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LEXICAL-SEMANTIC FIELD “FEMINISM” IN THE AMERICAN FILM
DISCOURSE IN THE UKRAINIAN LANGUAGE (ON THE MATERIAL OF THE
FILM “NORTH COUNTRY”)

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

ОСОБЛИВОСТІ ВІДТВОРЕННЯ УКРАЇНСЬКОЮ МОВОЮ ОДИНИЦЬ ЛЕКСИКО-СЕМАНТИЧНОГО ПОЛЯ “FEMINISM” У АМЕРИКАНСЬКОМУ КІНОДИСКУРСІ (НА МАТЕРІАЛІ КІНОФІЛЬМУ NORTH COUNTRY/“ПІВНІЧНА КРАЇНА”)

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INTRODUCTION

Sociopolitical issues have always had a tendency to intertwine with various spheres of human life and activity, especially when it comes to scientific activity. Thus, it was quite predictable that it would be just a matter of time for such a multifaceted and prominent phenomenon as feminism to become an object of rigorous scientific studies.

Due to the fact that language, as a medium of human communication, is among the first spheres (if not the very first one) to face changes when sociopolitical shifts of some sort take place, the feminist movement has had a genuine impact not only on cultural landscape of different societal groups worldwide, but on linguistic sciences as well.

In this contemporary world, where cultural borders blur due to the exponential development of the vehicles of mass information and communication, cinema becomes not just a medium of entertainment, but rather one of the most efficient means for addressing the international masses and spreading awareness about sociopolitical, economic, environmental issues, impacting the life of the communities worldwide.

Feminism is not an exception. The topic of feminism has gained prominence in American cinema in early 1970s, giving birth to the feminist film theory and further investigations of female representation in various spheres. Thus, to enhance understanding of the ways of embedding the feminist concepts into the American narrative and their rendering into the Ukrainian context, we resort to translation studies.

The studies of lexical-semantic fields in the context of translation and the ways of rendering of units of the lexical-semantic field “FEMINISM” into the Ukrainian language remain incomplete and require further research, ensuring **the topicality** of the term paper.

The aim of the research is to analyse the peculiarities of reproduction of units of the lexical-semantic field “feminism” in the American film discourse in the Ukrainian language on the material of the film “North Country”.

Thus, **the objectives** are the following:

- to select the theoretical material for further investigation;
- to analyse the theoretical material to study the issue of lexical-semantic field and deepen the understanding of the problem;
- to perform a translation analysis of the excerpt of the American film “North Country”;
- to single out the units of the lexical-semantic field “feminism” and determine the ways of their translation;
- to classify the units of the lexical-semantic field “feminism” by the ways of their translation;

The object of the research is represented by the units of lexical-semantic field “feminism” on the material of American film “North Country”.

The subject of the research is the ways of reproduction of the units of lexical semantic field “feminism” on the material of American film “North Country”.

The data source for the research is the American film “North Country” directed by Niki Caro.

The methods used in the research include both general scientific (analysis, synthesis, descriptive method, classification) and purely linguistic ones (stylistic and translational analysis, comparative translation analysis, analysis of translational transformations).

The theoretical value is ensured by the contribution of the research to the theoretical basis for studying the issue of lexical-semantic fields in the translational context.

The practical value of the research is ensured by the potential contribution of the research material to the further investigation of lexical-semantic fields, especially lexical-semantic field “feminism” in American discourse, lexical-semantic fields in translation studies, etc.

A brief outline of research structure: the research paper consists of an introduction, two chapters, conclusions to each chapter, general conclusions, bibliography, a list of reference sources, a list of data sources, an annex and a resume.

CHAPTER 1

THEORETICAL BASIS FOR STUDYING THE NOTION OF LEXICAL-SEMANTIC FIELD IN LINGUISTIC AND TRANSLATION STUDIES

1.1 The notion of lexical-semantic field in linguistics

Nowadays, the focus of linguistic researchers is shifting towards perceiving the vocabulary of a certain language as a system of interconnected units. The systematicity of the vocabulary manifests through the presence of certain blocks in its structure, the main feature of which is the semantic correlation of their units. It makes the issue of lexical-semantic fields one of the most important objects of research of both Ukrainian and foreign scientists in such domains as linguistics and its branches, translation studies etc., although the field theory itself is more than a hundred years old (Гешко, 2014, p. 73). A wide variety of lexical-semantic fields in different areas of language studies are currently being reviewed and researched, however the issue is still among the large number of concepts of linguistic studies that lack unequivocal definition and require further research.

Taking into consideration the ambiguous nature of the issue of lexical-semantic fields, it is of no surprise that it has become the object of linguistic researches of various scholars throughout the history of language studies, such as von Humboldt, W., Trier, J., Meyer, R. N., Porzig, W., Lutzeier, P. R., Weisgerber, L., Ipsen, G., Lehrer, A., Ullmann, S., Lyons, J., Selivanova, O. O., Askerova, I. A., Sokolovska, Zh. P., Kochergan, M. P. and the others.

The first one to introduce the idea of what is now known under the name of lexical-semantic field was a German philologist Jost Trier, who, however, was not the first one to coin this term, as the linguistic scholars of that period, as well as Wilhelm von Humboldt, whose works served as a basis for their researches majorly affecting

further language studies, utilised the term “system” to denote a certain structured “lexical-semantic space” (Семчинський, 1988).

The term “semantic field” itself was introduced by Austrian sociologist and philologist Gunther Ipsen in 1924 in his work “Der Alte Orient und die Indogermanen” (The Ancient Orient and the Indo-Europeans), which he defined as a set of words that have a common meaning (Дашкова, 2020, p. 57).

The forementioned J. Trier, who organised various approaches to the analysis and description of word relations and systematisation into “semantic field method”, considered a language of a certain period to be a sustainable and relatively closed system, in which words obtained their meaning not in isolation, but to the extent of the other words related to them. The scholar divided semantic fields into “conceptual” and “verbal” fields, where conceptual field stands for a structure of a separate conceptual sphere or a number of concepts present in linguistic consciousness without a specific external form of expression, while verbal field is formed from a word and/or conceptually related words and is subject to a closed conceptual complex, its internal organization represented in the divided structure of the verbal field (Trier, 1934). However, J. Trier has never drawn a clear line between these two notions and his ideas were further developed by the German linguist Leo Weisgerber.

Weisgerber’s approach is idealistic and word-centric. The scientist considered the law of organic separation from the whole to be the key factor in the development of the theory of the field as a system (Weisgerber, 1962). Weisgerber studies verbal fields through the direct investigation of the meanings of words. Constructing such a field, he commenced by singling out the main word and studying the differential characteristics of word meanings in the fields, thus laying the foundation for the basis of componential analysis. Through this approach L. Weisgerber tries to prove the lexical field in the language to be the objective reality based on the statement that lexical field always coincides with the conceptual field and is not an associative field (Гешко, 2014).

Eventually, the approaches to the studies of lexical-semantic field have split in two directions: the first one developed the extralinguistic approach (neo-Humboldtian, onomasiological), taking a concept as a basis (represented by K. Reuning, L. Weisgerber etc.), and linguistic (semasiological), where a meaning of a word is taken as a criterion for field selection (represented by G. Ipsen, W. Porzig).

The German philologist Walter Porzig introduced the new approach to the issue of semantic fields, which opposed that of J. Trier. He investigates words as independent language units, as well as main, the most characteristic to them, connections of their meaning, which occur in word combinations and derivations. Thus, the scientist tried to discover the connections, that are embedded in the nature of the forementioned word meaning themselves (for example, the verb “to hear” is necessarily connected to the noun “an ear” etc.). “His fields, – notes A. I. Kuznetsova, – are simple relations consisting of a verb and a subject or an object or an adjective and a noun” (Ключка, 2012, p. 129). However, the words denoting quality and performing predicative functions, i.e. verbs and adjectives, were considered dominant. Therefore, only a verb and an adjective can be the nuclear element of Porzig’s “semantic field”. The same field contains those linguistic elements that are combined with the nuclear ones. Thus, we can conclude that what W. Porzig studied were syntagmatic fields (classes of words that are closely related to each other in use, but never occur in the same syntactic position (for example, verb and noun)), as their main feature was valency, on the contrary to paradigmatic fields of J. Trier.

Walter Porzig investigates the semantic relations of words in such connections (Дашкова, 2020, p. 58):

- between the action and the object (or an instrument) by means of which the action is performed (to grab – a hand);
- between action verbs that require a certain subject to perform the said action and the subject itself (bark – a dog);

- between the verb and a certain grammatical addition that it requires (to chop – a tree);
- between verbs and adjectives (red – to redden).

In modern linguistics the scientists tend to provide the more definitive notion of lexical-semantic field. Thus, the German linguist Peter Rolf Lutzeler (1982) suggests that lexical-semantic fields are certain types of paradigms originating from verbal contexts. In Ukrainian linguistic studies, there exist the following definitions of lexical-semantic field:

The Ukrainian linguist Fedot Trokhymovych Zhytko defined the semantic field as “a complex functional system-structural unit of the lexical-semantic level” (Жилко, 1971, p. 25).

According to Ukrainian linguist Mykhailo Petrovych Kochergan, the lexical-semantic field is “a set of paradigmatically related lexical units that are united by the commonality of content (sometimes also by the commonality of formal indicators) and reflect the conceptual, objective, and functional similarity of the phenomena being denoted” (Кочерган, 2001, p. 211).

Another Ukrainian linguist Olena Oleksandrivna Selivanova states that “the lexical-semantic field is a paradigmatic association of a certain part of the language by the commonality of an integral component of meaning” (Селіванова, 2006, p. 282).

Finally, Iryna Aliyivna Askerova defines lexical-semantic field as “a reflection in the methods of analysis, in the approach to the facts of the language of the essential aspects of the field as a special type of system, grouping and interaction of linguistic elements” (Аскерова, 2006, pp. 22-24).

