable manner. The transformation here involves the loan translation of "*ceasefire*", a somewhat formal term, to a more descriptive Ukrainian equivalent that might be more immediately graspable to a Ukrainian-speaking audience.

*(3)	The plane carrying them crashed en route to china, and our <u>bombers</u> may lack the fuel to reach the mainland, sir.* (PH:URL) – *Літак, який віз маячки в Китай, розбився, наші <u>бомбардувальники</u> можуть не дотягти до материка.*

In the original English sentence, the word "*bombers*" refers to aircraft specifically designed and employed for dropping bombs, typically in a military context. In the Ukrainian translation, the word "*бомбардувальники*" is used to convey the same meaning. It is a loan translation, as "*бомбардувальники*" is the equivalent term in Ukrainian for "*bombers*".

*(4)	The Navy's gonna sneak us about 400 miles off the Japanese coast, and we'll launch from the <u>carrier</u> there.* (PH:URL) – *Наш флот доправить нас за 400 миль від японського узбережжя, злітати ми будемо з <u>авіаносця</u>.*

In the original English sentence, the word "*carrier*" refers to an aircraft carrier, a large naval vessel equipped with a flight deck for launching and recovering aircraft. In the Ukrainian translation, the word "*авіаносець*" is used to convey the same meaning. It is a loan translation, as "*авіаносець*" is the equivalent term in Ukrainian for "*carrier*" in the context of naval aviation.

(5)   The attack yesterday on the Hawaiian Islands has caused severe damage to <u>American military forces</u>. (PH:URL) – *Учорашній напад на Гавайські острови завдав серйозної шкоди <u>Американським збройним силам</u>.*

In the original English sentence, the term "*American military forces*" refers to the collective armed forces of the United States. In this sentence the loan translation is used, the phrase "*Американські збройні сили*" is translated word-by-word.

(6)   You're both being awarded the <u>Silver Star</u>, and promoted to captain. (PH:URL) – *Вас обох нагородили <u>Срібною Зіркою</u> і підвищили до капітана.*

In the original English sentence, the term "*Silver Star*" refers to a specific military medal awarded for valor in the United States Armed Forces. In the Ukrainian translation, the term "*Срібна Зірка*" is used, which directly translates to "*Silver Star*" in English. This term is a loan translation, as it maintains the structure and meaning of the original term while translating it into Ukrainian.

(7)   From a Hawaiian sightseeing plane, I was able to photograph <u>battleship row</u> and the many airbases. (PH:URL) – *Я облетів Гаваї на туристичному літаку, мені вдалося зняти <u>бойові кораблі</u> і багато авіабаз.*

In this sentence the term "*battleship row*" refers to a specific area or a line in which military ships are stationed. To translate this term into Ukrainian loan translation was used, as noun "*battleship*" consists of two words battle + ship and "*бойовий корабель*" is a direct translation of these words. Also, there was implied omission, because the word "*row*" was lost during translation, but the sense of the sentence was not changed.

Traditional lexical and graphic reproduction was also identified. Here are exemples:

(8)   In case the optimism of the Honolulu advertiser proves unfounded, gentlemen, what are general Short and the <u>army</u> going to do about protecting my ships? (PH:URL) – *Джентельмени, якщо оптимізм нашої місцевої газети виявиться необґрунтованим, як генерал Шорт і його <u>армія</u> захистять мої кораблі?*

In the original English sentence, the term "*the army*" refers specifically to the military branch responsible for land-based warfare and defense. In this sentence the word "*army*" is translated as "*армія*". Ukrainian word "*армія*" partially preserves pronunciation and writing, so to convey the meaning of the word translator used traditional lexical and graphic reproduction.