The groundbreaking ideas in the systematisation of lexical-semantic fields were proposed by R. N. Meyer (1910), classifying the lexical-semantic fields into:

- natural (names of plants, animal species, anatomical parts, feelings etc.);
- artificial (names of military ranks, component parts of mechanisms etc.);
- semi-artificial (terminology of certain professions, ethical concepts etc.);

For the more profound understanding of the phenomenon of lexical-semantic field, it is important to define its characteristic features. Thus, N. Ya. Kliuchka (2012) highlights the following characteristic features of lexical-semantic field:

- the presence of semantic relations (correlations) between the constituent words of the lexical-semantic field;
- the systemic nature of the said relations;
- the interdependence and interconditionality of lexical units;
- the relative autonomy of the lexical-semantic field;
- the continuous designation of its semantic space;
- the interrelation of semantic fields within the lexical system; (Ключка, 2012, p. 130).

As it was previously mentioned, the lexical-semantic field is a highly structured and hierarchical phenomenon, meaning that there are certain rules of its organisation. Various linguists from different time periods, including N. Ya. Kliuchka (2012) whose work is used as a reference source, agree on the following lexical-semantic field structure:

1) The core of the field, which is represented by the generic seme-component (or as it is sometimes called “an archiseme”) around which the field is constructed. The core is characterized by neutrality and high frequency of use. Since the core serves as a lexical expression of certain meanings, or semantic features, it can replace each of the members of the paradigm, being a representative of the entire paradigm;

2) The centre of the field, which consists of units that have an integral meaning, common to the core and to each other;

3) The periphery of the field, which contains the units farthest in their meaning from the core. Peripheral words are characterized by the lowest frequency. They detail and specify the main meaning of the field. Usually, peripheral elements are connected with other semantic fields, thus forming the lexical-semantic integrity of the language system (Ключка, 2012, p. 130).

It is worth mentioning that the lexical-semantic fields can be polycentric in certain cases, when the centres of the field are represented by the components that are grouped around the dominant lexemes belonging to different parts of speech, or in the case of combining the means of expression of several close concepts and ideas into one whole.

Lexical-semantic field itself is not a homogeneous organism, consisting of smaller units called “lexical-semantic groups”. Nataliia Kanonik and Alla Shkarovetska define a lexical-semantic group in their article as “the exemplary field structures, since on the examples of different types of lexical-semantic groups the gradation of peripheral zones of certain lexical-semantic fields can be traced” (Канонік & Шкаровецька, 2015, p. 191). The majority of the present studies of lexical-semantic groups are based on the works of Fedot Petrovych Filin, who claimed that synonyms, antonyms and other groups of words, characterized by common semantic relationships, are parts of lexical-semantic group. He defines lexical-semantic group as “lexical associations with homogeneous, comparable meanings, representing a specific phenomenon of language, determined by the course of its historical development” (Филин, 1957, pp. 524-525).

In conclusion, there is no unified unequivocal definition of lexical-semantic field, as the field theory in linguistics consists of various approaches and point of view which evolve from the systematic approach to semantic relations of different language units, however, it is possible to summarise all of the beforementioned definitions to form a better understanding of the issue. Thus, lexical-semantic field is a semantic-paradigmatic system of interrelated language units that are united by the commonality of content and reflect the conceptual, objective, and functional similarity of the phenomena being

denoted, that has a certain autonomy and specific core-peripheral features of organization.

1.2 Theoretical aspect of translation of lexical-semantic field “feminism” in the American film discourse

Before shifting the focus of our attention towards translational aspects of the texts of the American film discourse, it is necessary to define what the film discourse itself is and what translational obstacles may arise.

A film is a work of visual art that is aimed at simulating certain experiences and transmitting the ideas, values, beliefs, aesthetic etc., thus affecting the viewers and their worldviews. Taking this into account, it can be said that cinema is a socio-cultural phenomenon, rather than purely artistic. O. I. Oriekhova (2013) in her “Theoretical basis of film translation” views film as a social-linguistic phenomenon, consisting of different semiotic systems.

T. H. Lukianova adds concretisation to the previous statement, claiming that “film is a polysemiotic phenomenon, conveying meaning through images, speech and music; it is an influential medium for conveying values, ideas and information” (Лукьянова, 2012, p. 9).

In modern linguistic studies, investigating film as a linguistic and semiotic phenomenon, the terms “film discourse”, “film text” and “film dialogue”, where the term “film discourse” is the generic one, “film text” and “film dialogue” being the constituent parts of it.

One of the first scientists, who investigated film from the linguistic approach was Juri Lotman, the Estonian literary scholar and semiotician. He claims, that “film text can be considered simultaneously as discrete, composed of signs, and non-discrete, in which meaning is attributed directly to the text” (Лотман, 1973, p. 37). The scientist states that the film text consists of smaller units – film phrases – which, in their turn, consist of

even smaller units – frames. According to his work “Semiotics of cinema”, “if the elements of a film phrase (frames) are interconnected by various functional connections, then the boundary of a film phrase simply connects to the next one, forming a feeling of pause. The interconnected film phrases form a narrative, and their functional organization forms a plot” (Лотман, 1973, p. 43). This suggests that Lotman approaches the constituent parts of film as the constituent parts of a language, attributing the functions of morpheme (the smallest meaningful unit of the language) to the frame and the functions of word (an organized set of morphemes) to the film phrase.

T. H. Lukianova in her textbook “The basics of English-Ukrainian film translation” writes that “film text is the most typical form of creolized text. Creolized text has verbal (speech) and non-verbal components. Cinema text is also defined as a coherent, integral and complete message expressed by means of verbal (linguistic) and non-verbal (iconic and/or indexical) signs, which are organized according to the intention of a collective functionally differentiated author with the help of cinematographic codes” (Лукьянова, 2012, p. 11), which implies that the translation of the texts of film discourse poses double a challenge for the translator as it is necessary for the verbal means (such as the speech of actors, musical elements etc.) of target text to correlate with non-verbal means (the actors’ movements, facial expressions, the arrangement of the objects etc.) in order not to disrupt the unity of the picture.

To ensure the faithful translation of such complex matter as film text, it is necessary to determine the most suitable translation strategy. In her article “Connecting cultures”, Zoe Pettit (2009) claims that the factors impacting the choice of the translation strategy could be as follows:

- the type of audiovisual text as in television series, feature films, documentaries and news broadcasts;
- the intended target audience, taking into account its age, specialised or limited background knowledge etc.;

- the format chosen for the distribution of the programme (DVD, video, television, cinema etc.);
- specific requirements imposed by the content of the programme itself, for example, comedies, dramas, musicals, westerns, thrillers etc.; (Pettit, 2009, p. 57).

Earlier in the said work, the scientist mentions that the translator's work is not limited to the translation of the language units – the accurate rendition of the cultural background and nuances of the source is equally important. To ensure this, Z. Pettit (2009) provides the following translation strategies:

- Omission, when the unit is omitted altogether;
- Literal translation, when the unit of the target text matches the original as closely as possible;
- Borrowing, when original terms from the source text are used in the target text;
- Equivalence, when the translation has a similar meaning and function in the target language;
- Adaptation, when the translation is adjusted to the target language and culture in an attempt to evoke similar connotations (can be considered a form of equivalence);
- Replacement of the source text unit with deictics, particularly when supported by an on-screen gesture or a visual clue;
- Generalisation, when the more specific unit of source language text is replaced by the more general one in the target language;
- Explication, a paraphrase explaining the term; (Pettit, 2009, p. 45).

S. Ye. Maksimov suggests that there are no reasons not to include film texts to the list of structural elements of fictional discourse. He claims that the translation of a certain fictional text should produce the same pragmatic effect on the target language

audience as it had on the source language audience, which assumes that the translation techniques of fictional discourse will differ from the techniques of non-fictional translation, as “the adequate literary translation has to do more with rendering artistic (cultural or aesthetic) substance of texts rather than with pure reproduction of their linguistic substance” (Максимов, 2016, p. 94). To achieve a successful outcome, the philologist suggests taking the following pre-translational steps:

- Identifying the genre of the text;
- Identifying the culture the text represents;
- Identifying the purpose of the author (the communicative aim of the text);
- Trying to render the aesthetic effect of the source text with the relevant units of target language;
- Studying profoundly the source text and performing a thorough analysis of its linguistic features, such as lexis, grammar, means of cohesion and repetition links, tropes, figures of speech and stylistic devices in order to apply the proper translation transformations and ensure that the target text produces the same communicative effect on the target audience as the source text on its audience; (Максимов, 2016).

The choice of transformations is predetermined by the nature of translation itself.

The translation transformations S. Ye. Maximov classified into the following groups:

- Lexical transformations (which in their turn are divided into formal lexical and lexical-semantic ones);
- Grammatical transformations;
- Lexical-grammatical transformations;

Lexical transformations include: transcription, transliteration, traditional phonetic and graphical reproduction, transcoding, calque or loan translation belonging to formal lexical transformations (some linguists also mention zero transcoding or incrustation in

this group), and concretisation (also sometimes called substantiation), generalisation, differentiation and modulation, which belong to lexical-semantic transformations.

Transcription is a reproduction of the phonetic form of the source language units, e.g. *file* – *файл*, *axel* – *аксель*, etc (Максімов, 2016).

Transliteration is a reproduction of the graphical form of the source language units, such as *doctor* – *доктор*, *lutz* – *лутц*, etc (Максімов, 2016).

Traditional phonetic and graphical reproduction, as in *Texas* – *Техас*, *Watson* – *Ватсон*, etc (Максімов, 2016).

Transcoding is the rendering of the source language unit by the means of transcription and transliteration simultaneously, for example *Shakespeare* – *Шекспір*, *messenger* – *месенджер*, etc (Максімов, 2016).

Calque (or loan translation) stands for transcoding of the source language unit in its form and meaning so the target language unit corresponds with one of the dictionary definitions of the said lexical unit, e.g. *waterfall* – *водоспад*, *skyscraper* – *хмарочос*, etc (Максімов, 2016).

Zero transcoding (or incrustation) is a direct use of the source language unit without any transformations, as in *IT-technologies* – *ІТ-технології*, *P. S.* – *P. S.* (*постскриптум*), etc (Максімов, 2016).

Concretisation (or substantiation) is the reproduction of the source language units of the generic meaning with the target language units with the more specific meaning, e.g. *authorities* – *органи влади*, *the skater* – *фігурист*, etc (Максімов, 2016).

Generalisation is the opposite of the concretisation, the replacement of the unit with the more specific meaning with the one with more general meaning, such as *the skater landed the quadruple salchow* – *фігурист виконав четверний сальхов*, etc (Максімов, 2016).

Differentiation is a replacement of the source language unit by its target language dictionary equivalent of second or more order, as for example *faithful* could be translated as *достовірний*, not just *вірний/відданий* (Максімов, 2016).

Modulation is somewhat similar to differentiation, it is the reproduction of source language unit in the target language based on logical development, e.g. *he was fired* – *він тепер безробітний* (Максімов, 2016).

Grammatical transformations are divided into transposition, grammatical replacement (which in its turn is divided into morphological and syntactic replacement (sentence fragmentation or integration)), addition and omission.

Transposition stands for structural changes in the order of the source language units within a word combination, a sentence or a text, e.g. *word order* – *порядок слів*, etc (Максімов, 2016).

Grammatical replacement is a substitution of the source language unit of one part of speech by a target language unit of the other, or the substitution of syntactical constructions, e.g. *school canteen* – *шкільна їдальня* (Максімов, 2016).

Addition is a compensation for semantic or grammatical losses in the target language, for example *his wife had been beautiful* – *його дружина колись була гарною* (Максімов, 2016).

Omission is the opposite of addition and is used to avoid the clusters of redundant information in the target language text, e.g. *the right to rest and leisure* – *право на відпочинок* (Максімов, 2016).

Finally, lexical-grammatical transformations are divided into antonymic translation, total reorganisation, compensation for losses and descriptive translation.

Antonymic translation is the replacement of the source language unit with its opposite in the target language text, preserving the original meaning, for instance, *to lay hands on somebody* – *підняти руку на когось*, etc (Максімов, 2016).

Total reorganisation is the expression of the intended meaning of the source text by the means of the target language that are neither dictionary nor contextual equivalents of the individual source language units. It is usually used in translation of culture-specific units, idioms and set expressions, such as *to make mountains from molehills* – *робити з мухи слона*, etc (Максімов, 2016).

Compensation for losses is the replacement of the source language unit by a similar or any other target language unit which compensates for the loss of the necessary information and has a similar effect on the target audience, for example: *make someone doubt something* – *похитнути чиюсь віру у щось* (Максімов, 2016).

Descriptive translation is the explication of the source language unit in the target language, especially if it concerns neologism or national realia, as for example *10 Downing Street* – *офіс Прем'єр-міністра Великої Британії* (Максімов, 2016).

Although professor Maksimov claims that there is still no unequivocal approach to the classification of translation transformations, the forementioned one could be considered the most exhaustive by far.

1.3 Stylistic and discourse analysis of the “North Country” script excerpt

Before performing the translation analysis of the “North Country” film text, it is necessary to highlight some information about the film itself.

“North Country” (2005) is an American semi-fictional drama film directed by Niki Caro, starring Charlize Theron. The film was nominated for two Oscars. The screenplay written by Michael Seitzman was inspired by the book “Class Action: The Story of Lois Jenson and the Landmark Case That Changed Sexual Harassment Law” by

Clara Bingham and Laura Leedy Gansler, which is a semi-fictional retelling of the 1984 Jenson vs. Eveleth Taconite Company sexual harassment case, the first American class-action sexual harassment lawsuit which drastically changed the sexual harassment policy of the United States (“Jenson v. Eveleth Taconite Co.”, 2024; “North Country (film)”, 2024). The dedication at the end of the film says: “This film is dedicated to the women who fought this case, to their courage and dignity, and to a landmark victory that began in the North Country and resonated around the world” (*North Country Full Movie Watch Online 123Movies*, n. d.).

The film is set in 1989 and begins with Josey Aimes (portrayed by Charlize Theron) rushing her children to pack and leaving her abusive husband who constantly beats her. She returns to her hometown in northern Minnesota to seek refuge at her parents’ place, despite her father never treating her as a decent human being, let alone a beloved daughter. After a sudden encounter with her childhood friend Glory Dodge, who incites Josey to join her working at the local mine in order to make six times more money, Josey applies for the position at the said mine, which her father does not approve of, as he works there as well and is of the opinion that women just take the job away from the men and that their place is in the kitchen. At the workplace, Josey and her female coworkers are constantly emotionally, physically and sexually harassed by the male miners, however the management turns a blind eye to it. After several attempts to defend her right, Josey is sexually attacked by her teenage ex-boyfriend and current coworker Bobby Sharp and is forced to quit. Being fed up with constant abuse, she seeks the support of her new friend Bill White, a lawyer from New York (who is not indifferent to her), in suing the company (North Country, IMDb, n. d.).

To perform translation analysis, the following part of “North Country” script will be taken:

“JOSEY AIMES: *Lady, you sit in your nice house...(– Karen.) ...clean floors, your bottled water, your flowers on Valentine's Day...and you think you're tough? Wear my*

shoes. Tell me tough. Work a day in the pit, tell me tough. *LESLIE CONLIN: I'm sure we're all sufficiently impressed, Mrs. Aimes. JOSEY AIMES: There is no "Mrs." here. No. I didn't go to the police. LESLIE CONLIN: What did you do? JOSEY AIMES: What I had to. (- Karen, stop crying. Sammy, let's go!) SAMMY: It's just gonna piss him off some more! JOSEY AIMES: Look at my face. Don't toss shoulders at me! Sammy, goddamn it! It's okay, it's okay. Okay, come on. Come on, come on. You can do it, baby. There you go. Good girl. Who's a good girl, huh? SAMMY: We're not coming back, right? JOSEY AIMES: Come on. Hey, Mom. ALICE AIMES: Oh, dear God. JOSEY AIMES: I'm fine, I'm okay. Say hi to your grandkids. ALICE AIMES: Oh, for heaven's sake. Look at you beauties. SAMMY: Hi, Grandma. JOSEY AIMES: You working nights? HANK AIMES: So...he catch you with another man? Is that why he laid hands on you? JOSEY AIMES: You're really asking me that? LESLIE CONLIN: This wasn't the first time you'd disappointed your father, was it? JOSEY AIMES: Wasn't the first time he disappointed me either. LESLIE CONLIN: How old were you when you had your first child? JOSEY AIMES: Here you go. Bobby Sharp! I'm gonna beat you good. BOBBY SHARP: Come on, you wanna blow out of here? LESLIE CONLIN: Who is Sammy's father? JOSEY AIMES: I don't know who Sammy's father is. LESLIE CONLIN: Is that because you've had so many sexual partners? THE PRIEST: The body of Christ (×3). WOMAN 1: Always was a beauty, your girl. JOSEY AIMES: Boys, cut it out! WOMAN 1: Poor Alice. That girl has been nothing but trouble for her since day one. WOMAN 2: Got two kids with two different fathers already. WOMAN 1: Heck of a shame. ALICE AIMES: Those kids are just...gobbling up my crispy bars. WOMAN 2: Nobody makes them better. I don't know what you put in those things, but it just can't be legal. ALICE AIMES: Oh, yeah. Everybody seems to like them. MAN 1: Ah, probably on a bender when he did it. HANK AIMES: What I figured. MAN 1: So you take him out to the shed, give him a talking to. They'll work it out. I mean, hell, Beth left me a dozen times before we worked out the kinks. HANK AIMES: Did she? LESLIE CONLIN: How did you first hear that Pearson Taconite and Steel was hiring women? JOSEY AIMES:*

Wanna lean back there? GLORY DODGE: Okay. JOSEY AIMES: Oh, my... Glory? GLORY DODGE: Yeah? No way. Josey? No way! Look at you, all grown up. JOSEY AIMES: Yeah, all grown up, washing hair. GLORY DODGE: And married? Who's the lucky? JOSEY AIMES: Oh, jeez. GLORY DODGE: Okay. Who's the unlucky? JOSEY AIMES: Me, I suppose. GLORY DODGE: You're a crap storyteller. You left out the part where you tell all his friends he likes to wear your panties. JOSEY AIMES: How about I tell them the truth? Beats his wife. Bad enough, ain't it? GLORY DODGE: You weren't kidding. You're good. JOSEY AIMES: So I'm back living with my folks. Only now I got two more mouths to feed. GLORY DODGE: The mine's hiring, you know. JOSEY AIMES: What do you even do up there? You a secretary? GLORY DODGE: No. I drive truck. JOSEY AIMES: You drive truck? GLORY DODGE: Yours truly, first woman ever. Now, isn't that a heck of a...? JOSEY AIMES: That's weird. GLORY DODGE: Money isn't weird, I'll tell you that much. JOSEY AIMES: Going for gold. MAN 2: Shouldn't have put down the beer. Balance. Everybody knows, can't throw darts without a beer in the other hand. JOSEY AIMES: Would a soda work? MAN 3: Nope. Dart knows. That's why it's never gonna be an Olympic event. They don't allow drinking. MAN 2: Why don't we buy the girls another round and test the theory? GLORY DODGE: Maybe later. Okay? JOSEY AIMES: Jeez, Glory. GLORY DODGE: You come working up at the mine, you gotta ignore that crap. JOSEY AIMES: Who says I'm working at the mine? GLORY DODGE: Wouldn't you like to make the same kind of money your dad does? HANK AIMES: You wanna be a lesbian now? KAREN: I wanna be a lesbian. SAMMY: How come I have to eat if I'm not hungry? KAREN: Because people are starving in China. JOSEY AIMES: People are starving right here. Clean plates, both of you. I haven't made a decision yet. But the mine pays six times what I'm making now. HANK AIMES: Do you have any idea how many accidents there've been since this started? Somebody will be killed because of them women. JOSEY AIMES: I can't afford a place by washing hair. ALICE AIMES: So you stay here. HANK AIMES: She's a grown woman with kids. She's not gonna be living with her folks. MALE DOCTOR: All clear. JOSEY AIMES: Clear of

what? MALE DOCTOR: You're not pregnant. JOSEY AIMES: I already told you that. MALE DOCTOR: Well, company just wants to be sure before they hire you. It's to clean yourself with. LESLIE CONLIN: You submitted to the exam willingly, correct? JOSEY AIMES: Yeah. I submitted. Before your law firm hired you, they put your feet up and look around your insides?" (North Country Movie Script, Scripts.com, n. d.).