(9) I told him I was sorry, that I knew I'd been a fool for leaving you, trying to go over there and be a <u>hero</u>, and I promised I'd never ask for anything again if I could just see you one more time. (PH:URL) – *Я попросив у нього пробачення, сказав що розумію, мені не треба було кидати тебе і летіти через океан, щоб стати <u>героєм</u>, я пообіцяв більше ніколи нічого в нього не просити, якщо він дозволить мені ще раз тебе побачити.*

In this sentence there is a word "*hero*", which has general meaning of a brave and noble person. This meaning is preserved during translation, and Ukrainian word "*герой*" also partially preserves the pronunciation and the letters of the word. So, in this sentence was used traditional lexical and graphical reproduction.

(10) Let them tell that to the <u>soldiers</u> who today are fighting hard in the far waters of the Pacific. (PH:URL) – *Хай скажуть це нашим <u>солдатам</u>, які відчайдушно б'ються у далеких Тихоокеанських водах.*

In the original English sentence, the term "*soldiers*" refers to military personnel engaged in combat. The Ukrainian term "*солдати*" is a direct equivalent to this word, it has the same meaning and also it preserves some peculiarities of its pronunciation and writing in the source English language. Therefore, to render this term into Ukrainian language translator used traditional lexical and graphical reproduction.

Also, among formal lexical transformations was noted **transcription**.

(11) My friends in the war department don't want me to lead this <u>raid</u>, because they say I'm too valuable. (PH:URL) – *Мої друзі з Міноборони не хочуть щоб я летів у цей <u>рейд</u>, вважають мене надто цінним кадром.*

In the original English sentence, term "*raid*" is referred to a planned attack by a military group that is dome unexpectedly and with an intention to destroy something.

It was translated into Ukrainian language as "*рейд*" and it has the same meaning and also the same pronunciation, so during the translation of this term was used transcription.

(12)   All we need to worry about is <u>sabotage</u>, so we bunched our planes together to make them easier to protect. (PH:URL) *– Єдине що нам може загрожувати – це <u>саботаж</u>, тому ми зібрали літаки разом, щоб їх було легше захистити.*

In the original English sentence, the word "*sabotage*" means the act of damaging or destroying weapons or equipment in order to overcome enemy. It is translated here as "*саботаж*". Ukrainian translation preserves not only the meaning and also the pronunciation, so during translation was used transcription.

Overall, among all formal lexical transformations the most frequently used was loan translation (7 times), traditional lexical and graphical reproduction (3 times) and transcription (2 times).

2.4 Lexical and grammatical transformations in the translation of the units of lexical-semantic field "WAR"

Among lexical and grammatical transformations in the translation of the units of lexical-semantic field "WAR" was noted the use of **full rearrangement**, transformation used to render idioms and set expressions.

(1)   I wonder if we shouldn't put the Pacific Fleet <u>on full alert</u>. (PH:URL*) – Може справді привести Тихоокеанський флот <u>у повну бойову готовність</u>.*

In this sentence there is an idiom "*on full alert*", which means to be completely ready to deal with dangerous situation. It is translated into Ukrainian by set expression "*повна бойова готовність*". As in this sentence translator deals with idioms, full rearrangement was used.

(2)   Where the losers die, and there aren't any winners – just guys who turn into <u>broken-down wrecks</u> like my father. (PH:URL*) – Там, де гинуть невдахи не буває переможців. Там перетворюються на <u>живі трупи</u>, як мій батько.*

In the original English sentence, the term *"broken-down wrecks"* is a figurative expression used to describe individuals who have been significantly worn down or deteriorated, both physically and mentally, often as a result of difficult or traumatic experiences. In the Ukrainian translation, the idiomatic expression *"живі трупи"* is used to convey a similar meaning. Therefore, as during translation there was used idiomatic expression, it was full rearrangement.

Also was noted the use of **antonymic translation**. Here is example:

(3) <u>*You're just about the only pilots*</u> *in the army with combat experience.* (PH:URL) – *В американській армії* <u>*практично немає льотчиків*</u> *з бойовим досвідом.*

In the original English sentence, the phrase *"You're just about the only pilots"* emphasizes the scarcity of pilots with combat experience. In the Ukrainian translation, the phrase *"практично немає льотчиків"* (practically there are no pilots) is used. Here translator used antonymic translation, which replaces the affirmative statement of having pilots with the negation of their existence, conveying the opposite meaning. This transformation serves to express the same idea in a slightly different linguistic form, maintaining the intended sense while adapting it to the target language.

As we can see from the sentences above, the use of lexical and grammatical was the least among all other types. Full rearrangement was used 2 times and antonymic translation only 1 time.

The analysis of the translation of the units of the lexical-semantic field "WAR" from the American film "Pearl Harbour" shows the use of the following translation transformations:

1.   Grammatical transformations:

- Grammatical replacement – 6
- Omission – 8
- Transposition – 3
- Addition – 2

2.   Lexical and semantic transformations:

- Differentiation of meaning – 9

- Modulation – 4

- Concretization – 3

- Generalization – 3

3. Formal lexical transformations:

- Loan translation – 7

- Traditional lexical and graphical reproduction – 3

- Transcription – 2

4. Lexical and grammatical transformations:

- Full rearrangement – 2

- Antonymic translation – 1

The percentage of translation transformations used is as follows:

Grammatical replacement	11%
Omission	15%
Transposition	5,6%
Addition	3,8%
Differentiation of meaning	17%
Modulation	7,5%
Concretization	5,6%
Generalization	5,6%
Loan translation	13%
Traditional lexical and graphical reproduction	5,6%
Transcription	3,8%
Full rearrangement	3,8%
Antonymic translation	1,9%

Conclusion to Chapter 2

During the translation of the units of the lexical-semantic field "WAR" some problems may arise, as in this topic there are a lot of specific military terms. But, in most cases, they can be correctly rendered based on the context of the reference material.

The study found that almost all of the lexical, grammatical and lexical and grammatical transformations are used to render the units of lexical-semantic field "WAR" from English into Ukrainian. The most frequently used transformation of the translation of the units of the lexical-semantic field "WAR" is differentiation of meaning, as in Ukrainian language there is a wide range of synonyms, that can be used to translate English units of the lexical-semantic field "WAR".

Translation transformations are employed during the translation of units from the lexical-semantic field "WAR" to ensure accuracy, coherence, and cultural relevance in the target language. These transformations are necessary because words and phrases within this field carry specific cultural, historical, and emotional connotations that may not directly correspond between languages.

CONCLUSIONS

In this paper, an analysis of the lexical-semantic field "WAR" was carried out on the material of the American film "Pearl Harbor". In the course of the work, all research objectives were fulfilled, namely:

1)   Revealed   the   concept   of   lexical-semantic   field. The concept of a lexical-semantic field refers to a group of related words within a language that share a common semantic theme or connection. These words are organized based on their meaning and relationships, reflecting the semantic organization of the language.

Lexical-semantic fields help to categorize and understand the meanings and nuances of words within a specific topic or concept, providing insight into how language expresses and represents various aspects of human experience.

By analyzing the relationships between words in a lexical-semantic field, linguists can uncover underlying patterns and structures within language, enhancing our understanding of its usage and evolution over time.

2)   Described theoretical approaches to the translation of the unit of lexical-semantic field "WAR". The translation of units from the lexical-semantic field "WAR" involves a comprehensive approach that includes various lexical and grammatical transformations to accurately convey the cultural, historical, and emotional nuances of the original text into Ukrainian. Translators employ techniques such as loan translation, transcription, transliteration, and modulation to ensure fidelity to the source text while adapting it to the target language's linguistic norms and cultural context.

Additionally, considerations of cultural differences and the emotive impact of war-related terminology play a crucial role in achieving effective translation outcomes.

3)   Identified general characteristics and stylistic features of the fictional discourse of films. The fictional discourse of films is characterized by its multidisciplinary nature, combining elements of film studies, literary analysis,

linguistics, and semiotics. This discourse relies heavily on visual elements and employs non-linear narrative structures, such as flashbacks and parallel storylines, to engage viewers on multiple levels. Dialogues serve as vital tools for conveying information, advancing the plot, and developing characters, often infused with specific vocabulary, slang, and emotional nuances. These characteristics contribute to the immersive and captivating nature of film storytelling, posing unique challenges for translators in accurately conveying meaning and cultural nuances across languages.