The following scheme for translation analysis was proposed by S. Ye. Maksimov (Максимов, 2016, p. 147).

The text under analysis headlined “North Country” (script) belongs to mentafact text type, as it influences the real world through the depiction of fictionalized events (in this particular case, semi-fictionalized, as the film is based on the real case). The text belongs to fictional discourse, the discourse of feature films, to be precise. In the film text itself there are no non-verbal means, however it relies heavily on such non-verbal means as the performance of the actors, the setting, the choice of the soundtrack, frame positioning etc., in order to achieve the desired effect on the audience. The text is aimed at the general audience older than 17 years old due to the scenes of sexual harassment, violence and profanity. The communicative aim of the text is to convey the semi-fictionalized information about the first class-action sexual harassment lawsuit to the addressee and thus persuading them in the unacceptability of misogynistic views and behaviour. The textual information also aims at defending women’s rights and supporting their struggle for the equality.

The lexical cohesion is ensured by the following repetition links:

- Simple lexical repetition: you – your, come – coming, hiring – hire, work – working, tell – told;
- Complex lexical repetition: storyteller – tell, clean – to clean;
- Simple paraphrase: father – dad; hungry – starving;
- Complex paraphrase: dear God – hell, beauty – shame, good – bad;

- Co-reference: Mrs (Josey) Aimes – that girl, first child – Sammy; grandkids – two kids, Pearson Taconite and Steel – the company, Pearson Taconite and Steel – the mine;
- Substitution: the father – he, all his friends – them, Pearson Taconite and Steel – they;

Grammatical cohesion and syntactical structure are ensured by the sequence of the tenses (past, present and future), use of conjunctions and prepositions. The semantic cohesion is ensured by the complex narrative, where the flashbacks are intertwined with the ongoing legal process and with the outcome of the said process, shown in the end of the film.

Semantic macroproposition of the text is the following: We, the director and the storywriter, hereby inform you, the viewers, about the first class-action sexual harassment lawsuit in American history, its outcome and the impact it had on the American sexual harassment policy.

Strong positions of the text are established by the dedications to the real case at the beginning and the end of the film, the ideas of the authors represented by the story and actions of the main character (the most vivid of which is initiating a lawsuit against a major company to defend women's rights), the composition of the narrative, the positive outcome of the case and justice for the abused women. Weak positions are represented through the characters which oppose the main idea of the film, such as the miners, who abuse the women and commit sexual harassment, the management of the company that turns a blind eye to their crimes, the lawyer of the company who protects such behaviour etc.

The authors use special vocabulary and linguistic features of different kinds, such as Minnesota accent (also known as North-Central American English), special terminology typical to the workers of mining industry, legal terminology, as well as a lot

of colloquial and obscene expressions in order to create the most vivid and plausible image of the characters, to achieve the desired impact on the viewers and ensure their emotional response.

Some of the basic transformations used in the translation are:

- Transliteration: Karen – Карен;
- Transcription: Mrs. Aimes – місіс Еймс, Sammy – Семмі, Bobby Sharp – Боббі Шарп;
- Differentiation: and you think you're tough? – і ви вважаєте себе сильною?; the pit – шахта; good girl – молодець; How old were you when you had your first child? – у якому віці ви народили першу дитину?
- Grammatical replacement: Wear my shoes. Tell me tough. – Опиніться на моєму місці і ви дізнаєтесь, що таке сила (sentence integration);
- Compensation: Wear my shoes – опиніться на моєму місці; piss off – розлютить; I'm gonna beat you good – я тобі покажу; blow out of here – втекти звідси;
- Addition: nights – нічні зміни;
- Omission: I'm sure we're all sufficiently impressed, Mrs. Aimes – Ми всі вражені, місіс Еймс.; It's just gonna piss him off some more! – Це його тільки розлютить!; Is that because you've had so many sexual partners? – Через те, що у вас було стільки партнерів?
- Total reorganization: Look at you beauties – які ж ми гарненькі;

Conclusions to Chapter 1

After studying the works of both foreign and Ukrainian linguists from different time periods in order to investigate the issue of lexical-semantic fields, it has been concluded that lexical-semantic field is a semantic-paradigmatic system of interrelated language units that are united by the commonality of content and reflect the conceptual,

objective, and functional similarity of the phenomena being denoted, that has a certain autonomy and specific core-peripheral features of organization.

Before analysing the units of lexical-semantic field “feminism” in the American film discourse on the material of the film “North Country” and their reproduction in the Ukrainian language, it was necessary to investigate the nuances of translating the units of film discourse, as it relies heavily on extralinguistic factors, thus making the translators task more challenging. The film discourse belongs to the fictional discourse and the translation of such texts involves the following steps:

- Identifying the genre of the text;
- Identifying the culture the text represents;
- Identifying the purpose of the author (the communicative aim of the text);
- Trying to render the aesthetic effect of the source text with the relevant units of target language;
- Studying profoundly the source text and performing a thorough analysis of its linguistic features, such as lexis, grammar, means of cohesion and repetition links, tropes, figures of speech and stylistic devices in order to apply the proper translation transformations and ensure that the target text produces the same communicative effect on the target audience as the source text on its audience; (Максімов, 2016).

The beforementioned steps were taken in the analysis of the “North Country” film script, so it is possible to proceed with the further analysis of the material.

CHAPTER 2

THE WAYS OF TRANSLATION OF UNITS OF THE LEXICAL-SEMANTIC FIELD “FEMINISM” IN THE AMERICAN FILM DISCOURSE IN THE UKRAINIAN LANGUAGE

For the more profound understanding of the ways of manifestation and translation of the units of the lexical-semantic field “feminism”, it is necessary to clarify the notion of feminism itself.

We will consider several English definitions, as the British English and the American English variants differ in the phrasing of the explication for the notion.

Thus, Cambridge Dictionary proposes two definitions for “feminism”:

- 1) “the belief that women should be allowed the same rights, power, and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state”;
- 2) “an organized effort to give women the same economic, social, and political rights as men”; (“Feminism”, n. d.).

The Merriam-Webster dictionary of American English defines feminism as “belief in and advocacy of the political, economic, and social equality of the sexes expressed especially through organized activity on behalf of women's rights and interests” (“Feminism”, n. d.).

The Ukrainian dictionary “Словник української мови в 11 томах” (“Dictionary of the Ukrainian language in 11 volumes”) gives a more laconic definition. According to it, “ФЕМІНІЗМ – у буржуазних країнах — політичний рух за зрівняння жінок у правах з чоловіками” (a political movement in bourgeois countries aimed at the equalisation of women’s rights with those of the men) (“ФЕМІНІЗМ • Словник Української мови СУМ 11”, n. d.).

The word “feminism” itself is an internationalism, it stems from the Latin word “femina”, meaning “woman” and is borrowed from the same source by a wide variety of genealogically different languages, preserving the sense and the linguistic form (Korunets, 2017, p. 127). Thus, it is rendered in Ukrainian by the means of transcoding, a transformation which belongs to the formal lexical transformations.

It is worth mentioning that the feminism is a rather abstract phenomenon and the ways of its manifestation are strongly dependant on context. For example, in this particular case the lexical-semantic field “feminism” is verbalised through the context of sexism, misogyny, gender stereotypes and legal process, as the plot of the film is based on the real sexual harassment case. In the annex, the units for analysis are arranged in order of their appearance in the film.

2.1 Lexical transformations of units of the lexical-semantic field “FEMINISM” in the Ukrainian language

The first case of the lexical transformations concerns the following sentence:

“You wanna be a lesbian now?” – “Тu хочеш стати лесбійкою?” (NC: 5)

This is the example of verbalisation of the lexical-semantic field “feminism” through the gender stereotypes, biased attitude towards women and homophobia. The film is set in 1989 and the real case happened in the mid-70s/80s, when there existed strong beliefs that women are inferior to men, the jobs were divided into “women’s” and “men’s” on this principle and homophobia flourished, so each individual willing to defend their basic human rights and make a shift from the toxic patriarchal world was seen as defective and was harassed by the society.

The transformation used in the given example is differentiation, as the verb “to be” (“бути”) is translated by its dictionary equivalent “стати”, highlighting the point of applying for the job position at the mine as becoming a lesbian.

The next example is the case of the manifestation of the concept of feminism through the patriarchal vector of the social attitudes, aiming at justifying any actions and behaviour of men and shifting the responsibility to women, supporting the idea that women are some lowly beings and exist to serve men and their needs.

“- *A man needs a job.*

- *Wayne beat me cause he was out of work?”*

“- *Чоловік має працювати.*

- *Вейн мене б'є, бо він безробітний?” (NC: 9)*

This is the example of modulation, which is a logical development in the target language of the ideas presented in the source language. Thus, “out of work”, meaning that Josey’s husband didn’t have a job, was logically developed into him being unemployed.

The next lexical transformation is also modulation.

“*The doc says you look darn good under those clothes. Sense of humor, ladies.” –*

“*Лікар сказав, що без одягу ти дуже гарненька. Шахтарський гумор, леді.” (NC: 13).*

Here, the concept of feminism is expressed through the inappropriate joke, which conceals the more profound problem. The women frequently have to tolerate the acts of abuse, either verbal or physical, disguised as jokes. Finding such jokes offensive and defending one’s personal borders is deemed the lack of sense of humour in such cases. In the given fragment, the “sense of humour” mentioned in the target language text is logically developed into “шахтарський гумор” (“miner’s humour”), drawing attention to the fact that such commentaries are considered the norm there.

In the following sentence the lexical-semantic field feminism is once again conveyed through the sexist and misogynistic worldview and through treating the women as the objects and accessories to men, unworthy of basic human treatment.

“So, Arlen, which one of these girls is gonna be my bitch?” – “Отож, Арлене, хто з них стане мою дівкою?” (NC: 14).

This is the example of the differentiation, which is used in the majority of cases when dealing with obscene expressions. Profanity usually undergoes certain mitigation, especially in the cases of films for general audiences. This case required the preservation of disrespectful attitude towards women without using the expression, which is considered more inappropriate in the target language.

In the following extract the transformation used for rendering the units under investigation is also differentiation.

“You got no business being here and you damn well know it.” – “Ви не повинні тут бути і чудово про це знаєте.” (NC: 16).

The concept of feminism is represented through the lens of gender discrimination at the workplace.

The next lexical transformation is used in the sentence that manifests feminism through the males mocking its fundamental ideas.

“Work hard, keep your mouth shut and take it like a man.” – “Гаруй, тримай язика за зубами і терти як чоловік.” (NC: 17).

The ideas and principles of feminism are very well known to the general audiences of different background, that being for women to achieve the equal social, political and economic rights with men and by demanding from women to tolerate abuse under the pretext of “taking it like a man” the character contributes to the gender-based discrimination, as the men obviously do not have to endure sexual harassment at the

workplace. The differentiation is used to create the more intense emotional response of the target audience.

The next transformation is one more differentiation used to mitigate the obscene expression. The context is similar as well – the abuse disguised as humour:

“I’m just fucking with you. Where’s your sense of humor?” – “Я жартую. Де твоє почуття гумору?” (NC: 18).

The following case is the quintessence of the misogynistic hypocrisy, as it implies that men are aware of permitted borders and just test them, while women are the ones who control them and if a man crosses the borders – it is their fault, as they allowed him to do so.

“Look, men will always walk the line. It’s when they cross over it is when most gals’ll give them a slap on the hand, get them back on their side of that line.” – “Послухайте, чоловіки знають, де межа. Якщо вони її перетинають – більшість дівчат б’ють їх по руках і дають відкоша.” (NC: 22).

This is an example of modulation, as the translator in the target text logically concludes that the men know, where the line is, if they constantly walk it.

The next lexical transformation is modulation as well. In the excerpt below the feminism is represented through the male substitution of concepts, when the victim of sexual abuse is presented as the initiator of sexual relationship.

“Well, then I suggest you spend less time stirring up your female co-workers and less time in the beds of your married male co-workers, and more time trying to find ways to improve your job performance.” – “Тоді я раджу вам не марнувати час підбурюючи своїх колежанок і кохаючись зі своїми колегами, а зосередитись на кращому виконанні роботи.” (NC: 29).

In the target language text, the translator develops the semantic content of the source text, assuming that “spending time in the beds of the co-workers” means having sex with them.

The next example is the illustration of the lexical-semantic field feminism through the legal process of defending the women’s rights.

“I need a lawyer. I wanna sue the mine, the company, all of ‘em.” – “Потрібен адвокат. Я хочу позиватися до шахти, до компанії, до всіх.” (NC: 32).

The translation transformation used in this extract is the differentiation, as the primary translation of “to sue” is “засудити” and the translator uses the equivalent of second and more order.

In the following fragment, the concept is conveyed through the prioritisation of men in the various spheres of life, court included.

“- I know, but I’m right.

- I’m sure you are, but “right” has nothing to do with the real world.”

“- Я знаю, що правда за мною.

- Я в цьому не сумніваюся, але правда не пов’язана з реальним світом.”
(NC: 33).

This is the case of modulation, as there is the development of “being right” in the target text, which is testifying to the truth.

The next fragment is the ultimate example of manifestation of lexical-semantic field “feminism”, as it represents its main idea – to protect all the women at the legal level.

“We are asking for an injunction to protect all the women.” – “Ми просимо суд захистити усіх жінок.” (NC: 37).

The transformation used in the given fragment is modulation as well, as there is the logical development of the idea that the purpose of asking the court for the injunction to protect all the women is to protect all the women applied in order to prevent the clustering of the unnecessary lexical units in the target text.

The following excerpt expresses the concept of feminism through the gender stereotypes towards women, implying that all women are too emotional and take everything to heart.

“Women take everything too personally.” – “Жінки все приймають близько до серця.” (NC: 41).

This is the example of differentiation, as the equivalent used in the source text is not direct, but is more common in the target language.

In the next fragment, the lexical-semantic field is once again represented by the male substitution of concepts and victim-blaming. The transformation used is differentiation.

“You know, those girls are just asking for trouble.” – “Ці дівки самі шукують собі проблеми.” (NC: 43).

The last lexical transformation, which is differentiation as well, occurs in the sentence, which manifests the concept of feminism through the victim-blaming, shifting the responsibility for the sexual harassment to women, justify the men’s crimes through the number of sexual relations the woman had etc.

“That in fact you have a long history of inappropriate sexual relationships.” – “У вас тривала історія випадкових сексуальних стосунків.” (NC: 47).

Thus, the total number of lexical transformations amounted to 15, which constitutes 30% of the overall number of transformations. Among them, there were 9 uses of differentiation and 6 uses of modulation, which constitutes 18% and 12% of the

overall number of transformations respectively. Notably, all of the lexical transformations that have been chosen for the analysis belong to the subtype of the lexical-semantic transformations.

2.2 Grammatical transformations of units of the lexical-semantic field “FEMINISM” in the Ukrainian language

The first grammatical transformation is transposition of the parts of the sentence, which is used to establish the word order that is more natural to the Ukrainian language.

“There’s no “Mrs.” here.” – “Тут немає “micic”.” (NC: 1).

In this example, the concept of feminism is expressed through the rejection of gender roles, established in patriarchal society. It is well known that women do not have the surname of their own: they either get the surname of their father or the surname of their husband upon marriage, and even if they decide to take the surname of their mother – it would still be the surname of a man, of their grandfather. “Mrs” is a traditional English honorific used to address a married woman, which is an unnecessary display of her marital status and by objecting to being addressed as “Mrs” the main character displays her unwillingness to be associated with her abusive husband.

In the next extract, the lexical-semantic field “feminism” is verbalised through the expectations imposed on women by the society. The women are expected to be quiet, obedient and submissive, never standing up to their husbands, parents etc, so leaving the abusive husband, let alone divorce, were considered outrageous and disappointing.

“This wasn’t the first time you’d disappointed your father, was it?” – “Ву не вперше розчарували батька, правда?” (NC: 3).

This is an example of omission, the transformation used to prevent the accumulation of unnecessary lexical units in the target text and make it sound more natural to the target audience.

The following extract is the example of lexical-semantic field feminism being illustrated by gender stereotypes and the gender-based division of jobs. As feminism seeks equality and freedom of choice for women, working in the previously exclusively male sphere is quite groundbreaking. In order to highlight this and amplify the effect the information has on the target audience, the translator used addition.

“- *You drive truck?*

- *Yours truly, first woman ever.*”

“- *Водій вантажівки?*

- *Щиро ваша, перша жінка-водій.*” (NC: 4).

The next case conveys the concept of feminism through the biased attitude towards women and fact fabrication. During the said period, the prejudices towards women flourished, the society considered women weak, clumsy and only fit for maintaining the household. In the following example, the women working at the mine are blamed for the increased number of accidents, concealing the fact that the men caused them to achieve the dismissal of female workers, as they believed that women took their jobs away from them.

“*You have any idea how many accidents there’ve been since this whole thing started?*” – “*Ти хоч уявляєш, як часто там стаються нещасні випадки?*” (NC: 6).

The translator used the omission, as this excerpt is connected with the next one and the necessary information is evident from the general context, so there is no need for clustering the target sentence.

As was mentioned before, the following fragment is connected with the previous one, it develops the idea presented earlier and expresses the concept of feminism through the same means: the gender prejudices and fact fabrication.

“Somebody’s gonna get killed cause of them women.” – “Через тих жінок хтось може загинути.” (NC: 7).

The transformation used in the provided fragment is transposition. The translator shifts the theme and the rheme of the sentence to intensify the original sentence, as in the source language the emphasis is on the possibility of someone getting killed and in the target language – on the women’s responsibility for it.

In the next example the lexical-semantic field feminism is embodied in the stereotypical purposes imposed on women, which are limited to looking after children, cooking and maintaining household, while their husbands make money.

“I’m just saying, everyone needs a purpose. Your purpose is those kids. Your father’s is that mine.” – “Я кажу, що кожен має своє призначення. Твоє призначення – діти, призначення батька – шахта.” (NC: 10).

In order to emphasise the contrast between the men’s and women’s roles, the translator used sentence integration, the subtype of grammatical replacement.

The following fragment is connected with the previous one and in its case the concept of feminism is expressed through the same means as the second example in this section – the daughter being a disappointment and shame for her parents if she does not abide the stereotypes and expectations imposed on her by the patriarchal society. The translational transformation is sentence integration (grammatical replacement) as well, used to add some weight and specificity to the words.

“And if you take a job up there...Well, it’ll shame him.” – “І якщо ти туди підеш – це його зганьбить.” (NC: 11).

In the next extract the concept of feminism is illustrated by the gender stereotypes imposed on women at the workplace and their discrimination, when their supervisor

expresses his unsolicited opinion according to what women should or should not be doing.

“You'll be hauling, lifting, driving and all sorts of other things a woman shouldn't be doing, if you ask me.” – “Ви тягатимете, підніматимете, возитимете, і робитимете те, що не варто робити жінці.” (NC: 12).

The translator used addition to make the structure of target language text natural to the Ukrainian language.

The following example represents one of the fundamental ideas and aspirations of feminism and its followers – the opportunities for women to make and manage money themselves, equally to men.

“First time in my life I'm making my own money.” – “Я вперше в житті заробляю сама.” (NC: 19).

The translation transformation used is transposition, putting an emphasis on the fact, that the main character is the one who makes money of her own.

In the next fragment the lexical-semantic field “feminism” is expressed through the male substitution of concepts and victim-blaming, when the obvious sexual harassment the male rangers committed is disguised as jokes or something insignificant, claiming that the women are the ones to blame for the conflict, as they are “too emotional” and “got everything wrong”. The fragment is translated with the help of omission:

“Always misconstruing things, you know, paranoid stuff. She was pretty emotional.” – “Завжди щось не так розуміла, параноя. Вона була надто емоційною.” (NC: 21).

The next case addresses the main issue that brought the phenomenon of feminism into being – the insecurity of women in the face of social inequality and discrimination,

as the cases of harassment and violence towards men wouldn't gain such momentum – on the contrary, they would be nipped in the bud.

“You don't gotta be scared that one of these days you'll come to work and get raped.” – “Ти можеш не боятися, що одного дня тебе звалтують на роботі.” (NC: 23).

This is the example of grammatical replacement, as the active voice in such cases is more common for the Ukrainian language than passive.