4) Analyzed lexical, grammatical and lexico-grammatical transformations in the translation of units of lexical-semantic field "WAR" in the film "Pearl Harbor".

The analysis of the translation of the units of the lexical-semantic field "WAR" from the American film "Pearl Harbour" shows the use of the following translation transformations:

Grammatical transformations:

- Grammatical replacement – 6 examples, 11%
- Omission – 8 examples, 15%
- Transposition – 3 examples, 5,6%
- Addition – 2 examples, 3,8%

Lexical and semantic transformations:

- Differentiation of meaning – 9 examples, 17%
- Modulation – 4 examples, 7,5%
- Concretization – 3 examples, 5,6%
- Generalization – 3 examples, 5,6%

Formal lexical transformations:

- Loan translation – 7 examples, 13%
- Traditional lexical and graphical reproduction – 3 examples, 5,6%
- Transcription – 2 examples, 3,8%

Lexical and grammatical transformations:

- Full rearrangement – 2 examples, 3,8%
- Antonymic translation – 1 example, 1,9%

So, in this term paper we described the reproduction in the Ukrainian language of units of the lexical-semantic field "War" (based on the film material Pearl Harbor).

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1.   We've increased food and oil shipments, Mr. President, and as far as I know

What they really need are tanks, planes, bullets, bombs, and men to fight. – Містере президент, ми збільшили поставки продуктів і нафти і як мені відомо

Найбільше їм потрібні танки, літаки, кулі, бомби і вояки.

2.   I wasn't built to be a prisoner, so I would have my crew bail out, I'd find the sweetest military target I could and drive my plane right smack into the middle of it.– Я не з тих, хто потрапляє у полон, я наказав би своєму екіпажу вистрибнути, вибрав би собі найбільш підходящу мішень і скерував літак прямо на неї.

3.   I'm with Navy Newsreel, and I can tell you one thing – them ain't navy planes! – Я журналіст, одне я знаю точно – це не наші літаки!

4.   Japan continues its military conquest throughout the Pacific. – Японія перемагає у Тихоокеанському регіоні.

5.   Because of this unprovoked, dastardly attack by Japan, I ask that the congress declare a state of war. – У зв'язку з цим не спровокованим і неочікуваним нападом з боку Японії, я прошу Конгрес оголосити війну.

6.   He fought with bravery. – Він хоробро воював.

7.   From Berlin, Rome, And Tokyo, we have been described as a nation of weaklings and playboys who hire British or Russian or Chinese soldiers to do our fighting for us. – У Берліні, Римі і Токіо нас називали країною слабких людей і плейбоїв, які наймають британських, російських і китайських солдатів, щоб ті билися замість нас.

8.   You left her to fight somebody else's war, and you made damn sure that I didn't go with you, and we thought that you were dead. – Ти покинув її воювати на іншій війні і зробив усе, щоб я не поїхав з тобою, ми думали що ти загинув.

9.   How long is America going to pretend the world is not at war? – Як довго Америка вдаватиме ніби світ не воює?

10. During the intervening time, the Japanese government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace. – Весь цей час він цілеспрямовано вводив в оману Сполучені Штати брехливими заявами про збереження миру.

11. For the success of this operation high-level bombing and torpedo attack training are crucial, Commander Genda. – Щоб операція була успішна ми повинні навчитися влучно бомбардувати з повітря та атакувати торпедами.

12. World War II for us began at Pearl Harbor, and 1,177 men still lie entombed in the battleship Arizona. – Для нас Друга Світова Війна почалася у Перл Харборі, лінкор «Арізона» перетворився на братську могилу для 1177 наших моряків.