In the following fragment the concept of feminism is represented by the lack of prospects in the attempts to protect women's rights at the legal level due to the patriarchal orientation of society. However, the Ukrainian translation of the fragment is not quite accurate, as in the original script the first line belongs to Glory Dodge and it is said ironically, while the Ukrainian translators have mistaken it for Josey's line, altering the original sense. Nevertheless, the transformation used in the part with the verbalisation of the futility of attempts to sue the slanderer is omission.

“- What are you gonna do, sue him?

- Well, could I?

- Best thing you could do is just let it go.”

“- Що ж робити, позиватися?

- Можна?

- Найкраще про це забути.” (NC: 24).

The next example manifests the lexical-semantic field “feminism” through the notion of female solidarity, or to be more precise, through the lack of it. This fragment is a very illustrative example of the impact the sexism and misogyny have on the society: some women themselves start thinking that they are the ones responsible for being

harassed and under the fear of losing the job begin to transfer the sexist rhetoric and blame each other instead of protecting.

“- Tell you one thing: I'm sick of having my ass grabbed by a bunch of old men.

- Maybe you've been asking for it. Ever think of that?”

“- Знаєте, мені набридло, що усі ці старигани мацають мої сідниці.

- Може ти сама напросилася, як гадаєш?” (NC: 26).

The transformation used in this excerpt is the grammatical replacement, as the preservation of passive voice is impossible without altering the structure or grammar of target language sentence.

The following fragment is connected with the previous one. In it, the lexical-semantic field “feminism” is represented through such silencing and intimidation of women, that they would better endure verbal and physical abuse than lose their job.

“Hey, you could quit tomorrow. Go sell your face cream. I need my job.” –

“Можеш звільнитися хоч завтра. І торгуй цими кремами. А мені потрібна робота.” (NC: 27).

The translator used the addition of the particle “хоч” for the amplification of the emotional colouring of the phrase.

In the next fragment the lexical-semantic field “feminism” is embodied in its main aim – demand for respect for all of the women. The fragment is translated with the help of grammatical replacement of the direct speech with the indirect:

“Union oath says, “Respect fellow members”. Where's our respect?” – “У

присязі профспілки наказано поважати всіх членів. Де повага до нас?” (NC: 28).

In the following case the concept of feminism is represented through the threats of assault towards women that do not agree with the discriminating and humiliating “rules” the men force on them. The transformation used here is the transposition:

“*You're gonna learn the goddamn rules if I have to beat them into you myself.*” – “*Ти вивчиш наші правила навіть якщо я особисто їх тобі втовкмачу.*” (NC: 31).

In the next extract, the concept of feminism is illustrated by the stereotype that women should not be independent and need a man to take care of them. Omission was used to translate this fragment:

“*Yeah, I'm a beautiful girl. I could find a guy to take care of me.*” – “*Так, я гарна дівчина. Я б могла знайти собі надійного чоловіка.*” (NC: 34).

The following example is connected with the previous one. It is the development of the ideas presented before, which manifests the lexical-semantic field “feminism” through the women’s aspiration to become independent from men and make decisions themselves and for themselves.

“*I'm done looking to be taken care of. I wanna take care of myself.*” – “*Але мені набридло, що про мене дбають. Я хочу сама про себе дбати.*” (NC: 35).

The translation transformation used in this fragment is grammatical replacement of the source text’s passive voice with the active, as the preservation of the passive voice is impossible in the Ukrainian language.

The next way of illustration of the lexical-semantic field “feminism” is the most important one, as it conveys the main idea of the film – filing the class lawsuit to sue the company for sexual harassment at the workplace and the subsequent changes in the sexual harassment policy of the United States it resulted in. The transformation used is transposition:

“Sexual harassment class action.” – “Груповий позов щодо сексуального домагання.” (NC: 36).

In the following case, the concept of feminism is represented in the inquiry for the legal protection of women. The translator used the subtype of grammatical replacement, sentence integration, to omit the clustering of lexical units in the target language text:

“Further we ask the court to certify a class. A class made up of every woman working at Pearson, because every one of ‘em deserves protection under the law.” – “Ми просимо суд підтвердити груповий позов від усіх жінок, що працюють у Пірсона, бо вони всі потребують захисту закону.” (NC: 38).

In the following fragment, the concept of feminism is illustrated by the manipulations women face in the patriarchal society. Under the fear of being left unemployed, the women are forced to conceal the cases of sexual harassment at the workplace, thus compromising the statements of their colleague.

“By comparison, we have affidavits from 13 women, all stating there have been no incidents of abuse at Pearson.” – “Але у нас є письмові свідчення 13-ти жінок, які стверджують, що випадків домагань не було.” (NC: 39).

The translator used omission, as the omitted information is evident from the previous context and thus unnecessary.

The next extract features the similar ways of manifestation of the concept of feminism – women being threatened and forced to testify against each other:

“It doesn't matter what kind of document they've been intimidated into signing, Your Honour.” – “Не важливо, який документ вони змусли підписати під загрозою.” (NC: 40).

The fragment is translated with the help of grammatical replacement of the passive voice with active.

The next grammatical transformation is transposition, which occurs in the case which expresses the lexical-semantic field “feminism” through the substitution of concepts and justification of any behaviour or actions of men:

“Miss Aimes, did you not, at the age of 16, engage in a sexual relationship with your high school teacher?” – *“Місс Еймс, хіба ви не мали сексуальних стосунків зі шкільним вчителем у 16 років?”* (NC: 44).

In the following fragment, the concept is conveyed through the obvious disbelief of and scepticism towards women and the prioritisation of men:

“Are there any other witnesses to this...alleged rape? Anybody, besides Mr. Sharp, that can corroborate your testimony?” – *“Чи були інші свідки цього імовірного зґвалтування? Хтось окрім містера Шарпа може підтвердити ваші свідчення?”* (NC: 45).

The translator used the grammatical replacement of tenses to put the emphasis on the specific moment in the past in question.

The next transformation is transposition, which occurs in the example of the illustration of feminism through victim-blaming:

“Isn't it true that there was no rape?” – *“Адже зґвалтування не було?”* (NC: 46).

The next case of manifestation of the lexical-semantic field “feminism” occurs in the opposition of consensual sex to rape, as it often happens to be a stumbling block when it comes to the protection of women’s rights. The sexual abusers themselves and the supporters of patriarchal orientation of the society and the misogynistic worldview tend to blur the line between these two notions, seeking the opportunity to blame the rape on the victim, whatever age, race, sexual orientation, social status etc. she might be of. The transformation used in the provided extract is omission.

“*Mr. Sharp, do you know the difference between consensual sex and rape?*” – “*Містере Шарп, ви розрізняєте секс за обопільною згодою та звалтування?*” (NC: 48).

In the following fragment, which is connected to the previous one, the same translation transformation is used (omission) to prevent the accumulation of the lexical units of less importance in the target text, and the concept of feminism is embodied in the same context – the victim-blaming and blurring the line between the consensual sex and rape:

“*Oh, yeah. But when you're havin' a good time like she was, it's no rape, that's for damn sure.*” – “*Авжеж. Та коли тобі так добре, як було їй, сумніви зникають.*” (NC: 49).

Finally, the last grammatical transformation occurs in the extract which manifests the core principles of feminism – standing for the oppressed and speaking up:

“*What are you supposed to do when the ones with all the power are hurting those with none? Well, for starters, you stand up.*” – “*Що робити, коли наділені владою кривдять беззахисних? Для початку підвестися і сказати правду.*” (NC: 50).

The transformation used is addition to elaborate on the ideas presented in the source text and make the target text sound finished.

Thus, the total number of grammatical transformations amounted to 28, which constitutes 56% of the overall number of transformations. Among them, there were 9 uses of grammatical replacement of different types, which constitutes 18% of the overall number of transformations, 8 uses of omission, which constitutes 16% of the overall number of transformations, 7 uses of transposition, which constitutes 14% of the overall number of transformations, and 4 uses of addition, which constitutes 8% of the overall number of transformations.

2.3 Lexical-grammatical transformations of units of the lexical-semantic field “FEMINISM” in the Ukrainian language

The last type of transformations to analyse is the lexical-grammatical transformations. The lexical-grammatical transformations occur when the need for the adaptation of the meaning to match the grammatical peculiarities of the target language entails the lexical changes.

The first lexical-grammatical transformation is the antonymic translation, as in the expression more natural to the Ukrainian language the antonymic verb “to raise” is used:

“So...He catch you with another man? That why he laid hands on you?” –
“Отже...Він заскочив тебе з іншим? І тому підняв на тебе руку?” (NC: 2).

In the provided fragment, the concept of feminism is expressed by victim-blaming and shifting the responsibility to women for the acts of violence committed by men, as in the patriarchal societies it is considered a norm if men beat women when they are not satisfied by them, ignoring the fact that in the constitutional states there exist no justifications for violence.

In the next fragment the same transformation is used, antonymic translation, and the way of manifestation of the concept of feminism is somewhat similar:

“- He is your husband, you know?

- He beat me, mom. More than once, more than lightly.”

“- Це ж твій чоловік.

- Він мене бив, мамо. Не раз і сильно.” (NC: 8).

In the time period when the film is set there existed strong beliefs that the most important purpose of a woman is finding a husband, starting a family with him and obediently serving him. This example has a slight connection with the previous one, as

the patriarchal society would look for the reason of a husband beating his wife in the wife herself and would reproach women for not tolerating it and not considering getting husband their biggest achievement.

The next lexical-grammatical transformation is the compensation for losses:

“- He runs the Powder Room, where they're short one body.

- And we want a nice body. No fatties.”

“- Він завідує Кімнатою для леді і там бракує однієї особи.

- Нам потрібні крася, гладких не беремо.” (NC: 15).

In this extract, the lexical-semantic field “feminism” is illustrated by gender stereotypes and objectivization the women frequently have to face. Even nowadays, let alone the times when the film is set, a woman is often considered an accessory to a man that has no purpose other than being an eye candy. The translation of the extract was performed with the help of compensation for losses, substituting the lexical unit “body” used in the source text with “особа” and “крася” in the target language, as there is no way to preserve this disgusting pun in Ukrainian.