13. Red One, you got fighters all over your tail. – Перший, у тебе на хвості винищувач.

14. The German Luftwaffe relentlessly bombards downtown London, while Churchill's Royal Air Force is in a deadly struggle to maintain control at the British skies. – Люфтвафе безперервно бомбардує центр Лондона, а королівська авіація Черчиля відчайдушно бореться за панування у небі над країною.

15. But when I see defeat in the eyes of my countrymen, in your eyes, right now, I start to think that maybe he brought me down for times like these when we all need to be reminded who we truly are, that we will not give up or give in. – Але коли я бачу вогонь поразки в очах своїх співвітчизників, у ваших очах, то розумію мабуть він посадив мене у візок саме для того, щоб нагадати хто ми насправді, що ми ніколи не здамося і не впадемо у відчай.

16. I was in occupied France, and couldn't get word out. – Я переховувався на території окупованої Франції і мусив мовчати.

17. The battle raged on for hours. – Битва тривала годинами.

18. The army advanced despite heavy losses. – Армія просувалася вперед, незважаючи на великі втрати.

19.   Let's see if we can commandeer this vessel, 'cause we're, uh, officers of the U.S. government. – Але ми маємо повне право конфіскувати цей катер, бо ми офіцери.

20.   But even while France falls to Hitler, America still refuses to join the fighting. – Його жертвою нині стала Франція, та Америка все одно відмовляється втручатися у війну.

21.   One of our destroyers reports having fired and sunk enemy submarine attempting to enter Pearl Harbor at 06:53. – Есмінець повідомив про затоплення ворожого підводного човна, який намагався увійти у Перл Харбор о 6:53.

22.   I'm supposed to keep this fleet battle- ready to take on the Japanese, cover half the damn globe. – Я мушу командувати флотом, який має дати відсіч японцям, ще й захищати пів світу.

23.   Yesterday, December 7, 1941, a date which will live in infamy, the United States of America was suddenly and deliberately attacked by naval and air forces of the empire of Japan. – Учора, 7 грудня 1941 року, це трагічна дата назавжди ввійде в історію, на Сполучені Штати по-зрадницькому, без попередження напали морські і повітряні сили Японської імперії.

24.   The mission I'm asking you to volunteer for is exceptionally dangerous. – Завдання, яке вам пропонують надзвичайно небезпечне.

25.   Our mission is to hit military targets, aircraft and tank factories. – Наше завдання – вразити військові мішені, літаки і танкові заводи.

26.   So, Sir, you would have us mobilize the entire fleet at the cost of millions of dollars based on this spine-tingling feeling of yours? – Ви пропонуєте привести у бойову готовність весь флот, а це коштуватиме мільйони доларів, бо у вас, бачте, мурашки поза шкірою?

27.   On the British front, Churchill declares, "Give us the tools, and we will finish the job." – На Британському фронті Черчиль просить допомогти йому добити ворога.

28.   Top-secret means you train for something never done before in aviation history, and you go without knowing where you're going. – Гриф «цілком таємно» –

це коли вам доручають те, про що в авіації ще навіть не чули, а ви погоджуєтеся не знаючи яке буде завдання.

29. How do you like someone shooting back at you? – Ну, подобається коли вам дають здачі?

30. No matter how long it may take us to overcome this premeditated invasion, the American people, in their righteous might, will win through to absolute victory. – Незалежно від того скільки часу знадобиться нам, щоб подолати наслідки цієї свідомої агресії, американський народ знайде в собі сили здобути перемогу.

31. The intercepts have missing words and garbled lines, so to explain the decrypts, we have to try to interpret what we think they're trying to do. – У повідомленнях бракує слів і словосполучень, щоб зламати код нам доводиться багато припускати і тлумачити.

32. The task force is 320 miles north of Pearl Harbor. – Наш флот за 320 миль на північ від Перл Харбору.

33. Naval intel intercepted a transmission from Tokyo to the Japanese embassy in Washington instructing them to break apart all decoder machines and burn all secret documents. – Адмірале, наша розвідка перехопила шифрограму Токіо японському посольству у Вашингтоні з наказом знищити шифрувальну машину і всі важливі документи.

34. I regret to tell you that over 3 thousand American lives have been lost. – На превеликий жаль, ми втратили понад 3 тисячі своїх співвітчизників.

35. We've got small mechanic runway about ten minutes away. Hasn't been hit yet. – За 10 хвилин звідси технічна смуга, її ще не розбомбили.

36. But captain Thurman of Naval Intelligence here has his own theory about the missing ships. – Однак у капітана Турмана з морської розвідки є власна версія про зниклі кораблі.

37. They called for a ceasefire to evacuate civilians. – Вони закликали до припинення вогню, щоб евакуювати цивільних.

38. The plane carrying them crashed en route to china, and our bombers may lack the fuel to reach the mainland, sir. – Літак, який віз маячки в Китай, розбився, наші бомбардувальники можуть не дотягти до материка.

39. The Navy's gonna sneak us about 400 miles off the Japanese coast, and we'll launch from the carrier there. – Наш флот доправить нас за 400 миль від японського узбережжя, злітати ми будемо з авіаносця.

40. The attack yesterday on the Hawaiian Islands has caused severe damage to American military forces. – Учорашній напад на Гавайські острови завдав серйозної шкоди Американським збройним силам.

41. You're both being awarded the Silver Star, and promoted to captain. – Вас обох нагородили Срібною Зіркою і підвищили до капітана.

42. From a Hawaiian sightseeing plane, I was able to photograph battleship row and the many airbases. – Я облетів Гаваї на туристичному літаку, мені вдалося зняти бойові кораблі і багато авіабаз.

43. In case the optimism of the Honolulu advertiser proves unfounded, gentlemen, what are general Short and the army going to do about protecting my ships? – Джентельмени, якщо оптимізм нашої місцевої газети виявиться необґрунтованим, як генерал Шорт і його армія захистять мої кораблі?

44. I told him I was sorry, that I knew I'd been a fool for leaving you, trying to go over there and be a hero, and I promised I'd never ask for anything again if I could just see you one more time. – Я попросив у нього пробачення, сказав що розумію, мені не треба було кидати тебе і летіти через океан, щоб стати героєм, я пообіцяв більше ніколи нічого в нього не просити, якщо він дозволить мені ще раз тебе побачити.

45. Let them tell that to the soldiers who today are fighting hard in the far waters of the Pacific. – Хай скажуть це нашим солдатам, які відчайдушно б'ються у далеких Тихоокеанських водах.

46. My friends in the war department don't want me to lead this raid, because they say I'm too valuable. – Мої друзі з Міноборони не хочуть щоб я летів у цей рейд, вважають мене надто цінним кадром.

47. All we need to worry about is sabotage, so we bunched our planes together to make them easier to protect. – Єдине що нам може загрожувати – це саботаж, тому ми зібрали літаки разом, щоб їх було легше захистити.

48. I wonder if we shouldn't put the Pacific Fleet on full alert. – Може справді привести Тихоокеанський флот у повну бойову готовність.

49. Where the losers die, and there aren't any winners – just guys who turn into broken-down wrecks like my father. – Там, де гинуть невдахи не буває переможців. Там перетворюються на живі трупи, як мій батько.

50. You're just about the only pilots in the army with combat experience. – В американській армії практично немає льотчиків з бойовим досвідом.

РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу українською мовою одиниць лексико-семантичного поля "війна". У ході роботи висвітлено поняття лексико-семантичного поля, охарактеризовано лінгвокультурні особливості лексики на тему війни, визначено особливості відтворення англомовних одиниць лексико-семантичного поля «війна» українською мовою і здійснено перекладацький аналіз фактичного матеріалу дослідження (одиниці лексико-семантичного поля «війна», усього 50 одиниць). Крім того, у курсовій роботі скаладено таблицю, що містить можливі способи перекладу одиниць лексико-семантичного поля «війна» та частоту їх застосування.

Ключові слова: переклад, перекладацький аналіз, лексико-семантичне поле, лексико-семантичного поле «війна».