In the next fragment, the concept of feminism is expressed through the male substitution of concepts and victim-blaming, as the obvious acts of sexual abuse are disguised as something of less importance (“the molehills”) and the responsibility is shifted to the victim and her reaction, claiming that she was the initiator of the conflict because she overreacted:

“Josey made a lot of mountains from molehills.” – “Джозі часто робила з мухи слона.” (NC: 20).

The fragment is translated with the help of total reorganisation, as this transformation is used in the majority of cases when dealing with idiomatic and/or set expressions etc.

The following example is the embodiment of the one of the most important principles of feminism – the female unity and solidarity, as all women suffer from more or less same problems and the major changes, especially when dealing with the societal shifts, require united actions.

“- *What about what happened to you, Peg...?*

- *That's my business.*

- *Actually, it's all of our business. It's happening to all of us.*”

“- *А як щодо випадку з тобою?*

- *Це нікого не обходить.*

- *Взагалі-то це всіх стосується. Це відбувається з усіма.*” (NC: 25).

The transformation used in the given fragment is antonymic translation, applied in order for the translation to be natural to the target language.

The next transformation is also antonymic translation, the motivation for its use is the same:

“- *They can't do this to us.*

- *Sure, they can. They're gonna keep on doing it worse, as long as you keep opening that mouth of yours.*”

“- *Вони не можуть так чинити.*

- *Звісно можуть. Буде навіть гірше, якщо ти не триматимеш язика за зубами.*” (NC: 30).

In the provided extract, the concept of feminism is illustrated by female solidarity, but with the negative sign, the manipulations of the management and threats, as the male part of the staff believes that the women working at the mine are stealing the job of the

men and resort to any actions to make the lives of the female part of the staff unbearable, while the management share their opinion, but have no legal right to ban women from working at the mine and let the cases of sexual harassment slide in order to force women to resign, leaving the latter between the devil and the deep blue sea.

The last lexical-grammatical transformation is the descriptive translation:

“There'll be paid leave for pregnancies and more lawyers to draft sexual-harassment policy.” – “Їм оплачуватимуть відпустку у зв'язку з вагітністю, з'являться нові і нові позови.” (NC: 42).

In this case the lexical-semantic field “feminism” is manifested in the utter maladjustment of the employment sector for the women and the threat the women’s equality pose to the patriarchal social attitudes.

Thus, the total number of lexical-grammatical transformations amounted to 7, which constitutes 14% of the overall number of transformations. Among them, there were 4 uses of antonymic translation, which constitutes 8% of the overall number of transformations, 1 use of compensation for losses, 1 use of total reorganisation and 1 use of descriptive translation, which constitutes 2% of the overall number of transformations each.

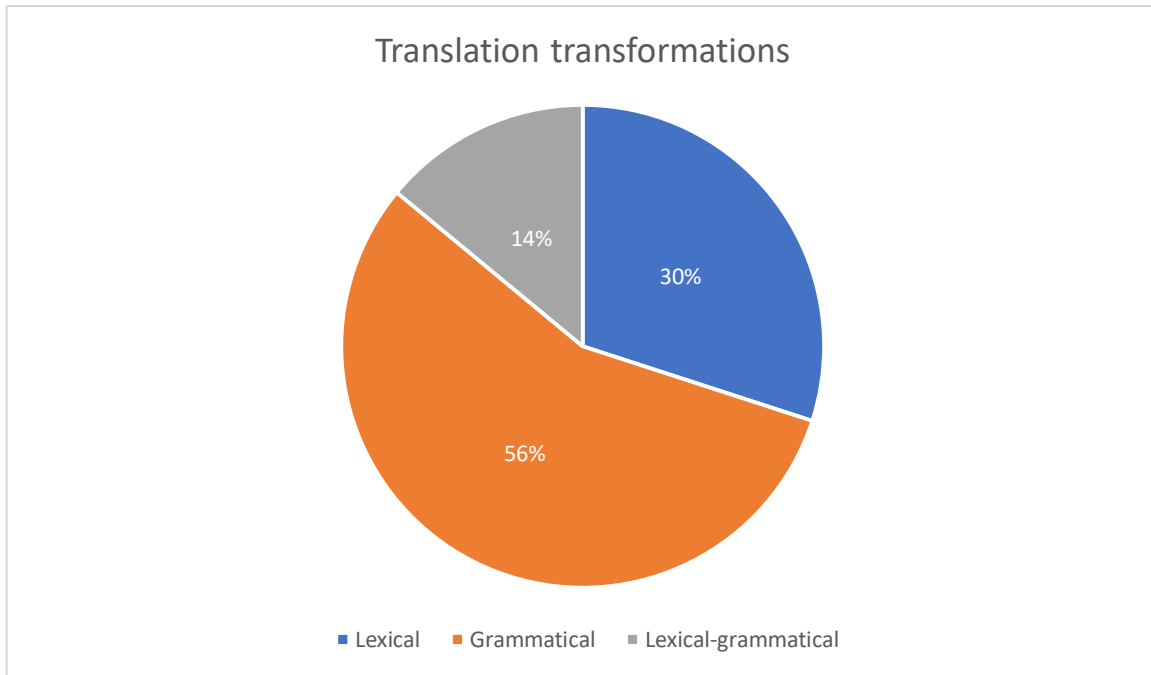
Conclusions to Chapter 2

After sampling 50 fragments of the North Country film text representing the lexical-semantic field “feminism” and their Ukrainian translation, they were analysed for the main translational transformations.

It was observed that the translational transformations with the most frequent occurrence were the grammatical transformations, constituting 56% (28 uses) of the overall number of transformations. The lexical and lexical-grammatical transformations constituted 30% (15 uses) and 14% (7 uses) respectively.

The statistical data provided could be presented in the form of the diagram, having the following appearance:

Diagram 2.1



It can be concluded that the most productive translation transformations were those of grammatical type.

Among the lexical transformations, only two types of transformations were used: differentiation, which constituted 18% (9 uses) of the overall number of transformations, and modulation, which constituted 12% (6 uses). Notably, both these transformations belong to the subtype of lexical-semantic transformations.

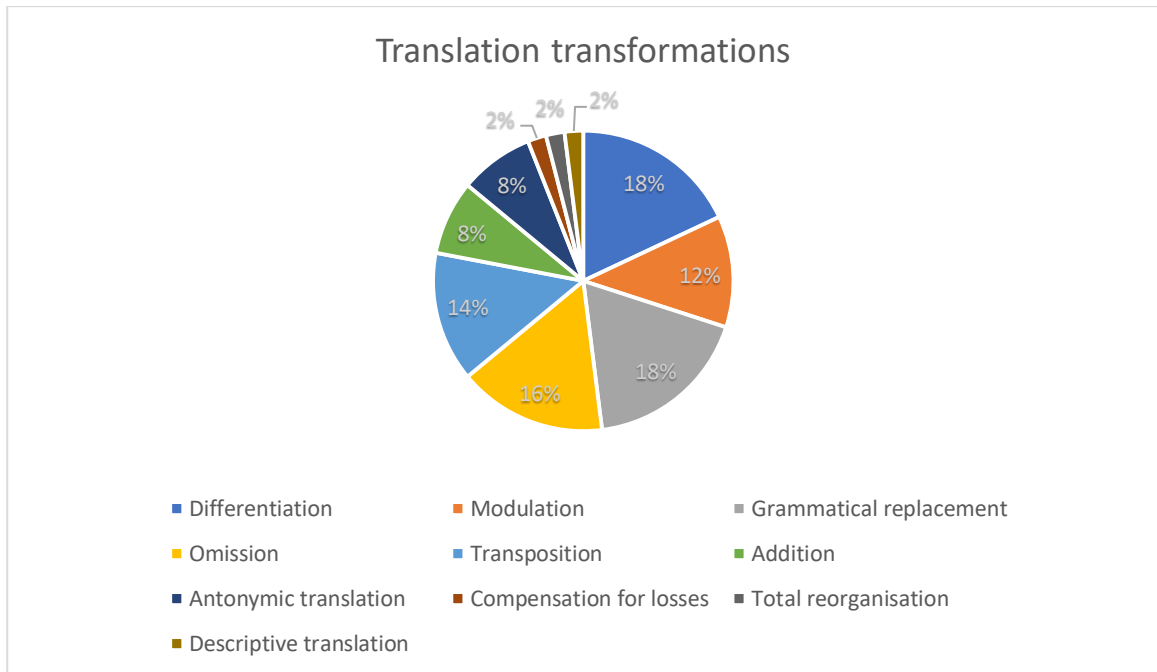
Among the grammatical transformations, the grammatical replacement had the most frequent occurrence, constituting 18% (9 uses) of the overall number of transformations. The omission constituted 16% (8 uses), the transposition – 14% (7 uses), the addition – 8% (4 uses).

Among the lexical-grammatical transformation, the most common was the antonymic translation, which constituted 8% (4 uses) of the overall number of

transformations. The compensation for losses, total reorganisation and descriptive translation constituted 2% of the overall number of transformations each, each amounting to 1 use.

Thus, the provided data could be presented as such diagram:

Diagram 2.2



It can be concluded, that the most productive transformations among all of the types were differentiation and grammatical replacement, constituting 18% (9 uses) of the overall number of transformations each.

It is worth mentioning that these statistics should not be treated as absolute, as there were, in fact, other types of transformations besides the beforementioned ones, they, however, did not possess the sufficient scientific value for the research of the peculiarities of rendering of units of the lexical-semantic field “feminism” from English into Ukrainian.

CONCLUSIONS

While conducting the research in order to investigate the peculiarities of reproduction of units of the lexical-semantic field “feminism” the theoretical materials on the issue of lexical-semantic field, its structure and functioning in the language were selected and analysed.

It was concluded, that the lexical-semantic field is a semantic-paradigmatic system of interrelated language units that are united by the commonality of content and reflect the conceptual, objective, and functional similarity of the phenomena being denoted, that has a certain autonomy and specific core-peripheral features of organization.

After the analysis of the linguistic side of the issue, the translational strategies and transformations necessary for the successful rendition of units of American film discourse from English into Ukrainian were analysed, as the extralinguistic factors are an essential part of the film discourse, which complicates the translators’ task.

In order to deepen the understanding of the research material, the translation analysis of the excerpt of the North Country film text was performed. Upon completing the theoretical part of the research, 50 fragments expressing the concept of feminism of the North Country film text were selected and analysed. It was noted that in the case of this film the lexical-semantic field “feminism” is generally manifested through the challenges the women have to deal with (such as gender stereotypes, prejudice, inequality, victim-blaming, objectivization, sexual harassment etc.), social attitudes they fight against and the legal process of protecting women’s rights.

The selected fragments and their translation were classified according to the type of transformation used. It was identified that the most common type of transformations was the grammatical, constituting 56% (28 uses) of the overall number of transformations. The most common transformations were differentiation and

grammatical replacement, constituting 18% (9 uses) of the overall number of transformations each.

In conclusion, the aim and the objectives of the research have been achieved, and the given methodology and research results can be used and improved in the further works.

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ANNEX

№	English	Ukrainian
1	“There’s no “Mrs.” here.”	“Тут немає “місіс”.”
2	“So...He catch you with another man? That why he laid hands on you?”	“Отже...Він заскочив тебе з іншим? І тому підняв на тебе руку?”
3	“This wasn’t the first time you’d disappointed your father, was it?”	“Ви не вперше розчарували батька, правда?”
4	“- You drive truck? - Yours truly, first woman ever.”	“- Водій вантажівки? - Щиро ваша, перша жінка-водій.”
5	“You wanna be a lesbian now?”	“Ти хочеш стати лесбійкою?”
6	“You have any idea how many accidents there’ve been since this whole thing started?”	“Ти хоч уявляєш, як часто там стаються нещасні випадки?”
7	“Somebody’s gonna get killed cause of them women.”	“Через тих жінок хтось може загинути.”
8	“- He is your husband, you know? - He beat me, mom. More than once, more than lightly.”	“- Це ж твій чоловік. - Він мене бив, мамо. Не раз і сильно.”
9	“- A man needs a job. - Wayne beat me cause he was out of work? That’s what you’re saying?”	“- Чоловік має працювати. - Вейн мене б’є, бо він безробітний? Ти це хочеш сказати?”
10	“I’m just saying, everyone needs a purpose. Your purpose is those kids. Your father’s is that mine.”	“Я кажу, що кожен має своє призначення. Твоє призначення – діти, призначення батька – шахта.”
11	“And if you take a job up there... Well, it’ll shame him.”	“І якщо ти туди підеш - це його зганьбить.”
12	“You’ll be hauling, lifting, driving and all sorts of other things a woman shouldn’t be doing, if you ask me.”	“Ви тягатимете, підніматимете, возитимете, і робитимете те, що не варто робити жінці.”
13	“The doc says you look darn good under those clothes. Sense of humor, ladies.”	“Лікар сказав, що без одягу ти дуже гарненька. Шахтарський гумор, леді.”
14	“So, Arlen, which one of these girls is gonna be my bitch?”	“Отож, Арлене, хто з них стане моєю дівкою?”
15	“- He runs the Powder Room, where they’re short one body. - And we want a nice body. No	“- Він завідує Кімнатою для леді і там бракує однієї особи. - Нам потрібні кралі, гладких не

	fatties.”	беремо.”
16	“You got no business being here and you damn well know it.”	“Ви не повинні тут бути і чудово про це знаєте.”
17	“Work hard, keep your mouth shut and take it like a man.”	“Гаруй, тримай язика за зубами і терпи як чоловік.”
18	“I'm just fucking with you. Where's your sense of humor?”	“Я жартую. Де твоє почуття гумору?”
19	“First time in my life I'm making my own money.”	“Я вперше в житті заробляю сама.”
20	“Josey made a lot of mountains from molehills.”	“Джозі часто робила з мухи слона.”
21	“Always misconstruing things, you know, paranoid stuff. She was pretty emotional.”	“Завжди щось не так розуміла, параноя. Вона була надто емоційною.”
22	“Look, men will always walk the line. It's when they cross over it is when most gals'll give them a slap on the hand, get them back on their side of that line.”	“Послухайте, чоловіки знають, де межа. Якщо вони її перетинають – більшість дівчат б'ють їх по руках і дають відкоша.”
23	“You don't gotta be scared that one of these days you'll come to work and get raped.”	“Ти можеш не боятися, що одного дня тебе звалтують на роботі.”
24	“- What are you gonna do, sue him? - Well, could I? - Best thing you could do is just let it go.”	“- Що ж робити, позиватися? - Можна? - Найкраще про це забути.”
25	“- What about what happened to you, Peg...? - That's my business. - Actually, it's all of our business. It's happening to all of us.”	“- А як щодо випадку з тобою? - Це нікого не обходить. - Взагалі-то це всіх стосується. Це відбувається з усіма.”
26	“- Tell you one thing: I'm sick of having my ass grabbed by a bunch of old men. - Maybe you've been asking for it. Ever think of that?”	“- Знаєте, мені набридло, що усі ці старигани мацають мої сідниці. - Може ти сама напросилася, як гадаєш?”
27	“Hey, you could quit tomorrow. Go sell your face cream. I need my job.”	“Можеш звільнитися хоч завтра. І торгуй цими кремами. А мені потрібна робота.”
28	“Union oath says, “Respect fellow members.” Where's our respect?”	“У присязі профспілки наказано поважати всіх членів. Де повага до

		нас?”
29	“Well, then I suggest you spend less time stirring up your female co-workers and less time in the beds of your married male co-workers, and more time trying to find ways to improve your job performance.”	“Тоді я раджу вам не марнувати час підбурюючи своїх колежанок і кохаючись зі своїми колегами, а зосередитись на кращому виконанні роботи.”
30	“- They can't do this to us. - Sure, they can. They're gonna keep on doing it worse, as long as you keep opening that mouth of yours.”	“- Вони не можуть так чинити. - Звісно можуть. Буде навіть гірше, якщо ти не триматимеш язика за зубами.”
31	“You're gonna learn the goddamn rules if I have to beat them into you myself.”	“Ти вивчиш наші правила навіть якщо я особисто їх тобі втовкмачу.”
32	“I need a lawyer. I wanna sue the mine, the company, all of ‘em.”	“Потрібен адвокат. Я хочу позиватися до шахти, до компанії, до всіх.”
33	“- I know, but I'm right. - I'm sure you are, but “right” has nothing to do with the real world.”	“- Я знаю, що правда за мною. - Я в цьому не сумніваюся, але правда не пов'язана з реальним світом.”
34	“Yeah, I'm a beautiful girl. I could find a guy to take care of me.”	“Так, я гарна дівчина. Я б могла знайти собі надійного чоловіка.”
35	“I'm done looking to be taken care of. I wanna take care of myself.”	“Але мені набридло, що про мене дбають. Я хочу сама про себе дбати.”
36	“Sexual harassment class action.”	“Груповий позов щодо сексуального домагання.”
37	“We are asking for an injunction to protect all the women.”	“Ми просимо суд захистити усіх жінок.”
38	“Further we ask the court to certify a class. A class made up of every woman working at Pearson, because every one of ‘em deserves protection under the law.”	“Ми просимо суд підтвердити груповий позов від усіх жінок, що працюють у Пірсона, бо вони всі потребують захисту закону.”
39	“By comparison, we have affidavits from 13 women, all stating there have been no incidents of abuse at Pearson.”	“Але у нас є письмові свідчення 13-ти жінок, які стверджують, що випадків домагань не було.”
40	“It doesn't matter what kind of document they've been intimidated	“Не важливо, який документ вони змусили підписати під загрозою.”

	into signing, Your Honour.”	
41	“Women take everything too personally.”	“Жінки все приймають близько до серця.”
42	“There'll be paid leave for pregnancies and more lawyers to draft sexual-harassment policy.”	“Їм оплачуватимуть відпустку у зв'язку з вагітністю, з'являться нові і нові позови.”
43	“You know, those girls are just asking for trouble.”	“Ці дівки самі шукають собі проблеми.”
44	“Miss Aimes, did you not, at the age of 16, engage in a sexual relationship with your high school teacher?”	“Місс Еймс, хіба ви не мали сексуальних стосунків зі шкільним вчителем у 16 років?”
45	“Are there any other witnesses to this...alleged rape? Anybody, besides Mr. Sharp, that can corroborate your testimony?”	“Чи були інші свідки цього імовірного зґвалтування? Хтось окрім містера Шарпа може підтвердити ваші свідчення?”
46	“Isn't it true that there was no rape?”	“Адже зґвалтування не було?”
47	“That in fact you have a long history of inappropriate sexual relationships.”	“У вас тривала історія випадкових сексуальних стосунків.”
48	“- Mr. Sharp, do you know the difference between consensual sex and rape?”	“Містере Шарп, ви розрізняєте секс за обопільною згодою та зґвалтування?”
49	“- Oh, yeah. But when you're havin' a good time like she was, it's no rape, that's for damn sure.”	“Авжеж. Та коли тобі так добре, як було їй, сумніви зникають.”
50	“What are you supposed to do when the ones with all the power are hurting those with none? Well, for starters, you stand up.”	“Що робити, коли наділені владою кривдять беззахисних? Для початку підвестися і сказати правду.”

РЕЗЮМЕ

Тематикою курсової роботи є дослідження особливостей відтворення українською мовою одиниць лексико-семантичного поля “feminism” в американському кінодискурсі на матеріалі фільму “North Country”/“Північна країна”. У першому розділі роботи проводиться аналіз теоретичного матеріалу з метою вивчення особливостей структури та функціонування в мові лексико-семантичного поля як лінгвістичного явища, специфіки кінодискурсу та художнього дискурсу в цілому, як і перекладацьких стратегій та трансформацій, необхідних для здійснення його точного перекладу, проводиться перекладацький аналіз фрагменту досліджуваного фільму. У другому розділі здійснюється класифікація за типом перекладацьких трансформацій та аналіз 50 заздалегідь відібраних фрагментів першоджерела та їх перекладу українською мовою. Зведена статистика та діаграми подані у Висновках до розділу 2.

Ключові слова: лексико-семантичне поле, фемінізм, кінодискурс, художній дискурс, стратегії перекладу, перекладацький аналіз, перекладацькі трансформації.